

TELANGANA HISTORY CONGRESS

Fourth Annual Session Proceedings



27th-28th January, 2019

Department of History & Tourism Management
Kakatiya University, Warangal



Telangana History Congress

10-4-A/567, East Maredpally, Secunderabad 500 026.



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Fourth Annual Session Proceedings

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Kakatiya University
Warangal**



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FOREWORD

The self awareness of historians in their interpretation of the past was, as E.H. Carr defined the pursuits of history as “an unending dialogue between the present and the past”. The historical studies of Telangana region it was felt, was not getting proper place in the historical forums. The evolution of the society, caste system, culture, religion and ideological contributions still needs better researches. The great dynasties like Satavahanas, Chalukyas, Kakatiyas, Vijayanagara, Qutub Shahis, Asaf Jahis and their contributions to the religions like Hinduism (both Saivism and Vaishnavism), Jainism, Buddhism had a great place. Further, these studies from Telangana region could not get proper place in historical research at national level, hence need for the establishment of Telangana History Congress.

Telangana History Congress was established in 2008 as a registered body to provide effective platform for the scholars, teachers and well-wishers of history to work on its various aspects from ancient times to the present day. In fact, Telangana region had a hoary past right from the pre-historic cave dwellings to human habitation and development of empires in the Deccan and south India. To construct the history of Telangana at macro and micro levels the scholars need a vibrant platform to present their findings and to publish them.

The objectives of the organization, as announced, provides scope for a number of scholars looking on the history of Telangana to present their research papers and ponder over the issues of under-development, development and evolution of society- culture, religion, economy and polity. It also aims at reinforcing the Telangana studies and situate it appropriately in the regional, national and global scenario with quality of research and publications.

Telangana History Congress is also planning not only to hold its annual sessions regularly but also to initiate a national seminar on various themes between the sessions inviting scholars from various parts of the country and abroad who worked on Telangana history and publish them after peer reviewed, to fill the gaps in the historical research. Also it is planning to take up the projects to promote village survey and study to explore the significant contribution of such villages for the growth of economy, evolution of society, religion and its culture by studying inscriptions, coins, literary works, archaeological sources, etc.

Telangana region/state has vast natural resources like water (number of rivers and their tributaries), forests (about 28%), minerals and above all fertile land, human and cattle wealth. Though it is a landlocked region, but the growth of technology, communications (trains, roads and airways) by using them it can substantially develops as a rich region, if the rulers use the natural resources on the positive side.

Telangana History Congress completed its 4 sessions in 2008, 2009, 2018, 2019 (though there was a gap of 8 years from 2010-2017 due to unexplainable reasons). Hopefully with the encouragement of historians, researchers, government, number of funding agencies, the organisation will grow from strength to strength and will bring out quality publications, in addition to the individual researches and publications which also substantial needs and all sides of encouragement.

18-01-2020
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SECTION - 1

PRESIDENTIAL ADDRESSES

SATAVAHANA CHRONOLOGY AND THE RULE OF RASHTRAKUTAS AND PARAMARAS IN TELANGANA

Dr. Deme Raja Reddy*

I thank the Telangana history congress for asking me to give the presidential address even though at a very short notice. It is always a pleasure to come to this city which had been the capital of the Kakatiya dynasty and there were never more benevolent kings than them who ruled our land. Though Telangana now happens to be the youngest state in the country, it had been a distinct entity from ancient times. It had been the birth place of three great dynasties namely Satavahana, Vishnukundi and Kakatiya. We are all now engaged in compiling the history of our Telangana based on literary works, inscriptions and coins. My knowledge about history is limited only to the study of ancient coins and I have decided to cover three aspects based numismatic evidences found in our land. First I would like to analyze the genealogy of the later Satavahana rulers based on puranas and how the inconsistencies in puranic accounts can be corrected by numismatic evidences. The next two topics are about the rule of Rashtrakutas and Paramars over Telangana, the former was one of the illustrious dynasties of ancient India and then for a very brief period we were ruled by the Paramars. My observations are based on the evidences from coins and inscriptions found in our region.

CHRONOLOGY OF LATER SATAVAHANA RULERS:

The chronology of Satavahana rulers is mainly based on 'puranas' and five of the 18 'puranas' namely Matsya, Vayu, Vishnu, Bhagavata and Brahmanda list the names of the kings

- **General President's Address**

- * Neuro Surgeon, Former Director, NIMS & Numismatist

belonging to this dynasty including their order of succession and years of rule (Rama Rao 1961; Sarma 1980; Dutta 1990). Matsya Purana list of Satavahana kings is more detailed in content than other ‘puranas’(Venket Rao 1950). Since there were minor differences in the lists of the kings including their years of rule in different ‘Puranas’, Pargiter compiled a comprehensive list, which included 30 kings of the Satavahana dynasty that ruled for about 460 years The chronology and order of succession of the later rulers of the Satavahana dynasty starting from Gautamiputra Satakarni to his brother Gautamiputra Yajna Satakarni as summarized in puranas with corrections suggested by Ajay Mitra Shastri (1998) is given below (table-I).

Chronology and order of succession of later Satavahana rulers

King	Period	Years of rule Puranas	Shastri	Comments
1. Gautamiputra Satakarni	60-90 AD	21 yrs	30yrs	24 th year inscription
2. Vasistiputra Pudumavi	91-118 AD	8 yrs	28yrs	24 th yr. inscription
3. Vasistiputra Satakarni	119-147 AD	29 yrs	29 yrs	
4. Vasistiputra Sivasri Pudumavi	148-154 AD	7 yrs	7 yrs	
5. Vasistiputra Skanda Satakarni	155-169 AD	3 yrs	15 yrs	
6. Gautamiputra Yajna Satakarni	170-198 AD	19 yrs	29 yrs	27 th year inscription

Basing on the common metronymic Gautamiputra Satakarni and Gautamiputra Yajna Satakarni were considered as uterine brothers but the order of succession as given in puranas and by Shastri is not correct. Portrait coins of Gautamiputra Satakarni have not yet been described but portrait

of all the rulers listed above including Yajna Gautamiputra Satakarni are available (Fig.1,2, 3). Yajna Satakarni coin is from Phanigiri excavations. Yajna Satakarni appears young in the portrait and he could not have come to rule eighty years after the death of his elder brother. The answer to this question came from the study of Satavahana coins found at Kondapur and Peddabunkur respectively. Kondapur coins are exclusively those of Yajna whereas those of Peddabunkur belong to his elder brother. Same was true of other hoards such as Guntur hoard which contained large number of Yajna coins and there is not a single coin of his elder brother in that collection. Hence it is obvious that both Gautamiputras probably ruled simultaneously in different areas.



Fig.1

Fig.1: Left: *Vasistiputra Pudumavi*,
Right: *Vasistiputra Satakarni*



Fig.2

Fig.2: Left: *Vasistiputra Sivasri Pudumavi*
Right: *Vasistiputra Skanda Satakarni*



Fig.3: *Coin of Gautamiputra Yajna Satakarni from Phanigiri.*

RASHTRAKUTA RULE OVER TELANGANA:

Rashtrakuta dynasty was a very illustrious one that ruled over Deccan including Telangana and neighboring areas of central India from 735 to 975 AD. Their ancestors were from Latur and capital of early rulers was Elichpur and later rulers ruled from Malked and all of these places were from Marathwada region of Hyderabad state (Altekar 1934). The inscriptions and coins of Rashtrakutas were found from Telangana (Venkataramanayya 1974; Parabrahma Sastry 1992; Mukunda Rao and Ramachandra Murthy 2001; Ramachandra Murthy & Jogi Naidu 2003; Govinda II (774-780 AD) inscriptions were found from Mahbubnagar and Adilabad; Amoghavarsha I (814-878 AD) inscriptions were found from Medak and Warangal; Krishna II (878-914 AD) inscriptions were found in Nalgonda and Warangal; Lastly Krishna III (939-967 AD) inscriptions were found from Adilabad respectively. It is obvious that Telangana was ruled for long time by Rashtrakutas. However their coins are extremely rarely found in their areas of rule. Information about Rashtrakuta coins is mainly based on inscriptions and no proven coin of Rashtrakutas has been reported till recently (Altekar 1960; Narasimha Murthy 1997). Dinkar Rao (1959) described a copper coin attributing it to be a coin of Rashtrakuta king Karka II which was dismissed by Sircar (1959). However in recent years few gold, lead and copper coins of Rashtrakutas have been reported (Bhandare 1996,

2000; Mukunda Prabhu 2001; Pai 2004; Dhopate 2009; Girijapathy & Subramanya 2009; Girijapathy 2015). These coins were of elephant, lion and garuda type. Garuda was the symbol on the seals of Dantidurga(735-756 AD) and Karka II(972-973 AD) and it appears throughout their rule. Identification of the coins of the elephant or lion type was based on reading of the titles which were attributed to Rashtrakuta kings. It appears from literature that Rashtrakutas adopted 'Garuda' as their dynastic symbol and that symbol on their seals confirms that garuda appeared mostly on their especially those made of gold. Following is a description four gold coins which were marked with symbols by punch marked method that was prevalent in the period when Rashtrakuta dynasty ruled. Garuda appears to be the central symbol on them and hence these coins belong to Rashtrakutas by exclusion.

1. W=3.57 grms; S=1.4 cms; Method of make=punch marked; Denomination=gadyana.

Obverse=Five distinct symbols with central garuda mark. Other symbols are punched on the periphery and they include lotus, Shanku etc.

Reverse= blank.



2. W=3.60 grms; S=1.3 cms; Method of make=punch marked; Denomination=Gadyana.

Obverse=One central punch of 'Garuda' walking

and four punches around the periphery, two of them similar, one has lotus and 'shanku' marks and other cannot be made out.

Reverse=blank.



3. W=3.61 grms; S=1.4 cms; Method of make: punch marked;; Denomination: gadyana.

Obverse=Same as above.

Reverse=blank.



4. W=3.57 grms; S=1.4 cms; Method of make=punch marked; Denomination=gadyana.

Obverse= Same as above.

Reverse=blank.



PARAMARA RULE IN TELANGANA

Telangana was ruled for a very short period by some dynasties and one such dynasty was Paramara and the king was Jayadeva who was the son of Paramara king Udayaditya (1070-1086 AD). He was made Mahamandaleshvara of Kollipaka (Kolanupaka) province by Chalukyan king Vikramaditya VI (1076-1126 AD). There are ten inscriptions regarding Jagadeva found at Kolanupaka, Vemulavada, Sanigaram, Jainad, Doingaragaon and Medapalli dated to the years 1104-1112 AD, majority of these refer to him as Mandaleshvara of Kollipaka and two from Jainad and Doingaragram names him as a king (Parabrahma Sastry 1978). Inscriptions prove that Jagadeva was at Kollipaka during the years 1104-1108 AD. Later Jagadeva declared his independence and issued coins in his own name which are described below. How long he was an independent king in Telangana is not known but it must be sometime before 1116 AD when Kakatiya king Prola II repelled the Jagadeva's attack on Anumakonda and Jagadeva had to flee Telangana. He seems to have continued as a king in other areas of central India up to 1151 AD but not south of Godavari and Telangana (Bankar and Somkuwar 2009). A hoard of 30 gold coins of Jagadeva was found in Adilabad district of Telangana and all of these were gadyana type of gold coins. Each has four symbols punched on the periphery of the coin. One mark was linga on pedestal and it is well known that Paramars were Shaivites in their faith and built many great Shiva temples in central India. Legend in Nagari

script of the period confirms the coins in the name of the king Jagadeva and meaning of two other similar marks is not known.

DESCRIPTION OF THREE REPRESENTATIVE COINS:

1. W=3.76 grams; S=1.7 cms; Method of make= punch marked; Denomination=gadyana;

Provenance= Adilabad in Telangana.

Obverse= four symbols punched on the periphery of the planchet. one is linga on a pedestal with dots inside linga and around and their total number comes to ten in every coin. Other two similar designs of two lined circle with flat base and four dots inside. Legend: Shri Jagadeva.

Reverse=blank.



2. W=3.73 grams; S=1.8 cms; Denomination=gadyana; Method of make= punch marked; Provenance= Adilabad in Telangana.

Obverse=same as above.

Reverse=same as above.



The coins of Udayaditya, the father of Jagadeva have been found in Telangana and one such a coin is described below.

W=3.79 grms; S= 1.8 cms; Provenance=Telangana; Method of make=die-strike; Denomination=gadyana;

Obverse= Sitting goddess named as Lakshmi.

Reverse=Legend in three lines partly out of flan: Srimad Udayaditya.



These coins and the inscriptions found in Telangana are a proof that Jagadeva of Paramara dynasty did rule parts of Telangana though for a very short period. His rule north of Godavari did continue for a longer period.

CONCLUSIONS:

It is obvious that the study ancient coins found in Telangana would contribute greatly for the reconstruction of Telangana. There is a need to compile the entire history of Telangana which starts with Asmaka Janapada from early historic period based on real sources such as coins and inscriptions in addition to the literary works.

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* * *

INSCRIPTIONS OF TELANGANA – A STUDY

Dr N.S. Rama Chandra Murthy*

Respected President, distinguished scholars, fellow delegates, Ladies and gentlemen.....

At the outset I deem it a matter privilege for me to take part in the Telangana History Congress being held at a well-known historic city Warangal and I express my grateful thanks to the organisers and more particularly to my long standing friend Sri Virender, who is known to me since three decades and more, for inviting me to this august conference and enrich myself, sharing more knowledge, information and take part in the deliberations which I fondly hope would contribute to promote the cause of historical research and epigraphical studies in particular. Before taking up the subject proper, I take this opportunity to pay my homage and tributes to the great scholars of yester years who took pains to collect inscriptions both stone and copper plate grants and toiled hard in deciphering and preparing texts and thus frame a chronological frame work for the political history of Telangana and furnish information on different aspects such as administrative, economic, social religious and cultural matters. In this connection it is our duty to recall the services rendered by great pioneers like Sri Dupati Venkataramana chary brothers, Sri Gadiyaram Ramakrishna Sarma, Sri P. Srinivasachary, Sri Mallampalli Somasekhara Sarma, Sri P.B.Desai, Sri N.Ramesan, Sri B.N.Sastry, Sri P.V. Parabrahma Sastry - my mentor, Sri V.V. Krishnasastry and Sri Thakur Raja Ram Singh, who contributed immensely for the epigraphical and historical studies in Telangana. I also take this opportunity to pay my respects to Sri D. Somesvara Rao who helped me in my field study of Warangal Fort.

• **Presidential Address, Ancient History Session**

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Now coming to the subject proper i.e. Inscriptions of Telangana, it is to be borne in mind that the subject is so vast spanning over 2000 years i.e. 2nd C.B.C. to as late as 17th century A.D.. During this period, the region of Telangana passed through the rule of about 15 dynasties (major and minor) and hence possesses a large number of Inscriptions engraved on stone and copper plate grants belonging to various dynasties, in different languages like Prakrit, Sanskrit, Kannada, Telugu, Arabic and Persian. The scripts adopted for these inscriptions are Brahmi, Telugu – Kannada and Telugu. There are about 15 publications, which contain texts of inscriptions from various parts of Telangana. Some of them are “Telangana Sasanalu”(2 Vols) in Telugu, Corpus of Inscriptions of Hyderabad, District Volumes of Inscriptions – Karimnagar, Nalgonda (2 Vols), Medak, Mahaboobnagar (2 Vols), Warangal and Nizamabad, which has come out recently. All these publications contain on a rough estimate, texts of over 1500 inscriptions and it may be noted that some inscriptions appear in more than one Publication causing repetitions.

The beginnings of epigraphical history of Telangana go back to post Maurya – Pre-Sātavāhana periods i.e. 3rd - 2nd C.B.C. In the absence of inscriptions engraved on stone, we have to look for evidence available from inscribed coins belonging to such early period. Fortunately, come to our aid, the inscribed coinage from Kotilingala bearing legends in 2nd C.B.C. Brahmi characters resembling almost Asokan script, an early historic site, situated on the south bank of the river Godavari where joins the rivulet Pedavagu with the river Godavari and thus forms a confluence, about 60 k.m. away from Karimnagar in Karimnagar district. Here were unearthed both on surface and in excavations, pre Sātavāhana and early Sātavāhana coins in copper, square in shape, bearing legends in Brahmi characters ranging in date from 2nd C.B.C. to 1st C.A.D. Among them are pre Sātavāhana coins belonging to local chieftains (viz) Rāṇō Gōbhada, Rāṇō Siri Kamvāya, Rāṇō Nāraṇa and Rāṇō Sama Gōpa, along with early Sātavāhana coins bearing legends on the obverse, belonging to Siri Sātavāhana, Siri Sātakaṇi and Siri Çimuka Sātavāhana. In addition there are also coins belonging to mahā Talavara and mahā Sēna. While the former group belongs to the period 2nd C.- 1st C.B.C. the latter is assignable

to 1stC.B.C. –1stC.A.D. (Sastry,P.V.PP:182-185,1996,Hyderabad). In this connection, it may be pointed out that inscribed coins are noticed for the first time at Kotilingala only in the whole of Deccan, nay, even the whole of India. The discovery of these coins brought about remarkable changes in respect of the political history of the two States i.e. Telangana and Andhra Pradesh in respect of chronology and genealogy of the Sātavāhanas, the earliest rulers of the Deccan. Unfortunately, no early Sātavāhana inscription has so far come to light in the two States i.e. Telangana and Andhra Pradesh, till the time of Vāsiṣṭi putra Pulumāvi and Gautamiputra Yajna Śrī Sātakaṛṇi datable to land 2ndC.A.D. It goes to the credit of late Sri P.V.P.Sastry, who examined these coins carefully and fixed a firm frame work for the chronology and genealogy of the early Sātavāhanas. According to him, the Sātavāhanas were Telugus by origin and their home land lay at Kotilingala, which indeed is a matter of pride for Telingana. Writing about Telangana, he remarks “the land inhabited by the Telugus was known as Telinga, like its northern neighbour Kaṣiṃga, Even to day there is a community called Telingas or Telagas in popular parlance which in due course became Telaga in the coastal tract and Telugus in Telangana, whose occupation is agriculture. The present day widely used term Telangana seems to refer to the land occupied by the Telugu speaking people, for, the term “aṇa” means land. The Buddhist Teacher Buddhaghōṣa is believed to be a native Telangana. (Law,B.C.PP:24-29). He further says, “the tract lying along the east coast, south of Kaṣiṃga was the real Telingana, where as the land lying to the south of Assaka or Muḷaka was the original Andhra”. (Sastry, P.V.P., PP:31, 2009, Hyderabad). The coins of Siri Sātavāhana found at Kotilingala, prove beyond doubt that he was the founder of the Sātavāhana dynasty as against Simuka of the Puranas. This gains support from the fact that the coins of Samagōpa and Siri Sātavāhana are found associated in the same layer and that they bear similar symbols i.e. Nandipāda, Çakra, svastika, and triangular headed standard on the reverse. The palaeography of both the coins suggests that they fall in to 1st C.B.C. The absence of pre and early Sātavāhana coins in the coastal tract lends credence to the theory that the original home land of the Sātavāhanas lay in mid- Godavary valley, i.e. Kotilingala where

excavations revealed a large mud and brick fortification wall, bastions, residential structures, drainage system, etc which attest evidence to the above theory and that it was their capital from where they migrated towards west i.e. upper Godavary valley in which lay the city Paithan or Pratiṣṭānapura some time during 1st C.A.D. Apart from coins, at Kotilingala were found few label inscriptions, engraved on the façade of the caves of Munulagutta at Kapparaopeta in close vicinity and on a slab in 1st B.C. -1st c.A.D. Brahmi characters. While some are abraded and undecipherable, one reads as “Ghariṇi” meaning “grihiṇi” meaning house wife or mistress. Another label that deserves notice is a slab bearing 1st B.C. Brahmi characters reading “Nāga Gōpa nikāya” which means a religious guild of a Buddhist school or community of monks headed by a certain monk named “Nāga Gōpa”. The term “nikāya” means in Buddhist literature a collection of Suttas. Some such nikayas are “Majjhima nikāya”, “Digha nikāya”, “Saṃyutta nikāya” and “Aṅguttara nikāya”. This suggests the existence of Buddhist Stupas in the neighbourhood on the bank of the rivulet Pedda Vagu, Pashigaon and Tambarṇpalli, which is a corruption of Stambhampalli probably “āyaka pillars” where were found vestiges of Chaitya grīhas apsidal in shape and small stupas. (Rama Chandra Murthy, N.S. PP:3-4, Pl III –A and B, 2006, Hyderabad). Other important sites that yielded Brahmi inscriptions are Dhulikatta and Pedda bankuru, also in the same district. The former i.e. Dhulikatta, has a mahā stupa adorned with 47 casing slabs depicting Chhatra, Buddhapādas, Dharma chakra, and Nāga Muchūlimda. Some of them bear label inscriptions in Brahmi of 2nd C.B.C. which record donations by a “gahapati” i.e. house holder. There is also a terracotta seal bearing a label which reads as “Ajani Siri Gāma Kumariya” which seems to suggest a goddess named Kumāri of the village Ajani Siri. (Hanumanta Rao, N.S. Rama Chandra Murthy, Subrahmanyam, B. and Siva Nagireddi, E, PP :114, Hyderabad,) At Peddabankur, not far from Dhulikatta, came to light few inscribed terracotta seals. Among them is one which reads as “Vijayapura hāra kasa rathasa” with a plough and yoke in the middle engraved in 1st B.C. characters. Here the term “hāra” refers to an administrative division of the Sātavāhana times. (Ibid).

After the Sātavāhanas ,come the Ikṣvākus of Vijayapuri (A.D.3—4) whose authority extended to the northern bank of the river Krishna, which can be seen at Elesvaram and Phanigiri in Nalgonda district. Excavations at Elesvaram (now submerged) yielded two octagonal pillars bearing labels in Telugu –Kannada script recording names of individuals. Similarly Phanigiri yielded about 45 Brahmi labels .Among them is a record in 4 lines belonging to Rudra puruṣadatta of the Ikṣvākus dated in his 18th regnal year, in characters of 4th C.A.D. It records the erection of a lofty dharma çakra (wheel of righteousness) by a physician(agrabhiṣaja)named Dhēma sēna .(Subrahmanyam, B and Ramakrishna Rao GV., No:3, PP:32, 2008, Hyderabad). The importance of this grant is that it extends the regnal period of Rudra puruṣa datta by 7 years. (E. I.iii,PP:75ff).

II

To almost the same period i.e. A.D. 4,th Century ,belongs a label engraved on a rock boulder at Keesaragutta, about 40 k.m. east of Hyderabad , which reads as “toluçuvāṇṇu” meaning engravers, which perhaps appears to be the earliest Telugu record in Telingana.

Then comes the Viṣṇukuṇḍis, (A.D. 400-575) whose beginnings lay in Telangana. There are three inscriptions — two copper plate charters from Tummalagudem in Nalgonda district and Çaitanyapuri stone inscription in Hyderabad. The credit of discovering the Tummalagudem grants goes to Sri B.N.Sastry, which revolutionised the existing genealogical and chronological frame work of the Viṣṇukuṇḍis laid down earlier by previous scholars. The Tummalagudem chart I was issued by Göviṇḍavarma, (A.D. 400-440) son of Mādhavavarma and grand son of Iṇḍravarma, in his 37th regnal year recording gift of two villages (viz) Enmadala and Premkpararu, by his queen Parama Mahādēvi , to a Buddhist saṁgha on the eve of Vai Su:15 i.e.Buddha Pūrṇima. The second set was issued by Vikramēndra bhaṭṭāraka varma II ,the last ruler, (A.D.555—569) ,son of Iṇḍrabhaṭṭārakavarma and grandson of Vikramēndra varma I, dated in his 11th regnal year and registers the grant of the village Iṇḍoro, for the enjoyment of a bhikṣu saṁgha of the mahā vihāra .(Sastry,P.V.P. PP :1,1992,Hyderabad).

These two grants are invaluable, for, the first one was issued by the first member of the family and the latter by the last member and furnishes the Śaka date 488 for the first time in inscriptions of the two Telugu States. The next record i.e. Çaitanyapuri, is the second stone inscription of the family. It is engraved on a huge boulder over the temple of Narasimha, locally known as Kosagumḍ la Narasimha, on the right bank of the river Mūsi. It contains 6 lines and is in Prakrit language and undated. On palaeographical grounds it is assignable to the latter half of 4th C.A.D. Basing on these three records, Sri P.V.P. Sastry observes “ the Viṣṇukuṇḍis rose to power originally from Hyderabad – Nalgonda region during 4-5 C.A.D. and their capital was located at Kīsaraguṭṭa, about 40 K.m.s east of Hyderabad, where excavations revealed remains of fortification with gate ways, brick built temples and other structures. (Ibid). It also takes back the antiquity of the city of Hyderabad to as early as 4-5th C.A.D.

Western Çālukyas of Bādāmi (A.D. 6—8)

From this period on wards, began the hegemony of the Karnataka dynasties over Telangana which continued for about five centuries i.e. till A.D. 12th. During period, Telangana was ruled by three major dynasties (viz) Çhālukyas of Bādāmi (6-8 C.A.D.), Raṣṭrakūtas of Mālkhed (8—10) and the Çhālukyas of Kalyāṇa (A.D. 10-12).

Among them, come first the Çhālukyas of Bādāmi whose authority is witnessed in Mahaboobnagar district in Telangana. There are four copper plate grants and four stone inscriptions of this dynasty. Of them, the Tummeyanuru grant is the earliest, which belongs to the time of Pulakēs‘i II, (A.D.610—642) which mentions the territory “Çhālukyaviṣaya” which comprised parts of Mahaboobnagar and Kurnools district in A.P. on either side of the river Tuṅgabhadra. (Ramesan,N., PP:41,1962,Hyderabad). The next grant that deserves notice is the Amidalapadu plates issued by Vikarmāditya I (A.D. 655—680) son of Pulakēs‘i ,dated in his 5th regnal year i.e. A.D. 660 .It records the grant of the village Ipurumkal situated in Varṅūruvāṭi viṣaya ,as a reward to the Śaiva Pontiff Sudars‘anāçhārya, for initiating him in to Śiva maṇḍala ḍikṣha while he was camping at Maṛṛūra which is identical with

Pedda Maṛṛūru and China Maṛṛūru villages (now submerged) and Vaṁgūruvāṭi viṣṭaya which corresponds to the territory lying around the village Vaṁgūru in Kalvakurti taluk of Mahaboobnagar district. Further the practice of “Śiva maṅḍala dikṣa” occurs for the first time in inscriptions. (Rama Chandra Murthy, N.S. Vol I PP:V, 2003, Hyderabad). Next comes an undated lithic record from Alampur which mentions Vaḍḍamānu identical with the present Vaḍḍamānu or Vardhamānapuram in Mahaboobnagar district. The Paniyal grant of Vikramāditya I dated in his 2nd regnal year i.e. A.D. 682 refers to the city Bānamkallu identifiable with Panugallu, about 16 k.m. away from Wanaparthy in Mahaboobnagar district. (Ibid). From a stone inscription at Alampur we come across an unknown son of Vinayāditya, named Lōkāditya, referred to as “ela arasa” i.e. yuva rāja or crown prince. The last king represented is Vijayāditya II dated in his 18th regnal year i.e. A.D. 714, which records the construction of a prākāra at the instance of Īs’anāḍ ārya, a Śaivaite Teacher. (No :17, N.Ś.R.Murthy, Vol :I, PP :VI, 2003, Hyderabad). To the same period belong few lable records among which one mentioning the term “Karaṇam Pūvilajjiyya” deserves notice. (Ibid, PP:VI).

Rāṣṭrakūṭa (A.D. 735—973)

This dynasty succeeded the Chāḷukyas of Bādāmi in Telangana and expanded their authority over almost the whole land. There are 22 inscriptions belonging to this family spread over four districts (viz) Mahaboobnagar, Nalgonda, Medak and Warangal. Although their records are not available in other districts, their authority is witnessed through their subordinates i.e. Chāḷukyas of Vēmulaḍa and Mudigoṇḍa Chāḷukyas.

The inscriptions of this dynasty seem to appear from the very beginning as can be observed from a damaged inscription at Nawabpet (No :5) in Warangal district which mentions the name “Dantidurga” the founder of the family. (Venkataramanayya, N, PP:10, 1974, Hyderabad). The next record of importance comes from the famous pilgrim centre Alampur in Mahaboobnagar district, (No :17) belonging to Dhārāvarṣha Dhruva (A.D. 780—93) the 4th member of the family who held the title “Kalivallabha”. This record is important as it contains earliest epigraphical reference to

Alam̄pur –which indicates the firm hold of the Rāsh̄trakūṭas over “Çhālūkyā viṣaya” of their predecessors. Another record (No:18) also from Alam̄pur, while not mentioning the over lord, mentions a feudatory “Balavarmarasa” who is said to have defeated the kings of Vēṃgi, Çhōḷa, Kaḷiṃga, Gaṃga and Ballāla. This Balavarma is probably identical with Balavarma mentioned in the Kadala plates of Gōviṃda III (A.D. 793-814) who was a contemporary of Dhārāvarṣa Dhruva. (S.I.I. IX—No:64, and No:75 of 1904). To the same period belong two undated records at Kuruvagattupallile and Mināmbaram (No:19 and 20) in Mahaboobnagar district. The former extols the exploits of the prince Vīragriha, son of Vinayāditya who was a good friend of Gōviṃda, son of Kalivallabha i.e. Dhruva. Vinayāditya of this record is identical with Vinayāditya yuddhamalla, founder and first member of the Vēmulavāḍa Çhālūkyā family and father of Arikēsari I and Vīragriha, as known from the Vemulavāḍa inscription of Arikesari II (A.D.930—955). (No :2, Sastry, PVP :PP:5, 1974, Hyderabad) which furnishes the genealogy of the family and states that the founder Vinayāditya Yuddhamalla I ruled over Sapādalakṣha country whose elephants were bathed in the reservoir filled with oil in Podana (Vemkataramanayya, N. PP:19, 1953, Hyderabad). i.e. Bodhan. The identification of Sapādalakṣha territory has been a matter of controversy among scholars and according to Sastry, P.V.P. it corresponds to the tract lying in Nizamabad –Karimnagar- Medak districts which included Asmaka and Sabbināḍu -21000 .(Sastry, PVP, PP: X, 1974, Hyderabad). The Mallikarjunapalli inscription of Amōghavarṣa I dated Ś768 A.D.846, (No:1) mentions a feudatory mahāsāmanta Kommaṇa and a new administrative division Pānūrvāḍi -27000 which corresponds to the land lying in Sadasivpet and Andole taluks in Medak district. (Murthy, N.S.R. PP:XIV,2001, Hyderabad). The next record that deserves mention is the Koravi inscription of Kannara ballaha i.e. Kriṣṇa II (A.D.880—914) as it informs that Çhālūkyā Bhīma I of the Eastern Çhālūkyā dynasty, reconquered Koravi region from Kusumāyudha of Mudigonḍa Çhālūkyas. During this period Koravi formed the eastern frontier of the Rāsh̄trakūṭas. (No:10, Venkataramanayya, N:PP:10—11, 1974, Hyderabad). The absence of mention of any over lord in the inscriptions of Manthapuri in Nalgonda district

(No:2, Vol:I, PP:2, Sastry, PVP:1992, Hyderabad)by a certain mahāsāmanta Aayyaṇayyara,dated A.D.972, and the two records from Medak district i.e. Vendikol and Vargal dated A.D. 967 and 970 (Nos:3 and 4 PP: 3and 4,Murthy, N.S.R.,2001 ,Hyderabad) respectively suggest a period of political unrest and turbulence prevailing in the Rāshṭrakūṭa kingdom. To the same period belong few private records which deserve notice. Among them the Nusrullahbad inscription dated Ś811 A.D.889 (No:22, Murthy,NSR: PP:32, 2014, Tirupati) mentions a certain Rājāditya, a feudatory of Kṛiṣṇa III. Similarly the Pragatore inscription (No:21, Murthy,N.S. R, Vol :I, PP:26, 2003, Hyderabad) dated Ś781 A.D.859, contains Telugu words”Çhēnu” (agricultural field), “ammu” (selling) and “komaṭi” (merchant). Among them the last mentioned i.e. “kōmaṭi” appears for the first time in inscriptions. (Murthy, NSR, PP:VII,2003, Hyderabad).

Above all, the most important inscription that needs attention is the Kurkyala inscription (No:3,)which belongs to the time of Arikēsari II (A.D.930—955) .It was issued by a certain Jinavallabha, brother of the celebrated Kannada poet Paṃpa, author of Vikrmārjuna-vijayam, a Kannda translation of Sanskrit Mahā Bhārata.This establishes that he flourished in the court of Arikesari II and was much earlier by atleast two centuries to Nannaya who translated Mahā Bhārata in to Telugu, the court poet of the Eastern Çālukya king Rāja Rāja Narēṃdra in 11th Ā.D. Further it is a trilingual inscription containing three languages — Sanskrit, Kannada and Telugu .The Telugu verses are in Kaṃda metre. It also states that Paṃpa’s father Bhīmapayya and grand father Abhimāna Çaṃdra belonged originally to the village Vaṃgiparru in Kammanāḍu on the bank of the river Guṃḍlakamma which corresponds to the present Addamki taluk in Guntur district, A.P. and that they were Jainas by faith. (Sastry, PVP, PP:XIV, 1974, Hyderabad). It is interesting that we find the epitaph of Paṃpa in Podana i.e. Bodhan in Nizamabad district known as “Çhḥ ubhadhāma Jinālaya” and Jagirdar identifies it with Paṃpa’s cemetery on the ground that Paṃpa held the title Śubhadāma. (Jagirdar, Sitaram,PP:).

The Rāshṭrakuṭas were ably served by two feudatory families in Telangana. They are the Vēmulavāḍa çhālukyas and

Mudigonḍa Chālukyas. The former had 10 members in all beginning with Vinayāditya Yuddhamalla I (A.D. 750) to Arikēś'ari III (A.D. 966). The most important inscription of this family is No :1 of Karimnagar district belonging to Arikēś'ari II dated Ś 869 A.D. 946 who was the son of Rāshtrakūṭa princes Jākavva and married the daughter of Indra III Nitya varsha and another Rāshtrakūṭa prince Lōkāmbika and thus strengthened his relations with his over lords i.e. Rāshtrakūṭas. This inscription contains five introductory verses of Paṃpa's Vikramārjuna vijayam. (No :1, Sastry : PP:1, 1974, Hyderabad). His undated Vemulavada inscription states that he gave asylum to a certain Bijja or Bijayita, a Chālukya family of Mudugonda whose territory lay beyond the south eastern border of the Vemulavada territory. (Ibid: PP:xii). Another important record of this family is the Koravi epigraph (No:6) of Warangal district which provides some important information about the events of the period. It mentions two sons of Kusumāyudha (viz) Goṇaga and his younger brother Niravadya. The court of Arikēś'ari II was adorned by two poets (viz) Paṃpa autor of Vikramārjuna Vijayam and Sōmadēvasūri author of "Nītivākyāmṛitaṃ" and "Yas'astilaka chṛipu" a work based on Jaina theology. (Sastry, PVP: PP:XIV, 1974, Hyderabad).

Western Chālukyas of Kalyāna(A.D.972—1200)

This is the most widely represented and powerful dynasty of the medieval period which exercised authority over the entire Telangna for over two centuries i.e. 10th to 12. There were in all 12 members in the family and their inscriptions are spread all over Telangana in almost all the districts numbering over 400. They furnish information on a variety of aspects such as administration, feudatory chiefs, subordinate rulers. Officials and administrative divisions, Jaina Teachers and Śaiva Pontiffs, not known hitherto. A majority of inscriptions of this dynasty belong to Sōmēsvara -I Trailōkyamalla and his son Vikramāditya VI Tribhuvanamalla. Their inscriptions are mostly in Kannada language in Telugu – Kannada script prevalent during the period. There are also some bilingual records in Sanskrit and Kannada and Kannada and Telugu. Only few are in Nāgari script.

Among the inscriptions of this dynasty the first that deserves mention is the Korpol inscription (No:46 –A) of Medak district which is of utmost importance as it happens to be the earliest inscription of the Chālukyas of Kalyāṇa belonging to the time of Tailapa II the founder and first member of the family dated Ś895, Śrimukha, Vai Śu :5, corresponding to April 10 A.D. 973, as against the hitherto known record of Hubbaḷi dated Ś.895 Jye ba:8, Sunday which corresponds to May :28 A.D.973. (Murthy,N.S.R. PP:xv, 2003, Hyderabad). The provenance of early records of Tailapa II in Medak—Karimnagar – Nizamabad region, coupled with the Khazipet inscription (No:1)in Warangal district of Rāshtrakūṭa Satyās‘raya Bhīmarasa dated A.D.872 falling in the reign of Amōghavarṣa lends credence to the view that Tailapa’s fore fathers hailed from the Telangana region, for, Bhīmarasa is identical with Bhīma II father of Aayyaṇa-I, great grandfather of Tailapa. (Gopal,B.R.PP:1-41981, Dharwar,). Another record that deserves notice is the Sitarampalle inscription (No: 5) from the Medak district ,dated Ś901 A.D. 979 which mentions a certain feudatory named Rēvarasu,ruler of Medaku—300 who belonged to Mātūruvaṃs‘a. The importance of this record is that it mentions the name “Medaku” for the first time in inscriptions which is believed be derived from Metuku (morsel) which is not correct as it contains the letter “da” clearly. (Murthy,NSR, PP:7,2001, Hyderabad). A yet another inscription of the same ruler is No:9 from Jammikunta in Karimnagar district dated Ś917 A.D.995,which states that Āhavamalla i.e.Tailapa II successfully completed his northern expedition and defeated Utpala identical with “Vākpati Munja”of Mālva.The inscription registers the gift of land to the God Āditya of the village “Dammikumṭe” i.e. present Jammikunta. (Sastry,PVP: PP:XV, 1974, Hyderabad).There is a lone record of Vikramāditya V who succeeded Satyāsraya at Nandikandi in Medak district dated Ś935 A.D. 1014 which perhaps was his last regnal year. The next king Jayasīṃhavallabha II who held the title Jagadēkamalla I (A.D.1014—44)is represented in Telangana by 23 inscriptions distributed in 6 districts .Among them Mahaboobnagar accounts for most i.e.10 followed by Medak-8. He was the first member to establish the authority of the Chālukyas of Kalyāṇa in the western parts of Telangana i.e.

Mahboobnagar. The earliest among his inscriptions comes from Bellapur No:19 in Medak district dated in the cyclic year Ānaṁda which corresponds to A.D.1014 and it pushes the beginning of Jayasimha's reign by 1 year i.e.A.D.1014 instead of 1015. (Gopal,B.R. PP:1-4, 1981, Dharwar). Inscriptions No:21 dated Ś946 AD 1014 from Khadarabad and No :22 dated Mubarakpur dated Ś948 A.D. 1026 mention a territory Kosavaḷa which is the head quarters of Kosavaḷa savalakkanāḍu . His earliest inscription No :49 dated Ś 950 A.D 1028 from Alampur refers to a military expedition of Jayasimha against Kannenāḍu identical with parts of Alampur taluk and Nandikotkur in Kurnool district in A.P. on either bank of the river Tumgabhadrā. (Mamgalam, S.J. PP:42, 1986.). His record No:50 from Mallesvaram (now submerged) dated in Ś955 1033, A.D. brings to light a feudatory named Āṇ emarasa of Kandūru , who bears a string of epithets—mahāmaṇḍ alēs'vara, Chōḷamārtāṇḍa, Pagevairi Bhīma, SaṁgrāmaRāma, Bhūchakramalla, BhūpaMāndhāta, Satyayudhishtira, and Vairibha Kaṇṭhīravā and mentions a Śaiva Pontiff “Jagadindu Paṁdita”. This record is of foremost importance as it contains earliest reference to Kandūr from which sprang the Telugu –Chōḷa family named after Kaṁdūru, who served their masters with loyalty. The tract of Kaṁduru comprised the present Jedcherla, Nagar – Kurnool, and Acchhampet taluks in Mahaboobnagar district and Panugallu in Nalgonda district. (Murthy,N. S.R.PP:viii, 2003, Hyderabad and Gopal,B.R. PP:40-41, 1981,Dharwar). Inscription No :1 from Kolanupaka dated Ś 955 A.D. 1033 in Nalgonda district mentions an officer named Aṇṇaya Lemka which occurs frequently in Kākaṭiya inscriptions. But the appearance of this term seems to push back the prevalence of this office even during the time of the Chāḷukyas and thus earlier by about two centuries. Another record from the same place No:2, mentions an administrative division Āke marga perhaps a mistake for Āṇemarga situated in Bhongir taluk in Nalgonda district which was a sub division of Koḷlipāka-7000. (Venkataramanayya,N. PP:Vol II, iii, 1994, Hyderabad). A yet another record that deserves mention is No:5 from Saidapur in Nalgonda district, a bilingual record in Kannada and Sanskrit dated Ś 956 A.D.1034, mentions a certain Aggaḷayya, Jaina by faith described as “vaidya ratnākaraPraṇachārya” and a specialist in

“s‘astra”(surgery) and s‘āstra (science) and capable of curing diseases by way of surgery.(Ibid)

The next important king was Somēs‘vara I Trailōkyamalla, (A.D. 1044—68), is represented by about 62 inscriptions distributed all over in Telangana. Inscription No:57 from Kurumiddi in Mahaboobnagar district dated Ś 968, Vyaya, Vai Śu: 1, A.D. 1046, April 10, mentions Kurumiddi agrahāre situated in Kōduru—300 menions an engraver of the record named Karaṇ am Nāgamayya, which seems to throw light on the office of Karaṇ am (village officer) as early as 11 th C.A.D. (Murthy, NSR, PP: Vol: I, ix, 2003, Hyderabad). An inscription from Narasimgapuram in Karimnagar district dated Ś974 AD 1052 describes Trailokyamalla as “sapta māḷava dhūmakētu” and “sapta Māḷ avarmaṃ praḷayāgni rūpadim” which refer to the burning the city of Dhāra, capital of Māḷava. (Murthy, NSR: Ep And Vol: VI,) A record from Kolanupaka in Nalgonda district No :3, dated Ś 978 A.D. 1056 mentions a certain “rāyabāri Appuvayya” and it is interesting to find the office of “rāyabāri” i.e. ambassador in inscriptions for the first time. (Murthy, NSR, Vol :II, PP: IV, 1994, Hyderabad) Two records from Sanigaram in Karimnagar district Nos: 14 and 15 dated Ś 973 A.D. 1051 and Ś975 A.D. 1053 respectively provide evidence of the early members of the Kākatiya dynasty (viz) Bēta I and Prōla I identical with Garuḍānka Bēta I and Prōla I of the genealogical list furnished by the Bayyaram tank Insription of the time of Kākatiya Ganapatidēva (Sastry, E.A.:I, PP:76) as mahā sāmantas ruling over Anumakoṇḍa vishaya along with Sabbi 1000 granted as fief by Trailōkyamalla as a reward for their services in his campaigns against Chōḷa, Chakrakūṭa and Konkaṇa as mentioned in the Khazipet Dargah inscription No:15 of Kākati Durgarāja dated Ś1012 A.D.1090. (Venkataramanayya, N, PP:30, 1974, Hyderabad). The next ruler that comes for study is Sōmēsvara II Bhuvanaikamalla, (A.Ď..1068—75) son of Trailōkyamalla and elder brother of Vikramāditya VI Tribhuvanamalla. He had short reign of less than 10 years and hence his inscriptions are not many and limited only to four districts i.e. Rangareddi, Nalgonda, Medak and Mahaboobnagar which number about less than 20. Among them are two interesting records Nos:5 and 6 from Kolanupaka in Nalgonda district dated Ś980 and Ś 996 A.D. 1070 and 1075

respectively, for, they mention a “reḍḍI mānya” perhaps service endowment and “seṭṭi sumka” meaning mercantile tax. (Venkataramanayya, N., PP:IV, 1994, Hyderabad).

The next ruler of importance of this dynasty is Vikramāditya VI Tribhuvanamalla who was most powerful and enjoyed a prolonged reign of about 50 years from A.D. 1075 to 1124. His records abound in Telangana numbering as many as 200 spread all over. To his period belongs an inscription No: 19 from Sanigaram in Karimnagar district dated Ś 1028 A.D. 1107 which mentions mahāmaṇḍalēs‘vara Kākatiya Bētarasar and baḷiya Sanagara i.e. present Sanigaram included in Pulgunuru-70 (Sastry, PVP: PP:49, 1974, Hyderabad) which corresponds to the present Siddipet and Chinnakoduru mandals in Medak and Karimnagar districts respectively. (Murthy, N.S.R, PP: 111, 2011, Hyderabad.). His Vemulavada inscription dated C.V.29 i.e. Ś 1023 A.D. 1106, mentions the administrative division Venisale – 70 of Sabbi—1000 which corresponds to Sircilla and Vemulavāḍa mandals in Karimnagar district and its chief town Venisala may correspond to the present Velisale. (Ramanayya, PP:61, 2003). It is interesting that we find the mention of a mālākārā (garland maker) in this inscription. (Sastry, P.V.P. PP: 53-54, 1974, Hyderabad). The inscription No:7, Vol:II, PP:21, from Kolanupaka in Nalgonda district dated C.V. 7 A.D. 1082 records the gift of certain Sumka in Burugupalli the “bhaṭṭa grāma” of Punniyaraḍḍi who was the Saudhara of Koḷlipāka –7000. Here the term “bhaṭṭa grāma demands notice as it is akin to agrahāra i.e. tax free village granted to Brāhmaṇas who were well versed in Vedic lore. (Venkataramanayya, N., PP:IV, 1994, Hyderabad). Another record that needs mention is No:18 from Panugallu in Nalgonda district dated S.1046 A.D. which was issued by the Kanduri Chōḍa feudatory Tonda nripa as it furnishes information pertaining to economic aspects containing a long list of levies on a variety of commodities (viz) salt, maize, paddy, betel leaves, areca nut, pepper, ginger, turmeric, cotton and jiggery. Further it also furnishes a list of weights and measures such as “nibaruva, viṣa, bhaṇḍi gidḍa, peruka, ghaḍa puṭṭi, Kālpuṭṭi, ghaḍa marturu and mōpu. It was during this period appear the Telugu Chōḷas of Kanduru who ruled over Kndūru nāḍu which comprised the present Jadcherla and

Acchampet taluks in Mahaboobnagar district and Nalgonda and Miryalaguda taluks of Nalgonda district.between A.D.1060-1160 as feudatories of the Chālukyas of Kalyāṇa.The Ollala inscription No:11,dated Ś.1020 AD 1097 furnishes information about the early members of the family beginning with Chōḍa Bhīma ,lord of Panugallu and Toṇḍa nripa and according to it Eṛuva Bhīma’s sons Toṇḍa and Chōḍa Bhīma obtained the fiefdom of Kandūrunāḍu and thence forward they came to be known as Telugu Chōlas of Kandūru.(Ibid).There are over 50 inscriptions of this family in Mahaboobnagar and Nalgonda districts who first began as feudatories of the Chālukyas and then shifted loyalty to the Kākatiyas.In is worth noticing that a majority of the inscriptions of these Chiefs of Kanduru are in Telugu language and occasionally in Sanskrit and Kannada was not used at all . Inscription NO 106 from Alampur in Mahaboobnagar district dated in C.V.26 Ś1023 A.Ď1101 registers the gift of a village as agrahāra by queen “mahādēvi Mannādēvi”described as “ kana chakravartiya vis’āla vakshasthala nivāsini and Abhinava Sarasvati” .It also states that the donor was a devotee of Sri Pāmāāchārya and mentions the titles “as’vapati,Gajapati and Narapati” which are normally encountered in the Vijayanagara period and calls her husband as “raja trayādhipati”. (Murthy,N.S.R. PP:xv, 2003, Hyderabad). A record from Appanapalli No:126,dated C.V. 43 A.D. 1118 brings to light a new administrative division called “Kalla keḷaugu nāḍu—500” and its head quarters Ujjili.(Murthy,N.ŚR, PP: 70—74, Proceedings of A.P.H.C, 1994) The undated .Inscription No:82 from Kondapaka, Medak district mentions a gift to the goddess Bhagavati by the queen Lakshmīdēvi described as Bāla Sarasvati.Coming to Warangal district, Ins Nos:13 and 14 .i.e. Hanamakonda inscription and Banajipet inscription respectively dated S’1001 and Ś1004 A.D.1079 and 1082 respectively are the early records of the Kākatiyas in which it is stated that Kākatiya Bēta II was the subordinate of Tribhuvanamalla Vikramāditya VI. The next record of importance comes from Guduru No:26 dated C.V.49 A.D.1124 set up by his son Bhūlōkamalla Sōmēs’vaa III who was governing Kollipāka—7000 mentions the village Bammara (probably of the celebrated poet Pōtana, author of Telugu Bhāgavata) included in Vēlupugonḍa -24 and the village Gumuḍ

ūru. The Padmakshi temple inscription No:22 dated C.V.42 A.D. 1117 another record of the time of Tribhuvanamalla states that a certain commander named Vaija daṇḍanātha took his master mahā maṇḍalēs'vara Bēta II to Chāḷukya Tribhuvanamalla and obtained Sabbi –1000 region as fief. (Venkataramanayya, N; PP:xiv, 1974, Hyderabad). A record from Gangapur No:144 in Mahaboobnagar district dated J.V.4 i.e. S'1063 A.D.1141 belonging to the reign of Jagadēkamalla II while recording gifts to the gods Sāgarēs'varadēva and Komarēs'vara dēva by the disciples of Nalladēvasvāmi, the Sthanādhipati of Kōḍūru, mentions the name Pālamūru, the ancient name of the district head quarters Mahaboobnagar. (Murthy, N.S.R. PP:269, 2003, Hyderabad). The Sirikonda inscription of Nalgonda district No:25, dated S'1070 A.D.1149 brings to light an administrative division Sirikonḍa rājya. Lastly, the Ujjili inscription of Vīra Sōmēs'vara IV is worth noticing as it mentions the office of Savadhare or Saudhare. This seems to suggest that it was more in the nature of tax collection or revenue, than a royal guard as suggested by Sircar. This assumption is based on the fact that in Sanskrit the term "sava" means one fourth or quarter which latter on became "Chaut"— a term in vogue during the Marāṭha administration under Sivāji. The officer appointed for collecting tax or revenue from the village lends credence to the view that while Chaut is one fourth, ari is tax. Hence the term Savadhare which became Chaudhari which is still in vogue even now, as a caste name.. (Murthy, NSR, PP:XX, 2003, Hyderabad.) It is a matter of interest – Ins, No.20 from Bekkallu in Warangal District of furnishes information about secularism prevalent during the time of Vikramādiya-VI as a certain Malli reddi states that God is One as enunciated by Saiva, Vaiṣṇava, Jaina and Bouddha systems. (Venkataramanayya N., pp.50, 1974, Hyderabad).

Kākaṭīya (A.D. 1050—1323)

The next important dynasty is the Kākaṭīyas of Warangal which is the native dynasty of Telangana and the second, next to the Sātavāhanas, to exercise authority over almost the whole of Telugu country, leaving northern Andhra i.e. Kaḷiṅga. It may be said that the region of Telangana owns the Kākaṭīyas as own. Beginning as subordinates of the Rāshtrakutas and Chāḷukyas of

Karnataka, the Kākatiyas began their beginnings in Telangan region as can be seen from the Sanigaram inscriptions in Karimnagar district and began administering over Anumakoṃḍa vishaya and Sabbināḍu -1000 since the time of Someśs'vara I Trailōkyamalla. The inscriptions of the Kākatiyas number over 300 spread all over Telangana, and are mostly inscribed in Telugu language and Sanskrit, Kannada being few. The script Telugu-Kannada seen in the earlier inscriptions of their predecessors, appears to have reached a mature stage and it may be said that it is almost Telugu which we encounter in latter inscriptions of Rēeherla chiefs of Rāchakonda and Vijayanagar.

As for the inscriptions, the first deserves notice is the Bayyaram tank inscription of the time of Gaṇapatidēva (A.D. 1199—1262) informs for the first time the genealogical list of the Kākatiyas (Sastry, PVP:PP:71, Ep Andhrīca, Vol:1, Hyderabad) beginning with earliest members of the family i.e. Vennanṛipa followed by Guṇḍa I, Guṇḍa II, Guṇḍa III and Eṛṛa, Piṃḍi Guṃḍ a whose son was Garuḍa Bēta seen in the Sanigaram inscriptions mentioned above. The next important inscription is the Anumakonda 1000 pillar inscription of Rudradēva, who, according to Sri P.V.P.Sastry “declared his independence not by revolting against their Chālukya over lords but by suppressing the revolts of the other neighbouring chiefs in A.D. 1157 and thus became the unquestioned master of Telalngana”. (Sastry,PVP, PP:6, 1978, Hyderabad). The Panugallu epigraph from Nalgonda district No:56, Vol II: PP:155, dated Ś 1189 A.D. 1267 belongs to a Yādava chief Sārangapāṇidēva ,subordinate of Rudramadēvi ruling over Panugallu in Nalgonda district. Its importance lies in the fact that it contains a number of epithets borne by Sārangapāṇidēva, who, probably inherited from his father Siṃghaṇa. Among the epithets appears a curious one “Prārājya rājya turushkōpaplava mēdinī samuddharaṇa mēdinī varāha” which apparently refers to a conflict between the Muslims and Yādavas in or before A.D. 1267 i.e. during the reign of Rudrama. But this goes against the available evidence i.e. the earliest Muslim attack against Dēvagiri of the Yādavas took place in A.Ď1296 and the earliest attack against Warangal during the reign of Pratāpa Rudra in A.Ď1303. Therefore the reason for Sarangapāṇidēva must looked else where – probably his father’s

expeditions against North and Central India. Here comes an inscription from Tilivilli in Hangal taluk, Dharwar district which belongs to the Yādava king Siṃghaṇa dated A.Ā. 1239, which, like the present record contains a series of epithets among which appears one “turushka kōpa praḷaya mahārṇava magna mēdinī samuddharan a mahā varāha” which closely resembles the one in the Panugallu inscription under study. From this it appears that Yādava Siṃghaṇa, father of Sārangapānidēva led expeditions against Lāṭa, Mālava and Gūrjara in which he came in to conflict with the forces of the reigning Muslim King Iltutmush (A.Ā. 1210—36), defeated them and freed the country from the deluge of the Muslims and thus acquired the above epithets which style him as the incarnation of Boar in lifting the earth. Thus Sārangapānidēva acquired the above epithet. Further the present record mentions the name of Sārangapānidēva “Sri Tanu Dasamādēvi”. Sārangapānidēva owing to internal quarrels with his cousins Kannāra or Kṛishṇa and Mahadēva, migrated to the Kākāṭīya kingdom and took refuge in the court of Rudramadēvi and acted as vassal ruling over Panugallu. (Murthy, NSR :Vol :II, PP:vii, 1994, Hyderabad). The inscription from Chandupatla in Nalgonda district No:59, dated Ś 1211 A.D. 1289 issued by a certain Mallikārjuna nāyaka, general of Rudrama informs that the queen died in A.Ā. 1289 in a war with Kāyastha Am̄badēva, who, according to his Tripurantakam inscription (SII :X:NO:465,) dated A.Ā. 1290 rebelled against the Kākāṭīya queen Rudrama and defeated several of her chiefs and generals and declared independence. To the reign of Pratāpa Rudra (A.D. 1288—1323) the last member of the dynasty, brings to light a certain Bhimarāju, son of Penḷikoḍuku Mallikārjuna of Patarlapadu provides interesting information pertaining to agriculture and economic aspects such as “velivolamu, nīrnela, chinnaṃ, māḍa, gānugu sumkamu, maṃgali, tūmu” etc. (Sastry, PVP:PP:xi—xii, 1992, Hyderabad). The Terala epigraph of Pratāpa Rudra is most important as it furnishes coin legend of the Kākāṭīyas i.e. “dāya gaja kēśari” and the Khandavalli plates of Pratāpa Rudra (E.A. Vol:IV, PP:103) led Sri Sastry to identify the Kākāṭīya coins mistaken as Yadava coins. Similarly the Ursugutta inscription engraved on a hill which contains 62 verses in mellifluous Sanskrit by a scholar poet Nṛisimha which resembles

Kālidāsa's Mālavakāgnimitram. (No:99, Venkataramanayya,N. PP:257,1974, Hyderabad)

After the eclipse of the Kākatiyas from the political scene of Deccan in the wake of Muslim occupation, Telangana passed in to the hands of the Tughlaqs which remained under their control for short period from A.D. 1323 to 1336 when Warangal was re-occupied by the Musunūri chiefs who led the confederacy of erstwhile Hindu nobles and generals under the leadership of Musunuri Prōlaya nāyaka .He was followed by his cousin Kapaya nāyaka whose inscription appears at Pillalamarri in Nalgonda district No:74 . dated Ś1279 A.Ď 1357, who bore the titles Āndhra desādhis'vara and states that the temple of Eṛakēs'vara was ruined by the Bahmani Sultan Alavadīnu i.e. Alla-ud- din Hasan Bahman Shah (A.D,1347—58) of Gulbarga the first member of the family. (Venkataramanayya,N:PP;198,1994,Hyderabad). There are two records of the Bahmanis in Medak district Nos:144 and 145 from Tellapur and Darpalli respectively. The former i.e No:144 dated S.1340 A.Ď .1418 is interesting as it mentions the town "Telangāṇapura"and the term "Telangāṇa"appears in inscriptions for the first time. The town "Telanganapura" is identical with the present day Tellapur situated near Ramachandrapuram in Medak district and the record belongs to the time of Firuz Shah Bahmani and states that a certain Nāgōju, (gold smith) made gold ornaments for the queen of Firuz Shah. The next record NO 145 of the same period from Darpalli dated A.D. 1453 was issued by a certain Pannāṁka prabhu, probably an agnate member of the Rēcherla chiefs of Rāchakonda bearing same epithets and gave his daughter Kasavāmba in marriage to the Bahmani Sultan Allauddin Bahman Shah II which suggests that a branch of the Recherla chiefs entered in to matrimonial alliance with the Bahmanis. The record is in both Sanskrit and Telugu ,composed by a poet Bhārati bhāṭṭa. (Murthy, N.S.R.PP: xxiv, 2001, Hyderabad). Last in the order comes the Qutb Shahi inscription No:84 from Panugallu which belongs to the reign of Ibrahim Qutb Shah dated Ś1472 A.D. 1554 which records that a certain Rāmatulla (Rahmat –ul-lah) reconstructed the irrigation dam across the river Mūsi near Namile in Indupurelasīma, repaired the canal and filled the tank and reservoir. (Venkataramanayya, N, Vol II , PP:x,1994, Hyderabad)

Before closing my paper, I once again express heart felt thanks to a host of friends, well wishers and scholars who helped me in a variety of ways in all my pursuits. Among them are Dr. Rajireddi, Sri D.Suryakumar Sri Jitendra babu, Sri Sanganabhatla Narasayya and Sri Gopalakrishna of Kolanupaka. I understand, in recent times, some young free lance scholars are taking pains to study and find out new evidences by way of exploring remote places which indeed is commendable and I congratulate them for their efforts and Wish them Best. I thank all the learned scholars, friends and fellow delegates for bearing with me and hear me patiently. In the end I am deeply beholden to my mentor Sri P.V.Parabrahma Sastry, who made my what I am.

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STUDIES IN KAKATIYA HISTORY – AVENUES AND SOURCES

Prof. (Mrs) P. Hymavathi*

Esteemed President, Fellow Delegates, Dear Students,
Ladies and Gentlemen!

Let me, at the out-set, express my sincere thanks to the Executive Committee of the Telangana History Congress for according me the honour of presiding over the Medieval History section of the Fourth Annual Session being held in Kakatiya University, Warangal. I wish this organisation a great success in its endeavour to bring out scientific research in history by providing a platform to young students and eminent scholars to interact mutually and contribute for the writing of Telangana history and culture..

On this occasion, I would like to bring to the notice of this august gathering, the significance of the Kakatiya rule with many positive imprints influencing the rule of the succeeding dynasties. The Kakatiyas ruled from A.D. 1000 to 1157 as feudatories of the western Chalukyas and from A.D. 1158 to 1323 as independent rulers from Orugallu, the glorious city as their capital. They were neither hypocritical to claim the artificial *Kshatriya* origin nor ambitious to bear the imperialistic titles like *Rajadhiraja*, *Rajaparnesvara*, *Rajamartanda*, etc. These rulers before Rudrama did not introduce themselves in the inscriptions even with the epithet “Raja”. It was only at the time of enthroning Rudrama, Ganapatideva introduced her as Rudradeva Maharaja to highlight the empowerment of a female ruler and to make the other subordinates realise the rarely inherited possession of political authority by a female member

• **Presidential Address, Medieval History Session**

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in the hitherto existing patrimonial system. Before her, the Kakatiya rulers maintained simplicity and modesty by introducing themselves as *Mahamandalesvaras*, indicating that the king was just a head over the *Mandalesvaras*, co-ordinating or supervising the state-craft and protecting the kingdom from the external enemies and internal disturbances.

The policies introduced by the Kakatiyas in irrigation, agriculture, revenue system, *dasabandha* and *nayamkara* systems, etc., were continued by the succeeding dynasties till the Qutbshahis of Golconda. The Qutub Shahis continued the *Panniddaru-ayagar* system in village administration as *Bara-balvatandar system and Lemka* system in military administration as *Khasa-khail*, which were initiated by the Kakatiyas. The *Dasa-bandha* system in revenue administration and the agricultural, horticultural and irrigation policies were followed not only by the Qutub Shahis, but also the Sultans of Delhi, especially the Tughluqs. The *Amara Nayamkara* system of the Rayas of Vijayanagara owed its origin to the *Nayamkara* system of the Kakatiyas.

Thanks to the previous researches by Ramayanam NarasimhaRao, K. Sundaram, P.V. Parabrahma Sastry, J. Kanakadurga, Philip Wagoner, George Michael, Cynthia Tolbot, we have a good number of scholarly works which have highlighted the political, socio-economic, religious and cultural history of the Kakatiya period. Aspects like social Conditions, Agriculture and Trade, Irrigation, Art and Architecture, Religious Conditions, Religious Institutions and Educational Development, Trade and Industry, Kakatiya Forts, etc. are investigated by the researchers in Kakatiya University. Yet there is much scope for micro-level studies on every individual aspect within such studies. For example, one can investigate into the cultural history with a special focus on dance forms of the period, music, folk arts, feasts and festivals, education system, development of sciences like medicine, mathematics, veterinary science, etc. and its impact on the development of technology.

There is a general belief that the medieval period, anywhere, was a dark- age and pessimistic to common people with feudal and oppressive policies of the governments. But a keen perusal into the epigraphic sources guides one to rethink and to conclude that there are some exceptions. Many inscriptions of the Kakatiya period inform us of the concern paid to the 'public will' by the rulers in their administrative and cultural policies. This is not to contradict the previous studies but to suggest a fresh approach to the original sources, with a keen perusal and analysis of their purport and scientific interpretation, synthesising both the previous observations of the scholars like P.V.P. Sastry and the new findings emerged out of their investigation.

P.V. Parabrahma Sastry's work on *Rural Studies in Early Andhra*¹ traces out the administration at the root level from the times of the Satavahanas to the rule of Chalukyas. In this work, the scholar has analysed village administration focusing on the administrative personnel, village headman and civic body, corporate life, judiciary, land tenures, etc. Continuity to this historical phase can be seen explained in his work *The Kakatiyas*²; though brief, it is a thought-provoking study and very useful with an empirical base. A researcher can take up a work on the role of public will after a serious study focusing on the functional relation between the king and his people, the king and the village Headman, the Village Headman and the village council, the *samaya* and the village administration and lastly the people and the cultural trends, each of which clearly reflects the role of 'public will' in evolving the political and socio-cultural milieu of the Kakatiya period.

As mentioned earlier, the Kakatiya rulers were so modest that they preferred to identify themselves as *Mahamandalesvaras* and acted as Head among the *Mandalesvaras* or governors, each one ruling over a *Mandala*, the highest division within the kingdom. These *Mandalesvaras* were appointed by the King (*Mahamandalesvara*) basing on their merit as military leaders and administrators and the post

was not necessarily hereditary and it was transferable too. Each *mandala* consisted of some *nadus* or *sthalas*, which were composed of a group of villages. Village administration of this period is quite significant, reflecting the democratic base. The village Headman, with the help of a council looked after the administration at the root-level. An interesting fact observed by the scholars is that the village council was given more importance than the provincial authority by the villagers. They felt that they held responsible to the king after the Village Council. A *mandalika* or provincial officer could not deal with the villagers directly and his dealings with them were always through the village council only.³

The members of the Council, 12 in number notionally, but tentative in strength, were known as *Panniddaru-ayagamdru*, each representing their respective community or professional group. Each community used to depute their representative to participate in the village administrative body on their behalf. It is interesting to note that the rate of tax to be paid to the government was fixed by the people and not by the government. The rate of tax to be paid by each professional group, in accordance with their feasibility was put forth in the *Samaya-sabha* for discussion and fixation and the decision was then intimated to the village administrative body through their representative for approval. It was the responsibility of the representative or elder of the community to collect and remit it to the treasury. In case of draught or other natural calamities, it was remitted on the representation of the *samayas*.

R. NarasimhaRao, in his work *Corporate Life in Andhra, A.D. 1000 – 1350*⁴ had analysed the multi-faceted functioning of the *samayas*. In the light of new epigraphic and literary sources found out during the past 50 years after his research, a fresh study with a focus on the role of *samayas*, each serving as a forum facilitating people's participation in general administration is needed. Sources reveal that the elders of the *samayas* represented not only in the village administrative council at the root level, but also took representative role in

the apex body at the centre known as *Bahattara-niyogas* to look after the welfare of their respective professional group and to safe-guard their rights.

We can find many references to the direct appeals to the king if the people did not satisfy with the decisions or settlement of disputes made in the village council. A copper plate grant of the period of Kakatiya Ganapatideva from Chamanapalli (Karimnagar dt.) testifies to this fact. The people of Chamanapalli along with three other villages claimed their right over an irrigation canal and they could not find solution to this in the village councils or in the interactive discussions among those villages with the help of local officers and then they approached the king's court. The copper plate grant narrates how meticulous was the Kakatiya government in settling the dispute in the following four stages:⁵

1. The king Ganapatideva deputed a minister to investigate into the issue by collecting information from the root-level in the concerned villages and submit a comprehensive report to the king's office.
2. The minister visited those villages, convened village assemblies, held discussions with the elders of the villages and the *mahajanas* (scholars) and submitted the report to the king.
3. The king, after going through the report and in consultation with the *Mandalika* of the region, took final decision with the help of a *Pradvivaka* an expert in Law and Logic, deputed two of his legal officers to Chamanapalli, to communicate the king's decision to the villagers and the local officers, with an instruction to re-investigate the issue if necessary before announcing the final decree.
4. The minister acted accordingly and a second survey of opinion was undertaken to attain the scientific approach. When it was found out that the second survey was in conformity with the first survey, the king's

decree was announced and the right of Chamanapalli village over the irrigation canal was restored and the claim of the three other villages was set aside.

The king after getting the investigation report from the Minister could have declared his decree, but he did not do so. He sought the utmost transparency in dealing with the issue and tried to reach the fullest level of acceptability of the local people. For that, he involved the *Mandalika*, the Minister, local officers, legal experts, elders of the village assembly and the local scholars (*Mahajanas*). Such was the spirit of integrity and commitment of the Kakatiya rulers in eliciting information on the issue from every angle until attaining truth and it reflects the degree of transparency that they maintained in declaring judgements.

The Duggirala (Guntur dt.) inscription⁶ belonging to the period of Ganapatideva also is of similar nature which records the settlement of a dispute among three villages over the identification of the borders of endowment lands. These records help us to understand the priority given to the opinion of the people in administration.

Some records reveal that the people enjoyed the power of imposing some levies or toll taxes if they feel it necessary within their territorial jurisdiction. An inscription from Inkriyal in Nalgonda district,⁷ dated A.D. 1292 attests to this fact. Here we can observe that a *Mandalesvara*, who built a temple in the confluence of three villages, requested the villagers through his agent with folded hands and utmost obedience (*variki dandamu petti vinnapam sesteni*) to sanction a small grant in the form of an additional levy on the lands for the maintenance of the temple. In turn, the village councils in consultation with the *asesha-praja* of these three villages, issued an order to the effect that one *chinnam* on each *martur* of wet-land should be paid by all the cultivators for conducting worship and offerings to the god. It indicates the superior power of public will within their jurisdiction.

Not only *Mandalesvaras*, even the king himself, could neither interfere in the internal administration of the villages nor impose their decisions on them. Right from the days of Prola I till the reign of Pratapardudra, we find many references to the donations made in the villages only after getting the permission of the villagers. They used to visit personally the place, where they made land grants to the temples and they used to call for an assemblage of *samastha-praja* to request for their permission (*vinnapam-sesi*) to donate land grants to the temples or for other purposes. Here we can grasp that the rulers were to wait for the permission of the villagers and they could not impose any decision on them.

Inscriptional evidence proves that the village councils had the privilege of imposing and collecting additional levy if they felt it necessary. An inscription dated A.D. 1308 from Tangeda,⁹ which records the imposition of a toll tax on sales from the merchants at a local fair as gift for the maintenance of a temple. This sales tax was to be remitted to the royal-treasury but the village assembly by taking such a decision, made the king's representative a party to the agreement to see that the tax be remitted to the temple-treasury, instead of state-treasury. This record reveals how much cautious and calculative were the villagers in making use of local financial resources, and if abundant by diverting them from central pool, for the welfare of the local needs. It is also interesting to note the steps they have taken in safe-guarding the agreement by making the state's representative to collect the tax from the merchants, remit it to the temple-treasury and act as its custodian. It also reveals the regard shown to the public will by the government in accepting the people's decision and by obliging to act as its custodian.

There are some interesting records which throw light on the importance accorded to public will and the intensity of consequences if violated. An inscription dated S' 1236 (A.D. 1314) records that a certain *nayamkara* namely Erraya lemka imposed levies on *Deva-vritti and Mahajanamanyas* in 22

villages, which was protested by Dodda potipeddingaru, a gentleman of Penumuli village in harsh words and the record further states that the nayamkara was obliged to redress the unjust act (*dosa-pariharartham*) and to appease the king Prataparudra. This epigraphic evidence reveals the privilege of an individual to express his protest in harsh words (*tiditenu*) and it is interesting to note that the nayamkara who imposed the unjust levies on such lands which were to be exempted from taxation, was obliged to record his mistake and the further rectification episode on a pillar installed in front of the temple, so that nobody in future could dare to commit such a mistake in future. It was a humiliation to the nayamkara, which brands ill-fame on him forever but testifies his only option in that political scenario to accept the wrong-doing and plead for the pardon of the people and the ruler. The god Swayambhudeva of Orugallu was made a witness to the deed, perhaps under the instruction of Prataparudra. Here we can grasp the 'public-will' as highlighted and the mistake of taking unilateral decision taken by the nayamkara as rectified by people's protest, even though raised by a single person.

Thus this aspect which arouses serious discussion on the role of public will in Kakatiya administration needs a critical analysis and serious investigation by a researcher. The contemporary works on polity such as *Nitisara* of Kakatiya Rudradeva, *Purushartha Saramu* of Sivadevayya, the Kakatiya Prime Minister, *Sumati Satakamu* of Baddde-Bhupala, *Sakalaniti Sammatamu* of MadikiSingana, *Mudramatyamu of Andhra Bhoja*, etc. and the literary works such as Ekamranatha's *Prataparudra Charitra*, Kase Sarvappa's *Siddhesvara Charitra*, Marana's *Markandeya Puranamu*, etc. help us along with the epigraphic records.

The Kakatiya rulers not only shared their political power with the *samayas* but also bestowed on them the duty of maintaining peace and order within the community by sharing with them legislation in social matters. We can observe that social groups were so strong that they did not allow the state

in the social matters until they permit it at the time of implementing certain crucial judgements given by the *samaya-sabha*. The contemporary works on Dharma-sastras like *Vignanesvaram* of Ketana were so keen in compiling the minute social issues like rules and regulations to be followed at the time of marriage-engagement, customs around the institution of marriage such as *kanyasulka*, *varakatna*, divorce, distribution of property among children, clearance or otherwise of the loans indebted by the diseased person, rights over the wealth and ornaments of the diseased wife, etc. and the rights and privileges of the women dedicated to the promotion of arts and entertainment. There were separate courts for public women to safe-guard their rights and self-respect. We can find inscriptional evidences to the execution of these injunctions of the dharma-sastras. The other general literary works also come to the rescue of the researchers. Especially the *Kula-puranas* help us to study the social practices which help to some extent in analysing the caste-wise deviations and reasons thereby. Thus there is an abundant scope for undertaking studies on social aspects such as *samayas* and their multi-faceted role, position of women in various professions and at home, social legislation, feasts and festivals, folk-culture etc. with the help of the sources untouched so far and which are not much used by the previous researchers.

The importance given to folk arts, customs and traditions and the knowledge-base of the common people is quite interesting to be noticed and thus can be taken up as an individual study. It is a known fact that Ganapatideva got *Nrittaratnavali* composed by Srijayana with the instruction to give due importance to folk-dance forms. We come to know that Srijayana composed two other works with the same purpose, one on lyrics and vocal music entitled *Gitaratnavali* and another on instrumental music entitled *Vadyaratnavali*. These works are yet to be procured. The interest of the Kakatiya rulers in the promotion of folk arts and culture can be understood through the appearance of abundant literature with

popular themes and characters through easy-flown language and simple metrical forms, aiming at the popular understanding, cultural proximity and pleasure of common-folk.

No comprehensive work is done so far on the development of sciences, though some work is done on the development of education. The first work exclusively on health and hygiene was composed by Samanta Bhoja or otherwise known as Andhra Bhoja (as quoted by Madiki Singana in his work *Sakalaniti Sammatamu*) of Sabbimandala (Karimnagar dt.) in Sanskrit, which was later translated freely into Telugu verse form by Appana-mantri of the same region. Ganapaya matya, another medical scholar of Orugallu, composed a work yogic therapy entitled *Swara-sastra Manjari* exclusively on Respiration and Perspiration. According to the information in the introductory verses, he was the son of Gannaya matya, the officer under Prataparudra and who later became the Prime Minister in the Sultanate. Ramaya matya, the medical officer under Mohammad-bin-Tughlaq, and who was highly honoured by the Sultan, was the elder brother of Ganapaya matya. This work is useful not only to trace out the medical practices of the period, but also in unravelling the mistypolitical conditions during and after the fall of the Kakatiyas. Mahaviracharya's *Ganitasara Samgraha* was translated into Telugu by Pavuluri Mallana, which is an independent translation, basing on the local needs and reflecting the local conditions of trade and commerce. It is useful to the researchers on economic history of the period to know the measuring units of the time, space and weights of the period. Bahatamu of Bahatacharya and *Rasaratnakara* of Nityanatha Siddha are the other medical works of this period. The study of units in weights and measures referred in the medical works such as *tula*, *gumja*, *masha*, *nishka*, *adhakamu*, *kudanamu*, *phalamu*, *prastaramu*, *kashamu* etc. and their relative value can be identified with the help of a comparative study of the works on other sciences like mathematics, astronomy and meteorology and those referred in the inscriptions and general literary works of the period.

Inscriptional references to the establishment of full-fledged hospitals at Bayytaram, Malkapuram, Alampur, Srisailam, Tripurantakam, Peda Cherukuru and the appointment of doctors and other scholars at Chebrolu, Chamanapalli, Anmakonda, Bejjamki, etc. and probably in all the temples and *mathas* help the researcher in tracing the development of sciences. The sculptural representations on the temple walls also help us to trace out the importance given to the development of science and technology during this period. In addition to the epigraphic sources, the works on dharma-sastras like *Nitisara*, *Sakalaniti Sammatamu*, etc. and the general literary works like *Markandeya Puranamu*, *Panditaradhya Charitra*, *Basava Puranamu*, *Dasakumara Charitra*, *Kumara Sambhavamu*, etc., bear testimony to the popular medical practices and the mutual impact of the elite, folk and tribal systems.

In addition to the works on sciences, we have abundant folk literature which remained still untapped. The folklore in the form of lyrics, proverbs, dictums, riddles, maxims, etc. reflect the knowledge-base of the common people in medical and agricultural practices, meteorological perspectives, religious ideas, etc. Such knowledge was transmitted from generation to generation by the folks. Especially the mathematical riddles reveal how the illiterates also were educated through oral communication and how they served as exercises to brighten their brains and improve their intellect though they could not receive formal education due to their busy involvement in productive occupations. The wealth of this literature which stands as a strong support in subaltern studies and which reflects the folk wisdom is to be collected and preserved since it is on the verge of disappearance due to recent developments, especially the disappearance of joint family system, where elders used to convey such knowledge to the younger generation. Potti Sreeramulu Telugu University's School for Folk and Tribal Studies, Warangal, made a great contribution in collecting and preserving this kind of wealth from various

districts of united Andhra Pradesh which are available in print. Still, there is a need for an organised effort to collect various forms of folklore reflecting the traditional knowledge on various aspects which are useful in tracing the history and culture of Telangana.

Though epigraphic sources are regarded as very valuable assets giving clinching evidences on certain issues, one should be cautious in culling out the information. Sometimes, technical terms and the words in colloquial language come on the way for critical understanding and analysis. The terms like *modalu-pannu* and *vennu-pannu*¹⁰ which were misunderstood as phase-wise taxes collected on paddy-crop, the former being imposed at the time of transplantation and the latter as the one imposed at the time of seed-development and these were misinterpreted as the additional levies to the main tax on paddy-harvest. This kind of understanding and the further dissemination of knowledge in the academic line without re-examining, leads to total misunderstanding and confusion on the administrative system of the period. The real purport of these terms can be co-related with the still existing usage in the Telangana and the Rayalasila districts. These two terms are related to the levies on toddy-drawing and were collected from the owner of the tree and the toddy-drawer respectively. In the light of these errors in understanding such technical terms and other concepts like *dasabandha* system, there is a dire need to re-examine the revenue administration of the period.

The researchers have to go to the original texts of the epigraphic records and should not satisfy with the brief translations which mostly contain the essence of the record. For example, two inscriptions from Saidapur (Nalgonda dt.) dated A.D. 1030 refer to the word *kajjali-sthana*, which was not understood by the epigraphist, and in one of the records it was corrected as *kajjika-sthana* when the third letter in the first word was not so clear. Hence the significance of the record could not be identified. Here the word *kajjali* means a chemic-

mineral drug formula and the Jain monk Aggalaiah, according to the inscriptions, established two *kajjali-sthanas* or pharmaceutical centres where arrangements were made to prepare drugs in which sulphur and mercury were the compulsory ingredients. Another important term misunderstood in this record is *Umatantra* which is surmised as *Gayatri-mantra*.¹¹ Since the surgeon referred in the record was a Jaina Digambara monk and mentioned as *Vaidya-ratnakara* and an expert in surgery, it is not justifiable to accept this assumption. If we go through the introductory part of any work on Rasa-sastra, we can find a narration stating that the science of chemico-mineral pharmacy was first revealed by Parvati or Uma to Ravana Pandita and it came to Agastya in course of time, which then onwards came to be known as *Agastya-sampradaya*. As the word *tantra* is suffixed, the term *Uma-tantra* can be understood as chemico-mineral pharmaceutical system which prescribed the chanting of certain *mantras* along with the medicine to be administered on the patient as a part of the therapy.

It is interesting to note that oral information helps us in identifying Aggalaiah of the above record. The fourteen feet high statues of a *digambara* Jain monk stood on the hills around Padmakshi and Siddhesvara temples in the midst of Hanmakonda still receive public adoration and honour of the common people. The epigraphic evidence reveals that he served this region from Potlakere (Patancheruvu) as his headquarters up to Anmakonda. This kind of multi-faceted approach in heuristics, by collecting oral, folk and scientific information, yields good results in historical research.

Rudrama, on her birthday in A.D. 1261, inaugurated a medical centre with two wards, general hospital and maternity home, in Malkapuram village and appointed staff to execute various duties required in the hospital along with an educational centre. We can find a total misunderstanding of certain terms used in this record also. The matha servants referred in the record as *siras chedaka*, *angac chedaka*, *kukshic chedaka*, and

vrishana cchedaka are understood as those who were appointed to execute the punishments. This may lead to the misunderstanding of criminal procedure of the period, if we do not consider the contextual meaning. A keen perusal into the text makes it clear that the above interpretation is quite irrelevant since they were employees in the hospital to perform the *navakarmas* needed while undertaking surgical operations in the medical centre. This is not to highlight the errors found in the previous works, which are otherwise very valuable contributions, but to alert the young scholars on the keen observation of the source-material collected, the care to be taken while interpreting the data and a critical glance at the information provided in the previous works.

Though a post-doctoral work is done from our University on Irrigation system of the Kakatiyas, yet there is scope to undertake investigations for M.Phil. research work or minor research projects on district-wise irrigation development so that a comprehensive account of various forms of Kakatiya irrigation system with minute details can be brought forth.

Since we believe that 'history is a store-house of all knowledge', we can take up research on any aspect which the contemporary society demands out of its need or query. Especially the regional histories serve as potent sources to arouse cultural consciousness, strengthening self-respect, self-confidence and patriotism due to the inherent element of cultural proximity. If one is seriously enthusiastic in research, the scope is wider and sources are abundant for the study of the history and culture of the Kakatiyas.

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REBEL PRINCE MUBAREZ-UD DAULAH AND THE WAHABI CONSPIRACY : 1839

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1. INTRODUCTION:

One of the significant rebellions against the British in Hyderabad Dominions in the first half of the 19th Century was that of Prince Mubarez-ud –Doulah. The revolt of 1839 was a part of the Wahabi movement which at that time swept across the country. In the Deccan, Prince Mubarez-ud-Doulah, the younger brother of the Nizam of Hyderabad became the central figure of this movement and along with several other chiefs, he made a concerted effort to oust the British. The anti – British sentiment among several Indian princes was so strong that they became close confidants of the Hyderabad Prince and were ready to rise the banner of revolt against the Company administration.

Mubarez-ud- Doulah induced the Nawab of Kurnool to set up a secret armory to manufacture arms and ammunition on an unprecedented scale to equip the rebels with the sole aim of driving the British away from the country. But as ill-luck would have it, before he could strike, the British were able to unearth the conspiracy through their intelligence agencies and the prince's plans were foiled. But the Kurnool Nawab had to pay heavily as after a ruthless attack he was defeated, imprisoned and his territory taken over. Mubarez was to undergo imprisonment as a state prisoner till death. Yet, the zeal and determination of the Hyderabad prince to

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oust the British rule and the sacrifice he made, served as an inspiring example for the posterity. His bold attempt for the cause of ridding the foreign rule at a time when the very idea to oppose the mighty British authority never cropped up in Hyderabad and was only in a nascent stage in the rest of the country, stunned the British Company officials in India. At a highly neglected archaeological site close to the famous Paigah tombs where the history of the Qutub Shahi and Asaf Jahi periods converge through the enduring mystical presence of the famous Dargah of Burhan Shah in the dust filled rubble ridden Hasnabad, a descript suburb of Hyderabad lies an unostentatious tomb, unbecoming for such an indomitable rebel within the Asaf Jahi family, against the British rule, Prince Mubarez ud Doulah¹.

1.2. BRITISH INFLUENCES IN HYDERABAD:

Though as per the treaty of 1766 the British were given away the Northern Cicars by the Nizam, the British presence in Hyderabad was largely felt only after the arrival of Holland in 1779 as the envoy of the East India Company to the court of the Nizam Ali Khan. The system of appointing successive British Residents under the Subsidiary system came into being after 1800. Initially the Residents occupied the garden house of Mir Alam, the Prime Minister, before the magnificent Residency was built by Achilles Kirkpatrick by 1806. Around Residency in Koti area, a small British colony, the *Residency Bazaar* came up with the Europeans, native Christians and local business people. On similar lines came up in Secunderabad also an English colony after the British Cantonment was established there. Christian missionaries built churches and Schools for children. St. George Grammar School thus came up as early as 1834. A medical School was founded in Bolarum in 1839, but five years later it was shifted to the Residency. With all these, the western influences began to flow into the Hyderabad society.

There were few individual Hyderabad nobles, who came under the charms of the English language and English social life. Shams-ul-Umra, a prominent Paigah noble man in Hyderabad for example, not only imbibed western education and values but also took keen interest in western thought and literature. He had a translation Bureau established in 1834 by which a number of books in English and French were rendered into Persian and Urdu. He had a press specially imported for publishing books. A School, Madarsa-e- Fakharia, he established in 1829, taught not only subjects like Theology, but even natural Sciences, Physics, Chemistry Astronomy and Mathematics. The Nawab in his Jahanuma Palace, had a large library with books on varied subjects and also several periodicals of those days. Himself an author, he wrote on subjects like geometry, algebra and astronomy. Even his sons became avid writers in English².

2.1. ANTI-BRITISH SENTIMENTS:

The presence of large contingents of British troops and British officers in Nizam's army also made possible close interactions between the British and the natives of Hyderabad. There was constant influx of Sikhs from Punjab and also leading families from United Provinces and Delhi. Maratha political life dominated the society in Hyderabad in no small measure. The people of Hyderabad were now in close touch with the affairs elsewhere in the country more than ever before. Raja Chandulal, the Prime Minister, (1808-1843) himself a Punjabi, attracted a large number of Sikhs into Hyderabad State. Maharaja Ranjith Singh the ruler of Punjab is famously said to have written letters to the Hyderabad's minister on his relations with the British. The British policies in India, their Afghan relations and their campaigns in Burmah were keenly followed in Hyderabad by the general public. As the British started spreading their political and social network in

Hyderabad dominions, there was also the steady growth of the anti-British sentiments. By the first half of the 19th.century, Hyderabad was steadily reacting to the western influences by absorbing western knowledge besides keeping alive the spirit of resistance.

There were several bouts of anti- British revolts in Hyderabad but the most important among them was the Wahabi conspiracy led by Mubarez –ud- Doulah in 1839, much before Maulvi Alaudin and Turrebaz Khan’s attack on the Residency during the Great Revolt of 1857. However there was also the Mutiny in Nizam’s troops that occurred in 1827 at Mominabad which was indicative of the anti-British sentiment even in the Nizam’s armed forces. The revolt of Mubarez though was associated with the Wahabi movement, the prince drew sustenance from the prevailing opposition of the general public and the Nizam’s army against the British rule in India.

2.3. MOMINABAD MUTINY: (1827)

The antagonism in the ranks of the Nizam’s army and a daring Mutiny that occurred in Mominabad near Jalna in Marathwada, served as a prelude to the revolt of Mubarez ud Doulah. After the Subsidiary Alliance treaty was signed by the Nizam with the British in October, 1800 AD, several reforms were initiated in the Nizam’s forces³. Henry Russell who came as the Resident at Hyderabad in 1811, reformed the entire organization of Nizam’s military. He established in 1813 a separate “Russell Brigade” which became a strong instrument of warfare and a model army. It was considered as one of the most disciplined and highly competent battalions in India⁴. Sir Charles Metcalfe who succeeded Russell in 1820 made further improvements in the Brigade.

Though the army was called ‘ Nizam’s Contingent, it was for all practical purposes, the Company’s Contingent. The

Nizam's government which paid the troops had no administrative control over the contingent. This system gave scope for creating unnecessary posts and paying high salaries for the European military officers. This was well revealed in a popular but sarcastic expression among the Europeans then in India : "*Poor Nizzy : Nizzy pays for us all*".⁵ As the Nizam's troops were trained, armed and clothed on British lines, severe punishments in the name of discipline produced a feeling of resentment among the native soldiers of the Nizam's Contingent.

An open defiance occurred in 1827 due to an indiscreet act of the British Commandant at Mominabad, in the name of uniformity, wanted the Muslim Sepoys to shave off their beards. On 5 May, one Colonel Evan Davies, to comply with the Commandant's orders got two soldiers of the 3rd. Cavalry forcibly shaved off their beards and also declared that all soldiers who would not shave their beards voluntarily would be treated in a similar manner.⁶ The sepoy were highly peeved over such a step and felt humiliated as keeping beard was a part of their religious custom and prohibiting it was only insult to their religious freedom.

The next day, the sepoy took position on their parade grounds with loaded guns and decided to defy the Commandant's orders. When Col. Davies rode up to the infuriated men, he was at once shot by one of them from a close range. When the Colonel fell to the ground, his body was soon cut into pieces by other Mutineers who surrounded him. But soon, all the rebels were at once charged by other soldiers and European officers who were close by. Several of the rioter leaders were instantly shot down while others retreated in haste. A court marshal was established and all those who participated in the mutiny were tried and punished. It was in this background of seething discontentment of the Natives against the British, that the revolt of Mubarez ud Doulah in 1839 gains great significance.

3.1. WAHABI MOVEMENT AND ITS WORK:

Wahabi movement though originally stood for socio-religious reforms, in India it transformed itself as an anti British movement and was opposed to the British presence in the country. The movement was started by one Wahab (1691-1787) in Persia and therefore it was named after him. The main objective of the movement was to impress on the rulers to keep the welfare of the people as their primary duty in governance. It also wanted that the basic tenets of Islam are followed strictly and with sincerity. Wahabi movement was popularized in India by two Islamic religious leaders: Shahwaliullah (1703-1762) and his able son, Abdul Aziz (1746-1823). Both of them toured several places in North India for the spread of the Wahabi movement.

But the most effective work for the spread of Wahabi movement in India was carried by Syed Ahmed Bareilly⁷. He was attracted to the Wahabi movement and with a view to understand the intricacies of the movement, he even went to Mecca. He came to the conclusion that if India wanted to become free from foreign rule, the only hope was the Wahabi movement. After his return to India, Syed Ahmed Bareilly decided to work for the spread of the Wahabi movement.

By 1820, Wahabi movement spread from Bengal to North Western Frontier Province (NWFP) and from United Provinces to Madras in South. The main stronghold for Wahabis was Patna. Bareilly toured the entire length and breadth of the country and addressed large gatherings. Wherever he went, he exhorted people to oppose the colonial masters who were exploiting the nation. His message was that everyone should rise above the religious considerations to oppose the alien rule. He gave the slogan, "*Jaan ko denge- vathan ko bachayenge*"⁸. (Let us sacrifice our lives; but safeguard our motherland"). Wahabi movement found great support from the Hyderabad Prince, Mubarez ud Doulah, the younger brother of the Nizam, Nasir -ud-Daulah, who with the help of a large number of

spies mustered the support of several native princes and meticulously planned with utmost secrecy to oust the British from India.

4.1. MUBAREZ, THE REBEL PRINCE:

Mubarez –ud-Doulah, was the second son of Nizam Sikander Jah (1803-1829) Born in 1800, he was the younger brother of Nasir-ud-Doulah, Asaf Jah III, (1829- 1857). His early name was Gohar Ali but familiarly known as Mubarez ud Doulah. Mubarez, as a boy, had good education in Persian, Arabic and his grounding in religion was also sound. He was known for his independent spirit from boyhood. He developed immense hatred towards the English from the beginning. As the Asaf Jahi Prince with greater access to wealth and having a private army of his own with loyal Arab, Afghan and Rohilla warriors, numbering more than a lakh, Mubarez -ud - Doulah devoted all his time and resources for the Wahabi movement and the anti-British activities.⁹

Even as a young boy, Mubarez had shown a rebellious spirit against the British power in Hyderabad. As a result he was imprisoned for nearly five years by Sikander Jah, his father at the behest of the British. In Aug.1815 a servant of Mubarez had a quarrel with a tailor who was in the service of the British officials in the Residency bazaar. Conflict became serious and the servant took refuge with Mubarez, who got the tailor arrested. But as the Resident Henry Russell, got interested in the case, he sent an army against Mubarez for the release of the tailor. His house was besieged, but Mubarez’s African cavalry repulsed the attack. A soldier of the Company’s army was killed when Mubarez personally shot an arrow at the surging British army. Soon the troops were withdrawn. The Resident took it as an insult and became furious. Sensing a greater trouble, the then Prime-Minister, Chandulal with a view to douse the entire issue, spoke to the Nizam, Sikander Jah and Mubarez –ud-Doulah along with his close associates were kept in the Golconda fort under the surveillance of the Nizam’s

troops for five years (1815-1820). At that time, Mubarez was a mere lad of 15 years.¹⁰

Mubarez had another phase of incarceration, but this time during the period of his brother, Nasir-ud-Doulah. In 1830, Mubarez collected a large body of Arabs and Afghans, strengthened his garrison around his palace in the city and started an insurrection against the British. Then a contingent of troops under Col. Stewart marched against Mubarez and arrested him. The prince, as per the instructions of the Nizam, was sent to the fort of Golconda and imprisoned in April, 1830.

Even while in the custody, Mubarez showed his resentment to the British and their ally, his brother, Nasir Ud Doulah. As the Nizam's treasury at that time was in the Golconda fort, Mubarez laid siege to the treasury with his private army. Col. Philip Meadows Taylor a commander of the Nizam's cavalry was then sent with a large army to deal with the situation. Taylor used all his diplomacy to bring reconciliation and Mubarez lifted his siege on the treasury. During the days of negotiations, the Nizam even sent his mother directly to Golconda to talk to his brother for giving up arms. After few months, Mubarez was released and returned to his palace in the city. The insurrection of Mubarez against the British, his arrest by Col. Stewart and the way he was pacified through negotiations are graphically recounted by Col. Taylor, in his book, "The Story Of my Life".¹¹ The British Resident H. Russell had once described Mubarez as "obstinate, had rebellious spirit and strong will power."¹²

The hatred of Mubarez-ud-Doulah towards the British, even when he was a young boy was such that once his father Sikander Jah wanted a sentry from the British army to be posted as a guard at his palace. But the young boy replied that he would prefer to die rather than to see a British guard at his palace gate.¹³ Thus Mubarez's animosity for the British from the beginning was well known. When he came to know of the Wahabi movement and its avowed opposition to the British

rule in India, it was but natural that he decided to work for its success.

4.2. MUBAREZ'S DESIGNS:

Gen. J.S. Fraser, the British Resident (1838-1853) as soon as he came to know of the Wahabi activities and the suspected involvement of Mubarez –ud Doulah through his intelligence agencies, ordered for a strict watch on the activities of the Prince. Fraser came to know that Mubarez was carrying out secret correspondence with several persons in and out of the state. It was estimated that there were at that time about 20 thousand Wahabi followers in the city of Hyderabad alone. The disaffected native chiefs in India were trying to unite with their forces against the English and recognize the suzerainty of the Shah of Persia. Wahabis in India believed that after driving away the British and deposing Nasir –ud Doulah, the Nizam, the Shah of Persia would appoint Mubarez –ud-Doulah as the Subedar of the Deccan. Buoyed by such aspirations, Mubarez started sending his emissaries to several places like Lahore, Sind, Gwalior, Bombay, Kurnool, Madras, Sholapur etc. He also secretly got a seal made with an imposing title, “Raisul Muslimin” (Supreme of all the Musalmans) and several of his secret letters bore that seal.¹⁴

The Resident also came to know of the “hostile intentions of Mubarez” against the British government to convert the native troops at Secunderabad and Nagpur for the cause of the Wahabi movement. It was in this background that Mubarez came to know that Rasool Khan the Nawab of Kurnool also was sympathetic to the Wahabi movement and at once decided to have an understanding with him.

5.1. GULAM RASOOL KHAN:

Like Mubarez ud -Doulah of Hyderabad, Rasool Khan, Nawab of Kurnool (1823 -1839) also had an inborn hatred for the presence of the English in India. The anti-British stand that Rasool Khan took was again like Mubarez, due to his close

association with the Wahabi movement which at that time was spreading all over the country. Rasool Khan came to the throne at a young age of 18 years after the death of his elder brother, Munnavar.¹⁵ He was well read in Arabic, Urdu and Telugu and was also well trained in martial arts. He excelled in horse-riding, sword fighting and in the use of fire arms. He was also well acquainted with Islamic religious texts.¹⁶

5.2. RASOOL AND THE WAHABI MOVEMENT:

As the Wahabi movement was for social reform and political advancement among the Muslims, Rasool Khan was attracted towards the movement.¹⁷ When Mubarez came to know of the independent nature of Rasool Khan and his opposition to the British, he sent his men to strike a secret alliance with the Nawab of Kurnool. The followers of Mubarez made it possible for the Hyderabad prince and the Nawab of Kurnool to come to an understanding and work for the success of the Wahabi movement¹⁸. As per the request of Mubarez, Rasool Khan agreed to establish a secret arsenal in Kurnool to manufacture arms and ammunition that was needed for the concerted insurrection which they contemplated. Mubarez, on his part assured of all the monetary help for the manufacture of such arms¹⁹.

Rasool Khan immediately took steps to reform his army. A separate contingent, with Arab Rohillas known for their fighting spirit was recruited with modern weaponry. He also modernized the administrative set up. He replaced several of the earlier officers with able men of character and ability.²⁰

After Syed Ahmed Bareilly died in 1831 his followers kept up the Wahabi movement and anti-British agitation throughout India for a number of years.²¹ Two of his close followers, Moulavi Vilayat Ali and Salim came to the Deccan in 1838. A number of their agents were working in places like Madras, Bangalore, Kurnool and Bombay. In Hyderabad, Mubarez has become the centre of the Wahabi insurrections.

The activities of the Wahabis increased when it was widely believed that the Russian troops were advancing from Central Asia towards India.²²

Rasool Khan as a part of the understanding with Mubarez, recruited a band of committed young activists who in the guise of fakirs and religious mendicants started visiting even remote places for the spread of Wahabi movement. An underground arms manufacturing arsenal was established in the Palace gardens outside the Fort in Kurnool. There was also a foundry set up to cast Canons of high caliber. Utmost secrecy was maintained in running these underground establishments. In the arsenals, swords, knives, daggers, guns, pistols of various sizes, and gun powder etc. were manufactured. It was the intention of the Nawab and Mubarez to equip the youngsters working for the Wahabi movement, with proper arms.

5.3. MUBAREZ'S PROPOSED A VISIT:

Enthused by the progress that the Nawab of Kurnool was making, Mubarez–ud–Doulah contemplated a personal visit to Kurnool to see for himself how well the preparations were being carried.²³ It was the plan of the Wahabis that “Mubarez will take command of the combined armies at Kurnool and after overthrowing the British, through insurrection, he would crown himself as the Nizam of Hyderabad in the place of his brother, Nasir–ud–Doulah”.²⁴

Gen. Fraser the Resident, having suspected the activities of Mubarez with the inputs he had from his intelligence agents, felt that the prince was detrimental to the British administration, spoke to the Nizam, Nasir–ud–Doulah and convinced him of the conspiracy that was being attempted by his brother against both the British as well as the government of the Nizam. Mubarez–ud–Doulah was taken into custody and was put under guards as a state prisoner, in the fort of Golconda.²⁵ All his close associates who were involved in the spread of Wahabi movement, numbering more than forty, were also captured and imprisoned.²⁶

6.1. JUDICIAL ENQUIRY COMMISSION:

The Resident decided to institute a Judicial enquiry into the Wahabi conspiracy on behalf of the government of the East India Company as well as the government of the Nizam as the activities of Mubarez were targeted against both the governments. Accordingly the government constituted a Commission of Enquiry consisting of 6 members; three were nominated by the Resident and the other three were the nominees of the Nizam's administration.²⁷

The Commission sat in sessions for nearly ten months from 28 June 1839 to March 1840. Through its sittings, the Commission found out that Mubarez was engaged in a conspiracy with the Nawab of Kurnool and also was in secret alliance with a number of other chiefs like the Nawab of Tonk, the Nawab of Rampur, and several others with a view to overthrow the Nizam and declare himself as the ruler and also to bring an insurrection against the British. The Enquiry Commission also felt that Mubarez tried with his close associates to spread sedition among the Muslim sepoys stationed in Secunderabad and in Nagpur.²⁸

6.2. NETWORK OF SPIES:

The Enquiry Commission during the course of its work unexpectedly stumbled upon the evidence of the contemplated insurrection of the Nawab of Kurnool with a tacit understanding with Mubarez. The Enquiry Commission, in its work had come across the active role of spies in the service of Mubarez- ud-Doulah through whom he carried correspondence pertaining to the proposed Wahabi insurrection.

The spies and couriers who joined Mubarez were paid handsome monthly allowances varying between Rs. 12 to Rs. 100 a month.²⁹ The 40 and odd Maulvis who were arrested when the conspiracy busted, were all found to be acting as spies and couriers for Mubarez. Of them, ten were categorized

as the key players in the entire episode. Through their depositions before the Commission, the activities of Mubarez as well as the Wahabis came to light. It was also found through those spies, that Mubarez was in close touch with several native princes like Satara, Baroda, Rohilkhand, Bhopal, Jodhpur, Patiala etc. who all have expressed their willingness to support him against the British.³⁰ In the interrogation, it was revealed that Maulvi Salim, a close associate of Mubarez, used to write and receive letters from the Nawab of Kurnool on behalf of Mubarez.

Mubarez on being told that there was a letter from the Nawab of Kurnool instructed Salim to write to Rasool Khan that he would "make a personal visit within a fortnight to Kurnool and asked Rasool not to worry."³¹ Imam Khan was another spy and confidant of Mubarez who kept letters in his green turban and regularly couriered them to Rasool Khan.³² Imam Khan, himself in his deposition revealed that Mubarez and the Nawab of Kurnool were good friends. Abdul Razak, another high ranking spy, was arrested in Nellore and he was in possession of a letter written by the Sheriff of Mecca to the Nawab of Kurnool. A letter recovered in the palace of Mubarez revealed that if Mubarez were to be successful in his rebellion, a high post was assured to the Kurnool Nawab. Maulvi Shuja ud din, a trusted follower of Mubarez, admitted to the enquiry commission that he was a great admirer of the Nawab of Kurnool. The Nawab of Tonk also wrote letters pledging his support to Mubarez ud Doulah.

Mubarez also used the spies to send besides letters, even money to the numerous chiefs. The chief of Udgir in Marathwada was a follower of Mubarez for whom Mubarez had sent a lakh of rupees to store the needed grain, arms and ammunition.³³

Regarding the secret alliance between Mubarez –ud-Doulah and Rasool Khan of Kurnool, there were several evidences for the enquiry commission. There was a letter dated,

23 August, 1839, brought to the Resident, Col. Fraser by the brother of the Nawab of Kurnool, purported to have been written secretly by the Nawab to Mubarez.³⁴ However, a crucial letter written by Mubarez to the Nawab of Kurnool was intercepted by the British agents and thus the entire conspiracy came to light. Mubarez in that letter had spelled out his plans for the final assault on the British requesting him to dispatch the needed arms for such an attack. If only this letter had reached Kurnool and had the Nawab acted, the Enquiry Commission felt that the results would have been very "disastrous".³⁵

6.3. ATTACK ON RASOOL KHAN (1839):

Thus the most significant aspect in the work of the Enquiry Commission was the unearthing of the role that Kurnool Nawab played in the anti-British campaign. His close links with Mubarez and most importantly, establishing an armory with the financial support of Mubarez to "overthrow the British authority", were revealed. The government of Madras immediately decided to act against the Nawab of Kurnool.

As Kurnool was in the jurisdiction of the Company administration in Madras, the government charged the Nawab of Kurnool with causing disaffection, of harboring designs hostile to the British power and of secret accumulation of military stores.³⁶ A military contingent under the command of Col. Dyce was dispatched to Kurnool to "teach a lesson and punish him".³⁷ The government of Madras also instructed Col. Fraser, the Resident at Hyderabad to dispatch another body of troops to Kurnool. It was then Col. Armstrong, proceeded from Hyderabad with his contingent to assist Col. Dice against the Nawab of Kurnool.³⁸

At that time, Armstrong was the President of the Judicial Commission that was enquiring into the Wahabi conspiracy by Mubarez. The work of the Commission was stopped for a while because Armstrong was asked to go to

Kurnool. The following note in the proceedings of the Enquiry Commission reveals the action initiated against Kurnool:

The sittings of the Commission was suspended from 4 August 1839 to 21 January, 1840 due to the absence of Armstrong as he was asked to proceed against Kurnool Nawab. The sittings were further postponed due to the delay in the return of Armstrong as he was busy with Captain Malcolm in Kurnool, in investigating the papers which were discovered there, and they were crucial to the trial of Mubarez-ud-Doulah³⁹.

The military contingents, arrived at Kurnool on 12 September, 1839. The British armies entered the fort and unearthed huge accumulation of arms and ammunition stored and concealed in the underground cellars. On 18 October, 1839, Lt. Col. Dyce, the commandant, proceeded with the army against the Nawab. The war "lasted but for few hours", as recorded by the Commission of Enquiries at Hyderabad, in its report to the Resident.⁴⁰ Rasool Khan, the Nawab was defeated and captured by Major Armstrong. He was deposed and his territory confiscated by the Company administration. The Nawab was sent under escort to Madras and from there to Trichinopalle, where he was imprisoned in the Fort there.⁴¹ The Judicial Enquiry Commission had also briefly recorded in its Report on the action taken against Kurnool thus:

"The operations against the Nawab of Kurnool took place in October, 1839. After a short and sharp struggle, Kurnool surrendered and the Nawab was taken prisoner."⁴²

The Jagirdar of Udgir who also was in close correspondence with Mubarez –ud- Doulah and an ardent follower of Gulam Rasool Khan was removed from his Jagir due to his complacency, in the proposed conspiracy of Mubarez.⁴³

6.4 THE LETTER IN AMULET:

The letter written by Mubarez and addressed to Rasool Khan asking him to dispatch the arms and ammunition stored in the secret vaults at Kurnool to be used in the proposed insurrection against the British, unfortunately fell into the hands of the Resident through the effective surveillance of his intelligence personnel. The courier of the letter was Muhammad Khan, a trusted follower of Mubarez. The letter was concealed in an amulet and he tried to deliver it to the Nawab of Kurnool. But as the English surveillance was very strict, fearing the capture by the British, Muhammad Khan tied the amulet to the hand of an old beggar woman living in a Sarai where himself took night shelter in the guise of a traveler while on the way to Kurnool. The amulet was recovered by the guards while combing the area and was duly handed over to the Resident Col. Fraser and that is how the entire conspiracy came to light. This letter also made it open the role of Rasool Khan, the Nawab of Kurnool, in the rebellious activities against the English.

As a result of the findings of the Commission, Mubarez-ud-Doulah had to spend the rest of his life as a state prisoner in the Golconda fort and he died on 25th June 1854. G.A. Bushby, the Resident of Hyderabad at that time, reporting about the death of Mubarez, wrote to the government of India thus: " ... Mubarez ud Doulah died last night in the fort of Golconda. This person, a brother of the Nizam,... was confined as a state prisoner in the fort of Golconda in 1840 for having been engaged in a plot with the Wahabees, against the British government and that of His Highness the Nizam."⁴⁴

7. CONCLUSIONS:

Opposition to British rule in India began almost from the very establishment of their rule. The nature of the British rule was such that it invited protests and revolts in several parts of the country. The 1857 rebellion was preceded by a

wave of uprisings in the late eighteenth and first half of the nineteenth centuries. The thrust of these uprisings was to contest the nature of changes that were brought about by the East India Company in the country. The Company's administration tried to re-order an existing feudal dispensation to ensure the political and economic stability of the empire. This process led to a severe discontent among the traditional land holders as well as others.

The Wahabi conspiracy is an important episode in the history of the early anti-British revolts in India. That it was a widespread conspiracy and insurrection secretly planned by the Hyderabad Prince, Mubarez-ud-Doulah, the younger brother of the Nizam, "the faithful ally to the British", had added significance. Much against the general perception that Hyderabad under the successive Nizams was loyal and remained obedient to the British rule, the revolt of Mubarez proved the prevalence of discontentment against British rule at the highest quarters. The unprecedented support the Prince got from several Indian native Chiefs is indicative of the widespread dissatisfaction and anti-British feeling that existed in the entire Deccan at that time. The Nizam and his administrative machinery being submissive to the British authority, Mubarez ud Doulah's violent anti-British stance became a rallying point for several Wahabis. In the history of Hyderabad, the revolt of Mubarez stand out as an important event much before the revolt of 1857. The agony and suffering that Mubarez, a brother of the ruling Nizam, had to undergo only shows the way the British Indirect rule worked in Hyderabad, when they never hesitated to throw a wedge even between the siblings in the pursuit of their policies.

The saga of the revolt of Mubarez stands as a testimony to the independent spirit of the young prince who wholeheartedly made an attempt to drive away the British with the help of other like minded native chiefs like the Nawab

of Kurnool, Tonk and Udgir. His patriotic fervor and his heroic struggle against the British bearing all the personal hardships, remained as an inspiration for future generations in this part of the country and served as an example to even Maulvi Alaudin and Turrebaz Khan's daring attack on the British Residency during the 1857 Revolt.

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7. Syed Hussan Askari, "Political significance of the Movement of Syed Ahmed Brailvi" *Indian Historical Records Commission's Proceedings.*, Vol. XXXI, Part II, Mysore, January, 1955, p. 180.
8. S.D.V. Aziz, *Ibid*, p.48
9. Report of the Commission of Enquiry on Mubarez-ud-Doulah, Section -35, Quoted in *The Freedom Struggle in Hyderabad*, p.127
10. For details of this defiance of Mubarez, see, *The Freedom Struggle in Hyderabad*, p.120

11. Philip Meadows Taylor was a Colonel in Nizam's Cavalry and was a famous novelist. Taylor is known for several novels like, *Sitha, Confessions of a Thug, Tipu Sultan, etc.* He had married the daughter of Henry Palmer, who established the infamous financial concern, Palmer & Company, K.S.S. Seshan, "The Hyderabad Connect", *Friday Review, The Hindu*, Hyderabad, 30 October, 2015, p.1.
12. This was the assessment of the Commission, which enquired into the conspiracy of Mubarez, Quoted in *The Freedom Struggle in Hyderabad*, p.163
13. See, the Commission of Enquiry, Quoted in *The Freedom Struggle in Hyderabad*, Ibid.
14. The title was to impress on his men that Mubarez was working for the establishment of a supreme government free from the interference of the British.. See for details of the activities of Mubarez, (Section, 61 to 122) Enquiry Committee Report quoted in *The Freedom struggle in Hyderabad State*, Pp 145-153.
15. The other brother, Muzafar Khan, however, had gone in the meantime to Adoni, where he lived with his wife and children. In a fit of rage, he killed his wife and was therefore taken into custody by the British as Adoni was then under the Company administration. He was tried and imprisoned in the British jail in Bellary. The other brothers did not show much interest to claim the Nawabi. Thus, Rasool Khan's succession was free from any opposition. *Ibid.* p.46
16. For a detailed description of the dynastic history of the Kurnool Nawabs, see, Dharani Ramachandra Rao, *Kurnool Mandala Charithramu*, (First published 1936) Kurnool, 2001, Pp. 35-40
17. K. Maddaiah, *Freedom Movement in Rayalaseema*, New Delhi, 2012, p.47
18. *The Freedom Struggle in Hyderabad*, (A Connected Account) Published by the Hyderabad State Committee appointed for the Compilation of a History of the Freedom Movement in Hyderabad. Vol..I, 1956, p.126

19. At one stage, a spy sent by Mubarez to the Nawab of Kurnool was caught by the English army men. It was found that the spies were carrying letters addressed to the Nawab. This strengthens the view that Mubarez was supporting for the manufacture of arms in Kurnool. *Freedom Struggle in Hyderabad, Section, 29, P.139.*
20. Mubarez had a huge contingent of spies who were dispatched to various places for the effective spread of Wahabism. S.D.V. Aziz, *Ibid, P.51.*
21. Syed Ahmed died in a battle that took place on 1 May, 1831 at Balcot while fighting against the Sikhs who were supporting the cause of the English. Several of his supporters were also killed in the battle. S.D.V. Aziz, *Ibid, p.63*
22. See for details, *Freedom Struggle in Hyderabad, ibid, p. 126*
23. Mubarez also had indicated to one of his Moulvis, who had come from a visit to Kurnool, that he was planning to go there soon. There was also the testimony of Gulam Ahmed, the agent of Mubarez who reported after meeting the Nawab of Kurnool, that "Everything was settled and well planned". See for details, *The Freedom Struggle in Hyderabad, Vol.I, Hyderabad, 1956, P.141*
24. K. Maddaiah, *Freedom Movement in Rayalaseema, Op.cit. p.69.*
25. The combined forces of the British and the Nizam were pressed into service to force him into custody as it was not easy to send Mubarez to confinement. *Ibid. P.130.*
26. Of the 46, ten of the close followers of Mubarez were identified as key persons and they were detained for a longer period while the rest were released after the Enquiry was over. They were key witnesses in the enquiry and the committee gave a detailed description of their role in the conspiracy in their report. Para 17 of the preamble of the Enquiry Committee Report. Quoted in *The Freedom Struggle in Hyderabad. Op..Cit. P. 133*

27. The members of the Commission were as follows: Col. Fraser's nominees: Major Armstrong, (President of the Commission) Capt. Hutton and Malcolm. The nominees of the Nizam were Aziz ud Doulah, Kurshid Jung and Benezar Jung. See, *The Freedom Struggle in Hyderabad, op.cit*, p.132.
28. *Ibid*, Pp.129-130
29. Section 141, Enquiry Commission Report, in *The Freedom Movement in Hyderabad, op.cit*, p.159.
30. *Ibid*, p.134.
31. The intention of Mubarez to visit Kurnool was to look for himself at the preparations made there. But this proposed visit unfortunately did not materialize, as he was sent to prison before embarking any such visit.
32. Report of the Enquiry Commission, Section 115, Quoted in, *The Freedom Struggle in Hyderabad*, p.152
33. Udgir, because of its strategical importance, (being in the centre of Carnatic,) was chosen by Mubarez to store grain. The place had a strong fort and its ruler, Abbas Ali Khan was a staunch follower of the Wahabi movement. When the involvement of the Nawab of Udgir was proved, the British government confiscated the whole of his estate, and the Nawab was deported by the government. *Ibid*. Section 23,P.139. For details of the role of Abbas Ali Khan, see, *The Freedom Struggle in Hyderabad*, p.145.
34. It may be recalled that the sons of Munnawar Khan, were trying to have the throne of Kurnool for themselves after the death of their father in 1823. Therefore they were conspiring against Rasool Khan by intercepting his correspondence with Mubarez., *Enquiry Commission Report*. Section -104.
35. For details about this significant letter, see. S.D.V. Aziz, *Ibid*. Pp.73-74. see, Section 106, *The Freedom Struggle in Hyderabad, Op.cit*, p.151
36. N. Gopalakrishnama Chetty, *A Manual of Kurnool District in the Presidency of Madras*, (Madras) 1886, Pp.53-55.

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43. *Gazetteer of Nellore District, Brought up to 1938, A Volume*, Madras, 1942, p. 76.
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SECTION - 2

RESEARCH PAPERS

HYDRAULIC IRRIGATION SYSTEMS UNDER THE KAKATIYAS OF WARANGAL

Dr. B. Babu Rao *
Dr. E. Sobhan Babu

Agriculture has been the principal occupation of the bulk of the population in Andhra during the ancient as well as the medieval periods. Andhradesa in the Medieval period was under the enlightened rule of the Eastern Chalukyas, the Kakatiyas, the Reddies Rayas of Vijayanagara and the Eastern Gangas and their subordinates. Many of these dynasties major or minor evinced keen interest towards Irrigation and Agriculture. Agriculture was the mother of entire economy and land revenue was the major source of income to the state.

The Kakatiyas of Warangal, who reigned from AD 1000-1323, played an important role in the history of Andhradesa in several aspects. The Kakatiyas were the first to establish their sway over the Telugu speaking country. The Kakatiya rule over Andhradesa marked by the evolution of a powerful Samanta System.

The Kakatiyas kings and their subordinates promoted large scale land reclamation and construction of Irrigation facilities like tanks, and canas to improve agriculture. The policy was pursued in three directions namely¹.

- 1) Construction of a large number of irrigation tanks.
- 2) Reclamation of deserted villages and
- 3) Formation of new villages and granting them as Agrahara and Brahmadeyas to Brahmins.

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The Irrigation and agriculture played a crucial role in the growth of population, nucleation of settlements and increase in agricultural production and which in turn led to greater socio-economic transformation during the Kakatiya period. An attempt is made in this paper to study "The Hydraulic Irrigation System under the Kakatiyas of Warangal".

Artificial Irrigation forms an important factor in the growth of agrarian economy. Artificial Irrigation is the best answer to drought prone conditions and other natural calamities like floods. In Ancient Indian literature the land which is not dependent on the god of rain. (Adeva matrika) and has plenty of Natural resources of water is highly praised².

The importance of Irrigation in an agricultural economy was recognised even in the early and Medieval times. This is evident from a variety of sources.

The Kakatiya period was more dynamic in the construction of Irrigation tanks and canals than earlier times. It is during this period that we come across a number of references to the construction of tanks. It is interesting to note that for the first time during this period we get numerous references to the newly excavated tanks in the epigraphical literature³. It must be, however noted here that the state under took no direct responsibility for the construction and maintenance of Irrigation works. No mention of a public works department or officials directly appointed with the duty of carrying out Irrigation project is to be found in any of the records of the period. The tank construction was regarded during the Kakatiya period as purely religious and also as one of the seven meritorious acts called SaptaSamastas. The Karimnagar inscription of Gangadhara, a minister of Rudradeva describes Saptasamthans thus⁴.

Bring up children one self, Pro creation of a son, composing literary works, donating aprahara, laying a garden, Excavating a tank and constructing a temple.

The Ganapeswaram inscription of Ganapatideva also refers to the seven meritorious acts thus: The procreation a son, Composition of a poem. Hearing of a treasure. The planting of a grove, The Marriage of a girl to a Brahmana the construction of a Temple and the excavation of a tank⁵.

Influenced by these noble beliefs as well as with the fundamental motive of a developing agriculture the Kakatiyas and their Chiefs, Ministers, Merchants, Religious leaders and private individuals all engaged themselves in the construction of tanks. As a result of which almost every Village in the Telangana region at least one temple and tank. The large tanks obviously were capable Irrigating thousands of acres of land it might be called is Sampa drams. A few important and major tanks constructed during the Kakatiya period are chosen for a detailed study of hydraulic particulars of each tank. These tanks are still under use and presently maintained by the state Medium Irrigation Department command area development. Most of the tanks were built during the Kakatiya period have under gone repairs and restoration activities. The study of the Hydraulic particulars of the tanks such as the Pakhala lake, Ramappa lake, the Bayyaram tank, the Ghanpur tank and the Laknavaram tank in detail.

THE PAKALA LAKE

The Pakhal lake, a famous tank in the Telangala region, is located in the Khanapur Mandal of Warangal District at a distance of 12 km east of Narsampet which in turn is 50 km east of Warangal city, The lake is in the revenue village, Pakhal which is deserted now. The Pakhal lake was constructed during the time of the Kakatiya emperor Ganapatideva. According to an inscription set up on the bund, the Pakhal lake was constructed during the region of Ganapatideva by Jagadala Mummadi, son of the minister Bayyanayaka and Bachamamba. He was a distinguished warrior in the service of Ganapatideva⁷. Thus the antiquity of the Pakhal lake goes back to AD 1213. According to a tradition that the tank was breached during the

time of Muslim invasions. However in AD 1902 the Nizam's public works department got the lake restored to its original standards⁸.

The lake is located in the basin of the Maniar river. On the four sides of the tank there is far stretching jungle. The huge bund built of laterite pebbles and red earth is about 4500 feet long with forty artificial channels. The width of the dam on the top is thirty to fifty feet. The lake is never known to have dried up and crocodiles are said to be living in it.

The water spread area of the lake at full tank level is 8.40 sq.miles. The lake has its total ayacut in Khanapur, Narasampet and Gudur mandals of Warangal District irrigating more than 18000 acres against settled ayacut of 13022 acres. The catchment area of the site is 70 sq.miles free and 33 sq.miles intercepted. The annual rainfall of Narsampet taluk is 48" 65". The dam has two sluices namely tower sluice and Sangam sluice with sills, There are five channels taking water to the fields in different directions. The villages benefitted under this project and Khanapur, Dharmaraopet, Pakhal (Ashokagar), Sarvapuri (Dwarakapet), Viraram, Rangapur, Ainapalli and Thungabandam.

HYDRAULIC PARTICULARS⁹

Catchment Area	Free	70.00 sq.miles
	Intercepted	30.00 sq.miles
	Total	100.00 sq.miles
Utilisable yield	--	1272.00 M.cft
Total yield	--	1878.00 M.cft
Capacity of the lake at FRL	--	3386.30 M.cft
Area of water spread FTL	--	8,40 sq.miles
Length of the bund	--	4500 feet
Length of weir (FOF weir)	--	400 feet
Full Reservoir level (FRL)	--	+ 828.79
Maximum water level (MWL)	--	+ 836.04
Tank Bund level (TBL)	--	+ 847.99
Height of FRL over lowest sill	--	+ 30.20 feet

Sill level of sluice No.1 (Sangam Sluice)	--	+ 806.00
Sill level of sluice No,2 (Tower Sluice)	--	+ 799.50

PARTICULARS OF THE CHANNELS

S. No.	Name of the Channel	Length in km	Settled ayacut in Acres	Actual ayacut in Acres
I	From Tower Sluice sill + 799.59			
1	Jalabandam	19.20	1907.26	2320.36
2	Tungabandam	14.40	2823,38	3515.00
3	Pasnoor	14.85	1285.28	1456.35
2	Mott Viraram	9.60	597.32	900.00
II	Sangam sluice sill + 806.00			
1	Sangam	12.20	6407.17	10000.00
Total:		77.25	13022.21	18192.31

The hydraulic particulars of the Pakhal lake given above reveals the nature of irrigation works taken up during kakatiya period, the engineering skills and the concern of the authors of these projects towards irrigation and agriculture.

THE RAMAPPA LAKE

This tank is situated at a distance of 65 km to the north-east of Warangal. It is near the Palampet village in Venkatapur mandal of Warangal District. The tank was constructed in the AD 1213. According to an inscription set up in the Siva temple near it, the lake was executed in the year AD 1213 by Recherla Rudra, the general of Ganapatideva¹⁰. The lake seems to have been constructed simultaneously with the famous Ramappa temple of Palampet.

The magnificent lake is formed by a ring of hills on three sides with a colossal bund only on one side i.e., North. The stream harnessed is a tributary of Manneru or the Godavari

main basin. The total catchment area of the proposed site is 71 sq. miles of which 45 sq. miles is free. The average rainfall in the area is 34" .56". The capacity of the lake at full reservoir level (FRL) is 2912.63 M.cft. Where as the total yield from the catchment is 1120 M.cft only. Thus the capacity of the lake at FRL is more than two and half times the anticipated yield. Hence it has been treated as non-surplussing lake.

The lake has an earthen dam of 2000' long with a water spread area of 8.9 sq.miles and capacity of 249.50 M.cft. The lake has two sluices, namely, tower sluice and tiger sluice.

HYDRAULIC PARTICULARS¹¹

1) Catchment	Area	71 sq.miles
Free		45 sq.miles
Intercepted		26 sq.miles
2) Total yield		1150 M.cft
3) Utilizable yield	784	M.cft
4) Full Reservoir Level (FRL)		+ 665.91
5) Maximum Water Level (MWL)		+ 673.91
6) Tank Bund Level (TBL)		+ 686.91
7) Capacity of the tank at FRL		2912.65 M.cft
8) Nature of Dam	Earthen Dam	
9) Length of the Dam		2000 feet
10) Top width of the Dam		20 feet

PARTICULARS OF CHANNELS UNDER THE LAKE

S.No.	Name of the Channel	Length in miles	Ayacut in Acres
1	Voger Channel	7 miles 4 Fur	2500
2	Vesrala Channel	2 miles 5 Fur	600
3	Burgu Channel	2 miles 7 Fur	400
4	Somi Channel	5 miles 4 Fur	1300
Total :		16 miles 4 Fur	4560 Acres

In addition to the irrigation under the channels, further an area of 1577 acres is being irrigated under the earthen mott across the seepage course of the lake. There are three motts in all as mentioned below.

Settled ayacut

a) Vasu mott	265 Acres
b) Kondapur mott	532 Acres
c) Chelpur mott	780 Acres
Total:	1577 Acres

The villages benefitted under this lake are: Venkatapur, Nallagunta, Laxmidevipet, Palampet and Ramanapur, Thus the Ramappa lake stands as an excellent testimony to the care and skill of the Kakatiyas in planning and execution of irrigation works of a high order.

THE GHANPUR LAKE

The Ghanpur tank is located in Mulug taluk of Warangal District. It is at a distance of 6 miles to the west of the Ramappa lake. It's antiquity goes back to AD 1213. Tradition attributes the credit of constructing this tank to Ganapatideva. The Hanumakonda Niroshya kavya inscription states that in the country ruled by the Kakatiyas there were hundreds of tanks and thousands of rivulets and they in deed appeared to be ocean and its consorts respectively¹². The tank was restored to the present condition in the year AD 1909 by the Nizams public works department. Its earthen bund is of 7300 feet long and 48 feet in height. The tank is planned and executed in the sub-basin stream of Munair and the basin of Godavari river.

HYDRAULIC PARTICULARS¹³

Catchment	Area	38.75 sq.miles
	Free	24.00 sq.miles
	Intercepted	14.75 sq.miles
Average rainfall		36.42

Total yield from the catchment	602.26 M.cft
Utilizable yield	421.60M.cft
Gross storage capacity at FRL	4178.34 M.cft
Net storage capacity at sill	1478.34 M.cft
Water spread area of FRL	11.09 sq.miles
Full Tank Level	+ 638.24 M.cft
Maximum Water Level	+ 646.24 M.cft
Tank Bund Level	+ 656.24 M.cft
Tank Reservoir Level	+ 647.24 M.cft
Sill Level	+ 608.24 M.cft
Top width of the bund	30 feet
Length of the bund	7300 feet
Height of the Dam	48 feet

PARTICULARS OF CHANNELS UNDER THE TANK

S.No.	Name of the Channel	Length in km	Ayacut in Acres
1	New Channel	6.72	996
2	Burrakayala Channel	3.60	553
3	Kota Channel	5.40	1089
4	Pydi Channel	2.60	405
Total:		18.32	3043

The villages benefitted under this irrigation tank are: Ghanpur, Mylaram. Karkapalli and Burrakayapalem. The total area of land irrigated by this tank is 3043 acres.

THE BAYYARAM TANK

This is another magnificent tank constructed during the reign of Kakati Ganapatideya by his sister Mailamba. This tank is situated at Bayyaram village and Mandal head quarters of the same name in Khammam District. An inscription found on a stone pillar lying on the tank bund and which belonged to

the reign of Ganapatideva, records the construction of the tank by Mailamba, sister of Ganapatideva and wife of Natavadi Rudra, It also records the founding of a new settlement called Dharmakirtipura, named after her epithet. The Dharmakirtipura seems no other than the modern Dharmapura near Bayyaram in Khammam District¹⁴.

The Bayyaram tank was restored to irrigation department standards during the year 1966 to irrigate an ayacut of 5400 acres. The farm lands which fall under the villages of Irasalapuram, Kannaya gudem, Bayyaram, Dharmapuram, Gandhampally, Kothapet and Satyanarayanapuram are irrigated by the waters of Bayyaram tank. It is said that the original main sluice was below the present one and as it was hurried under the silt, the present sluice was recently built over the former.

HYDRAULIC PARTICULARS OF TANK¹⁵

1) Catchment area	--	20 sq.miles
2) Length of the bund	--	7300 feet
3) Height of the bund	--	35 feet
4) Area of the tank at FRL	--	43 million sq.feet
5) Storage capacity of the tank at FRL	--	397 m cu ft
6) Land irrigated	--	5400 acres

PARTICULARS OF CHANNELS UNDER THE TANK

S.No.	Name of the Channel	Length in miles	Present ayacut in acres
1	Pedda kalva	6.35	3979
2	Gundori kalva	3.60	1124
3	Tuniki kalva	2.18	690
4	Dharmapur kalva	2.00	
5	Ura kalva	0.84	1375
6	Gutta kalva	1.48	
		16.45	7168

THE LAKNAVARAM TANK

Another important tank executed in about AD 1213 during the reign of Kakatiya Ganapatideva is located at the village Chalcvai in Mulug taluk and Warangal District. This tank was also restored to its present status in the year 1909 by the Public Works Department of the Nizam¹⁶.

The Lakhnavaram tank was constructed across the Lakhnavaram vagu and the surplus water goes by the name of Lakhnavaram river and joins directly the river Godavari. The lake was formed by closing three narrow valleys each with a short bund and hills forming a natural bund for length of 2000. There is only one tower sluice. From this the water flows through a natural valley for about half a mile upto the pickup earthen clam called Saddimadugu, the irrigation channels starts from this pickup dam. The average rainfall of this region is 34.56".

HYDRAULIC PARTICULARS OF THE TANK¹⁷

1) Location	a) Latitude	18°-08'
	b) Longitude	80° - 04'
2) Catchment area at proposed site		103.50 sq.miles
	a) Free	98.00 sq.miles
	b) Intercepted	5.50 sq.miles
3) Average mansoon rainfall		34.56"
4) Total yield		2.272 M.cft
5) Standards:		
FRL	RL	319.00
MWL	RL	325.00
TBL	RL	327.00
6) Capacity of the lake at high level sill		461.70 M.cft
7) Net capacity of the lake between two sills		461.73 M.cft
8) Capacity of lake at FRL		2135 M.cft

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|--|--------------|
| 9) Water spread at FRL | 242 M.cft |
| 10) Nature of Dam | Earthen bund |
| 11) Length of Dam | 2000' |
| 12) Maximum height of dam above sill level | 34.32' |
| 13) Top width of Dam | 20' |

PARTICULARS OF THE CHANNELS UNDER THE TANK

S. No.	Name of the Channel	Length in miles	Present ayacut in acres
1	Narasimha Channel	8-7	2800
2	Rangapur Channel	7-4	3200
3	Kota Channel	5-1	1900
4	Sreerampathi Channel	7-7	1100
Total :		29-3	8700

The villages benefited under the tank are: Laknavaram Village, Chalvai Village, Pasra Village, Bussapur Village, Rangapur Village, Rampur Village and Karlapalli Village.

Thus, with all these hydraulic details of the Laknavaram tank in hand, the Kakatiya hydraulic architects deserve a high appreciation for their engineering skills in identifying a suitable site as well as in planning and execution of the irrigational works of high standard.

The maintenance of tanks and other Irrigation works is as important as the excavation of new tanks. The tank bunds were constantly protected by way of strengthening them at intervals. The tanks run the danger of developing breaches due to heavy rains or floods in the rivers with which they are connected by feeder canals. Like wise a regular care has to be taken for keeping the sluices in a good condition. Some times the tanks were damaged by not only due to natural calamities but also because of human vandalism. In fact many of the inscriptions from the Andhra Country include the destruction

of tanks among the worst sins like destroying temples and killing cows and brahmanas at the holy places like varanasi¹⁸. On the other hand renovation of ruined tank is considered much more meritorious than construction new tank.

During the Kakatiya period the Government and Private individuals took sufficient care for the up keep of the tanks and canals. Annual repair of bund, removal silt on the bed and repairs of the canals and sluices are the main item of maintenance. It is noticed that some records refer to the appointment of certain persons for this purpose. These persons are granted an income called *dasavandha* levied on the cultivators generally at the rate of one *kuncha* per each *putti* of the gross yield. It is generally called *dasavanda manya*¹⁹. The epigraphical records clearly reveal the purpose from all sections of the society greatly contributed for the up keep the Irrigation works²⁰. The temples also played a significant role in the excavation as well as in the maintenance of the tanks, canals etc., during the medieval temples²¹.

The foregoing study clearly reveals that the Kakatiya Kings subordinates. Administrative heads, private individuals and religious institutions made significant contribution towards Irrigation and agriculture.

These Irrigation work may be classified into Hydro-agricultural and Hydraulic agricultural societies. The Hydraulic agricultural societies were those, which had large scale state directed irrigated farming, Hydro-agriculture societies were those had small scale works such as wells tanks, excavated of canals etc., which did not require a centralised apparatus like the state. During the Kakatiya period Irrigation was a social enterprise actively participated in by the state and society²².

Thus, Irrigation played a crucial role in the emergence of settlements, growth and density of population. The working out of the consequence of Irrigation in great detail is to be found in Karl Wittfogel's book "Oriental Despotism" and the sub title of his book is "A Comparative study of Total Power" The Hydraulic

Irrigation works could early be used in building palaces, monumental building and this is a consequence of development in the Irrigation facilities²³. The another study carried out by William Sanders shows that the change from rainfall farming to Irrigation was correlated with rapid population growth, nucleation, monumental construction intense social stratifications and expansionist warfare. Thus Irrigated agriculture must have made clear contribution in the above said aspects.

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ARCHAEOLOGICAL AND HISTORICAL SIGNIFICANCE OF KOTILINGALA (KOTALINGALA) - A REVIEW

Dr. N.R. Giridhar*

In this paper entitled "Archaeological and Historical Significance of Kotilingala", (Actually the name is Kotalingala- which literally derives its name from mud fort complex called 'Kota' in telugu and a linga temple within the fortifications) an attempt has been made to review the Archaeological and Historical Significance of Kotilingala site now a village situated between 18° -52' N Latitude and 79° -12' in the confluence of Peddavagu and Godavari River in pedapalle taluk of Velgatoor mandal of Jagital district in Telangana State .Facing it in the north across River Godavari is Luxettipet in Adilabad District. Earlier it was a part of Karimnagar District. It is at a distance of 19 km from Dharmapuri, 55km from Karimnagar and 218 km from Hyderabad. Kotilingala is famous as a Hindu pilgrimage site and has a traditional Shiva temple the Koteswara Siddeshwara temple. This Temple is believed to have been built by the Satavahana rulers between 2nd and 3rd centuries B.C.E. The temple is located inside the Kotilingala fort. Kotilingala is the home to ancient relics and other archaeological materials which can be traced back to pre and early Satavahana period dating back further to Mahajanapada Assaka/Asmaka of 6th B.C.E as described in the ancient Literature, especially in the Buddhist texts.

Its strategic location associated archaeological materials recovered, identified, dated and the fortifications

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remains spread over nearly 110 acres with evidence of several gateways and a watch tower speaks a lot about its archaeological and historical significance, in relation to 6th B.C.E and subsequently in relation to the pre and early Satavahana history is note worthy and needs attention. Kotilingala first came to light when the coins found by the villagers during agricultural operations were procured by late S.Narahari, who in turn handed them over to Dr. P.V.P.Sastry of the Department of Archaeology and Museums at Hyderabad for study. Among the coins discovered at Kotilingala the coins of Chimuka were discovered for the first time. Excavations were undertaken between 1974-84 and again in the year 2009 by the Department of Archaeology and Museums. It may also be noted that Peddabankur, Dhulikatta and Megalithic burials having historical and archaeological significance are also located closely to Kotilingala^{1&2}.

Some of the important coins discovered at Kotilingala assumes much archaeological and historical significance, for the simple fact that they have been discovered for the first time and are remarkable and have opened new vistas in pre Satavahana and early Satavahana history and clearly establishes the fact that it was indeed an important place in pre Satavahana period and was the early capital of the Satavahanas. There was a huge mound in the east over a hundred acres in extent and about 9-10 meters high. Surface exploration gave evidence of a huge fortification bounded by four watch towers and a gate way. Apart from coins made of different materials, terracotta and metal objects, postherds, mud brick's were discovered in excavations at Kotilingala. The ceramic evidence from Kotilingala points to the predominance of red polished ware, red slipped ware and roulette ware, besides black polished ware.³ The Kotiligala site passed through two main periods of evolution. One is 'Pre-Satavahana', period which might have extended till pre-Ashokan times and the second an early Satavahana phase. The first layer is made up of rammed earth covered with silt(Humus) in which later Satavahana coins such

as those of Vasistiputra Pulumavi and Vasistiputra Satakarni and a silver Roman coin were found. The second layer can be dated back to the period from 100 B.C.E. to the end of 1st century B.C.E., and there after shows signs of abandonment and this can be stated on the evidence of destroyed bricks, and the absence of any coins of the later rulers of the Satavahana dynasty.

The third layer is the thickest which can be dated back to the period from 2nd century B.C.E to 100 B.C.E. All the Pre-Satavahana and early Satavahana coins were found in this layer. The flower and Bull type of uninscribed coins appear to be the earliest coins at Kotilingala. Flower type coins have also been found in the adjacent Vidarba region.⁴ As for the inscribed coins it has been easy to decipher who has issued such coins though the family name has not been mentioned by some of the rulers. A.M.Shastri suggested that the Satavahana rule had not started soon after the fall of the Mauryan dynasty, since there were many small local rulers who ruled different parts of Telangana and Andhra regions during the post Ashokan and pre Satavahana era.⁵ The last and the fourth layer would be dated back to a period from 2nd century B.C.E., which might have begun even as early as the 6th century B.C.E.⁶

The discovery of the pre satavahana coins belonging to Gobhada, Narana, Kamavayasa, Siri vayasa, Samagopa in the third layer⁷, followed by Chimuka ,Satakarni I , Satisiri coins at Kotilingala has prompted some scholars to conclude that the place was the original home of the Satavahana rulers. After Satakarni II the Satavahana rulers seem to have left Kotilingala, Dhulikatta and Pedabankur but appear to have stayed in Kondapur. This is based on Numismatic evidence. Kotilingala as a site is important because of its size, is second only to Kondapur^{8&9}. The officials of the Satavahana rulers such as Mahatalavara and Mahasenapathi issued coins from Kotilingala. Vasisthiputra Pulumayi the son and successor of Gautamiputra Satakarni seems to have brought Kotilingala under his control

because his coins have been found on the surface at Kotilingala. Later he seems to have shifted to Peddabankur, Dhulikatta and made Amaravati or Dharnikota his capital. Later on Vasishthiputra Satakarni seems to have brought Kotilingala under his control since his coins have been discovered at that place.

Central location of Kotilingala between eastern and western Deccan and the proximity to other important towns like Peddabankur, Dhulikatta, Pedapalli, Kornamamidi, Palakonda Khammet, Phanigiri and Kondapur which are in Telangana state and the rich and valuable archaeological material especially coins has made I.K.Sarma¹⁰, M.Rama Rao¹¹, P.V. Parabrahma Sastry¹², Dr.RajaReddy and P.S.N.Reddy¹³ affirm that Kotalingala and definitely Telangana was the original home of the Satavahana rulers. I.K.Sarma¹⁴ and P.L.Gupta¹⁵ also endorse the importance of the numismatic find in Kotilingala which highlights the Archaeological and Historical significance of Kotilingala.

I.K. Sarma¹⁰, M. RamaRao¹¹, P.V. ParabrahmaSastry¹², Dr.RajaReddy and P.S.N.Reddy¹³ affirm that Kota-lingala and definitely Telangana was the original home of the Satavahana rulers. I.K.Sarma¹⁴ and P.L.— -Gupta¹⁵ also endorse the importance of the numismatic find in Kotilingala which highlights the Archa-eological and Historical significance of Kotilingala. The contention of these scholars and subject experts also perhaps is the answer to the controversy regarding the original home of the Satavahanas and the view held by Rapson, Smith and Bhandarkar that Andhradesa was the place of origin of sata- -vahanas wherein it was opioned by the former two that Srikakulam was their place of origin and Bha- -ndarkar preferred to fix it at Dhannakataka and the view held by Dr Gopalachari that Paithan in Aura- ngabad District was their place of origin.¹⁶

Reviewing the Archaeological and Historical Significance of Kotilingala(Kotalingala) ,is important not only to understand

the roots of pre and early Satavahana history in Telangana, but also try to conserve and preserve Kotilingala from the possibility of being submerged in the backwaters of the proposed Sripada Yellampalli Project and over the site to future posterity. Hence the need to present this paper in this congress.

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SOCIO-ECONOMIC AND CULTURAL MILIEU OF FORT CITY OF ORUGALLU – A STUDY

Kundur Sudhakar*

A perusal into the inscriptions, the relics at the site and literary works gave a lively picture of the socio-economic and cultural life within the fort city. The typical medieval urban features are described as prevalent in Warangal by Ekamranatha in his work *Prataparudra Caritra*¹. He traces the entire city as fallen into different streets of houses of Brahmins, ministers, warriors, merchants, Padmanayakas, smiths, herdsmen, farmers, Saiva Brahmins, silk-weavers, cotton weavers, basket makers, dyers, fishermen, oil-mongers, painters, washermen, vesyas, boarding houses, hotels, markets and security houses. The Kundavararn inscription dated A.D.1213² describes that Rudradeva built the new city with the streets on all sides and made arrangements to build palaces in Soma (eastern) veedhi for the defeated rulers who joined his service. This description, can be taken as a parameter to understand the nature of towns and their formation and expansion as the productive activities added with active trade and commerce. The habitation pattern was so vast that every community was allotted a street and each community's houses were numerically so high that they are listed in *Siddheiwara Caritra* thus³.

Social Groups	Total Members
Brahmins well-versed in Vedas and Vedangas	18,000
Ministers attending to royal household and Public administration	2,000

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Kshatriyas excelled in warfare	30,000
Millionaires and multi-millionaires among the above mercantile houses	420
Padmanayaka or Velama houses of nobility	77
People of the rest of 18 castes	1,50,000
Goldsmiths	20,000
Shepherds, who had abundance of wealth	8,000
Kapulu (farmers)	16,000
Toddy tapers	3,000
Saivite Brahmins of various sects	15,000
Potters	4,000
Silk-weavers	25,000
Cotton weavers	9,500
Mat weavers	2,500
Painters	1,500
Stone masons and builders	15,200
Dress-makers	15,000
Fishermen	16,000
Tenugu or oil-mongers	6,500
Perfumers	6,300
Sunkarlu (tax-collectors)	13,000
Washermen	50,000
Nautch women	1,27,000
Restaurants (putakutivaru)	500
Balijas (sudras engaged in business)	15,000
Other houses	7,71,000

The other houses consists of the houses of other occupational groups like the toy-makers, metal workers, druggists, story-tellers, snake-charmers, inn-keepers, jugglers, etc.

Kridabhiramam describes every aspect of the city of Orugallu. It brings into light how the rural and tribal folk came into the city to sell their products and provides information about the inflow from rural neighbourhood into a township.

Kridabhiramam also refers to most of these sects of people residing in the city of Orugallu. But the numerical account of houses given in Siddheswara Caritra is believed to be an exaggeration by the historians. According to inscriptional evidence, society comprised of astadasa- varnas or 18 castes. Even Prataparudra Caritra refers to the astadasa-prajalu, who lived in Orugallu city. The impact of fourfold caste system on the structure of society was very meagre. It was limited to notional identity, but in practice the occupational division can only be observed during this period.

As custodians of spiritual knowledge and expertise in subjects like Ayurveda, mathematics, astronomy, astrology, darsanas, etc., Brahmins were considered as the highest in rank in social order and commanded respect from all other sections, This community also was classified basing on the study of their subject, the gotra to which they belonged, the region they hailed from, occupation they had taken up, etc. Owing to the political exigencies, a large number of Brahmins had entered into state service and distinguished themselves as generals, mandalikas, revenue officers and ministers. In course of time, these Brahmins came to be known as niyogis. Their communal organisation came to be known as karanalu and that of the Vaidikas as Mahajanulu. Almost all the inscriptions of the period reflect the highest regard that the Brahmins received in the society. Especially, Mailama and Kundamamba, sisters of Ganapatideva described in their inscriptions that the city of Orugallu got its glory by the presence of scholars and scientists

and it is because of this reason that the-city excelled even the capital city of Heaven⁴.

Saiva Brahmins are separately mentioned in the list. They are also called as Tambalas, who were priests in Saivite temples⁵. Originally they were non-brahmins, but were brahmanised by the Vira Saivites and were appointed as priests. Their social status was not equal to that of the Vedic Brahmins. At present also they are regarded as Brahmins in the Godavari, Krishna and Nellore districts and as Sudras in the other Telugu districts. The Tambalas of the Rayalasima region still supply flowers and betel-leaves to the Saiva temples on auspicious occasions⁶.

From the list given in Siddheswara Caritra, we can understand that the 27 occupations and other miscellaneous castes under the last one, that it does not reflect the varna system or the total picture of the castes living in the city of Orugallu. We can understand to some extent the nature of occupations. Some of them Were only employees, who belonged to different castes. As ministers, officers and tax-collectors, efficient people belonging to any caste were appointed. That's why, we cannot take the 27 divisions as belonging to 27 castes. As a result of the progress in trade and commerce, industries and crafts received much encouragement resulting in the division of labour. This division of labour resulted in further division of castes into sub-castes and each occupational group had formed into a Samaya organised to protect their rights and socio-economic identity.

We do not find a caste identified as ksatriya varna. We can find references to the Racavaru, Rajula-vama and Durjayas. These terms indicate that they belonged to the ruling family. The Kakatiyas are referred in the inscriptions as Durjaya⁷ (those who cannot be easily conquered) indicating their military profession. They clearly mentioned that they belonged to the fourth caste⁸.

The sudra castes like Reddis, Velamas and Kapus were

considered as belonging to the same social status and sometimes all these were regarded as Kapus, indicating their occupation as agriculture. In the inscriptions, the Kammas and the Reddis were mentioned as belonging to the Durjaya caste. It must be because of this reason that they are not separately mentioned whereas, the Padmanayakas (Velamas) are referred separately and their houses are very few in the fort city. But they were given much importance and were appointed as military officers in highest number to guard the city. According to sources, this caste emerged after the battle of Palnadu in 11th century A.D. as the enemy group to those of the Reddis⁹. Added to this, the preferential policy of Prathparudra caused agony and angry of the latter which resulted in non-co-operation during the fatal war against the forces of Delhi Sultan¹⁰.

The sudras, as a matter of fact, formed the largest section of society though were ranked as the fourth caste notionally in the traditional varna system. Different communities involved in various occupations as carpenters, goldsmiths, blacksmiths, stone cutters, masons, oil-mongers, weavers, basket makers, potters, washermen, barbers, dyers and a host of others formed this group. The Telikulas or Tenugus were the oil-mongers, who enjoyed much influence in society as their industry was in flourishing condition. The sculptural representations and the descriptions in literary works reveal the demand enjoyed by goldsmiths who exhibited innovative skills in making a variety of jewellery with exquisite designs.

The number of houses of silk weavers (25,000), in the fort city alone, indicates the demand enjoyed by the silk cloth in the local and international market. The weaving community as a whole formed into a caste organisation known as Salevaru-samaya and regulated the code of conduct of their community. An inscription from Girmajipet¹¹ (Warangal) refers to Saleswaradevara who was installed by the dharmasales and the endowment made to the deity on collecting individual contributions. The record also refers to the punishment of excommunication inflicted on the defaulters.

Bukkavaru mentioned in Siddheswara Caritra were the perfumers, whose products were in great demand in local as well as overseas trade. There were 6300 people engaged in producing perfume powders and other cosmetics in the fort city of brugallu alone. Likewise, potters, medaras (basket-makers and cane workers) and bestava.ru (fishing community) also contributed for the economic development of the state and society. As the industry of fishing community was in flourishing condition, they added much revenue to the Kakatiya state. Socially they were categorized as antyajas¹² like medaras, whose occupation also was pollution-prone, spreading foul smell around the soakage pits with bamboos. Therefore, they were to live outside the gates of interior fort city¹³. Fishermen marketed their fish in a separate market known as Mailasanta¹⁴. Siddheswara Caritra mentions that there were 16,000 houses of fishermen and 2,500 houses of mat-weavers in Orugallu. According to the same work, there were 1500 houses of painters who might have been engaged in textile and other decorative paintings.

According to Kridabhiramam, the leather workers lived in between the outer mud wall and the inner mud wall (Putta-kota). These people consisted of madigas and malas. Madigas were generally the leather workers and some were engaged in water management as niradis. Their occupation also was pollution-prone making the surroundings unclean and unhygienic. Hence their residential area was called as velipalem¹⁵. The halika-wada (residential location of farmers) and their fields also can be grasped as located in this circuit between the outer mud-wall and the putta-kota¹⁶.

During this period, where there was no strong and supple material with elasticity to assemble the agricultural and industrial implements and devices, leather enjoyed greater demand. From military equipment to musical instruments, from shoes to puppets, from packing material to patching agent; there was nothing better than leather. Hence they enjoyed some influence in the economic and political fields. The bavanis, a

sub-sect of these were the worshippers of Ellamma, Maisamma, Pochamma and Balamma and can be regarded as musicians at their temples. They were named after the musical instruments they used like jamadika, javanika and pamba¹⁷. The malas were engaged in weaving coarse cloth and preparing leather robes, ropes and buckets with the leather processed by the madigas. In Kridabhiramam, we find a description of a mala woman who entered into the city of Orugallu singing the story of Parasurama and the glories of Ekavira¹⁸.

These people used to wash the hides and soak the bamboos in the ponds laid outside the inner mud wall and the moat. These ponds were fed by the water harvested in the moats encircling the mud fort (Puttakota). This moat was so deep that there was an abundant scope for fishing and the water was used for bathing and to quench the thirst of their cattle and also the fields. These moats (one around the outer mud fort and the other encircling the inner mud fort) helped water retention in the wells, extensively dug in and around the fort city for drinking water.

The construction of a mogasala building at the entrance of the city was a common feature of those days. The Bayydrum tank inscription¹⁹ also describes a mogasala building where administrative staff used to execute their duties in the ground floor, checking the inflow and outflow of the people and goods and conducting meetings to settle various issues regarding the maintenance of peace and order, settling disputes, etc. Cultural programmes, medical concerts, etc. were conducted in the upper storey of the mogasala. Similar mogasala building is described in the Kridabhiramam, where a clock-tower also was constructed; then the friends entered into the fort city, but could not walk so long a way as it was with heavy traffic due to the movement of the merchants and cavaliers. The market was so big that merchants from various places flocked there- Hence, the friends had chosen the side-lanes to observe the life style of the common people. They had seen the streets formed

occupation-wise/ caste-wise and many monuments like temples.

There was an art gallery established by Macaldevi, the courtesan of Kakatiya Prataparudradeva, where beautiful scenes of the epic stories, the scenes depicting the Palnati war, various dancing postures, flora and fauna, etc. were drawn and beautifully painted. According to Kridabhiramam, it is because of this art gallery, the city of Orugallu had become a cynosure in the contemporary India and the fame of Macaldevi had spread throughout the country²⁰. Painters of local talent and also who came from various parts of the country were 1500 in number in the capital city alone.

The merchants and tourists who came to Orugallu were provided with all amenities like accommodation and catering services and also were entertained by various forms of performing arts. Food and entertainment according to their choice either freely or on payment with better quality were arranged. The hotels maintained by widows were of economy type and the hotels maintained by the male members used to provide rich food with many dishes and cultural and entertainment programmes. The development of trade and commerce gave scope for the growth of the city and also its beautification by laying gardens, swimming pools and also the glorification of the temples with exuberant art. It indirectly helped for the promotion of other fine arts like dance, music, painting, floral designing etc. All these put together helped the growth of the city with many attractions.

LIFE OF WOMEN:

The descriptions in the literary works and inscriptions reveal that women were actively involved in all walks of life. Especially the women of the productive castes worked along with their husband to earn for the family. They inherited the knowledge and skills of their craft or any occupation from their elders in the family from childhood. The Kakatiya queen Rudramadevi, who ruled the Telugu country from A.D. 1258 to

1289 and proved herself as an able administrator, a valiant fighter and a compassionate ruler. Her sister Ganapamba ruled the Dharanikota chieftdom, Yenamadala as its capital and was much appreciated by Morco Polo the Venetian traveller for her achievements in promoting textile technology, trade and commerce. The Chagi chieftain Muppaladevi, Nagasani of Viriyala, family, the Kota chieftain Bayyaladevi, etc were her other contemporary governors who proved their mettle. Such incidents suggest the better position of women of this period. All these started ruling after the demise of their husband²¹.

The primary duty of a woman was to look after the welfare of the family members by bringing up children, looking after the elderly members in the family, giving them good food, protecting the honour of the family by observing the religious as well as social customs and traditions. In spite of performing all these duties, we can grasp through the literary sources and inscriptional evidences that they were equal partners in raising the economy of the family. Especially, Kridabhiramam gives a vivid picture of the women of almost each and community in the fort city of Orugallu at their occupational work.

The technique of making perfumes and cosmetics was considered as an art and was included in the traditional list of 64 arts. Women were known for their expertise in this art. There were 1500 houses of perfumers. Kridabhiramam describes a woman who prepared sampangi oil and selling in the streets of Orugallu²². This oil was extracted from campaka flowers (*Michelia Champaca*) which was in great demand as hair-oil used by men and women of royal and rich households. The same work refers to another woman who prepared a hair-remover known as Susarabhet and sold it in the market of Warangal²³. Saffron and turmeric powders were in great demand in religious and social spheres. Many women depended on preparing these powders and selling them for their livelihood²⁴.

The women of Medara caste, as can be seen in Kridabhiramam took up the katakakara uritti. They were experts in bafriboo works iike making sieves, baskets, cradles, umbrellas, mats, fans, boxes, screens, cart-carriages, fishing baskets, etc. Hence people of all sections of society depend on their services²⁵.

Fish served as an item of food for some people. The raw fish were salted dried in sunlight, preserved and then used as a foodstuff Fishermen took it as an occupation to earn their livelihood, The sculptural representation on the walls of Ramappa temple, depicts a besta woman as going for fishing. Vallabhardya also refers to a fisher woman in Orugallu, but did not describe her work²⁶. In the capital city, there was a maila-santa allotted to those who sell non-vegetarian food substances²⁷. These women might have sold their aquatic products there.

INN-KEEPING AND HOTEL MAINTENANCE:

The Kakatiya government installed calivendras and appointed women as hostesses to offer drinking water, herbal water, butter- milk, etc. to the thirsty travellers. Such women were granted lands in lieu of their services. Sometimes rich people also installed such calivendras or inns for the merit of their parents or family members and granted land to women who were employed there²⁸. Most of the sources inform us that these women were generally widows or helpless women. The Brahmin widows, maintained hotels known as Putakutillu. These were located in a large street called Badabulawada. The Brahmin women, who were skilled in cooking, lived in Badabulawada and they served delicious and sumptuous food for travellers for one Ruka²⁹. The food provided consisted of best variety of cooked rice called kappurabhogi, edibles prepared of good quality of wheat flour, eatables with sugar, fresh ghee, green-gram dal, four varieties of pickles, a bowlful of curd and plantains.

WOMEN IN TRADE:

The women of low-income group such as tribals, oil mongers, bead-sellers, perfumes and cosmetic vendors directly marketed their products sitting at the fairs or as street-hawkers. Many women were engaged in the selling of flowers for their livelihood. The Kakatiya government gave concessions to such poor women traders by exempting them from taxation. According to an inscription³⁰, Prataparudra exempted toll tax on women vendors of dairy products and vegetables which was collected in an unjust way by the local chief.

Tribal women belonging to Cencu and Koya castes took to many works such as rearing cattle³¹, selling fire-wood, drug-substances, honey, lac, gum etc. The tribal women collected the ippa flowers and these were edible and very much used in the preparation of drugs like asavas and liquors. In Kridabhiramam, we find women selling the knives in the city of Warangal³². The tribal women can be seen in the literary works as shown working along with their husbands in the collection and selling of fire-wood³³.

PUBLIC WOMEN:

The second category of women in the society, who were expected to give pleasure to the people by their talent in fine arts such as dance and music belonged to dancers' community. They may be divided into two categories — 1. Those who were attached to the royal courts and temple and 2. Those who lived independently. The contemporary sources refer to the devadasis who were attached to the temples. They were expected to sing and dance regularly before the deity during the time of worship and they were highly honoured because of their talent in fine arts. The courtesans received much respect in the society owing to their talents and education. The education of the courtesans varied in some respects from that of the members of the higher castes.

During this period, every dancing girl was given training in literature, dancing, music and other fine arts. In Kridabhiramam there is a reference to a dancing girl as expert in Palmistry and Kamasasra³⁴. Some of them were experts in painting and drawing. In Kridabhiramam there is a reference to the art gallery of a courtesan³⁵. They actually excelled all others in this art. The courtesans were well educated and acquired a very sound knowledge of the Sanskrit and the vernacular literature. The courtesan Meichaldevi participated in the intellectual debates in the court of Prataparudradeva³⁶. Kridabhiramam refers to Karnamanjari, a concubine of Manchana Sarma and mentions Machaladevi as the concubine of Pratapa Rudradeva³⁷.

Machaladevi, the courtesan of Prataparudra, enjoyed in high status in the kingdom and won much reputation by patronising artists, especially painters. She herself was renowned painter and excelled in the arts of dance and music. According to Kridabhiramam, she enjoyed the status equal to the queen of Delhi Sultan³⁸. She maintained a beautiful art gallery exhibiting her art pieces painted in beautiful colours and with excellent pictures collected from different parts of the country. The courtesans who led the life as concubine of a king or a noble lived in respectable localities called Aryavatikas³⁹.

It is interesting to note that some sanis employed in the temples got married and got children. Deep sense of dedication to God coupled with proficiency in dance and music and sometimes being presented to the temples by their parents at a tender age, etc. must have been responsible for this. But on their strong will to marry and lead a life of a mother, they were allowed to get married or to lead a life of a concubine. Her children in such cases were not left out without father's identity. Inscriptional evidences⁴⁰ are abundant to prove that such women had enjoyed the right to inherit the property of husband along with the legitimate wife or the first wife. Her children got equal share along with the other sons of their father by the first wife (kulasthree)⁴¹.

Apart from the bhogasthrees (Courtesans) and devadasis, there were another class of dancing girls who were called as vesyas and who by profession were prostitutes. Kridabhiramam mentions that they lived in a separate street in Orugallu known as vesya-vatika⁴². The same work refers to prostitutes belonging to different castes such as medara-karana-vesya⁴³, tambala-vesya⁴⁴, Karnataka-vesya⁴⁵ and Brahmana-vesya⁴⁶ perhaps to cater to the needs of such communities. But they lived together in the same vesya-vatika. Siddhesiwara Caritra refers to the vesya houses numbering 1,27,000 in the fort city of Orugallu, which seem to be an exaggeration.

The girls of this community entered their profession only after the ceremony known as mukura- viksanotsavam (showing the face of the girl in mirror with bridal attire). Visitors used to pay rovalu (money-gift) to her on this occasion⁴⁷. Sometimes they were presented with gifts of land grants and village grants also on such an occasion⁴⁸, if that girl was really a virgin. It became a prestigious one to those who addicted to this vice and they went to an extent of losing all the property. Kridabhiramam refers to one Sridhara, who mortgaged Jonnalagadda agrahara for two hundred rupees for the sake of the mukura- viksanotsava of Madalasa, the resident of the vesya-vatika of Orugallu⁴⁹.

As the government recognised prostitution as a profession, it also took care of the rights and privileges of the vesyas as well as their guests. In the capital city of Orugallu, there was a jaradharmasana, a court meant for dealing with such cases. Kridabhiramam refers to a case according to which the mother of a vesya showed her daughter to a Dravida Brahmana and received some advance payment, but afterwards, she sent her servant maid dressed up as her daughter to him. He exposed this cheating in the jaradharmasana and it was decided that the punishment to such a culprit was to chop off her nose and ears⁵⁰.

The vesyas maintained neatness in their physical appearance as well as in their surroundings. They decorated their houses with beautiful pictures and paintings. Some of their houses looked so attractive that they resembled the royal palaces⁵¹. Girls of this community were very particular about their dressing and there was much demand for the dress-designers and tailors from them⁵². Their dress patterns can be seen in the sculpture lying in the relics of the fort city.

DRESS AND ORNAMENTS:

People gave much importance to dress themselves neatly. The descriptions in the literary works of the period and the sculpture of the period help us to trace out their dressing patterns, foot-wear and ornaments. Morco Polo refers to the best and most delicate buckrams and those of the highest price which “look like spider’s web”. He also states that there is no king nor queen in the world who might not be glad to wear them⁵³.

Men wore dhovatis and uttariyams which were available both in silk and cotton, with different varieties of borders depending on the price. Mancana Sarma, the narrator of the beauty of the city in Kridabhiramam is said to have worn a nirkavi dhovati (light brown or cream coloured) with frills and he wore a silk-shawl (covering the upper portion of the body) with golden border and also wore sacred thread made of white cotton thread⁵⁴. In the sculptural representations, men are shown as wearing short dhotis reaching the knees. The front fleats of the dhoti were taken to the back from below and tucked in tightly. The saints and monks wore a cloth tied round the waist and tucked back from underneath which is known as kaupinamu. Wearing turbans was common among all sections of people and it was regarded as an indicator of prestige. Kings officially had worn crowns and all the remaining from the nobles to the common man or mendicant used to wear turbans, of course, of different varieties. Generally women wore saree with bodice (ravika) or jacket (kuppasamu). In Kridabhiramam we

find a description of a woman who wore an orange coloured saree designed with horizontal lines turned around the waist⁵⁵. Another woman is described as wearing a saree having a kongu with painted flowers, spread in three folds across her breast, its edge hanging down behind over the left shoulder⁵⁶. A tliki woman wore madugu (silk) saree Spreading in a single layer across the breast⁵⁷. Kapu woman is said to have worn a red saree with checks and silver lace (jari) border, converted half of the saree into frills and tucked that portion at the back⁵⁸. This kind of saree-wearing is common even today in the rural areas, especially among those who work in the fields.

Both literary sources and sculptural representations testify to the fact that both men and women wore a variety of shoes on their feet. Kridabhiramam refers to malaka-vallakirruceppulu, the creaking shoes of malakas (farmers)⁵⁹. The farmers preferred to wear kirru-ceppulu, perhaps to protect themselves from poisonous creatures while moving in the fields. Both men and women wore high-heeled shoes. In a sculpture Virabhadra is shown as wearing high-heeled shoes. Women preferred to wear high-heeled shoes (metlu). We can see dancers, musicians and whisk-bearers wearing high-heeled shoes moulded beautifully.

Ornaments were worn by both men and women. Rich people had worn ornaments made of gold and studded with precious stones and gems whereas the common people had worn a variety of ornaments made of silver, bronze, copper and even gold-gilded ornaments. Facial and head ornaments gained much favour. Pearls were extensively used in making head as well as neck ornaments. Nose ornament known as mukkeru to which we find references in the literary sources⁶⁰, cannot be seen in the sculpture. This ornament was made of gold and set with pearls (mutyala-mukkeru)⁶¹ and crystals (patikapu-mukkeru)⁶² and with a glass bead (addapu-mukkeru)⁶³. A variety of waist, hand and foot ornaments were described in the literary sources and depicted in the sculpture.

The sculptural wealth found in the relics of the fort exhibit different varieties of male and female hair-styles and hair-dresses. Young girls decorated their hair by taking it back on combing, dividing it into three chords and twisting the long hair into a beautiful plait which was again decorated with ornaments such as jada-bila, jada-kucculu, mutyala-kucculu⁶⁴, etc.

RELIGIOUS PRACTICES:

With regard to the religious matters, there can be seen harmonious atmosphere among all sects in the new capital where Swayambhu-Kesava temple was built as a nucleus promising the people peaceful spiritual atmosphere. Many other smaller temples were built for Saivites, Vaishnavites and worshippers of mother-goddesses. One Buddha-vihra also was built even though very few followed it. Jaina-basadis also are mentioned as existed within the fort city of Orugallu. Kridabhiramam even refers to the existence of a mosque (Turakala-masidu) which might have been intended for the Arabian merchants⁶⁵.

The mother-goddess in many forms was worshipped by the people to avoid the wrath of epidemics and protect them from natural calamities and diseases. The epidemic deities named as Edugurakkalu were worshipped and other deities like Mahasakti, Kameswari, Caudeswari, Kakatamma, Ekavira, Mahuramma, Musanamma, etc. They celebrated annual jatara and tirunallu as festivals and found solace and enjoyment by such acts⁶⁶.

It was a general practice during the period under study to install a viragal on the name of the deceased if he or she made a sacrifice for the sake of the kingdom or society. Such people were paid homage and sometimes worshipped on every festive occasion or on the day of their martyrdom. Even before proceeding to the war-field, such martyrs were paid homage. We can find some viragals among which one at the eastern gateway and another one outside the western gateway are

noteworthy. Especially, the viragal of a warrior, who lost his life fighting for the protection of the fort, which was installed at the western gateway of puttakota, is quite interesting.

He is mentioned in the inscription written below as “uppugacina-virudu. “Upparam” in Telugu means ‘a mound of mud’ and kacina-virudu means ‘a hero, who protected’. Hence we can understand that he lost his life in the protection of the inner mud fortification⁶⁷. Kridabhiramam describes the worship of Palnati-virulu and Virulagudi⁶⁸ where annual jatara were celebrated in honour of them. This reveals the fact that hero-worship was encouraged in the society to inculcate martial spirit among the people.

Thus we can grasp through the historical sources that religious freedom was enjoyed in (the fort city and the traditional mother-goddess cult and hero worship were predominant among the common people whereas the smarta religious ideology was observed and promoted among the elite. The overall observation of the social milieu mirrors the liberal approach of the rulers towards their subjects and as a result of it, every aspect of cultural development took the path of creativity and dynamism,

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HYDERABAD STATE AND PENAL COLONY OF ANDAMAN

Dr. Prasad Rao. T*

Andaman Penal colony was established in 1858 in order to exile the mutineers and habitual criminals from British India and Native Princely States. The Nizam state of Hyderabad also utilized the services of Andaman Penal Colony at Port Blair since inception to send its mutineers and criminals, punished with long term sentence by its law courts, which was second most severe punishment after death penalty in India. The Native States paid charges for the maintenance of its convicts in Penal Colony. Native Rulers kept their enemies outside their territory as long as wanted, as per the regulations the convicts of Indian States can only be deported back, after the prior sanction of the concerned states. This study looks at the Hyderabad State relations with Colonial Penal Colony at Andamans based on case studies of convicts from Hyderabad. Key words: Hyderabad State - Punishment - Andaman Penal colony.

In 1858 C.E British India Government decided to re-establish a settlement in Andamans after its abandonment in 1896, order to provide base for protecting ships from Malayan pirates and the shelter for sailors of wrecked ships passing through Bay of Bengal from and aborigines of Andaman and Nicobar Islands. In 1858, the British Settlement was converted into a Penal Colony to receive the mutineers of 1857 Revolt and habitual criminals from mainland India. Andamans were a frontier outpost which had been colonized to safeguard the strategic and naval interests of the empire in the Indian Ocean. The development of the penal settlement on the Andaman and Nicobar Islands was a form of enforced colonization for which

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local labour could not be found.¹ Neither the aborigine population nor their labour could be immediately harnessed in the service of the British Raj and on the other hand free settlers or contractors could not be induced to migrate to the Andamans for working the colony without the British incurring a high cost. Given the nature of circumstances, the mode chosen by the British for working the island colony was the transport of convicts, by transforming it into Penal Settlement.²

Andaman Penal Colony at Port Blair started receiving mutineers of 1857 Revolt from British India and Indian Princely states from 10th March, 1859. Even the Hyderabad mutineer. Moulvi Syed Alauddin Hyderi, who led attack on Residency on 17th July, 1857 along with Turrebaz Khan was sentenced to transportation for life on 25th August, 1859 on personal inquiry without proper trail. He was deported to Andamans after moving from different jails to land in Port Blair on 22rd January, 1860. He was assigned heavy work of cutting and hauling logs, leading to fall in health. He was given the 'Ticket of Leave' after 11 years of stay on the Island on 7th February, 1871 due to his good conduct. In 1877, Allauddin was permitted to set free within the limits of the Port Blair settlement with exemptions from all passes and restrictions. He led the life by supplying vegetables and milk to English families on Ross Island and prays at Jami Majid in Round Basti Port Blair.³

The flow of political and criminal convicts continued from Hyderabad to Port Blair Penal Colony upto 1941, as noticed in the migration table below. ⁴

Hyderabad origin people in Andamans based on Place of Birth

S.No.	Year	Total	Male	Female
1	1881	104	84	20
2	1891	166	79	87
3	1901	225	218	07

4	1911	87	83	04
5	1921	44	39	05
6	1931	07	06	01
7	1951	18	16	02

At the first instance the political criminals, who are charged on the grounds of waging war against State are transported for life to Andamans, it was for a period of twenty years for Native Princely States, under Section 404 of the Andaman and Nicobar Manual⁵ and twenty five years for waging war against the Queen/King of British Empire, under section 401 of Code of Criminal Procedure, 1898.⁶

Even criminal convicts, sentenced for long term are deported to Andamans to serve the punishment away from the Main land India. Many habitual criminals from different parts of Nizam Dominance were sent to Port Blair Penal Colony and cellular jail, as we notice the number of Hyderabad origin people living in these Islands.

The service provided by the Penal Colony to the Native Princely States for holding their convicts was charged by the British Indian Government. The passage money of Rs.22.8p per head was calculated in 1880.⁷ The money was recovered from the Native States for the prisoners in Port Blair at the rate of Rs.126/-per convict per annum between 1869-70 and 1875-76.⁸ Nizam State had made a payment of Rs. 19,310/- towards maintenance of 218 convicts in 1900, who are deported to the Andamans on conviction by a court in the Hyderabad assigned districts.⁹

The prior permission of the concerned Native State had to be taken for returning the convict to their home State. Even after completion of the term of punishment, the life convict can be released and returned back to home state only after sanction from the concerned Government of Native State. Moulvie Alauddin was not transferred to mainland, inspite of

regular recommendations by Superintendents in 1882, 1886, 1887 and 1889, as H.E.H Nizam of Hyderabad objected it on political grounds.¹⁰

The conditional release of any life convict can be done from the Penal Colony or Andaman Jail only on the permission of the British Government or Native Princely State as case may be concerned. The conditionally released convict had to sign the declaration or agreement to abide by certain conditions like limitation of his/her movement within the jurisdiction of concerned State, personal presence before the officer in charge of the police station within 30 days of release, periodical report to the prescribed officer, not to commit any offence punishable by law and not to associate with notoriously bad characters.¹¹

The deportation of convicts from the Native States to Colonial Penal Colony at Port Blair, Andamans facilitated the Indian rulers to keep away the harmful political and criminal convicts under the surveillance of the colonial prison regime, at a cost which is insignificant. The transfer of Native State convicts to Penal Colony provided source of revenue and labour to the British Indian Government.

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WRITING OF CULTURAL HISTORY OF TELANGANA THROUGH THE SOURCES OF FOLK NARRATIVES

Prof. Pulikonda Subbachary*

Around 110 years ago a scholar lamented on the state of writing history based on the source of folklore material. I quote his words here.

“It may be stated as a general rule that history and folklore are not considered as complementary studies. Historians deny the validity of folklore as evidence of history, and folklorists ignore the essence of the history which exists in folklore. Of late years it is true that Dr. Frazer, Prof. Ridgeway, Mr. Warde Fowler, Miss Harison, Mr. Lang, and others have broken through this antagonism and shown that the two studies stand together; but his is only in certain special directions, and no movement is apparent that the brilliant results of special inquiries are to bring about a general consideration of the mutual help which the two studies afford, if in their respective spheres the evidence is treated with caution and knowledge, and if the evidence from each is brought to bear upon the necessities of each.”

The words are by George Laurence Gomme in the book ***Folklore as a Historical Science***. It was published in 1908. Even after a century the words reflect the state of affairs in the Telugu states regarding writing the history in general and the cultural history in particular by taking the folk narrative as its reliable sources. Our context is not very much different than it is mentioned in the above Laurence’s pathos. The pioneering

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folklorist from South Indian universities Prof. Ramaraju found and written that there are some folk narratives which encapsulate the history and said Charitraka Geyamulu. Scholars of the earlier age too noticed that some of the ballads are historical ballads. Scholars of the latter period like Thirumalarao, Jitendrababu and so on too written about the historicity of the Telugu folk song narratives. However, we have to search how many historians used the oral sources particularly the long epic narratives as primary sources in writing the history in general. ***Manaku Teliyani Mana Charitra*** is a recent serious initiative in writing recent history taking orality as its primary source if not the folklore genres. Of course the personal experience narratives are seriously considered as part of the folklore genres.

Need not to mention, how the cultural or socio-cultural history is different from the history that concentrates on the dynasties of the rulers, wars, kingdoms and so on. The cultural history is nothing but the folk-life of the people of any given society, which is different from the classical arts patronized by the kings, lords, Zamindars and their courts. Folk-life is always bundled in the folk expressive genres of any given society. The present day folk expressive genres are present end of the thread which is coming down from generations. The Telangana is a treasure trove for folk expressive genres, as such writing of its cultural history through the source of folk narratives will be a useful and fruitful attempt. Moreover, writing of the cultural history of Telangana is the need of the hour.

When we look at the previous attempts towards writing of alternative histories, two works are very important to know the socio-cultural history of Telugu land. One is the colonial work by Thurston and Rangachary the Monumental Castes and Tribes of Southern India. Similar work by Sirazul Hasan is Castes and Tribes of HEH Nezam's Dominions. The second work to mention is Suravaram Pratap Roddy's Andhrula Sanghika Charitra. The former work by Thurston was fieldwork based oral collection of origin narratives and social and religious life various castes southern land in which the castes of Telangana

were also included. The social life, religious practices of folks, the institute of marriage, the oral histories of castes are included in Castes and tribes of southern India. Many of the origin narratives of various castes are collected from the folk performers of those days. I doubt how many historians seriously take this work for their consideration as a valid source.

The ***Andhrula Sanghika Charitra*** (The Social History of Telugus) have been a great source to many scholarly works, which thoroughly explored literary sources. Its basic sources were puranas, kavyas, prabhandas and other literary genres in Telugu from the ages. The book reconstructed the socio-cultural history of Telugu land which was hidden in Telugu literary works. Pratapa Reddy clearly mentioned his method of selecting the material from the sources, which literary work was useful and which was not. He listed out such works. Though the work of Pratapareddy was a great attempt and first of its kind the book reflects only a portion of the social life. Pratapareddy himself mentioned that scholars ignored folk songs as useful sources and did not care to collect them. Some of the literary works utilized by Pratapareddy like Palkuriki's Basavapurana, Panditaradhya charitra, Kadiripati's Shuksaptati tales are based on oral sources. The lives of shiva bhaktas, the folk tales mentioned in Kavyas are folk narratives of those days.

Among the above two works the former one was based on the oral sources. The origin narratives of various castes are narrated by individuals of the relevant castes. This work could be treated as a quasi-historical work which recorded the social and religious life of castes in Southern India. Most of the rituals described in the work are still alive with some changes. The latter work by Pratapareddy was totally dependent on literary works. As such there is a need of writing the cultural history of Telangana taking the live folk narratives as its primary sources.

Telangana is the treasure land of folk performing arts. Many of the performing arts are dedicated to individual castes and performed, propagated by a particular dependent

performing caste. All the performing castes are coming either from backward castes or from Dalit castes. Even some of the performing traditions are composed by multiple castes are the marginalized castes. Oggukatha, Bindlakatha, Pitchukuntikatha, Chindu Yakshaganam, Gosangi Vesham, Sharadakatha, Runjakatha, thirteen kinds Patamkathas are the major performing traditions performed by a particular dependent performing caste and for a particular patron caste. All these performing traditions have been carrying on major long oral epics. Each epic may go from 10 hours 90 hours or three-night twenty-night length of performance. The oggukatha performance tradition narrates fifteen different kinds long epic narratives. Many of them are myths and some are wonder tales. Same is the case of various other performance traditions. Mallanna puranam, Yellammakatha, Balanagamma katha, Mandhakatha, Birappakatha, Viswakarmapuramam, Mulasthambam, Madelupuranam, Jambapuramam, Mahabharatam, Padmanayakapuramam, Kuntimalla Reddy Katha, Markandeya puranam, Shalivahanapuramam, Goudapuramam, these are some of the long epic narratives that are being propagated by various performance traditions which are alive in Telangana. Each of the narratives crosses the length of 1000 thousand pages.

It is not the matter of length but the content in these long narratives is very important. I would explain one narrative here for example. The Mallannapuramam is recorded for 12 nights it came to 65 hours and when it was transcribed on paper it is 1600 pages of A4 pages. The Mallanna puranam described various aspects of the cult of shiva which was there around thousand years ago. How shiva bhaktas are treated. The social status of the farming communities, the life of pastorals, the life of various kinds of vendors, the rituals of weddings of various castes, the way of vending various domestic goods are described in detailed. The relation between Mallanna and Yellamma the divisions within the pastoral community the existence of present day folk rituals in those days can be seen in extensive

description in this narrative. The epic narration contained hundreds of songs proverbs and even hundreds of lexical items which were not published so far in the existing dictionaries. The narrative is the treasure of not only the culture of pastoral castes but also a document of Virashaiva practices. This is only one example among the big number of long narratives. Each of the performance tradition carrying such long narratives loaded with the detailed information of culture of the caste concerned. Very interestingly some of the long narratives are already recorded and the voluminous audio epics 10 to 24 hours can be compared with a Mahabharata or with any other classical epic available.

The historians evolved a methodology to write history based on various kinds of source material like, literary works, inscriptions, numismatic sources, cave paintings, burials and so on. The Andhrula Sanghika charitra is unique kind of example of writing history totally depending on literary works. Taking folklore material as an aid to write history not new. But a comprehensive cultural history of Telugu land is still an idea and a goal to achieve. This is the high time to design a methodology to reconstruct the cultural history, depending on the folk narratives which are treasures for information of culture. There are many long epics, not yet recorded. Even the recorded narratives provide a very valuable information. When scholars are taking our literary works of various centuries to write history why cannot we accept the source of literature from the folklore or the oral epics. They contain valid information as they are coming down from generation to generation. Jan Vansina is a great example to historians who constructed history based on folk narratives and formulated historical methodology for oral tradition.

The practice of bribing was described in the Mahabharata and Bhagavata. In the Adiparva itself, the Takshka bribes a Brahmin medical practitioner called Kashyapa for not treating Parikshit after his bite on the king Parikshit. He gave the amount in double as bribe, double to the remuneration

that was promised by the king. Similarly, in the Bhagavata of Bammera Pothana it is written that, the Kuchela very intimate friend of lord Krishna was about to go to Krishna and thought that "I have to enter into the various palaces of Krishna I have to give small bribes at the gatekeepers at various levels. I do not have a single at least for this purpose". Kuchela lamented like this.

What we can understand from these two narrations. We may not come to a conclusion the practice of bribing was there in the remote past of Mahabharata period, however we can firmly come to a conclusion that the practice of bribing was there at the period Krishna Dwaipayana or the author of Mahabharata and the period of Pothana the 15th century. Both these narrations came from oral traditions. Many social folk customs, rituals and various cultural practices that are described in the oral epics available are valid and reliable sources for writing Cultural History. Historians need not look at this source and doubt and scorn.

This is the high time to prepare our own tools to study the long oral epics and evolve a methodology for writing cultural history of Telangana taking oral tradition as the primary source.

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KUNJARAKUNJADESA OF SOUTH INDIA AND ITS CONNECTION WITH THE SOUTH EAST ASIAN CIVILIZATION

K. V. Ramakrishna Rao*

The Changgal inscription proves the close, well-connected maritime trade contacts of the importers-exporters one side and the warriors, religious groups on the other side.

The language used, grantha script applied and the grammar-syntax exploited prove that the migration of such knowledge transfer must have taken place at least 50-100 years to attain such status far away from India. However, such transfer must have taken place natural, peaceful and acceptable to the local people.

Kunjarakunjadesa expression has been used associating with elephants, elephant like wrestlers and great architects. As the elephants have been used significantly connected with forest-wooden industry, building temples and other secular structures, such elephant connected experts were adorned with titles of Kunjaramallar, Kunjaramallan, Kunjaramalla Peruntacchan and so on.

Elephant (Kunjaram) and dwarf (Kunjaran) have been associated with Siva, as here, Agastya was associated with the building of temples on the hill and creator of Lingam, acting as Dhaksha, Architect, Brahma, or Viswakarma.

Cholas engaged elephant army, as they required for battles and as well as for infrastructure development.

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The Andhra-Kalinga area had been centrally located on the Coromandel Coast between the Sri Lanka and numerous islands and Bengal and beyond, the Cholas wanted to control and exploit the area strategically. The erection of victory pillar on the Mahendragiri hill can also be noted in the context.

The Cholas knew evidently, the Sailendras' connection with Sumatra / Java / Kedah and also with the Palas and the Chinese, and hence had cardinal relationship initially, through the Buddhists (Vihara constructed at Nagappattinam).

As during the first centuries, the Palavas had been so active in those areas, they had all sorts of experts migrated already there and settled down. Here, Kalinga-Andhra coastal areas played a crucial role.

The Satavahanas and the Pallavas were dominating the coastal areas and as well as maritime areas till the first centuries to 7th-8th centuries and the Cholas thereafter till 13th century.

Thus, the study of Kunjarakunjadesa, clarifies the cultural, commercial, religious and maritime contacts of the Coromandel Coast with that of SEA countries during the first centuries to the medieval period.

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ROCK ART SHELTERS IN TELANGANA : A CASE STUDY OF RAMACHANDRAPURAM, KHAMMAM DISTRICT

Undeti Ananda Kumar*

Rock Art, an ancient (prehistoric) drawing, painting, similar work on or of stone. Rock art includes pictographs (drawings or paintings), petroglyphs (carvings or inscriptions), engravings (incised motifs), petroforms (rocks laid out in patterns), and geoglyphs (ground drawings). The ancient animals, tools, and human activities depicted often help shed light on daily life in the distant past, though the images are frequently symbolic. Rock paintings found in Telangana as long ago as 10,000 BCE, These paintings also reveal that a plethora of wild animals existed across the length and breadth of the state once upon a time.

It is the only means left to tell us how our ancestors thought and how they saw and portrayed their world. Because most rock art belonged to cultures that disappeared long ago, it is now difficult however to understand why the artists painted and engraved, or what their art meant to them. Many researchers believe that the art had religious implications, expressing the art's conceptions of reality and their position trained them to next generation's i.e. hunting, farming, collecting honey etc. It is important because they represent the earliest form of creativity of Human mind.

Several archeologists found rock art shelters / sites in different places in India. Vishnu Wakankar, the father of Indian Rock Art discovered Bhimbcdka shelter in 1957; he started working there, both on the art and on excavations. Because of

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his uniting work he discovered and reported many different rock art sites. He was the great inspiration for many archeologists in India to found rock art shelters in different places in India.

K. Rama Krishna Rao who was an official of the Department of Archeology and Museums, Hyderabad was discovered the Pandavulagutta is also known as Pandava Caves near Revulapally, Jayashankar Bhupally District in 1990, In this caves he identified depicted paintings are those of peacock, lizard, tigers, frogs, fish, deer etc. S.S. Rangacharyulu, an officer in the same department explored a rock shelter at Ramachandrapuram in Khammam District, it was datable 10.000 BCE. These paintings are depicting human figures with elongated bodies and limbs with upraised hands, anthropomorphs and geometric designs etc.

Dr. D. Satyanarayana explored about 70 rock art sites in Telangana Suite. He found 10 caves with rock paintings at Daasarlapalli, Mulugu mandal, Siddipet District. Most paintings were red ochre in colour. He found 10 prehistoric rock art sites in Yadaram of Medchal district. Here he found ox, cow, calves, birds, bow and arrow, horned buck, wild sheep, cheetah, nilgai, buffalo, elephant, deer, antelope, porcupine, monitor lizard, fish, tiger, lion, funeral rites, sexual activity, geometric designs. Most rock paintings are from the Neolithic (3000 to 1000 BCE) and Megalithic (1000 BCE to 300 AD) ages and some after 300 AD.

The present study taken up for the Rock Art Shelters at Ramachandrapuram in detailed survey conducted by me and my team in the year 2018. These rock shelters at Ramachandrapuram are located about 18 kilometers away from the Sathupally town, Khammam District. These Rock Art shelters also called Godugu Banda or BaineeduBanda locally. This site altitude is 222 meters above the mean sea level and 17 degrees 15 minutes North latitude and 80 degrees 44 minutes East longitudes.

I visited the above site personally for the detailed study of the Rock Art paintings. I have been observed the paintings here are painted Red ochre in colour. In this site I saw five rock shelters, only three have rock paintings. The rock paintings here are in the form of petroglyphs, this is the only rock art site in South India where painted petroglyphs occur. The painted petroglyphs depict animals, human figures, hand figures, reptiles, geometric figures, female genital organs, and hoof and paw prints of animals, honey bees and hives, bone like drawings, etc.

These rock shelters also contain exclusive paintings in the same colour scheme which depict human figures with elongated bodies and limbs with upraised hands, geometric designs etc. In one rock shelter the density of paintings is so vast that individual figures could not be made out of the mass. Though similar rock arts are reported from Odisha, painted petroglyphs occur very sparingly throughout the world. They occur in a few sites in South Africa and Spain. This exclusive nature of rock art at this site makes comparative study almost impossible. Except the 'Circle with a Trident symbol' engraving in one rock shelter, there are no other painted or engraved motifs in the rock art of Ramachandrapuram which can be compared with the Megalithic art of other sites. It is intriguing that no material evidence of any kind or period was found in or around these rock shelters.

But being out in the open, these carvings are now under threat. Ongoing monitoring of the condition and threats to the panels has been recognized internationally as an important part of protecting rock art. But until now this has always been done on records. These paintings have suffered adequate erosion. Over time as colours have faded and have been tarnished more over damp and moist air also adds to the degradation process of the art work.

In the recent times, graffiti created on the paintings by immoral and irresponsible citizens have also become a poignant

threat. Proper steps and measures should be undertaken in order to preserve and conserve Ramachandrapuram paintings, as these are of great value of the entire world.

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DAVALO - A LAMBADA CUSTOM

Dr. B. Hathiram*

Among the tribals inhabiting the plains of Telangana, the *Lambadas*, with their near-yellow skin complexion, are the largest group. They are originally from North India. After the loss in Battle of Tarain between the Rajput king Pruthviraj *Chauhan* and Muhammad Ghori, the *Lambadas* migrated to other regions. In India's system of positive discrimination, they are listed as Scheduled Castes in the states of Karnataka, Himachal Pradesh and Delhi, as Backward Classes in Maharashtra, Kerala, Tamilnadu, Punjab and Madhya Pradesh, and as Scheduled Tribes in Orissa and Bihar. The erstwhile state of Andhra Pradesh has classified them as Scheduled Tribes from 1956 in the coastal areas, and from July 1977 in Telangana¹. After the formation of separate states of Andhra Pradesh and Telangana on 2nd June 2014, their population in Telangana is 20.46 lakhs or 5.81% of the overall population of the state².

The *Lambadas* are also known as *Banjaras* and *Sugalis*. The term *Banjara* owes its etymology to the Sanskrit word '*Vanachara*' - wanderers in jungles - based on their nomadic life. They are found all over the country and are variously known as *Banjaras*, *Banjaris*, *Boiparis*, *Lamans*, *Lambanis*, *Sugalis*, *Sikalis* and *Lambadas*. The language they speak is *Gor Boli*³.

The events pertaining to the marriage begin when the groom comes over to the bride's home. In the olden days, the bride is taught Daavalo (various types of mourning) fifteen days ahead of the marriage. The Muttayidivas of the Tanda encircle the bride and teach her as follows:

Puledaro Poso Kagadero Vamso, Bepigarero Jiveda
Pagharema Math Galo Yadiyo – "Ahiya"

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Suyi Atara Sumvato Cache Atara Vajalo Jivedani
Jalo Janjalema Math Galo Yadiyo – “Ahiya”
Pale Posetu Dadelage Panen Sansadetu Dade Konelage
Yadiyo – “Ahiya”

This is the lamentation of the bride with her mother pleading with her not to push her into hardships after bringing her up for so many years in a carefree environment. She laments that it did not take much time for her parents to perform her marriage and send her off to a new home⁴.

The groom then sits in the pandal with an embroidered bag called Vayaar Kotali and the bride’s brother washes the groom’s feet. The bride’s brother, elder or younger, then applies vermilion powder and turmeric on the bride’s forehead with his forefinger, and on the groom’s forehead with the long finger. This is the only time that the Lambada women display vermilion power on their forehead as an indication that they are Muttayiduvras, and it is seldom applied during the marriage ceremonies. The significance that the Lambadas attribute to this turmeric and vermilion Bottu is on par with that of the paste of cumin seeds and jaggery (Jeelakarra Bellam) that the Telugus do during their marriage ceremonies. Both the bride and groom mutually place this paste on the other’s head to formalise the marriage according to the customs followed by the Telugu people. At the time of applying this Bottu the bride holds her brother and starts weeping thus:

*Bheeyare Halderotiko Manakoni Chhawabheeya ‘Ahiya’
Chhandanero Tikomana Chhawa Veeranare
Apano Bapuro Leko Chodana
Parano Pantiyaro Leko Mat Jalavo Bheeya ‘Ahiya’
Bheeyare Tamari Byanena Varano Mat Karo Veerena
‘Ahiya’*

“Brother! Do not apply the cosmetic mark of marriage rituals; I want only the one with sandalwood powder. Do not alienate me to another house (groom’s family). Do not estrange

your sister.” This is one such Daavalo that the elderly women in the Tanda teach the bride⁵.

The singing of Daavalo by the bride while removing beaded ornaments tied around her ankles. She sings the following Daavalo mournfully:

*Majir Hater Mote Dokaneri Mungi Molayi Dandi Tolayi
Garitani*

*Mate Chhodo Bhavajo Ahiya
Andhari Rathema Tute Javato Reshan Pater Dor Karen
Paroyi Garitani*

*Mathe Todo Bhavajo Ahiya
Ma Hunsen Molayi Kacha Kacheneri Harilaleri Garitani
Matha Todo Bhavajo Ahiya
Gola Gatalari Lakadine Gijina Phange Phangotari
Velema Avene*

*Tutagi Bhavajo Labivato Deejo Dhitivato Keejo Bhavajo
Ahiya
Gola Gatalari Kaveche Ku Chontegu: Chontegi Bhavajo
Ahiya*

*Mari Yadiri Petema Huyi Janaro Sobha Mane Chwave
Bhavajo Ahiya*

I bought the beads during the Majir fair to make anklets (Garatani), and have been possessive of it since then. Hey sisters-in-law! Please do not untie them. This Garatani gave way on an Amavasya night. The same night I made the anklets using strings of gold. They are so dear to me. Please do not untie them. Whenever I chose to buy the beads, I chose only those of the best quality. Recollect that you have handed-over these Garatani when I lost them while collecting firewood at Golagutta, and now you are bent upon depriving me of the Garatani. They have become a part of my body, and you are depriving me of these. These are the first ever ornaments after my birth, please do not strip me of these⁶.

The Lambada women do not wear the Mangalasutras. The Chudotipaer is the event that follows Goot Daer. This event

involves adorning the bride with jewellery. In the morning of the event, the groom accompanied by his Lariya and carrying betel leaves and nuts, and holding hookah, he goes around the Tanda, inviting every household to attend Chuudotipaer Nokta. This is usually organised around 3.00 or 4.00 PM by the Muttayiduvass. Dry coconut kernels and jaggery are distributed during the ritual. Based on the families in the Tanda, the groom's party has to provide the required material. Muttayiduvass among relatives from both the sides and the families in the Tanda apply turmeric and sandalwood powder to the bride and a vermilion Bottu. Amid singing, they make her wear the jewellery that the groom had brought. She opposes their attempts and mourns thus:

*Mare Yadi Bapero Sobha Manekhaulepane
Jate Jamarero Sobhamanekoni Chyave Gajarashan Yadi
Ahiya
Jate Jamarero Haldero Tikkomanekoni Chyave Mari
Hunsano Yadiyo Ahiya
Jate Jamarer Khundekhande Baliya Manekone Chyave
Bhavajo Ahiya*

The jewellery that my parents gave me is the ones that enhance my beauty, but not those given by others. The turmeric and vermilion given by my parents are what I love, and not the ones given by others. I do not like the bangles given by anybody else other than by my mother.

While she mourns thus, the Muttayiduvass console her, but at the same time decorate her with the jewellery. The goldsmith (Sanaar) carefully fixes the bracelets (Bodulu) on her upper arms. Unable to bear the pain due to the friction, she sings a Daavalo addressing the Sanar:

*Maritheepe Gadhachare Sone Sanarero Ladaka Veerana
Maritheepe Gadhachare Huniyaka Teepare Ma Ekleej
Bayi Konij Tipuye Tipe*

My dear younger brother, blacksmith! The silver string is causing friction, please be careful. I can't bear these bracelets, O brother!⁷.

The Chudotiper rituals and associated events prolong until late in the night. The next day is the one on which the family bids adieu to the bride. The bride finds even the new ornaments heavy to wear. She laments that she is tied with new relationships and pleads for freedom from them. She sings a Daavalo through which she pleads with the head of the Tanda – the protector, her parents and siblings, and also expresses her wishful thinking that the night does not pass, the cock does not crow, but the fox howls its howl:

*Sutoka Jagore Chakama Odane Maro Nangareero
Nayak Bapu
Ajeeye Rateri Sameeye Sanjeri Tari Betiri Bandani
Padarichare
Sutoka Jagore Dasala Odane Maro Tandero gyani Nayak
Bapu
Tari Betiri Bandani Chhodalarare Ahiya
Sutoka Jagore Sela Odan Maro Nayak Bapu
Ghimrajal Nakejana Nanimoti Maldi Phandaveju Tari
Betiro Jeeveda Phandago Bavele Ahiya
Suthoka Jagore Khunti Tanan Maro Hunsu Nayak Bheeya
Ajeeye Rateri Sameeye Sanjeri Tari Byanema Vacho
Padarechare Ovachalen Chhodalarare Bheeya Ahiya
Tharapuli Chandenerat Ajeeyeke Ghadiyeke Vadisetho
Mare Nayak Bapuri Mdagima Mari Yadiri Godema
Ghadiyeke Soyum Chandeni Rat Ahiya
Ajee Eke Ghadiyeke Nabolisatho Mare Raje Bapuari
Godema Made Maden
Soyunre Mare Nayak Bapuro Palo Poso Bangalo Kukado
Ahiya
Tari Danche Bangene Sonodharayum Tari Tangene
Ruuperi Pinjani Ghadayun
Kukado Ahiya Mare Bapuri Garema Gyarininnda Leeyun
Kukado Ahiya*

*Popati Patareri Ghumari Gheleri Sali Tu Aje Boliseto
Ajero Ekedhado Mare
Raje Bapuri Garema Gyarininde Leeyum Yadi Ahiya*

Hey saviour of the Tanda people, Nayak! Are you awake or blissfully sleeping! Throughout the night your daughter's limbs are shackled. Please come and get me unfettered. O Father, your dear daughter is entangled just like the fish in a fisherman's net. Hey Brother! Wake up from your slumber, your beloved sister is fettered, please come and unshackle her. Hey Night! You have ornately decorated yourself with stars as ornaments. Do not hasten in allowing dawn to break. Please extend your stay a little longer, so that I can stay at my father's home for a little while more and cuddle comfortably in my mother's lap. Hey my father's favourite Bengali rooster! Do not hasten to crow, delay it for a little while so that I can sleep in my father's lap oblivious of the surroundings. If you do as I say, I shall get a golden crown and silver anklets for you. Let the fox, howl today without fail. Its howl, my father considers a bad omen, and I can extend my stay for a day more.

After the marriage the bride thinks about the loss of love and affection of her parental family besides the troubles she might have to face in her in-laws' home. She, therefore, tries as much as possible to extend her stay and for this reason hopes that bad omen beset her departure. Her lamentation brings tears into the eyes of everyone around. She addresses the head of the Tanda to use his position to defer her departure. The groom is compared with the fisherman and herself as the fish. She beseeches her parents and siblings to save her, there by expressing her profound love for them. At the same time, she wishes that the night comes to a standstill, so that dawn does not break early. This wish of her reveals the Lambadas' belief in the elements of Nature. Her references to the rooster, cattle, and the fox in her grief reveal the intimate relationship of their lifestyle with the surroundings.

Inhabiting in and near forests, the Lambadas believe that a vixen's howl around the Tanda is a bad omen. They believe that the animal would not howl unless it perceives evil spirits. When an inhabitant of the Tanda hears a vixen howl, the matter is immediately brought to the notice of the Head. He then consults the elders of the hamlet, enquires the reasons, and as an antidote a ram is sacrificed to appease the evil spirit. In such an event, travel plans, if any, are postponed. It is for this reason that the bride prays for the vixen to howl, so that her departure to her in-laws' home is delayed for one more day. She moans at the very thought that she has to leave her parents, siblings, relatives, friends, the familiar people and environs around with in the Tanda. Besides, troubles she might face at her in-laws' house flash in her mind's eye. Her position there is that of a menial. She has to rise from bed early in the morning and has to work throughout the day serving her parents-in-law. She is barred from countering the elders, nor do her opinions matter. Even the food she is provided is that given to the labourers⁸.

The five or six pairs of new clothes given by the parents, ornaments, meals plate and tumbler, and other articles are all sacked together into a *Gun*, which is then hoisted on the back of the bull. The *Gun* is a sack made of jute with pockets on either side when hung across the back of the bull. The jute sack is also called *Tangadi*. It is woven into various small pockets. The bride holding a stick called *Dandiya* is then made to stand on the back of the bull. Wielding the *Dandiya* with both the hands raised, she sings and performs *Haveli*. She refers to the *Tanda*, the *Nayak*, the people, their wealth, and pleads them to take care of her parents. She says that her association with the *Tanda* has come to an end from this day and that she does not have any more privileges to serve them. She requests the audience to not forget her but retain her in their hearts. Addressing her brothers, she sings the following Daavalo:

*Bhiyare Thari Byaneti Avadayi Vyaremate Bandare
Chandagadero Chandulale Bhiyavo Ahiya*

*Bhiyare Thupanchema Chalasato Pachchisema
Paraklure*

*Manekotaro Marewadi Bhiyavo Ahiya
Bhiyare Thu Chalasatho Tharechale Valakalure
Mavugadero Mothilale Bhiya Ahiya
Bhiyare Thu Sate Malayema Byasene Vate Karaseto
Taripathari Parekelure Manekotaro Talukadare Bhiya
Ahiya
Vyaridathi Vyare Pado Panene Thari Nankisi Byanethi
Vyare Mathae Bhandhare Manakotaro Mangilale
Marevadi Bhiya Ahiya*

O my brother Chandulal, the ruler of Chandagadh! Do not show animosity towards me, your younger sister. O Mangilal Marwadi brother of Manukota I can recognise you even if you are walking in a group of 25 people. You may have enmity with your foes, but not with your younger sister. O brother Mothilal, ruler of Mavugadh! I can recognise your voice amid 60 voices of the Panchayati heads. O brothers! Please do not behave the way you behave with your enemies; what you are doing is against my wishes. Addressing the bull – *Dholiya*, she says:

*Dholiyare Thati Aje Jhumri Jheler Saniya Khad
Dudiya Thalayar Pani Chutago Doliya Ahiya
Sone, Ruperi Thadena Todalene Jhumari Jholer Khad
Khalena*

*Dudiya Thalayer Pani Pile Dholiya Ahiya
Thari Singane Singadi Khaulene
Thaari Thapalene Chandiya Khwale Dholiya Ahiya
Aje Thati Jako Tharo Malavo Chhutane
Mateejako Mare Javanuro Jhurelo Chhuto Doliya Ahiya*

O *Dholiya*! You are denied of lustrous green grass that grows in the forest, and also the milk like water of the lake. Unfetter yourself of the gold and silver ropes to satiate your appetite and thirst. The ornament hung to your horn, the *Chandiya* mirrors on your head, the embroidered cloth covering your back have all enhanced your natural beauty. Just the

way you are forced to be away from your family, my time to depart from my friends has come O Doliya! The time that keeps me away from my parental house has come⁹. Addressing her parents, she laments in the following Daavalo:

*Yadiyeje Thari Piliyene Thari Petema Ghalalena
Gokalisetho Ajero Papidhado Talajaye Yadi Ahiya
Yadiyeje Thari Avediki Piliyeti Avedayi
Katemate Vejayese Chulepache Byatichwak Kshaneri
Yadi Ahiya
Yadiyeje Thari Piliyene Sansadene Byasamathe
Jayese Ghungate Ghugarari Yadi Ahiya!
Bavale Thari Pili Pakadiri Petema Kagaderi Puli Karelene
Gokalisitho Gokajayu Bavale Ahiya
Sikade Sikadere Ba Thari Sikene Achwad Bandhu
Pachvad Bandhu Chevadiyama Ghant Bandhan
Gokalure Chintapalliro Ilakadhare Bavale Ahiya*

O Mother! If you could have hidden me in your womb, this unfortunate day of seeing me off to my in-laws' house would not have occurred. Sitting in front of the hearth, you would bestow it with beauty! Will you be able to sit in front of the hearth after taking the harsh decision of seeing me off? O Mother, you give extra glow to the *Tukri* (the veil that woman with surviving husbands wear), hope you would not forget me. Dear Father, if you could hide me in your yellow coloured handkerchief, you would not have to face this day of sending me off to my in-laws' house. As she continues to weep inconsolably, the parents pacify her and at the same time instruct her the way she has to behave at her in-laws' house.

They advise her to take good care of her parents-in-law, behave respectfully with her husband's elder brothers, and treat her husband with utmost reverence. She responds amid bouts of weeping, saying that she would secure their advice in the corner of her *Tukri*, in other words follow their advice in letter and spirit. At the same time, she blesses them that they flourish with good health and wealth, and that the entire *Tanda* be prosperous. She sings the related Daavalo¹⁰:

*Madageye Vadalajum Vadhes Guraler Ju Pyales Mari
Bapuri Madagi
Javatum Kepe Bharayes Avaturele Chalayes
Haridubadi Puri Yali Rakaden Mari Bapuri Madage*

May my Father's wealth prosper like the banyan tree, increase like the fruits of the fig tree! When he leaves home on business, if he carries a jute bag, while returning home, may he return with a train-like caravan of bullock-carts! May the home be filled with prosperity.

The banyan tree is not just a shade giving tree, but spreads across vast expanses of land with its prop-roots, and remains alive for hundreds of years. The bride blesses her father to prosper like the banyan tree. Similarly, the fig tree bears fruits bounteously without displaying even traces of flowering. Just as the green grass grows wildly even with a little rain, she wishes her father's prosperity to spread as wildly¹¹. Addressing the women who have joined her in the *Haveli*, she says:

*Yadiyeje Gharbar Umarene Lage Paran Eak Pagela Me
Kodili Lare Angesi Avo Yadiyo Ahiya
Yadiyeje Maro Bape Dinojako Hans Melena Amba
Ameliri
Bagema Rastoyi Koradena Hato Meladiyu Yadiyo Ahiya*

O Mothers! Your houses would not budge an inch from you; they will be there for you your lifetime. By for the final time you could join this unfortunate girl for a few steps, come! O Mothers, if you walk along with me for a few steps I shall pawn the *Hans* (a necklace) gifted by my Father, buy a ram and get *Shorwa* cooked with its meat in a mango groove on the way and serve them to you. You can then return to your homes.

Suffering the pangs of parting ways with her parents, family, the familiar environs of the *Tanda*, overwhelmed by a grief-stricken heart and amid inconsolable sobs she invites the women.

The bride exposes a variety of emotions like kindness,

warm-heartedness, grief, and many others while singing the various Daavalo. While departing to her in-laws' house, on one side she is grief-stricken, but at the same time on the other side she is happy too. She speculates as to what the people in the *Tanda* speak about her after her departure; she is equally sorrowful for having to leave her native *Tanda*¹². She promises the *Tanda*:

*Rangonavaju Naviyu Rupo Tapaju Tapiyu Suiye Nake
Mayi Nikaliyu
Thobi Thamare Ankima Koni Ayedhu Mare Nayak Bapu
'Ahiya!*

I will be soft in my behaviour at my in-laws' place and obey the elders' words. I shall be as malleable as silver in facing hardships. I shall not commit any wrongdoing that brings disrepute to my parents and my native *Tanda*. This I solemnly promise.

After the oath, she climbs down from the bull, goes to the head of the *Tanda*, embraces him and reminisces the sweet past amid sobs. She then goes to her parents, brothers, sisters-in-law, sisters, uncles, aunts and all other relatives, hugs them tightly and weeps and recites the *Davalo*. While she does all this, the groom hands-over the *Tambulam* and *Hookah* to all those present there, touches the feet of the elders and seeks their blessings¹³.

The groom's party leaves in a caravan of bullock carts. If the journey is quite long, they break it from time to time and enjoy feasting non-vegetarian food and alcoholic drinks. Experiencing the joyous occasion of the marriage thoroughly, they reach the groom's home amid sounds of drums and trumpets. Upon seeing the new environs and all new faces, the bride is overwhelmed with sorrow and starts singing the following Daavalo:

*Yadiyeje Thama Sariki Marinani Yadise Chintapalliri
Khati Miti*

*sindi Paraden Bholobhuladen Hato Pharegi Yadiyo Ahiya
Yadiyeje Chhidhichhidhi Kheralima Sangani Bammolima
Antodene Hato Phregi Yadiyo Ahiya
Yadiyeje Chilla Kantero Antodene Hato Pharegi Yadiyo
Ahiya*

O Mothers! A group of women like you have accompanied me up to Chintapalli, gave me a sour and sweet palm wine to drink and hoodwinked me with their sweet talk, before returning. Among the densely grown babool bushes, my family veiled me and returned. O Mothers! Coaxing and then leaving me among the thorny bushes, they returned. The *Lambadas* believe that marriage is a lifelong bliss. It is with this belief that they sing the *Daavalos* that reflect the happy and sorrowful moments in life. As stated earlier, these songs reflect human life replete with sweet and memorable moments as well as bitter and lugubrious ones. Some of the events depicted in these songs are heart wrenching.¹⁴

In Ancient in the Lambada Community the process of marriage system will continue approximately up to Six months, with several programmes. In the marriage system the programmes are continuous process but today in the modernisation as a part, at present in the marriage system is changing it self, in Ancient time the marriage system has to continue up to Six months, but today the process of marriage will be completing with in one or two days. The events pertaining to the marriage begin when the groom comes over to the bride's home. In the olden days, the bride is taught Daavalo (various types of mourning) fifteen days ahead of the marriage. The Muttayidivas of the Tanda encircle the bride and teach her. In this marriage system as part of bride will sent to bride grooms house, before that bride will sit on the ox and send the programme is Haveli. This Haveli programme as a part of this bride sits on the ox after that in her hand hold chantiya, here is mothers side family, tanda people and tanda leader must be sufficient, their animal husbandary, economic development

must be increase, for desirous she will be doing Haveli. As well as her self says that, I will be obedient to father and mother in law along with maternal house, and hers tanda I cannot act as any bad name to tanda, gives guarantee to do Daavalo. she gives guarantee to the tanda people in the Daavalo today, In the modernisation as a part many changes have been seen in the marriage system of lambadas. today marriage system will not appear, Now a days also appear in the some of tandas, those are far away to city but in this also Haveli and Daavalo system will not appear .

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GROWTH OF EDUCATION UNDER THE RULE OF NIZAMS IN HYDERABAD

P. Jyothsna*

In pre-British and pre-company days the state of education in Hyderabad state was similar to that of the rest of the country, so far as the indigenous system of education was concerned. Private or indigenous schools were found in every part of the country. In villages there was no school house. Classes of boys and girls were assembled under some large trees, and they were engaged in learning the rudiments of the local vernacular. This was the useful evil in agricultural communities where children were generally set to work at the earliest possible age. The education was of the most haphazard kind.¹

Till the beginning of the second half the 19th century, education was at very low ebb, but programmes were started to remedy this defect. Among the wealthy and well-to-do families, private tuitions were always the rule and such of the middle and lower classes, as had a desire to learn, attended the indigenous schools which were few in number.

When the Hyderabad Dominions first came into contact with the French, the French influence was felt by the leading chiefs and nobles who took interest in the European way of life. Later Hyderabad came under the influence of the English East India Company. Since 1805, when the British Residency was established in Secunderabad, Christianity came to have a better place there. The oldest English school St. Georg's Grammar School was set up, in 1834 and it attached a number of pupils from, the city.²

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A Medical school was set up by the Resident at Bolaram in 1839. But it was later closed and shifted, on the Nizam's recommendation to the Residency, in 1846 A.D. This school had done a commendable work therefore it was later on developed into Hyderabad Medical School. In 1855, the Roman Catholic mission started a school in Hyderabad, later developed into the All Saints School in Hyderabad⁷. After Sir Salarjung became Minister in 1853, he started educational institution in the State. In 1885, he founded the Darul- Ulum or oriental college at Hyderabad. The main thrust of this centre was defusing a taste for culture through our own classics³. The languages were taught in English, Arabic, Persian, Telugu and Marathi. The first education Board was begun with this institution. The staff included 17 members, and there were several inducements to students which included exemption from fees, grants of prizes, and generous scholarships together with the promises of Government service.

It was only in 1859, that the Hyderabad state decided to open schools in every taluk and district. In district schools, mathematics, Grammar, Geography and History were to be added to the ordinary curriculum. The growth of educational institution was mostly found in twin cities of Hyderabad and Secunderabad whereas very little was done for growth of education outside Telangana by the Government. The missionaries have contributed a great deal in this regard. Only a few Middle English schools for girls were there. The year 1908 saw the establishment of two girls high schools (the Nampally and the Mahabubia School)⁴.

During the rule of the last two Nizams, the education was given necessary attention by the Government. They promoted Arabic, Persian and Urdu learning with a clear-cut state policy. They made some grant - in- aid of the private schools. In the beginning the Nizam encouraged teaching of vernacular languages. But later the western education was also introduced by the Nizam through Urdu medium. Thus the

modern education had virtually been introduced during the later half of the nineteenth century in Hyderabad.

In 1870, separate department of Education was established. It was placed under miscellaneous ministry. The secretary to education and the director of public instructions were to look after the department.

The other highly promising measures taken by the Nizam's Government for the development of education were the opening of Technical and Industrial Schools. Recognising the importance of manual and Industrial training in Hyderabad State, emphasis was given to start these schools at various centers. In the field of medicine, successful efforts were made to produce qualified medical practitioners. Every effort was put in to encourage technical education⁵.

A Medical school in Hyderabad was established in 1846 and managed by the Residency Surgeon who received and salary from the Nizam's Government with an object to trained qualified practitioners of medicine and surgery and capable of assuming independent medical charge in the service of the Nizam's Government or of entering into private practice in different parts of Hyderabad city. The main reason for the success of the medical schools was the personal interest taken in it by Sir Salarjung 1. No fees were charged to the students; on the contrary they were given stipends by the Nizam's Government⁶.

The educational conferences held from 1915 onwards were useful in highlighting the need for modern education and pleaded for the establishment of a university and to grant scholarships to the poor and needy students. As a result of these conferences the Osmania University was established in August 1919. Urdu was introduced in this University, as a medium of instruction. By the end of 19th century there were colleges; the Nizam College at Hyderabad city and the Aurangabad College. Both were affiliated to the Madras University. Number of high schools in the state in 1911 was 19. English was made first

language and syllabi and system of examination were based on Madras matriculation.

In the realm of higher education industrial and vocational courses were not neglected. Recognising the importance of manual and industrial training three industrial schools were founded at three principal centers of local industries, namely, Aurangabad, Hyderabad and Warangal. These institutions did most useful work in reviving industries. The Aurangabad industrial school was established in 1889, which did a great deal to revive and improve many industries for which that place was once famous. Its strength was 292 in 1906 and 197 in 1910. The decrease may have been due to lack of interest among the people in industrial education. Fortunately, there was an increase in the number of students by 1911. In all there were 228 students. Another industrial school was opened at Warangal in 1890 and later it was transferred to Hyderabad⁷.

Conclusion:

There had been a gradual increase in the number of people taking western education and studying English language. By the end of the nineteenth century, English appeared to be gaining at the expense of the Indian languages. According to the census reports of 1901 and 1911, education in English progressed more rapidly than that in the Indian languages.

By the end of nineteenth century and in the early years of the first decade of the twentieth century, there was a marked development of education in the arts, science and technology. The progress and expansion made by the Education department gave rise to a number of colleges, high schools, middle schools and primary schools. Private enterprise also played a major role in the development of education, various scholarships were offered for sending students abroad for higher education. Educational administration had its own Department and officials.

The progress of education was very slow but steady. The number of high schools and primary schools increased over a period of time. There were 26 high schools, 62 middle schools, 143 upper primary schools and 778 lower primary schools under government sector, whereas 1259 schools were established under private management in 1911.

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LITERARY MOVEMENTS IN TELANGANA 1900-1925 A.D.

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The term 'Telangana' or Teluganamu means, Telugu + Anam = The Country of Telugus. Tiling is the word used by muslim historians. In the Triupathi epigraph of Krishanadevaraya a reference is made about the forts of Telangana. In his velicerla epigraph of Prataparudra Gajapati a reference is made that he had conquered the forts of Telangana.

Telangana is a part of "Nizam State" formed by Nizam-ul-Mulk Fateh Jung in 1724. He belongs to the Asafjahi Dynasty and seven generations of his dynasty ruled the state for 224 years upto 1948. For a longer period there was complete autocracy in the state. Neither political nor cultural institutions were found in the "Nizam State". Public awakening in the state, began in the Nineteenth Century. Political, Economic, Social and Cultural awakening of the people led to open more and more libraries in the state which can be called "The Library Movement". An attempt is made in the present paper to analyze the role of Library movement in awakening the people of Telangana. The paper is confined to present Telangana Districts and limited to the period from 1900 to 1925 A.D. Mehabub Ali Khan and Osman Ali Khan ruled Telangana in the period cited above.

Population of Telangana in 1901 was about one crore. Majority of the people were speaking Telugu and 96% of the population were living in villages. Nizam state was the largest among 650 princely states of India with lowest literacy rate of 3% in 1901. Extent of Telangana in Nizam state was 49,502 sq. miles. Telangana region was contributing the major share of

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state income. Landlords of Telangana were enjoying more privileges than the landlords of British India. Living conditions of the people were very poor. Caste system, untouchability, social inequalities and all other social evils were prevalent in the state. Telugu Language and culture were not only discouraged but also humiliated. Urdu was enjoying the status of official language. Law and Order was hopeless and public safety was not found even in the royal street, political rights, freedom of press, freedom of Speech were suppressed in the state.

Nineteenth century witnessed renaissance in India. Impact of Indian renaissance could be seen in Telangana. By the end of the nineteenth century public awakening in Telangana was emerging. The sepoy mutiny of 1857, Reform movement of Raja Ram Mohan Roy. Formation of Arya Samaj by Dayananda Saraswati in 1875, Origin of Theosophical Society in 1882, Movement of Chanda Railway Scheme in 1883, Emergence of Indian National Congress in 1885, the activities of Hindu Social club in 1888 and the library movement brought about cultural and political consciousness in the state. Library movement played a significant role in the renaissance of Telangana.

In the later part of nineteenth century some individuals opened libraries in Telangana. The first of its kind was "Shankarananda Grandhalayam". It was opened by Mudigonda Shankararadhyulu in 1872 at Secunderabad who had donated his house at Warangal to a local library named "Shabdhanushasana Andhra Bhashanilayam" "Asafia Library" was opened in Hyderabad by two individuals, Abdul Khayum and Imadul Mulk in 1886. "Bharatha Gunavardhak Grandhalayam (1887), "Samskruthandhara Grandhalayam (1872), Nizam Club Library (1883), Youngmen's Improvement Society Library (1879), Ikbal Club Library (1890), Navamarga Darshamika Grandhalayam (1893), Anjuman-E-Osmania Library (1898), Albert Reading Room (1896), Anjuman-E-Nizamia Library (1901), Srikrishnadevarayanadra Bhasha Nilayam" (1901),

Andhra Samvardhini Grandhalayam (1905), Rajarajanarendra Andhra Bhashanilayam (1904), Shabdhanushasana Andhra Bhashanilayam (1908), Andhra Yuvajana Sangha Grandhalayam (1912), Mahabubia Andhra Bhashanilayam (1911), Viratraya Andhra Bhashanilayam (1912), Sri Sidhi Mallewara Grandhalayam (1913) and Samskrutha Kalavardhini Grandhalayam (1913) were some of the libraries opened and functioning in Telangana by the different individuals. The trend of opening libraries by individuals continued till 1914 when an exclusive meeting of the organisers of Telugu libraries of the region held at Vijayawada. Delegates from 25 libraries of Telangana attended the meeting and realised the importance of organised efforts to open the libraries. Out of the individual interest 25 libraries were opened all over Telangana by 1914 when “Andhradesha Garndhalaya Sangham” was formed in Vijayawada, it helped the interested individuals come together under one umbrella to unite, to discuss the problems and to exchange the cooperation in opening new libraries in Telangana under the leadership of Madpati Hanumantha Rao, Suravaram Prathapa Reddy, Pingali Venkatarama Reddy, Komarraju Venkata Lakhshmana Rao, Ravichettu Ranga Rao, Madiraju Rama Koteswar Rao, Kodati Narayana Rao, Adiraju Veerabhadra Rao, Parthasaradhi Naidu, Puvvada Venkatappaiah, Shabnavisu Venkatarama Narsaiah, Dasharadhi Krishnamacharya, Jamalapuram Keshava Rao, Maqdura Mohiuddin, Burgula and Ramakrishna Rao. In a short period of six years from 1914 about 30 librarians were opened all over Telangana with mutual cooperation and understanding among the organizers.

The emergence of “Nizam Rastra Andhra Janasangham” in 1921 helped the Library movement as there were many similarities in the aims and objectives of these two organizations. By 1925 nearly 100 librarians were functioning and bringing about renaissance in Telangana. With the emergence of “Nizam Rastra Andhra Janasangham” Library Movement was widened and strengthened. The leadership of Library movement was planning to form an Association of

separate “Nizam Rastra Grandhalaya Sangham” which was materialized in 1925.

The year 1925 was a land mark in the history of library movement in Telangana. The first congress of a “Nizam Rastra Grandhalaya Sangham” was held at Madhira in Warangal District on 21st February 1925. Pingali Venkatrama Reddy presided over the congress. Delegates from all the libraries, Activists of the library movement of Telangana, Leaders and cadre from different parts of Telangana apart from linguists and scholars arrived Madhira. A festive atmosphere prevailed in Madhira where Vanamamalai Laxmana Charyulu, a literary gaint and Dupati Venkata Ramanacharyulu, a scholar entertained and enlightened the delegates with their scholarly presentations. An exclusive sub committee was formed (in the sessions) to undertake different measures to hasten the progress of Library movement in Telangana. Different linguistic and cultural competitions were conducted and prizes have been given to the winners. Khandavalli Laxmiranjanam and Khandaravalli Balendushekharam were the students of M.A. Telugu who received the first and second prizes in Telugu essay writing.

Library movement reached to a reliable and remarkable stage in Telangana by 1925. The contribution of library movement to the renaissance in Telangana could be traced by observing the following resolutions of “Nizam Rastra Pradhama Grandhalaya Sangham” in 1925.

1. Opening libraries, Reading Rooms and schools all over Telangana.
2. Encouraging and extending co-operation to the students of Telugu in Telangana.
3. Honouring and respecting the scholars in Telangana.
4. Collection of palm leaf scriptures, epigraphs, inscriptions and undertaking research in Telangana
5. Spreading knoweldge through the pamphlets, booklets and speeches in Telangana.

6. Undertaking different programmes to protect and promote Telugu in
7. Encouraging health education, physical education and different arts in Telangana.
8. Giving necessary helping hand to the orphans in Telangana.

The following are some of the activities of Library movement aimed to awakening of the peoples of Telangana.

- Every library in Telangana opened one or two adult education centres.
- Every library encouraged women education and some libraries provided special and additional facilities to promote women empowerment.
- Activists of the libraries encouraged and organised “Common dining” programmes, tried to eradicate castism, untouchability and promoted social reforms.
- Libraries served as the platforms for political, socio economic and cultural discussions when people were not allowed even to read a newspaper in the open street and to discuss the news appeared in the press.
- Libraries conducted different linguistic and cultural competitions in Telugu to encourage the language and culture.
- The Activists of Library movement designed Telugu Readers (Text Books) for nursery classes, syllabus and Examination models all over Telangana.
- Libraries patronized some drama companies to enact dramas on bonded labour and socio religious superstitions to reform the society.
- Libraries worked as multi purpose centres for the

players, readers, artists, doctors, scholars and politicians.

- Some of the libraries served as museums where the old books, coins, inscriptions and sculpture was exhibited and preserved.
- Activists of the movement led anti liquor agitation in the state.
- Libraries' served as centres of every public activity in the villages and towns of Telangana.
- Library movement led to the emergence of publishing industry and press in Telangana.

The library movement in Telangana attracted all kinds of people and involved them in the public awakening. People of Telangana loved and respected the librarians and strengthened them. It is how the libraries brought about a renaissance which led to the liberation of Telangana in 1948.

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HISTORY AND CULTURE OF GOLLAS IN TELANGANA-A STUDY

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Among the Sudras, Yadavas or Gollas form a peculiar caste. Though the Yadavas have been living a settled life since historic times, they continue to rear cattle as a major source of income. The present chapter is intended to focus light on history and culture of Yadavas in Telangana.

The Yadavas are basically a pastoral community. They claim their descent from Lord Krishna whose pranks with milkmaids form a prominent part of the lore. The Yadavas or **Yadava Rajulu** are also popularly known as Gollas in Telangana¹. But the use of **Golla** as an equivalent of the word **Yadava** is not to be found in any literature. Perhaps, the word **Golla** seemed to have been derived from their profession of tending sheep or cattle². Therefore, the word Golla is a derivative of Gopala, because the word Golla seems to appear from the time of Telugu **Mahabharatha** and **Bhagavatha**. In the ancient period the main profession of the Gollas was rearing cattle. But in modern times they have switched over to rearing sheep. Besides being known as professional cattle or shepherds, the **Gollas** take pride in claiming their descent from the ancient Kshatriya race of Yadavas/ Yadus of **Mahabharatha**³.

Many ancient Sanskrit works besides the **Mahabharatha** and the **Bhagavatha** refer to the Yadavas as rulers. The Raghuvamsha of Kalidasa and Mrichchakatika of Shudraka give reference to a Yadava king, Aryadhana.

In the medieval times, the Yadavas are also referred as rulers in one of the inscriptions found in Nalgonda District⁴.

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Many Telugu works of this period also make a reference to the Yadavas.

In the works of Palkurikisomanatha especially **Basavapuranam** there is a description of the costumes of Yadavas in the story of **Madirajaiah Katha**. In this story Lord Siva as Mallikarjuna appears in Golla costume to test a devotee⁵.

The naivete of a Golla is frequently mentioned about in literature, for instance, the author of the **Sumathi Shataka** comments thus:

“fairness of a Son-in-law
literary sensibility of a Golla,
a woman speaking truth
white crows
rice pounded in Chaff
are never found any where”.

The well known Telugu poet Vemana also pokes fun at the dull-wittedness of a Golla when he says “a Golla searches the whole forest for the lamb while he has it on his arm”.

In Katamaraju folklore, Rayashrungavali, the **Battu** (the ambassador) of Nallasiddi Raju comments that Gollas are stupid while Komara Bangaramu, the **Battu** (the ambassador) of Katamaraju praises them as great, and compares them with the Pandavas and Katamaraju with Srikrishna. Komara Bangaramu describes the Gollas as a great caste and that they are the progeny of Lord Krishna⁶. Among the Sudras their place is next only to that of Brahmins, Kshatriyas and Vaisyas. Even Reddis and Velamas won't mind taking food in Golla homes.

The social status of Gollas is fairly high, for they are allowed to mix freely with the Kapus, Kamma and Balija castes and the Brahmins will take buttermilk from their hands. In their ceremonies there is not much difference between them and the Kapus⁷.

The hereditary occupation of the Gollas is tending sheep and cattle and selling milk, but many of them have now acquired lands and are engaged in farming and some are in Government service.

The Yadavas are at present distributed throughout Telangana State. They are also spread in other neighbouring states like Andhra Pradesh, Tamilnadu and Karnataka. They perceive that their community is distributed throughout the country. Their population, as per the 1931 census figures was 3,06,000 persons in the 'Madras Presidency' and 3,78,298 persons in the H.E.H. the Nizams dominions. Again their population in 1968 as projected from the census reports was 24,67,816 (B.C. Commission 1970)⁸. The Yadavas speak Telugu language in Telangana and use the same script. In the villages, the men wear a turban, like the local communities. At present they are notified under Group-D category in the list of Socially and Educationally Backward Classes by the Government.

GOLLA TRIBES:

The number of Tribes or Sub-castes among the Golla community varies from one source to other. E. Thurston listed about 9 tribes of Golla⁹.

Siraj-ul-Hassan Mentions 18 such tribes¹⁰. The **Rajavamsha Pradipika** listed '8' tribes among Gollas¹¹. N.Yadagiri Sharma gives a very long list of Golla Sub-castes¹². But it appears to be unreliable. The folklore clearly mentions only 12 tribes among the Gollas¹³.

The knowledgeable people among the Gollas who were interviewed confirm the fact that there are only 12 tribes among them¹⁴. While these tribes are the main divisions among the Golla community, there are some sub-castes¹⁵ attached to the Gollas with a different kind of inferior relationship. Very often these sub-castes are mistaken to be main tribes and so, the different sources mentioned the number of tribes in different way. These sub-castes are considered inferior in their status

with the main branches because the intermarriage (**Viyam pothu**) is not permitted though the common dining (**Kancham pothu**) is tolerated. Even among the main 12 branches of Gollas, Erra Gollas are considered the first among the equals and thus enjoy a higher social status.

The Gollas are not a homogeneous race, but are composed of a large number of endogamous groups, the members of which are found differ from one another in their features and complexion and even in their manners and usages. Their traditions tend to support the same view and to show how people of different origin have been linked together by common occupations and constitute the Golla caste.

The Era Gollas of the Karimnagar and Nalgonda districts trace their descent from the god Krishna's sons, who escaped the destruction by fire of the Yadava race. The survivors were, according to a legend, subsequently grouped under divisions based upon the manner in which they effected their escape. Those who were reddened by the glow of the fire were called Yera Gollas, the word 'yera' meaning 'red' in Telugu ; those who lay concealed in the green foliage of umbrageous trees were called Paknati, 'paknati' meaning 'green branches'; those who implored the god Krishna to save them, were known as Puja Gollas; while others , who carried their family gods in baskets (Telugu gampa) got the name of Gampa Gollas ; and , lastly , the descendants of those who fought in the melee, have borne the designation of Mushti Gollas¹⁶.

Another tradition, purely of a local character, comes from Kurvinal in the Atrafi Balda district, and represents the Gollas as having sprung from one Iranna, the son of the king Pidiraj of Donakunda in Telangana and his wife Padma. Iranna, and his brave brother Kathanna saved the bovine race from a female goblin and have been, in consequence, elevated to the rank of gods¹⁷.

The names of Gollas in Telangana appear to refer either to the physical type of the Sub-caste, as in the case of Era Golla

or to some traditionary function as puja and modati or to a legendary event as in the case of Must! and Pakanati. They have also reference either to the place from which the members immigrated or their descent (probably fictitious) from a particular stock. Gujarathi Gollas are an instance of the former class and Yadava Golla of the latter.

The Yera or Era Gollas derive their name from the colour of their skin, which is more transparent than that of the other Golla tribes. They form the bulk of the caste living in H.E.H. the Nizam's Dominions. Their tall, muscular frames, regular features and comparatively light complexions (sun-burnt by constant exposure) indicate their foreign origin, although history is silent upon the exact period of their immigration. They claim a social rank higher than all the other sub-castes, except the Gujarathi and the Adi, who are, however, to be rarely met with in the districts¹⁸.

It is customary among members of this sub-caste to dedicate both boys and girls to their patron deities **Mallana** and Raja Rajeshwara; in fulfillment of vows they may have made to these deities. The girls are also married to swords. Such dedicated girls are called **Parvati** and **Jogini** and are known to lead loose lives, associating themselves with men of their own caste, or of higher castes, but on no account of inferior castes. A curious, but ancient custom, forbids Yera women to perforate their noses and to wear nose-rings or head ornaments. The parrot is neither tamed nor touched, and the veneration with which the bird is regarded by the members of this sub-caste leads to the inference that it might be the totem of the tribe¹⁹.

In Gulbarga and other Canarese districts the 'Yera' has been dropped and the members of the sub-caste call themselves Anam Gollas, speak Canarese and have preferred the cultivation of land to their original occupation. The Anam Gollas deal also in medicinal herbs and roots and in their capacity of wai-mandlus (mountebanks) are popularly believed to be very skilful in cupping and bleeding, in extracting guinea

worms, preparing embrocations and ointments, feeling the pulse and prescribing for ordinary diseases . Their women are engaged as farm-labourers, but will never stoop to accept service as domestic servants.

The Sadnam, or Boya Gollas are hypergamous to the Era Gollas to whom, it is said, they give their maidens in marriage. The members of this sub-caste profess to abstain from eating fowls. Their women do not wear cholis or petticoats²⁰.

The Yaya Gollas appear to be, an offshoot from the Yera Gollas, whom they closely resemble in physical type, although they are a little swarthier in complexion. They maintain the Panchayat system, the headman of which is termed chaudhari or mehter. At a wedding ceremony the chaudhari has the privilege of placing the first spot of sandal paste on the forehead of the bridegroom, for which he claims betel-leaves, areca-nuts, a piece of bodice cloth and five copper coins as his perquisite²¹.

The Pakanati Gollas are divided into two endogamous groups-Domatiwaru and Magdiwaru-based upon the difference of the usages which regulate their marriage ceremony. Before marriage, some male members (usually nine) of a Domatiwaru family are required to observe a fast for a whole day, in honour of their patron deity, **Mallanna** in Telangana and Chandramma in the Carnatic, and to drink ghee at the time when the fast is broken. If any of them declines to drink the liquid it is forcibly poured down his throat and should he fall ill thereby, he is given wine to drink and onions to eat and a ram is slaughtered and placed upon the **pandal** beneath which the wedding is to be celebrated. No such usage obtains among the members of the Magadiwaru sub-division.

The Puja Gollas are a dark complexioned sub-caste, possessing coarse and indelicate features and taking their name from a legend purporting that their ancestors were priests to the shepherd god Mallanna. A usage, evidently of a non-Aryan origin, requires them to eat pigs on the first day of the new year, as an act of merit, which is believed to bring them good

fortune and happiness during the year to come. Like the Yera women, their females are debarred from perforating their noses or from wearing nose-rings and head ornaments. The Puja women do not wear bodices, owing to the mythological event, which they still fondly cherish, that Sri Krishna, in one of his amorous frolics, bore away on the kalamb tree (*Stephegyne parvifolia*), the garments of the milkmaids of Brindavan while they were bathing, undressed, in the waters of the holy Jamna. The members of this sub-caste honour, among their deities, the river Ganges, which is represented by small stones placed outside their dwellings and worshipped, on a dark night, by the eldest member of the community²².

The Mushti Gollas allege that they inherited their name from their ancestors, who were distinguished for their skill in boxing.

The Gujarathi Gollas profess to observe a high standard of ceremonial purity, drink water which is not exposed to the sun's rays and claim, on this ground, to be superior to other Golla sub-castes, with whom they neither interdine nor intermarry.

The Modati Gollas ('modati' meaning 'indigenous') appear, as their name indicates, to be a group of local formation. They earn their living by begging from the higher classes of Gollas, to whom they stand in the relation of family bards and genealogists, singing and extolling the history and renown of the families of their supporters. They travel from village to village under their popular name of Telachiralawadu or Teljeeralodu, the word Teljeera' being, it is said, derived from 'chira' which means 'a sari with patterns of dolls embroidered on it.' This sari they spread on the ground in front of their movable huts, or hang as a curtain at the door and, assuming various disguises, entertain their audience by dancing and singing before the idols²³.

The Pedwati Gollas, also called Pusalwadlu (pedlars) are the lowest of the Golla sub-castes. They lead a sort of nomadic

life, moving from place to place and retailing, in villages, glass beads, sham corals, trinkets, needles, thread, tape, kunkum (red aniline powder) and other articles which they procure at the bazaars in the cities²⁴.

Of these sub-castes, only the Yera, Paknati, Adi, Mushti, Sadnam, Mudra, Puja, Karne, and Gampa interdine. Ail eat from the hands of the Gujarathi Gollas who are, as already mentioned, regarded as the highest of the Gollas. The Modati, Paykani, Padapotolo, and Manda Gollas subsist by begging alms of the Yera and other higher Golla tribes.

The Yera Golla, Puja Golla, Pakanati Golla and Ala Golla are considered to be superior to the other social divisions, according to the area in which they live. The chief function of these divisions, is to regulate marriages on the basis of endogamy. They also have exogamens gotras²⁵ and surnames²⁶ in Telangana region. People belonging to the same surname (intiperu) usually belongs to the same gotram and hence they do not inter marry.

CULTURE:

A Golla girl, on attaining puberty, is considered unclean for eleven or thirteen days, and the ceremonial observed among members of this caste more or less resembles that prevailing among other Telugu castes. During this period, she has to occupy a separate room, fitted for the purpose, where she is scrupulously screened by a curtain from the evil gaze of strangers. A wooden puppet, clothed and decorated, and a sword, are kept by her side and are her constant companions throughout. She is sumptuously feasted all the time for the first five days by her husband's people and for the remaining days by her mother and her relatives. On the fifth day after menstruation, she receives her first bath. A female barber attends upon her on the occasion, smears her with turmeric paste and oil, and pares her nails. Married women present her with **wadibium**. On the eleventh day, she receives her last bath and is then ceremonially clean.

MARRIAGE:

The Yadavas usually prefer alliances with sister's daughter or mother's brother's daughter or father's sister's daughter. Previously, child marriages were in vogue. But now-a-days, the usual age at marriage for boys is 18-20 years and for girls it is 17-20 years. The mode of acquiring mates is through negotiations by parents or elders²⁷.

The marriage ceremony is of the usual type. Proposals of marriage are made to the girl's parents and, if they are accepted, the bridegroom's father goes to the bride's house and performs **Supa Idam** (ceremony of betrothal). In the presence of the caste **Panchyat**, he makes a turmeric spot on the girl's forehead, presents her with **wadibiyam** and declares that he has approved of the girl and has accepted her for his son²⁸. In the **Pedda** or **Gatti Idam**, the boy's father pays to the parents of the girl the bride-price, amounting to Rs. 12, and makes a present of a new sari and choli to the girl, the ceremony being concluded with a drink and a feast to the bridegroom's party. Previously, Bride-price existed, but has been replaced by dowry. The Gollas celebrate the **Prathanam** ceremonial, at which a curved ring, sanctified by a Brahmin and blessed by elderly relatives, is solemnly put on the girl's right hand ring finger. On this occasion, the girl receives from her husband-elect, wedding gifts consisting of jewels and clothes. The ritual that follows closely resembles that performed at a Kapu marriage and needs no separate mention. Kanyadanam, or the formal gift of the bride to the bridegroom and his formal acceptance of her, is believed to be the essential portion of the ceremony. On an auspicious day fixed by the Brahmin Purohit i.e. **Lagna muhurtham**, the ceremony takes place usually in the bride's house. It begins with the bridegroom being seated on a medu i.e. on the **Sanikallu** (grinding stone) and both are given a ceremonial both. After this they are seated opposite each other, while a muttaiduva (married woman with a living husband) sits between them. At the auspicious moment (muhurtham), the bridegroom ties the **Mangalasutram** or **Puste**

around the bride's neck while the Brahmin priest ties the **Kanduva anchu** (i.e. end of the upper cloth) of the bridegroom to the Sari end of the bride and in this position the bridal pair go round the Sacred fire three times, in **Pradakshanam**, This is followed by **Talambralu** where the bridegroom and the bride shower sacred rice coated with turmeric on each other's head and look at the auspicious Arundhathi Star²⁹.

In the **Nagabali** ceremony, which constitutes their Kulachar (caste tradition), the Golla bridegroom, with a plough and other implements of husbandry, goes a little distance from the marriage booth and furrows the soil, in which he sows **Navadhanya**, or nine sorts of seed grains. His young wife, in the meanwhile, brings him bread and water, as she would do in actual married life³⁰.

The Pakanati Goilas of the Carnatic have some curious ceremonials among them. During the course of the wedding, a quantity of ghee is distributed in three vessels. Two of these are offered to the parents of the wedded Couple who quaff their contents. A relative of the bridegroom is required to drink the ghee in the third vessel. On the Nagbali day, in the Carnatic, the bride and bridegroom, seated side by side, are bathed in a **Polu**, formed of a jawari square with a vessel of water at each corner, the vessels being encircled by a raw cotton thread. The parties, after the bath, exchange their garments, the bridegroom wearing the clothes of the bride and the bride attired in those of her husband and, thus dressed, fetch, in procession, water from a village well. This ceremony over, their maternal uncles mount them on their hips respectively and jump and prance like horses, and as they cross each other the bridal pair throw red powder (abhir and gulal) by the handful on each other's person³¹.

The Yadava women have an almost equal status with their men. They help in agricultural activities and dairying, perform the household chores and take part in the social, ritual and other religious activities. In fact, their advice is invariably

sought in decision-making. There are girls who are well educated upto postgraduate level. They also participate in political activities. Till recently, they did not enjoy any right of inheritance. At the time of marriage, the parents give to girl some land towards her **Pasupu Kumkum** (turmeric and Vermilion) expenses on the basis of their landed property. Among some sections of the Yadavas, even this was not possible. Daughters used to get the ornaments of their deceased mother, only if their brothers consented³².

WIDOW MARRIAGE:

The Gollas allow a widow to marry again but do not require her to marry her deceased husband's younger brother. She may, however, marry the husband of her elder sister. When a widow marries again, the bridegroom is required to give her parents half the expenses they incurred on her first marriage. The ritual ordained for the marriage of a widow is of the simplest character. The bridegroom gives her a white sari, some bangles and a pair of toe rings. He ties a **pusti** round her neck and this forms the binding portion of the ceremony. He then provides a feast to his friends and relatives and the ceremony ends. In the Carnatic, a widow bride, dressed in white, is first led by other widows to a temple, and thence, after she has put on, with her own hands, the **pusti** round her neck, she is conducted to the house of the bridegroom. The pair, thereupon, bathe and become husband and wife. Divorce is permitted, on the ground of the wife's adultery or disobedience, and is effected as follows. The husband gives the offending woman a white sari, daubs red lead on her forehead and removes the upper garment from off her head. This done she is deprived of her **pusti** and is expelled from the house in the presence of the caste **Panchyat**. Divorced women are allowed to marry again by the same rites as widows. Adultery with a man of her own caste, or with one of a higher caste, is condoned by a small fine and the matter is hushed up. An intrigue with a lower caste man does not admit of such tolerance and the adulterous woman is instantly expelled from the caste.

CHILD BIRTH:

A Golla woman is impure for twenty-one days subsequent to child-birth. A female barber generally attends upon her, as midwife, and cuts the umbilical cord which enclosed in an earthen pot, is buried near the bed. On the third day after birth, **Purud** is celebrated, at which five leafy plates, containing small heaps of cooked rice with lighted lamps on them, are worshipped and given away to the midwife. On the twenty-first day the mother bathes, besmears the well with **kunkum**, draws water and is free from all ceremonial impurity.

DISPOSAL OF THE DEAD:

The Gollas, as a rule, bury their dead in a lying posture, with the head turned towards the south. After the grave has been filled up, the principal mourner walks three times round it, carrying an earthen pot of water on his shoulder. At the third round he drops the vessel on the ground and returns home, followed by all the relatives attending the funeral. On the third day after death, the relatives offer food at the grave and wait till it is touched by a crow, which indicates that the offering has been accepted by the hovering soul of the deceased. The Gollas observe mourning for their adult dead for ten or fifteen days, and for children for three days. On the fifteenth day libations of til water (tilodak) and balls, of cooked rice are offered to the manes and a funeral feast is provided for the caste people. **Sradha** is performed on the Pitra Amawasya, or the last day of **Bhadrapada** (middle of September). The bodies of females are laid in the grave face downwards and those of pregnant woman are burnt. It is observed that the usage of cremation is deemed the more respectable and is frequently resorted to by the higher classes of the Golla community³³.

SOCIAL STATUS:

The social status of the Gollas cannot be precisely defined. The Erra, Pakanati, Mushti, Sadnam, and Adi Gollas are ranked with the Kapu, Velama, Murmur and other cultivating

castes. The Yaya Gollas occupy a lower position, while the Modati, Pidwati, Manda and other inferior groups are looked down upon as degraded castes whose touch causes impurity. On the other hand, the Gujarathi Gollas affect a high standard of ceremonial purity, and regard themselves as being higher than the other Golla castes. The Gollas drink fermented and spirituous liquors and eat the flesh of goats, Sheep, deer, fowls, fish, pigs and lizards. They eat the leavings of a Brahmin's meal³⁴.

RELIGION:

The Gollas constitute a sizable proportion among various caste groups under the Sudra varna. As a part of the Hindu community they worship all Hindu gods and goddesses, perform the religious rituals and celebrate all Hindu festivals. They worship Siva, and Krishna besides a number of Gods and goddesses like Donakonda Ganga, Mallanna, Mailara Deva, Mavooramma, Ekaveera, Chowdamma, Ellamma, Maisamma, Pochamma, Mahankali, Yamudala (Vemulavada) Rajanna, Bonthapally and Korivi Veerabhadhra, Naganna (Nagendra) Pothuraju etc. Apart from village deities, there are some regional deities like Sammakka, Sarakka, etc., thus they belong to Shaivism, Vaishnavism, Shakti cult and also the animism.

Though the Gollas claim their descent from Lord Krishna, most of them consider Siva as their main deity. In their folklore they worship Siva and his consort Ganga. In Kanigiri taluk, still, Ganga mela is conducted on a large scale on every **Vaisakha Poornima** where the minstrels chant the praise of Donakonda Ganga, the goddess. In Katama raju stories, the Yadava warriors worshiped siva at Panchalingala konda, before they set out for a war chanting Hara Hara Siva Maha Deva. The Poluraju story is itself considered as the **Siva Puranam** and refers to Srisaila Mallikarjuna. Similarly the story of Kariyavula Raju mentions that the Golla warriors used to worship Swayambhu Deva during the Shambhuni melas at Orugallu. However, Katamaraju is believed to be one of the incarnations of Lord Vishnu. The division among the Golla on the lines of Saivism

and Vaishnavism can be traced only from the medieval times when these two different sects have come into being as rival fractions in the Hindu community. Judging by the prevailing customs and religious practices, the modern scholars expressed three different opinions on their original religion. N.Yadagiri Sharma holds that the Gollas were originally belonged to Saivism but in course of time they switched over to Vaishnavism³⁵ while B.Rama Raju feels that they originally belonged to Vaishnavism but later adopted Saivism³⁶. Siraj-ul-Hassan stated that “The religion of Gollas, saturated with animism, is gradually drifting towards Hinduism under the sectarian influences of Srivaishnava and Aradha Brahmins³⁷.”

E. Thurston identified two distinct groups among the Golla community in the South as Vallamulu (Vaishnavites) and Striramanthulu (Saivities)³⁸.

These opinions on the original religion of the Gollas are projecting only one aspect of their religious beliefs and thus they are misleading. Infact, there cannot be two opinions on the question of their belonging to the Hindu community which has complex socio-religious systems. These various religious sects have divided each caste into various different religious groups. Despite these religions, the majority of the caste people have been worshipping all the Gods and deities without any discrimination.

On ceremonial occasions they worship goddess Ganga during Ganga **Thirunallu** (fairs) and goddess Ankamma during Ankamma **Kolupulu**. On such occasions, they perform drawing of Rangolies, lifting of Sidiyamanulu (to beget children) chanting of Dandakas (hymns of praise). During such gatherings various stories are told by the mendicant sub-caste and dramas are staged based on the stories of Bhagavatha. These entertainments and traditional story telling are done by the Mandahechus, a sub-caste among the Gollas.

CONCLUSION:

The Yadavas claim their descent from the ancient tribe of Yadus of the epic period. They were also known as great warriors besides rearing cattle for their livelihood. From the beginning of historical period, this pastoral tribe was split into many groups and migrated to south choosing different ways in the Eastern and Western Ghats. They came in contact with the agrarian communities in the south and at time fierce battles took place between them and the indigenous people. These conflicts increased in number and velocity between 7th & 12th centuries. Finally, the Yadavas have been slowly absorbed as natives but maintained the rearing of cattle as their basic Profession. There are a number of different Gotras or sub-castes among them. The Mandahechus are one such sub-castes who do not pursue any profession but depend on the Golla households for their living.

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Siraj-ul-Hassan, Castes and Tribes of the H.E.H. the Nizam's Dominions, Delhi, 1920, P 204

According to T.Subba Rao, the word Golla is a Telugu word and the Yadava is its Sanskritised version. He conjectures that the 'Golla' which means the 'keeper of cows' has evolved from the word Gopala, Gopala has transformed

into Golla in course of time. Further he states that the Gollas were called originally 'Gorrelavaru' which means the 'keepers of sheep'; Subsequently, this word transformed into 'Gorlavaru' and eventually become 'Gollavaru'. T.Subba Rao, Katamaraju Kathalu, (Telugu) Vol.1, Hyderabad, 1976, P CCLXXVII.

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THE NAKASHI ARTISTS OF CHERIYAL AND THEIR SCROLL PAINTING -A STUDY

Dr. R. Venkat Rajam*

INTRODUCTION:

There are no rigid boundaries between the themes and even the most sacred stories serve for entertainment functions. In the rich past of Indian performing arts history, a special class of illustrators has been providing visual painted media for another special class of narrators, who through song and music, elucidated the legends and epics of Indian mythology for Indian rural and urban public. The Cheriya! Scrolls also known as Cheriya! Charts or *Nakash*i Arts of Telangana are one example of such visual component of audio–visual-performing tradition. These scrolls are painted in Cheriya! by *Nakash*i artists, hence the names. As can be seen, the illustrative narrations are quite popular in various parts of the country. The illustrative paintings that the *Nakash*i artists paint are depictions of pauranic origins of various artisan castes. These stories depict the evolution of the castes into their present status. Although the antiquity of illustrative narratives cannot be established, the fact that they have become an integral part of Indian rural lifestyle can be stated without doubt. There are no written evidences about their origin. Yet oral tradition has proofs galore. Based on the *kulapuranas* that the artists sing, it can be said that these have originated during the epic period. Few of the tales narrated by the artists place their evolution much before the *Mahabharat* period.

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METHODOLOGY AND SOURCES OF DATA:

The present paper is based on field work. Empirical method was followed for the collection of data. Interviews were conducted with the *Nakashi* artists of Cheriya, to record the information regarding their art. Different unpublished thesis, various books, news papers, and magazines which have published articles were referred.

HISTORICAL BACK GROUND OF NAKASHI ARTISTS:

Cheriyal is a village and mandal head quarter of Siddipet district in the state of Telangana. They are basically scrolls of narratives from mythology and folklore, they are used in storytelling. The *Nakashi* artists of this village earn their livelihood by producing the illustrative scrolls. Folklore and *pauranic* stories based art forms are the primary works. The primary work of the artists under Nizam's Government was "*Naksha* or *Nakshi*" Which finally became *Nakashi*. With the passage of time the professional name became the community's name. Though *Naksha* is an Urdu term the Muslim rulers of Hyderabad have had no influence on the art form. The *Nakashis* can be found in erstwhile Warangal, Karimnagar, Adilabad, Nizamabad, East Godavari, Krishna and Hyderabad districts. While those living in Warangal and Karimnagar districts specialised in painting scrolls and masks, those found in Adilabad and Krishna districts are adept at making toys. The *Nakashis* living in Cheriya, mandal headquarters of Siddipet district and Tippapuram and Anupuram villages under Vemulawada mandal of Karimnagar district are specialists in painting the scrolls. Of late the artists of Tippapuram and Anupuram have discontinued painting taking up other professions. But two of the *Nakashi* families in Cheriya are still dependent on this profession for their livelihood. When referring to scroll paintings of the Telugu people the Cheriya paintings or *Nakashi* paintings are quoted exclusively. The *Nakashis* are not dependent exclusively on one community; similarly no family depends upon the *Nakashis*. Transcending

the community barriers, unlike the dependent sub-castes, the *Nakashis* create art forms of all artisan communities. The *Nakashis'* craft is interlinked with the daily necessities of the rural people, to serve certain socio-economic functions.

Having a lineage that goes back to the 15th century, these scrolls were at one time a very important part of Telanganas's cultural milieu, with them depicting legendary tales of war and heroism. Used as a visual aid by story-tellers to recite mythological tales from the Hindu holy texts, the *Ramayana* and *Mahabharata* which could not be expressed in writing, these scrolls were accompanied by folk songs and music, creating a folkish vibrant narrative whose message was more easily understood. The art form originated at a time when there was no available media like books or television to entertain people. Combining the audio and visual mediums, the Cherial paintings, is a folk art form which basically consists of paintings created on cloth to express a narrative in a rich, sharp color scheme. The *Nakashi* art form transcends political, social regional and caste barriers. They primarily depict the evolution of a caste and the heroic efforts of a legendary individual. Further, incidents from *Ramayana Mahabharata*, *paورانic* stories, Regional folklore and daily life form the favourite themes for these *Nakashi* paintings. These scrolls are narrated by an artist or a group. Although they reflect Hindu religious practices they, in fact, depict the evolution of a specific community. They also reflect the feelings of the people in general. Local traditions, customs and village life are heavily portrayed in the paintings depicting men grazing cattle, climbing palm trees to bring down pots tied for tapping palm trees, all depicted in unusual shades of blue, green yellow & white. The *Nakashi* artists bring life to Indian culture and traditions. The scrolls are not mass produced, but involve a tedious process, with the use of several pieces of cloth put together, coated with lime & rubbed with a stone giving it a leathery feel. The figures are then drawn intricately from memory in a typical Indian way with more emphasis on expression & filled with

natural colours of various rich hues, some of them even bordering on the garish. The artists are credited with infusing life to *kulapuranas*. The Cheriya artist is also proficient in producing votive figures and masks of village deities-*Gramadevatas*, used as offering to the gods during certain festive occasions. These dolls are made of cow dung mixed with paper pulp and binding agents. These brilliantly executed figures are now popular and are much in demand as a decorative feature in modern household. The execution is very folk in character. The simplicity of the expression is striking and the paraphernalia represented in the figures is symbolic of the nature of the particular deity and the powers that he or she holds.

SPECIALITIES OF NAKASHI PAINTINGS:

The scroll or *Patam* has a teeming that seems somehow to tap into the larger-than-life power of the mythology to produce wonderfully bold and powerful narrative images. The images seem to be on the move. The different figures and scenes are clearly compartmentalized but with a clear demarcation. Based on the individual's valour and greatness the images have broad shoulders and clearly visible emotions.

Decorated with a variety of jewellery, the head-gear is painted beautifully with varied colours. The darker shades used for necklaces, wrist bands, ankle rings, clothing and jewellery give a sense of prominence to the central characters. The images, if demanded by the *Patamkathakulu*, are modified slightly to accord prominence to clothes, jewellery and headgear so as to concur with the folklore or regional tastes. To depict the divinity of community deities, demi-gods and godmen, their images are painted prominently. The scrolls are painted vertically or horizontally as per the individual sub-caste's requirements. The scrolls of *Kakipadigelas*, *Machaias*, *Korrajus*, *Goudajettis*, *Enootis*, *Addapus* are vertical while those of *dakkalis* and *Gurrapus* are horizontal. The vertical scrolls are unfurled from top to bottom and the horizontal ones from right

to left. Few of the scrolls have illustration running from right to left, some others run from left to right. The painting is done according to the wishes of narrators. The scrolls being the *kulapuranam* of the communities, the *Nakash*i artist nor the *patamkathakulu* (scroll narrators) regard them not as pieces of art but a sense of sacredness is attached to them.

MAKING PROCESS OF SCROLLS:

The *Nakash*i paintings are made on handloom cloth. Earlier natural colours were used but these days the artists are using oil paints. The cloth is usually one foot wide and ranges between 18 and 40 feet in length. The cloth used is white handloom or khadi variety which ensures that the painting is not smudged. The cloth, unwashed, is spread on a flat surface and then a thin layer of starch mixed with chalk powder, powdered tamarind seeds and gum is spread over the cloth. This is left to dry for two hours and another layer of the same mixture is spread once again. This process stiffens the cloth and facilitates painting over it. Once the coating dries up the cloth is rolled as a mat. This process is usually done during summer as the other seasons are not conducive.

The *Patam (scroll)* is the outcome of *Nakash*i artists' creativity. The *Patamkathakulu* (scroll narrators) approach the artist, narrate the pauranic stories and give him the requirement. The *Nakash*i artist draws a sketch accordingly or shows older paintings. Thus, a final agreement is reached before the *Nakash*i artist proceeds ahead with the painting. The discussions phase lasts for three to four days. The *Patamkathakulu* stay with the *Nakash*i artist during this period and until the sketch is finalised. The following are the prominent *kulapuranas* that the *Nakash*i artists paint:

S. No	Patron Caste	Depending Caste	Story/Purana
1	<i>Mangali/Barber</i>	<i>Addapus</i>	<i>Nabhika Purana</i>
2	<i>Gouda</i>	<i>Enootis/Goudajettis</i>	<i>Goudapurana</i>

3	<i>Mudiraj</i>	<i>Kakipadagalas</i>	<i>Stories from Mahabharata</i>
4	<i>Padmashali</i>	<i>Kunapulis</i>	<i>Markandeya Purana</i>
5	<i>Rajaka/ Washermen</i>	<i>Machaiahs</i>	<i>Madelu Puurana</i>
6	<i>Madiga</i>	<i>Dakkalis</i>	<i>Jambava Purana</i>
7	<i>Mala</i>	<i>Gurrapus</i>	<i>Gurram Mallaiah Story</i>
8	<i>Golla/Yadava</i>	<i>Mandahechus</i>	<i>Katamaraju Story</i>

COLOURS AND CHARECTERISTICS:

After commissioning the *Nakashi* artist, the *Patamkathakulu* purchase the necessary cloth. If they have an existing scroll, the same is handed over to the artist along with rice, *dal*, tamarind, turmeric, *kumkum* (vermillion), incense sticks a rupee and twenty five paise as *dakshina*. The *Nakashi* artists start sketching on an auspicious day. They ensure that the work is not started on a Saturday or Tuesday. Similarly, they ensure that the starting day does not happen to be the eighth (*Ashtami*), Ninth (*Navami*) or new moon day (*Amavasya*) according to the Hindu calendar

Before commencing the work the *Nakashi* artist applies *kumkum* (vermillion) on the *Patamkathakulu's* forehead and also to the scroll and his own family members. He then lights the incense sticks, and whilst praying to the family deity Nimushambika Devi offers a coconut. He then begins sketching. If the images are related to scenes from *Mahabharata*, he first sketches the image of Lord Ganapati and then those of Goddesses Lakshmi, Saraswati, Adisakti and Srikrishna as *Vatapatrasayi* in the same order. In case of others like *Siva Puranas*, the artist sketches the image of Lord Ganapati and of Adishakti. It is only then that the images pertaining to the subject proper are sketched. The artist follows the ritual of

praying to family deity everyday before continuing to paint. The sketches are drawn using *Jaju* a red coloured chalk-like stone. The background of the scroll is always red in colour which is first painted after sketching. Then the faces and clothing are coloured. Next the jewellery, garlands, nose rings and finally the eyes of the family deity. Once the eyes are painted, the scroll is considered to attain sacredness and the spirit of God is in residence. In the case of *Kakipadigelas'* scrolls Peddamma is the deity, in *Gaudapuram* the deity is Ellamma, of *Korrajulus* the deity is Goddess Lakshmi and in the scrolls of *Addapu*, *Gurrapu* and *Maachaihs* Goddess Adi Sakti's eyes are painted last. A variety of colours are used to paint the images. Although many colours are used to make the paintings look attractive and beautiful, certain colours are used for specific purposes only. This preference allows in identifying what the image is. In case of images of human the face and limbs are painted yellow or rose colours, while ornaments and crowns are painted with lemon yellow colour; light green, white, sky-blue and violet colours are used for clothes. For the animals too different colours are used. For the tiger it is yellow, horses – sky blue and white, cows – white and rose, goats – black; for weapons lemon-yellow and black are used; trees are painted with leaf green and violet, birds with yellow, white, leaf green and blues. Hills with ash colour and sky-blue, the sky with sky blue colour, water bodies with shades of sky blue and white; chariots, buildings and pillars with lemon yellow colour. The images of royals consume more time and are also harder to paint.

The uniqueness of the Cherial scrolls is in the usage of bright powder colours obtained from mineral and vegetable sources. The five basic colours are red or *Sindoori*, lamp Black, Turmeric yellow, zinc white and cobalt blue. However the present day artists prefer the commercially available chemical colours mixed with gum. The colours are flat and have no tonal quality but are compensated by the vibrancy of the figures. The themes are dynamic in execution and reflect a logical flow of events as is necessary in a narrative format.

FINALISING THE PAINTING:

After finishing painting all the images, but for the eyes of the central deity, the performing artist reviews the work and suggests modifications if required. The image of performing artists' family deity being the central image is the largest of all. Eedemma being the deity of *Machaiahs*, the eyes of this deity remain unpainted

The *Machaiahs* consults the village priest for an auspicious day to pick-up the painted scroll. Accordingly, on the appointed day he approaches the painter. It is believed that misfortune occurs to the *Nakashi* artist after finishing the painting. To ward off any such events the *Machaiahs* offers *vadibiyam* to the central deity of the scroll. The offering consists of 5kgs of rice, 5 broken halves of dry coconut, 5 dry dates, 5 lemons, 5 coconuts, a piece, saree and blouse a *dhoti* and a towel, incense sticks, turmeric, vermilion and a goat for sacrifice. After the offering is made, the *Nakashi* artist prays to his family deity Nimushambika Devi, offers a coconut and then paints the eyes of the central deity. The goat is then sacrificed in front of the scroll. The scroll is fixed to two sticks so that it could be rolled around them.

It takes almost six months to a year to completely paint a scroll. The scrolls of *Dakkalis*, *Goudajettis*, *Enootis* and *Kakipadigelas* being more complex, are time consuming, while those of others consume between three and six months to be painted. The painting work is generally taken up during summer to avoid problems due to humidity in the air.

CONCLUSION:

At present, Cheriya painting work is continuing by the families of Danalakota Vaikuntam, Venkataramana and Pavan Kumar. Dhanalakota Vaikuntam started learning work from his father Venkataramiah and elder brother Chandraiah at the age of 12. His wife, vanaja also started doing Cherial painting. He trained to his children Sarika, Rakesh and Vinay Kumar, also

other than his community people like Nagilla Ganesh (gouda), Mallesham (Mudiraj), Margoju Madhu (carpenter), Manchala Nageshwari (Vaishya) and Kalyani (Madiga) etc. they are continuing Cheriya art form for their livelihood at Cheriya mandal head quarter, and they are also training to their children. Vaikuntam received many awards and certificates for his excellency in Cheriya painting. Cheriya scroll painting received Intellectual Property Protection or Geographical Indication status in 2007.

Today the long stories from the local mythologies have been cut short, as the traditional patrons for the long scrolls no longer exist. The artists have been forced to adapt and nowadays they paint smaller versions of the scrolls, depicting a single episode or character from the traditional stories. Further, the colours are no longer prepared in the traditional manner. While earlier, they used natural white extracted from sea shells, black from lampsoot and yellow from turmeric, but these days the artists are using oil paints.

Today as audience for the rural folk arts has declined, the Cheriya scroll artists have started catering to the aesthetic and decorative needs of modern customers. They are being promoted as wall hangings and are being produced in various sizes. . These are amenable to framing and can be hung on walls in modern homes.

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PAINTING AS A CRAFT IN GOLCONDA UNDER QUTUB SHAHIS: A STUDY

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INTRODUCTION:

Printing and painting process is very delicate and time taking work. In this process twelve different stages were involved. Painting is commonly used in wall decorations and cloths. The painting process and techniques were inspired by the Persian motifs and patterns. In ancient times painters usually painted mythological figures and their strictures with different colours. During that time epic stories like Ramayana, Mahabharata and Shiva, Vishnu Puranas are depicted on the fabrics. The origin of paintings dates back to the 10th century when it was derived as the result of trade relations between the Indian and Persian merchants. Painting is one of the most important and traditional Indian handicrafts and it gives clear information about the scenes. Religious paintings were very popular in various regions of the country. Particularly in ancient and medieval period Hindu epics of Ramayana, Mahabharata and other mythological stories were painted beautifully on paper, wood, stone and caves in different parts of the country. Medieval period, the Muslim rulers encourages paintings and painters. They were interested keenly on nature, birds, animals, flowers and their kingdoms.

Indian painting and art craft have made a clear distinction for all over the world. The ancient skills have been learned and acquired knowledge by craftsmen from their ancestors. Each region of India marvels in handicrafts portraying the genius of its local and traditional craftsmen. At the same

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time the Southern India in general and Golconda particularly encouraged traditional, local and Persian artisans in Telugu region. Kondapally and Nirmal paintings attracted several native and abroad craftsmen. The Qutb Shahi Sultans encouraged local artisans and offered Nazarans for best paintings. In Telugu region, there is a special wood used for the paintings i.e. white punki. The painters had taken serious efforts for the beautiful and best paintings. In Telugu region, Machilipatnam, Sri Kalahasti, Hyderabad, Nirmal, Kondapally and Warangal occupied prominent place in the art and particularly paintings. During Kakatiya, Bahamani, Qutb Shahi, Mughal and Asaf Jahi period paintings are now available in different parts of the country as well as in British Library. The colours and dyes applied in these paintings are indigenous natural products made from gums, minerals and herbs. During medieval period gold colour, silver and different herbs juice used widely in different parts of the country. In court poet and writers books had variety of paintings and with different borders. Most of the artists depended on the paintings for their lively wood. They produced very valuable and beautiful paintings for the new generations. These paintings were motivated painters towards for the new techniques and new processes. Modern period the canvas and oil paintings came into exist in the society. It was very quality and most attractive arts. Today paintings industry played an important role in the handi craft. My paper focused on the painting exploration during Qutb Shahi rule. It gives a clear description about the painting industry in Telugu country.

PAINTING CRAFT:

Painting craft was a flourishing art during the period of QutbShahis. These Sultans were very much fond of paintings and miniatures. A section of the people used to paint natural sceneries, battle pictures etc. All these reflect the mirrors of then the day life.

As mentioned earlier, the paintings on the textiles of the period popularly known as *qalamkaris* provide much

material for the sturdy of paintings of the Golconda kingdom. Jagadish Mittal, a medieval historian writes that “Although the *qalarnkari* work (mainly at Masulipatnam) varied in design according to the taste of the country where ultimately they were to be exported, the once produced for consumption in the Deccan itself have figures or groups which were inspired in some cases by the Golconda paintings, while in some the inspiration comes from Bijapur.

Thus, the painting scenes of drinking and debauchery were characteristic of Indo Persian tastes. Indian women were a class by themselves, wearing saris like modern women, bangles, bracelets set with stones, etc. ear-rings, girdles and necklaces.

Mughal painters were no doubt aware of this *qalamkari* art and were producing paintings on cloth but the size of the Golconda paintings was larger and their conception too was different. Processions, many making parties, *zanana* scenes were the themes of such paintings. They different from the Mughal paintings in one important respect, in the words of Jagadeesh Mittal “in them the figures are shown in irregular and super imposed rows. The Golconda painters did not use the oil, as the western artists did. Instead they used the traditional “Gouache medium” in the paintings of Abul Hasan Tanashah. Hindu influences are evident, mainly due to the political influence of Madanna who had become the Prime Minister of Golconda the themes of the painters were saints and Sufis, the king and nobles besides processions etc.

Golconda and Hyderabad were the centers of synthesis of different Indian and foreign cultures and from which evolved a secular character of the Qutb Shahi kingdom, people and government. The composite civilization that evolved comes to be known first as the Deccan Culture and later became popular as the “Hyderabadi Culture”. This culture was reflected not only Hyderabad but also in large towns like Eluru, Machilipatnam,

Murtazanagar, and Warangal etc where Muslims had settled in large number.

We can conclude from the above information, the art of painting was highly developed during the Qutb Shahi Government. It was the craft of a particular section of the Muslim community who depended up on this crafting art for their lively hood. The Sultans of Golconda patronized this craft and craftsmen.

STITCHING CRAFT:

The stitching or tailoring was also a craft existed in the Qutb Shahi kingdom. The tailors' belonged to both Hindu and Muslim communities, known as Darzis / Meras catered to the requirements of the middle and upper classes of the society, who, it cannot be denied, had a fascination for elegant dress. Reference can be seen to the *pana* (sectarian division) of the *vastraraksakas* (tailors). We have not such information about Muslim tailors but it appears to have been some tailors were there for Muslim costumes separately. They stitch *kurtha*, *pajjarna*, *sherwani*, bodice, *blouse*, *dupatta*, *topi*, *rumal qaba*, *kuleh*, etc. in addition to Hindu dresses.

WOOD CARVING CRAFT:

Golconda was also famous for its wood carving craft articles. The carpenter (who was one the *panchanas*) was artisan of wood work. Many types of wooden furniture palanquins, wooden *rathas*, were nicely carved. The Telugu literary works refer to various cots, boxes and couches in Andhradesa during the period under study. Different kinds of costs and couches like *patte - mancamu*, (*chapper palang* for Muslim) *sakinala - mancamu*, *domatera - mancamu* and *panju mancamu* and swings, like *uyela - pattemancamu* and *gantala uyela* find mention in literature. *Pattemancanu* was a cot, the bottom of which was interlaced with broad tape. *Sakinala mancamu*, many be interpreted in two ways. The term *sakina* means the figure of a bird; so *sakinala mancamu* might mean a

cot elaborately worked out with figures of birds on it, or it might mean bedding formed in a frame of wood, having orifices covered with perforated brass buttons that make a whistling or squeaking sound. *Domatera - mancamu* was a cot fitted with mosquito curtains, *panju mancamu* is a variety of cot the exact definition of which is not known. *Uyela patte manchmu* is a swing cot.

There were Muslim carpenters also in Hyderabad who made *chapper palang* (equal to *pattemancamu*) etc. Vehicles of transport such as carriages and palanquins were made of wood. The use of bullocks for purposes of conveying goods and men from place to place presupposes the existence of such wheeled carriages. It was also used for the construction of ships for navigation and many agricultural implements. The construction of ships at Narsapur was famous for that during Qutbshahi rule.

Beautiful wooden vases, glasses, toilet - boxes, tumblers, charming staffs, a variety stools etc. were afforded by the common people. Mostly, rich, people and prostitutes decorated their halls with beautifully covered pillars, door - jambs and doors. These were sometimes studded with precious stones; musical instruments like *vina* were made of a special kind of wood, drawn mostly from *panasa* tree.

The carpenters used tools like i.e. *kammacchu*, *nirukaru*, *suthe* (hammer) *accu*, *kattera* (scissors) to make tops. The carpenters work was very wide spread as he had to supply agricultural implements to the farmers, domestic requirements such as cots, ladder, bowls, charming staffs, stools etc. and construction material like doors, doorjambs windows, alma row, boxes, book -stands, beautiful walking sticks with inlay. The artisan curved beautiful darwazas and windows during Ibrahim Qutbshahi rule.

INLAY CRAFT:

The inlay work was also a craft which appears to have been flourished from ancient times. The contemporary traveler

Terry, in his *Voyage to the East India* (A.D. 1655) also refers to the inlay work with elephant's teeth or mother of pearl, ebony, tortoise - shell or wire. The other travelers like Nuniz also refers to bed - stead made of ivory and inlaid with gold.

The technique of inlay work varies a little in accordance with the material used for different types of inlaying. It was ivory and bone inlay, the design intended it traced on the surface and then followed by scratching, increasing or cutting for the purpose of inlaying the designed type of strips, which when combined together, make the complete design. The surface of the object then was smoothed and polished for graceful look.

Ivory work and ivory inlay work were very popular during the medieval period particularly Qutbshahis of Andhradesa. The objects such as toilet boxes used by women, sword - hilts, bed stead, etc. inlaid with ivory were in great demand among the rich nobles and courtesans. They also enjoyed great demand in foreign trade. In-laying of precious stones on different objects was a significant work done by the craftsmen of medieval *AndhraDesa*. The artisans made different variations of pandan boxes and nuts boxes during this period.

The painting / weaving art of various articles by bamboo and wild palm tree was a common craft of a Medara sub caste who's profession called as *kataka vritti*. The women of this community were experts in making mats, basket windows, fans etc. from bamboo and side walls by wild palm tree. Generally, when agraharas were founded the people of 18 *jatis* or *Astadasapraja* including *vasakaras* or Medaras i.e. basket makers were also settled in the hamlets nearby in order to the needs of the Brahmins. The plait artisan used to make articles with three kinds of weaving systems i.e. weaving the joints, weaving with lengths and weaving with nails driven into the bamboo.

Erukals were also weaved same above items with wild palm leaves. They also weave mats and other items with a special plant leaves. Their tool is a sickle or knife. The Medaras

used the implements were *motakatti*, *gannerakam*, *dabbapicudaku*, *veduru salaka*, etc. With these implements the Medaras and tribal caste Erukalas made different varieties of baskets with bamboo and palm leaves, canes and Indian date leaves and sticks which can be seen depicted on the sculptural representations of the temples. The variety in shapes, exhibits the aesthetic skills of the crafts women and the craze of the customers for variety and vanity.

Three varieties of baskets are depicted in the contemporary sculpture and paintings to carry the things. The sculptural representation on the temple walls depict the type of baskets used in those days. In *Sukasaptati*, '*koravanji*' or a tribal woman was described with a bamboo basket on her head.

TOY CRAFT:

Toy and dolls of the kingdom of Golconda were very famous in and out of the country. Kondapally, a village in present Krishna district, toy makers are master artisans of professions of rural area and at times Paranoiac -Lore. The Kondapally artist reached a high point of perfection in conveying splendid artistic expression and could create a world of imaginative realism.

Along with Kondapally, the other important toys and dolls craft centers were Etikoppaka in Visakhapatnam district, Tiruchanur near Tirupati in Chittoor district. It was considered that Kondapally toys and dolls were the best of the artistic pieces. Kondapally toys were mainly made of soft wood called *tellaponiki* abundantly available in the neighboring hills. The artisans were excellent wood carvers, who with skills carved large figures of Nandi Garuda, Sarpa, Gaja and Turaga Vahanas of the presiding deities of the concerned temples. The artists prepared their color from stones, herbs, roots and gums. Visakhapatnam toys were in great demand throughout the world which was made of ivories, wood, gold, silver, bronze and copper. In Telangana region Nirmal was famous for different variety of toys during Qutbshahi rule.

BOOK CRAFT:

Book craft reached its zenith during 17th century A.D. in India. Mughals in the North and QutbShahis and Add Shahis in the Deccan were the chief patrons of library movement and contributed to the enhancement of manuscripts, painting, paper making and other crafts of India. Book craft means paper making, binding, illuminating, illustrating and calligraphy.

Paper manufacturing started at Daulatabad near Aurangabad as far back as 15th century during the time of Bahmani Empire and by the end of 17th century paper making became a regular craft in the entire Deccan. Some of the places where handmade paper was produced were Ahmadnagar, Bidar, Bijapur, Gulbarga, Raichur, and Hyderabad with more than two centers (workshops) at a place.

The most popular paper of Deccan was *Doulatabadi* which is also known as *desi* paper. The survey of manuscripts shows that this paper was rejected by kings and nobles. Only ordinary copies of lesser known manuscript are available on this paper till this day. In texture also it is yellowish and rough. High quality paper was also produced at Doulatabad but *Kashmiri* and *Ahmadabadi* (Gujarat) paper was far better than this paper. The high quality *Doulatabadi* paper was in great demand from the public from 16th century to the end of 19th century. The government offices and merchants also used this paper. This paper was fair in colour and durable. The famous kinds of Aurangabad paper was *Nizam Shahi*, *Mohradar*, *Shaistakhani*, *Bahadur Khani*, *Saheb Khani*, *Murab Shahi*, *Sharbati*, *Qasim Begi*, *Balapuri* and *Rubkari*, *Qusimbegi* paper was reddish in color. *Rubkari* was only for official use. Gold and silver sprinkled paper was also introduced during the 17th century. By the end of this century *Doulatabadi* hand made paper became popular all over Deccan. Stencil paper was invented by Gujaratis in late 17th century for copying design and manuscripts.

The centers of paper making were Masulipatnam, Rajahmundry, Paithan, Gadwal, Indore, Medak in Golconda kingdom. Generally the locality where few paper makers settle down was known as Kaghazipura. It was located in Adilabad district.

Generally, paper was made in the homes of the manufacturers only. The houses of the makers served as the workshop. It is common practice in 17th century India that occupations were passed on to son from his father and forefathers and for help they engaged their near relatives. If nobody in the family was there then they used to employ craftsmen from outside the family on a minimum pay.

CONCLUSION:

Qutb shahi School of painting represents reveals one of the most significant phases of Deccan art. Qutb shahi painting was largely influence by the Persian school of painting. This was again an amalgam of the Indian influences. The painting broadly represented in two from the portraiture and miniature in the form of book illustrations in which the Qutb Shahis painters gained the greatest perfection. It is broadly aristocratic, divorced from social realities and masses and it is remained confined to the Qutb Shahis court. Deccani qalam is the style of painting, which evolved under the Qutb Shahis.. Piccwalls were also produced during the Qutb Shahi rule, expressing them from lord Krishnas life. During the reign of Akbar there was a fusion Persian and Indian style of painting. Akbar employed a large number of Hindu painters that impact on Qutb Shahis took keen interest in the work of painters and provide them great patronage. The painters succeeded in a brilliant way in expressing the ideals of amity and synthesis preached by their imperial patron.

A very large number of life like portraits and graphic and natural miniatures were produced during the period. Some impact of European art also became clearly visible in the

paintings of the period. Objects of Indian nature like papal, mango, banyan tree etc animals like deer, lion , peacock etc. and dresses and ornaments were faithfully represented but the life of the people was sadly neglected ,a keen appreciation of nature was a remarkable characteristics of the Qutb Shahi artists. Not only bird and animals was painted after close observation, but broad boarders of foliated designs were common in animals, and in the jungle scenes landscape was rendered with great feeling and occurring. The Mughal portrait painter was noted for his rich coloring, sympathetic out lineation drawing decorative treatment and the delineation of actual feature. The Qutb Shahi artist excelled in colour composition, which was generally a beautiful mosaic of reads, blues and gold. They were noted for the minuteness of treatments the decorative compositions extremely fine out line and free use of gold on costumes.

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THE KAKATIYA TEMPLES OF PEDDAPALLI DISTRICT IN TELANGANA – A STUDY

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There is a growing interest in the study of the history of Telangana based on the authority of trust worthy accounts or evidences as well as the results of the latest research is keenly felt. At the same time micro-historical studies are gaining importance over dynastic histories. They imply the detailed study of a territorial unit of limited extent, a province or a town or even a village. The temples and its art and architecture reflex the socio and cultural life of the people. The present paper deals with the history, art and architecture of the Kakatiyan temples of Peddapalli district.

The Kakatiyas of Warangal played a very vital role in the annals of the medieval Telugu country from the 10th century till the first quarter of the 14th century A.D. They were the first to establish sway over the entire Telugu speaking areas after the fall of the Satavahanas and before the rise of the Vijayanagara Empire.¹ The role of the Kakatiyas of Warangal from 1050 A.D. to 1323 A.D. was the golden period in the history of Telugu country. They were not only great warriors but also great builders who left behind them series of magnificent edifices through Telangana and costal Andhra. Of these, mention may be made of the Ramappa Temple at Palampet, Ghanpur group of temples at Ghanpur, the temples of Katakshapur, Jakaram, Ramanujapuram, Mahadevapur, Nagunuru, Kolanupaka and Pillalamarri in Telangana region, Motupalli in Prakasam district, Rayali in East Godavari district of Andhra region also belong to this great epoch.

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Peddapalli district is a district located in the northern region of the Indian state of Telangana. Ramagundam city is an educational hub and for Industrial hub. Ramagundam city is well known for its multi cultural and linguistic diversity. Peddapalli town is an educational hub. Peddapalli district is also famous for agricultural occupation. Ramagundam is only the largest city in this district and 5th largest city in Telangana State.² As of 2011 Census of India, the district has a population of 795,332.³ The district will have two revenue divisions of Manthani and Peddapalli are sub-divided into 14 Mandals. There are; Peddapalli, Odela, Sultanabad, Julapalli, Eligaid, Dharmaram, Ramagundam, Anthergaon, Palakurthy, Srirampur, Kamanpur, Ramagiri, Manthani and Mutharam.⁴

The Kakatiyan Temples in Peddapalli District:

The Kakatiyas of Warangal, who ruled over Peddapalli district, built a good number of majestic temples, dedicated to Siva and Vishnu. The grand galaxy of Siva temples at Sundilla in Ramagiri Mandal, Gudimttapalle in Sultanabad Mandal, Jangaon in Ramagundam Mandal, Nandi Mydaram in Dharamram Mandal, Kolanuru in Odela Mandal, Temples at Eligeid, Kasipet, Peddampet in Manthani Mandal and Chandravelli hamlet of Khammampalli in Manthani area exhibit the grandeur of Kakatiya art and architecture in Peddapalli district. The profusely carved ceilings, lintels, gateways, glistening pillars and the sculptural décor of the temples bespeak the heightened glory of the Kakatiya art.

I. THE TEMPLES OF MANTHANI TOWN:

Manthani is a town and Mandal headquarter in Peddapalli district. Manthani town once known as Mantrakuta in the Puranas has a rich cultural heritage and historical background from the times immemorial. It is situated about 34 kms. north-east of Peddapalli on the banks of the river Godavari. Every part of the town is interspersed with the ruins of ancient shrines and temples and grandiose sculpture impressing the visitor with its hoary past. A rivulet by name

Bokkalavagu, which kept the town isolated till recent times, joins the Godavari near Manthani. The *Skanda-purana* states that Mantrakuta was a hermitage of sage Gautama.⁵ Sages from different places used to come to Gautamashram to receive the blessings of the sage and learn *Vedamantras*. This place was thus called Mantrakuta which means the centre for learning Vedic mantras.

The Manthani inscription⁶ in the Hanuman temple near the tank called Tammicheruvu is dated A.D.1199, the first regal year of Kakati Ganapatideva. It records that a subordinate chief named Allumprolaraja the ruler of Chennuridesa made a grant of land to Manchi- bhattopadhyaya, the priest of Ganapatideva. The done in turn founded a village, excavated a tank and gave house sites to Brahmans of Mantrakuta. He also installed temples for Kesavadeva and Mahadeva and gave a garden to the god Gapijanavallabha of Mantrakuta. The record which is in Nagari script mentions the name of the village both as *Mantrakuta* and *Manthena*. D.C. Sircar thinks that Manchi- bhattopadhyaya and Manchanarya are identical and refer to the one and the same person.⁷ The priest is said to have flourished under the patronage of the Kakatiyas some time towards the close of the 12th and the beginning of the 13th centuries A.D.

Visveswara Siva or Visveswara Sambhu, the religious preceptor of Kakati Ganapatideva is said to have established temples and Mathas at Mantrakuta, Kaleshwaram, Chandravelli, Khambampalli and other places.⁸ He played an important role in the religious life of the people of Karimnagar district. He founded a stone monastery called *upala-matha* at Kaleshwaram and granted to it as a perpetual fief the Brahmana village of Ponnagrama, which he himself founded. Visveswara Siva was Deeksha-Guru of both Ganapatideva and Rudramadevi. The Malkapuram grant dated A.D.1261 registers the gift of a village Mandadam along with Velagapudi or Velangapuddi in Guntur District, made by Ganapatideva to Visveswara Sivacharya of the *Golaki-Matha*. Visveswara Siva in turn, amalgamated the two

villages into one and named it after himself as Visveswara-Golaki, where he founded a temple, a monastery, a college, a choultry, a maternity home and a general hospital. He built temples and monasteries at Mantrakuta, Kaleshwaram, Uttara Somasila, Eleshwaram, Sangameshwaram and other places giving them required grants. The Nidigonda epigraph⁹ in Warangal district dated A.D.1219 records Kundamamba daughter of Kakati Mahadeva and sister of Ganapatideva is said to have constructed temples to Uma-maheshwara at Mantrakuta and Ardhanarishwara at Sri Kaleshwara. This inscription also mentions the village name as Mantrakuta. Many dilapidated temples and mutilated sculptures scattered in all directions of the village reveal the hoary past of this place. The temples of Seeleshwara, Siddeshwara and Gautameshwara are important at this pilgrimage centre.

1. Seeleshwara and Siddeshwara Temples: These two single shrine temples stand in a single complex on an elevated place each temple consists of *garbhagriha*, *antarala* and *mukhamandapa*. It is said that the Kakatiya army of Prola-II, which defeated Gundaraja of Mantrakuta, was headed by two army chiefs named Seelappa Naidu and Siddhappa Naidu, who in memory of their victory over Gundaraja, constructed these two Siva temples after their names known as Seeleshwara and Siddheshwara at Mantrakuta.¹⁰ Reportedly these two temples were in ruined condition till recent times. Consequent to the renovation work undertaken by Sri Loke Ramanna the resident of Manthani in 1942, these temples now stands in a good state of preservation. On architectural and stylistic grounds these two temples appear to have been built earlier than Gautameshwara temple probably in 12th century A.D.

2. Gautameshwara Temple: This is a Trikuta temple standing on the banks of the Godavari. It faces the south. This temple with evolved elaborate ornamental sculpture indicating a final stage of Kakatiya art is believed to have been raised during Prataparudra's reign probably in the closing years of the 13th century A.D. This Trikuta is in red sand-stone and resembles

the plan of the Thousand Pillar Temple at Hanamakonda.¹¹ The *upapitha* of the temple is completely lost all around while the *adhithana* part is visible partly at a few places. In the wall patterns, this temple recalls Ghanapur example. On the outer walls of this temple Narasimha is seen not with Lakshmi sitting on his thigh, but tearing out the intestines of the demon and wearing them as a garland in the Hoyasala fashion.¹² The Naginis, chowry-bearers, Vasudeva, Varuna and Brahma are carved in relief. On the eastern face *Andhakasura Samahara* is seen. Same figures are greeted with a changed arrangement on the south-facing temple too. The spires on the eastern and northern shrines are lost and the spire on the western shrine as it exists now is a stepped pyramidal one.

The common *mandapa* connecting the western and northern shrines is lost. The extant portion of the *mandapa* with four central pillars now serving as the *ardhamandapa* before the present Gautameshwara shrine contains a typical Kakatiyan Nandi beautifully carved and highly polished in basalt stone. The four central pillars are exquisitely carved and in the capital portion of the pillar, there is a full-blown lotus looking upward lying in between the projecting circular member and the square abacus. These pillars are similar to those of the temple at Chandravelli hamlet of Khammampalli near Manthani. The ceiling above these central pillars is dome shaped and constructed of ring upon ring of stones, each ascending ring smaller than the lower and closed by a single circular slab with a graceful pendant hanging from the apex. This dome shaped ceiling is comparable to the ceilings found in the Mahadeva temple at Ittagi¹³ in Raichur district and Venugopala Swamy temple at Magala¹⁴ near Hirahadgalli in Bellary district.

All the three shrines are alike each consisting of a *garbhagriha* and an *antarala*. Noteworthy are the niches found on either side of the *antarala* doorways. The small temples on the pial raised at the corners of the square *mukhamandapa* at Palampet are fixed up here on either side of the *antarala* of the eastern shrine. This is a significant change, which

incorporates the minor temple introduced by the Hoyasalas as an ornament to the main temple at its entrance instead of the *mandapa*.¹⁵ On the vertical door jamb of the *antarala* of the eastern shrine, the Jain figures in Padmasana posture are noticed on the perforated plate rising to a man's height. Elaborately carved coffered ceiling showing concentric rings with a lotus bud at the apex is noticed in the *antarala* of the eastern shrine. But the ceiling in the *antarala* of the northern shrine is not in concentric circles but it consists of five squares each ascending square being smaller than the lower and finally covered by a square slab. The figures of dancing *Brahma*, *Ganapati*, *nataraja*, *Kali* and *Vishnu* are seen on the architraves.

II. THE SIVA TEMPLE AT CHANDRAVELLI OR SANDARELLI VILLAGE:

The small village Chandravelli now known as Sandarelli, the hamlet of Khammampalli (Manthani Mandal) is situated at a distance of about 16 kms. south-east of Manthani in Peddapalli district. There is a beautiful Kakatiyan temple standing on the banks of the river Maner. The place around the temple at present is totally deserted. The temple can be reached from Khammampalli after covering about 4 kms. on foot through a hilly track. An undated and much abraded Telugu inscription¹⁶ of the reign of Kakati Ganapatideva mentions the village name as Chandravelli and records certain gifts to the god Visvanathadeva installed by Rajaguru Visveshwara Sivacharya. This is a majestic single shrine temple dedicated to Siva. The temple faces the river Maner on the east. It is cruciform in its plan with a central hall having four projections constituting three porches in the east, north and south and the *garbhagriha* on the west. The plan of the temple is similar to the plans of the Erakeshwara temple at Pillalamarri and the single shrine temple standing to the north of the mosque at Nagulapadu in Nalgonda district.¹⁷ The *upapitha* and *adhissthana* of this temple have several mouldings horizontally similar to those of the Trikuta at Hanumankonda and the main temple at Palampet.¹⁸ The walls are treated into broad and

narrow pilasters alternate with recesses. The offsets of the Bhatti project forth till they reach a projecting niche at the centre on the three sides of the walls of Garbhagriha. The superstructure of the temple is lost.

A flight of steps leads to the northern porch, while the eastern and southern porches are in a ruined condition. The *mandapa* is very large and measure 38'-6" x 44'-3". It consists of four rows of pillars and some of the pillars contain a full-blown lotus looking upward bearing the square abacus. The brackets above the abacus are massive and short ending in scroll design and decorated with hooded *nagas* at the centre. The hall at its western end consists of two miniature shrines placed on the parapet wall facing each other. This sort of arrangement of placing the miniature shrines in the *mandapa* is found in the temples at Kothapalli and Palampet.¹⁹ The ceiling of the *mandapa* stands damaged. The *antarala* doorway measuring 7'-3" x 5' is richly carved and decorated with perforated screen window on either side. The projecting cornice above the lintel is decorated with pendants. The architrave is sculptured with *Nataraja* dancing over *Apasmarapura*. Siva is eight-handed. His left leg is bent at knee with the portion below angularly kept and the foot resting on *Apasmarapura*. The right leg is lifted up in dance movement. To the left of Siva the figures of *Vishnu* and *Vinayaka* are carved while to his right are the figures of Brahma and another probably kumara. The ceiling of the *antarala* consists of four octagons each ascending octagon being smaller than the lower and finally covered by a full-blown lotus. A number of dripstones add beauty to the central part of the octagonal dome. The doorway of *garbhagriha* is also similarly carved but less elaborately. This temple stands as one of the most magnificent examples of Kakatiyan art.

III. TEMPLES AT KASIPET VILLAGE:

Kasipet village in Manthani Mandal is situated at a distance of about 15 kms. north-west of Manthani and can be reached via Ginjapadge village. Now the village totally stands

deserted for the unknown reasons except the group of temples standing on the bank of the river Godavari, which can be reached after covering 3 kms. from Gunapadge. Kasipet is an early historical site with several mounds where pieces of black and red ware pottery and large number of brickbats are noticed.²⁰

1. The Double Shrine Temple: This temple stands in a stone walled compound facing the east. The *prakara* wall on the east with an entrance facing the Vishnu shrine is extant while the walls on the other side's stand collapsed. The *prakara* wall appears to have contained another entrance facing the Siva shrine but it is in total ruins. The temple consists of two separate *garbhagrihas* standing side by side dedicated to Siva and Vishnu with a common *antarala* and a multi-pillared *mandapa* with porches on the east, north and south. There is a sub-shrine situated on either side in the north-west and the south-west corners of the hall. The brick *sikharas* over the shrines are in ruins. The *mandapa* has six rows of pillars five in each row. Thus there are 30 pillars excluding the corresponding half pillars rising over the parapet wall which runs all around the *mandapa*. The shaft consists of two square parts and curiously enough their faces are sculptured with several figures in low relief which are simple in design and exhibit less workmanship. The figures of dancers, huntresses, a woman holding a Kalasa, the palanquin of woman being carried by two women on either side, the nude figure of a young woman standing cross-legged laying her right hand on breasts and hiding her yoni with her left hand, a man standing with folded palms, the scene of *Gopika Vastrapaharana*, the entwined *nagas* and the friezes of elephants, lions and deer are the most important among the sculptures found on the pillars.

2. Sri Ramalayam: This is a single shrine temple facing the east at a little distance to the south of the main temple housing at present the seated image of Sri Rama along with his consort Sita sitting on his folded left leg. The *makara torana*

behind the image is carved with *dasavataras*. A beautiful sculpture of Annapurna is reported to have been shifted from here to Hyderabad state Museum.²¹

IV. TEMPLES AT PEDDAMPET VILLAGE:

Peddampet the hamlet of Raidandi village in Anthergaon Mandal of Peddapalli district is situated at a distance of about 26 kms. north-east of Peddapalli. To the south of Peddampet there is a hillock known as Peddadevulla gutta. The hillock appears to have contained at one time a beautiful temple, the ruins of which can be noticed now the spot. The broken door jambs, a beautifully carved central pillar, a big Nandi, a huge Linga of basalt and broken pieces of dhvaja stambha are important finds among the ruins. The remains reveal that the temple was built of red stone. Besides a Saivite temple, it appears that a Vaishnavite temple also existed at Peddampet. A beautiful figure of Yakshini from the Vaishnavite temple is reported to have been shifted to Hyderabad state museum. Another beautiful sculpture of a woman and broken door jambs of this place now stand in the Karimnagar museum.²²

Sculptures of Peddampet Temples:

1. Yakshini: The ideal of the exuberance of youth combined with unfettered emotion is well illustrated in this figure. The sculpture possesses some very striking characteristics, notably the extraordinary plumpness of the bodyline near the waist.²³ The waist is thin, as is usual in Indian sculpture, but in this figure this characteristic has been accentuated by the over development of bosom and abdomen. The arms have been thrown up and the hands gracefully joined above the head. But in carving the arms, the artist has again exaggerated their girth in contrast to the elbows, which look comparatively thin but more shapely. This exaggeration of certain parts of the body suggests an exuberance of life or swirl of emotion combined with bold sweep of the line of the body.²⁴

2. The Sculpture of Huntress: This beautiful sculpture of a young woman in red stone, now stands in Karimanagar museum. Her face is totally defaced. Her left hand is broken below the elbow and above the wrist, while her right hand is completely lost. Yet this stands as a sculpture of exceptional beauty and elegance. This standing figure is perhaps a *Manini* holding a bow which is also broken. But still the upper curve of the bow is seen to her left above her shoulder. A monkey sitting to her right is trying to pull down her *sarri* to make her nude, while she is trying to hold it up with her left hand placed on left thigh. Yet her efforts prove in vain and her genital part is exposed. Her loin is slim and her breasts are high and heavy. She is adorned with a necklace, a long *hara* hanging in between breasts, armlets, anklets and *nupuras*. A monkey pulling down the saree of woman is an oft-carved feature found in the Kakatiyan sculpture.²⁵

V. TEMPLES AT SUNDILLA VILLAGE:

Sundilla village in Ramagiri Mandal of Peddapalli district is situated on the banks of the Godavari and can be reached via Godavarikhani. There is a pillar inscription²⁶ of the reign of Kakati Mahadeva lying in the field near the Narasimha temple. It is dated A.D.1197 and mentions king's subordinate who made a gift of land. It is reported locally that the original name of the village was *Chundi* that in the course of time has turned into *Chundil* and now it is called as Sundilla.

1. The Siva Temple: There is small temple dedicated to Siva lying at a little distance to the above temple. It is in ruined condition. The *garbhagrha* and *antarala* are the extant portions of the temple. The *trisakha* doorways are decorated with projecting cornices above the lintel, while the *puṅnakumbhas* are carved at the base.

2. The Narasimha Temple: This is an old temple dedicated to Narasimha. The doorways of the temple are short decorated with a projecting cornice above the lintel. An open *mandapa*, which appears to be a later extension made probably

during the Kakatiyan times, it attached to the Narasimha temple on its western side. Two shrines on the north and two shrines on the south each consisting of a *garbhagriha* and *antarala* are attached to the *mandapa*. The doorways of the shrines and the pillars of the *mandapa* are in typical Kakatiyan style. The ceiling of the central part of the *mandapa* has a dome-shaped lotus with upward circular rings similar to those found in the temples at Chandravelli and Manthani.²⁷

VI. THE SINGLE SHRINE SIVA TEMPLE AT GUDIMETTAPALLE:

Gudimettapalle is a very small village lying on the road to Peddapalli at a distance of only a kilometre from Sultanabad. It is almost like one of the localities of Sultanabad town. The place seems to be an early historical site with a mound where several pieces of black and red ware pottery are noticed. This region is studded with a large number of early historical sites almost in every alternate village.²⁸

There is a single-shrine temple dedicated to Siva. It lies in the fields, nearer to the P.W.D. Road it consists of *garbhagriha*, *antarala* and a sixteen-pillared *mandapa*. The temple faces the north. The walls of the *garbhagriha* are in dilapidated condition. The outer shell of the wall is lost and the stone blocks of the inner shell are exposed. The superstructure is also lost. The *mandapa* has a parapet wall around it leaving passages on north, east and west. The western portion of the *mandapa* is totally lost. The ceiling of the remaining compartments in the *mandapa* is laid in *Kadalikakarana* process each decorated with a full-blown lotus at the centre. The doorway of *antarala* is typically Kakatiyan with a perforated screen window on either side. *Purnakumbhas* are carved beneath the door jambs. The doorway of *garbhagriha* contains *Saivite Dvarapalas* at the base and *Gajalakshmi* motif on *lalata*. The projecting cornice above the lintel is decorated with pendants. The architrave is sculptured with turrets. There is a typical Kakatiyan Nandi in the *mandapa* with its face mutilated.

VII. THE TRIKUTA TEMPLE AT JANGAON VILLAGE:

Jangaon is a village situated in Ramagundam Mandal of Peddapalli district. The coal bearing area in the north-east of the district is given the modern name as Godavarikhani, which lies in the close vicinity of the river Godavari. The town includes about a dozen old villages namely Jangaon, Andugupalli, Malkapur, Sundilla, Jallaram, Chandanapur, Veerlapalle, Venkatrapalle, Allur, Vikilpalle, Maredubaka and Nagepalli, which merged into the modern city of Godavarikhani during the past half a century.²⁹ The Trikuta temple of Jangaon, which now forms a part of Godavarikhani is a wonderful Kakatiyan monument which is partly in ruins. There is a beautiful Trikuta temple facing the north at Jangaon, which is a part of Godavarikhani. All the three shrines are dedicated to Siva. The special feature of the *mandapa* is that it contains a cluster of four pillars in each corner. Thus there are sixteen pillars in the centre of the *mandapa*. The pillars are beautifully carved and decorated with lion brackets. To the west of this temple, there is another ruined temple with a garbhagriha and a *mukhamandapa*. There are several loose sculptures around the temple. Among them the loose sculpture of a *Saivite Dvarapala* 5 feet in height and the image of a *Devi* are important. The seated *Devi* holds *Damaru* and *Trisula* in upper hands, bowl and *Khadga* in lower hands. This is a much worn out sculpture and is similar to the image of Choppadandi, now placed in the Karimnagar museum.

VIII. THE SAIVITE TEMPLES AT NANDI MYDARAM VILLAGE:

The village Nandi Mydaram in Dharmaram Mandal of Peddapalli district lies to the north-east of Peddapalli and can be reached via Dharmaram lying on the road to Lakshettipet. The village is situated behind a big tank formed by a bund connecting the two hillocks. There are beautiful temples standing on either end of the tank bund. The village Mydaram is now known as Nandi Mydaram because of the existence of a huge Nandi, perhaps the biggest in the district carved in typical

Kakatiyan style. There is a fragmentary inscription³⁰ dated A.D.1175 lying near Chinna Kondal Rao's house. Another inscription³¹ of the reign of Kakati Ganapatideva, set up near Amareshwara temple on the tank bund is also illegible and undated.

1. The Trikuta Temple: This Trikuta temple stands on the eastern end of the tank bund and faces the north. The shrines on the south and the east and the porch on the north are no more extant except their ruins. The *mandapa* and the western shrine are the only extant portions of the temple. The *adhithana* is simple and the walls are plain. The *mandapa* has four central pillars with corresponding half pillars rising over the parapet wall. The ceiling in all the 9 compartments of the *mandapa* is laid in Kadalikakarana process with full blown lotus medallions carved on the central square slabs. The special feature of the *mandapa* is that two miniature temples are erected on either side of western shrine over the parapet wall. Similar arrangement can be noticed at Raikal and the same was followed later in the Kakatiyan temples at Kothapalli, Chandravelli and Palampet. The extant western shrine consists of *garbhagriha* and *ardhamandapa* before it without a doorway as found in the Trikuta temples at Raikal and Valgonda. This shrine is dedicated to Siva. The doorway of *garbhagriha* has a projecting cornice over the lintel decorated with pendants. The turrets are sculptured on the architrave while the *Saivite Dvarapalas* are carved beneath the jambs. The ruins of the door jambs with *Vaishnavite Dvarapalas*, now lying on the south, reveal that the southern shrine was dedicated to Vishnu probably in the form of Kesava, to whom Bamdi Brammenayaka is stated to have made a gift of land.³² A typical Chalukyan nandi is lying in the *mandapa*.

2. The Temple before Nandi: This temple is no more extant except its platform and a pillar still standing on it. A huge Nandi is lying before the platform. The Nandi, majestic in appearance is as big as the Nandi of the Thousand Pillar Temple

at Hanumakonda. It is 8feet long and 5 feet high, whereas the Nandi at Hanumakonda is 7.5 feet long and 55-8" high. This Nandi is seated on a pedestal and ornamented with several bands running along and across its body. The Kakatiya mannerism and feel is best evidenced in its exquisite carvings. The festooned rump garland is clearly a feature of the Kakatiyas.³³

IX. LORD RAMALINGESHWARA TEMPLE AT YELGEDU VILLAGE:

Yelgedu is village and Mandal headquarter is situated about 20 kms. north-east of Peddapalli and 10 kms. west of Sultanabad. There is an old temple dedicated to Siva. There is an inscription³⁴ dated A.D.1301. It records the gift of some local taxes like *pannu*, *kanuka*, *katnamu* and the remission of *pullari* on the mulch animals as *vritti* to the god Ramanathadeva by the queen of Prataparudradeva Maharaja named Lakmadevi for increasing the merit of her father Paldeva-nayinimgaru. *Pullari* is a tax levied on green pastures, which was gifted to the local deity. Ramalingeshwara temple this appears to be a pre-Kakatiyan temple by its simplicity in architecture and execution. The temple faces the east. It consists of a *garbhagriha* 10 feet square, an *antarala* 6 feet x 8 feet and a sixteen-pillared *mandapa* with four pillars at the centre. A parapet wall leaving a passage on the east encloses the *mandapa*. A sub-shrine is attached to the *mandapa* on the north. It contains *garbhagriha* and *antarala*. At present it houses a female deity with Saivite attributes. A seated image Jain Tirthankara carved on a pilaster to the left side of the sub-shrine can be noticed in the *mandapa*. The spires of both the main shrine and sub-shrine are in the stepped pyramidal form. There are loose sculptures in the *antarala*. Among them there is an image of Ganapathi in archaic form endowed with two hands and a natural elephant head turning the trunk towards right.

X. THE SAIVITE AND VAISHNAVITE TEMPLES AT KOLANURU VILLAGE:

Kolanuru in Odela Mandal of Peddapalli district is about 18 kms. to the north-east of Peddapalli and 10 kms. to the north of Odela. There is a beautiful ruined Siva temple at the far end of the village beside the tank. In the absence of epigraphic evidence, it is difficult to judge the period. But the temple appears to be an admixture exhibiting both the Chalukyan and Kakatiyan features and may be safely assigned to 12th Century A.D., when the Chalukyan power was waning away giving scope to the rise of the independent Kakatiya rulers.

1. The Siva Temple: This is a single shrine temple consisting of *garbhagriha* an open *ardhamandapa* doorway and a sixteen pillared *mandapa* before it. The temple in total is in a dilapidated condition. The *garbhagriha* and the spire above it are lost and the debris of which can be noticed on the spot. The deity Sivalinga which once adorned the *garbhagriha* is now found placed in the open *ardhamandapa*. The pedestal containing Linga is 5 feet long, 3 feet wide and 1'-6" high with a few mouldings, The doorway of *garbhagriha* as visible now contains *Gajalakshmi* on *lalata* and *Saivite Dvarapalas* which are not delicately carved at the base. The walls of *garbhagriha* are lost. But the remnant portion of the wall on the south is seen divided by means of pilasters. The *adhistana* of the *mandapa* contains *upana*, broad *patta*, *gala* and a *vedi* decorated with semi circular stones looking upward. The *gala* part of *adhistana* is cut into several compartments each filled with a four petalled conventional flower usually seen on the Western Chalukyan temples.³⁵ A flight of steps leads into *mukhamandapa* which is a 26 feet square hall. The parapet runs all along the *mandapa* leaving passages on the east north and south. The *Kakshasanas* are arranged over the parapet and their outer faces are decorated with *Gaja* and *Simha* motifs. The four central pillars are massive when compared to the corresponding pillars rising over the parapet. The ceiling of the

mandapa is flat except the central portion laid in *Kadalikakarana* process with a full-blown lotus containing the bud looking down. A small cell built in the south-west corner of the *mandapa* probably for the consort of Siva is now vacant.

2. Venugopala Swamy Temple: A few yards away in the south-east of the Siva temple there is a Venugopala Swamy temple containing *garbhagriha*, *antarala* and sixteen pillared *mukhamandapa*. The spire of the shrine is in stepped pyramidal form.

Sculptures of Kolanuru Temples:

1. Ganapati: This sculpture endowed with a single pair of arms and an elephant head without a crown holding tusk in left hand and *modakas* in right hand on which the tip of the trunk rests, is noticed in the *mandapa* with a height of 1'-6".

2. Saptamatrika Slab: This slab containing seven goddesses with four hands flanked by Vinayaka and Virabhadra is now placed in the *Mukhamandapa*.

3. Nandi: This typical Kakatiyan Nandi of 4 feet length and 3 feet height adorned with a chain of bells on the body and another *hara* of bells hanging from the neck is now found placed at the centre of the *Mukhamandapa*. But its snout is found mutilated.

4. Nagini: This half human and half serpentine sculpture holding sword and shield in her hands is now perched to the eastern compound wall of nearby Venugopala Swamy temple.

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DIGNAGA'S CONTRIBUTION TO THE TELANGANA LITERATURE

Kurra Jithendra Babu *

Acharya Dignaga is justly regarded as the father of Medieval Buddhist logic and a celebrated name in the history of Indian Literature. According to our understanding, the last of the greatest Buddhist philosophers of India who attempted to remain faithful to the original Buddhist tradition was Dignaga. According to old tradition, like many other Buddhist luminaries, Dignaga was born in a Brahmana Family of Kanchi in South India like many others, including his teacher Vasubandhu. He began his career by being an advocate of a certain metaphysical schools of Buddhism, only to move away from it and became a faithful disciple of the Buddha. The keenness of his insight and soundness of his critical acumen combined to stamp him with an individuality all his own. No praise seems too high for him. Indeed he may fittingly be styled as the first and last of Indian Logicians.

According to the available records, Dignaga started his career, a disciple of Nagadatta, a pandita of the *Vatsiputriya*, the school of personalists, whose views probably attracted him because of his Brahmanical background. Dissatisfied with this doctrine and those who propounded its tenets in South India, he is said to have travelled north, where he became a pupil of Acarya Vasubandhu. With whom he studied all the *Pitakas* of the *Mahayana* and *Hinayana*. He miraculously saw the face of the Manjusri, the Buddhist God of Learning, from whom he received inspiration in the Law (Dharma). A few years later

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he was invited to Nalanda, where he defeated Brahmana Sudurjaya and other *Thirtha* dialecticians and won them to the doctrine of Buddha.

The period in which Vasubandhu lived was marked by heated debates among the different Buddhist schools as well as between the Buddhist and Brahmanical Schools. Dignaga, who lived during the latter part of the fifth and the early part of the sixth century (ca 480 – 540 AD), seems to have inherited this fervour for debating and wrote several works refuting the views of his adversaries. Thus unlike his teacher whose more mature treatise, the *Vijnaptimatrasiddhi*, was an attempt to re-examine the psychological speculations of the *Yogacara* tradition, especially its theory of three substances (*tri-svabhava*), thereby making it an extremely significant work in philosophical psychology. Dignaga focussed on the appropriate methods of reasoning, and this involved him in project that underscored the importance of logic and epistemology. The *Yogacara* School is an important branch of the Mahayana, and was founded by Maitreya, or Maitreyanatha (in 3rd century AD), Asanga and Vasubandhu (in 4th century AD), Sthiramati and Dignaga (in 5th century AD), Dharmapala and Dharmakirti (in 7th century AD), Santaraksita and Kamalasila (in 8th century AD) were noted teachers of this school. They continued the work of the founder by their writings and raised the school to a high level. The school reached the acme of its power and influence in the days of Asanga and his brother Vasubandhu and Dignaga. The appellations *Yogacara* was given by Asanga while the term *Vijnanavada* was used by Vasubandhu and Dignaga.

The *Yogacara* was so called because it emphasized the practice of yoga (meditation) as the most effective method for the attainment of the highest truth (*bodhi*). All the ten stages of spiritual progress (*dasa bhumi*) of *Bodhisattvahood* had to be passed through before *bodhi*

could be attained. The school is also known as the *Vijnanavada* on account of the fact that it holds *Vijnaptimatra* (nothing but consciousness) to be the ultimate reality. In short, it teaches subjective idealism or that thought alone is real. The '*yogacara* brings out the practical side of philosophy, while *Vijnanvada* brings out its speculative features". Vasubandhu's *Vijnaptimatra-siddhi* is the basic work of this system.

The most important treatises are not available in their original versions, but Dignaga important works can be recovered only from quotations or later translations. Nagarjuna Vasubandhu and Dignaga were philosophers who remained faithful to the mainline of Buddhist tradition, but the loss of their important works in their original versions tells us the sad story of Buddhist Literature in India.

According to the traditions, Dignaga travelled through Orissa, he converted Bhadrपालita, treasury ministers of the king of the country to Buddhism. In Maharashtra he is said to have resided frequently in the Acara's monastery. Dignaga lived a considerable part of his life in Telangana, the Buddhist caves near Kambalapally, Arapuram, Medaram Village, Dharmaram Mandal near Kotilingala and Dhulikatta, Karimnagar District.

In Andhra Dignaga resided in *Mahanagaparvatha* (Guntupally Caves) in West Godavari District. Which is about 10 km west of Kamavarapukota. In the inscriptions of the Guntupally¹, it was mentioned that this is *Mahanagaparvatha*. While he was residing on the solitary hill *Mahanagaparvatha*, near Vengi, where he composed the work *Pramana Samuccaya* one of the grandest literary monuments of Dignaga. Hwen-thsang's gives the following account of the composition of the *Pramana-samuccay*: "When Dignaga began to compose a useful compendium [presumably the *Pramana-samuccaya*] for overcoming the

difficulties of the *Hetuvidya-sastra*, the mountain and valleys shook and reverberated: the vapour and clouds changed their appearance, and the spirit of the mountains appeared before him, asking him to spread abroad the *sastra* (*Hetuvidaya*). Then the Bodhisttava (Dignaga) caused a bright light to shine and illumine the dark places. Surprised at this wonder, the king of the country (Andhra) came near him and asked whether he was entering into *nirvana*. When the king spoke of the infinite bliss of *nirvana* Dignaga resolved to enter into it. *Manjusri*, the god of learning, knowing his purpose was moved with pity. He came to Dignaga and said: "Alas! How have you given up your great purpose, and only fixed your mind on your own personal profit, with narrow aims, giving up the purpose of saving all". Saying this he directed him to explain the *Yogacaryabhumi-sastra* and *Hetuvidya-sastra*. Dignaga receiving these directions, respectfully assented and saluted the saint. Then he devoted himself to profound study and explained the *Hetuvidya-sastra* and the Yoga discipline². Hwen-thsang says that Dignaga treatises on logic were read as text books at the time of his visit to India. The *Pramana-samuccaya* is a Sanskrit work written in *anustubh* metre. The Sanskrit original of it is lost, but a Tibetan translation still exists. It is divided into six chapters which are named respectively 1) Perception (*pratyaksa*) 2) Inference for one's own self (*svarthanumana*) 3) Inference for the sake of others (*pararathanumana*) 4) Reason and example (*Hetu-drstanta*) 5) Negation of the opposite (*Apoha*) 6) Analogue (Jati). Dignaga states in *pramana-samuccaya* that *pramanas* are only two, viz., perception (*pratyaksa*) and inference (*anumana*).

He is said to have written a number of works, some of which were translated into the Chinese by *Paramartha* (557-569 AD). The following works on logic are attributed to Dignaga. 1) *Nyaya-pravesa* 2) *Pramana-samuccaya* 3) *Hetu-cakra* 4) *Pramana-samuccaya-vritti* 5) *Tri-*

kala pariksa 6) *Alambana-pariksa* 7) *Alambana-pariksa-vritti* on Buddhist logic and *Kundamala* a play in Sanskrit literature. In his works Dignaga criticized some of the theories propounded by *Vatsyayana* in his *Nyaya-bhasya*. It was as a defence of *Vatsyayana's* position the *Udyotakara* later wrote the *Nyaya-vartika*. Dignaga is thus an important link between the Buddhist and the orthodox Nyaya system of India.

We can assume the Dignaga travelled Nalanda, Orissa, Maharashtra, Telangana, Andhra, entering everywhere into discussion with controversialists. He attacked his opponents as frequently as he was attacked by them. His whole life passed in giving blows and receiving counter blows. Since Dignaga had refuted chiefly the *Tirtha* Controversialists he was called a "Fighting Bull" or a "Bull in Discussion", (*Tarka Pungava*). Dignaga must have been a very strongly built man, both physically and mentally, otherwise he could hardly have lived for a single day under assaults from several sides. Those of his works which still exist enable us to measure, to some extent, his strength and his weaknesses. Even his death did not terminate the great intellectual war in which he had been engaged: though he could no longer offer any violence, his opponents continued to fall upon him with force. Mark the volleys on his dead body coming from no mean warriors! *Kalidasa*³, the prince of poets, warns his poem to avoid the "rugged hand" (*sthula-hasta*) of Dignaga. *Uddyotakara*⁴, the eminent logician calls Dignaga "a quibbler" (*Kutarkika*). *Vacaspati Misra*⁵ described him as "an erring one" (*bhranta*) and speaks of his "blunders" (*bhranti*). The *Colachala Mallinatha Suri* the *Telangana* commentator of *Kalidasa* works compares him⁶ with a "rock" (*adrikalpal*). *Kumarila Bhatta* and *Parthasarathi Misra*⁷ turn their arrows against him. Even *Dharmakirti*, a Buddhist logician, attempted to oppose him.

For Dignaga, there are only two sources of knowledge, perception (*pratyaksa*) and inference (*anumana*).

He then enumerates two aspects (*laksana*) of the object that correspond to the two sources, the particular (*svalaksana*) being the object of perception and universal (*samnya laksana*) the object of inference. Even though Dignaga begins his description with such correspondence between the source of knowledge (*pramana*) and the object (*prameya*), as the discussion progress one can see how Dignaga dissolves the sharp dichotomy between the particular and universal, we can observe in his logical works. Dignaga does not give any formal definition of perception which is well known as the knowledge of objects derived through the channel of the senses. But he described perception as that which, being freed from preconception is unconnected with name genus etc. It is also unconnected with genus, so that the perception of a thing consists of the knowledge of its individual characteristics alone. This theory was explained by Dignaga in *Kundamala* also by dealing with the Rama Story.

Now I am going to deal *Kundamala* (Jasmine Garland) of Dignaga here with reference to the Sanskrit literature and period in which he composed and place in which he composed.

The *Kundamala* had been a long forgotten name in the domain of the Sanskrit dramatic literature before the year 1923 when it was published for the first time in the *Dakshina Bharathi* series No: 2 (Madras) by M. RamaKrishan Kavi and S.K. Ramanath Sastri. Who discovered this drama with their untiring zeal from the jumbled mass of manuscripts in the Tanjore Palace Library and the Oriental Library of Mysore.

There are two manuscripts of *Kundamala* (No: 4342 and 4343) in the Tanjore Palace Library. One of these is in *Grantha* script and other in Telugu script. The Telugu manuscript was copied about 230 years ago from the *Grantha* manuscript. There are two manuscripts are there in

the Government of Oriental Library of Mysore. One of these in Kanarese script may be a copy of the other in *Grantha* characters or both of them may be copied from a common original, now lost. All these manuscripts are injured and incomplete. The second act is not to be found in Mysore manuscripts and as it is full of Prakrit passages, the text remains far from satisfactory. It was almost conventional in the Telangana to write the Sanskrit works in the *Grantha* Scripts through the regional scripts did not lag behind. Up to this day, no other manuscripts of the drama *Kundamalla* written in Telugu script is found in the Palace Library of Tanjore. The Telugu manuscript is believed to be written in the last quarter of the 18th century while the date of the manuscript written in *Grantha* script is not yet determined. The *Grantha*scripts bear a close affinity to the Telugu and the Kannada scripts.

The prelude in the Mysore manuscripts reads thus:-
आदिष्टोऽहं परिषदा- तत्र भवतोऽरारालपुरवास्तव्यस्य कवेर्दिङ्नागस्य कृतिः
कुन्दमाला नाम।

“I have been commanded by the learned assembly that there is a composition, Kundamala by name, written by the honoured poet Dignaga, a resident of *Araralapura*....”. The Tanjore manuscripts have a lacuna in this place but they mention at the end of the play that the drama was composed by a poet Dhiranaga of *Anuparadha*. (अनूपराधस्य कवेर्धीरनामस्य).

The peculiarities in the old *grantha* script which easily lead to erroneous deciphering suggest that the word might have been Arapuram in Karimnagar District. We can identify this now Arapuram a village near to Medaram, in Dharmaram Mandal, which is near to Kotilingala, capital of Satavahanas and Kambalapally where Buddhist Caves are there and Pasegam in which the remains of the Buddhist Stupa is there in Karimnagar District. Around the *Arapuram* there are many

Buddhist sites which are Peddabankur, Dhulikatha, Chinnabankur, Vemunuru, Kapparaopet, Kachapur, Bodagutta, Bompalli, Rachapalli, Paidi-Chintalapalli, Khadim, Kanagarthi etc. Dhulikatha in Peddapalli mandal of Karimnagar district has a Satavahana fortified settlement, to an extent of 18 hectors of land. The excavations revealed a palace complex in the middle of the Fort and a gateway towards south. About 1 km from the above place complex and towards north of it a Buddhist stupa was noticed and excavated. The Stupa and *vihara* were constructed over a prominent mound at the junction of two nalahs, one coming from the west and one from the north, merging together to flow towards east. The Stupa constructed during the last part of 3rd century BC was enlarged during the first part of the 2nd century BC with addition of *Ayaka* platform and embellishment of the *garbha* with lime stone slabs carved with base reliefs of stupa and Muchilinda naga etc. The stupa was enclosed by a square platform both to serve as a buttress and as well as circumambulatory path. The enlarge *garbha* of the stupa was bedecked with carved slabs, most of them were found intact. One of the slabs Muchillindanaga (a five headed cobra) protecting Lord Buddha, symbolically represented by his feet, was beautifully delineated at the top of the *nagas*. Over the embossed frame there is an inscribed label in early Brahmi script datable to circa 175 BC.

The settlement of Peddabankur was also a village site with on mud embankment around. However, three huge brick structures, two of them with similar dimensions measuring 30.80 X 30.80 metres, and a third measuring 16.80 X 15 X 80 metres were exposed. The enclosure walls were probably '*prakars*' provided with a single gate way either in the north-east corner or north-west. These were evidently inhabited by the wealthy individual families. The *prakara* walls are 2 meters height. It is not possible to surmise as to their original heights. These *prakaras* contained houses,

wells, cistern etc., inside. It is also possible that some of them might have served as market yards due to the provision of broad gate ways intended to allow vehicular traffic inside.

The author of the Kundamala was mentioned in the One Manuscripts Dignaga (Dinnaga) or in another manuscript Dhiranaga. Dhiranaga is a mere name mentioned once in *Suktimuktavali*, where an epithet Bhadanta attached to it indicates that he was Buddhist. Dinnaga in Vallabhadeva's *Subhasitavali* and this, in itself, is enough to settle that Dinnaga and not Dhiranaga is the author of the drama.

Kunda-mala is mentioned in⁸ *Bhavaprakasa* of Sarada-tanaya (कुन्दमालात्र सुशिष्टा सन्धिपञ्चकसंयुता)

Visvanatha quotes the following portion of the prelude in *Sahityadarpana*.

इत इतोऽवतरत्वार्या ।

सूत्रधारः - अये को नु खल्वयमार्यासमाह्वानेन सहायमिव मे संपादयति ।

(विलोक्य) कष्टं भोः! कष्टं भो ! प्रतिकरुणं वर्तते -

लङ्केश्वरस्य भवने सुचिरं स्थितेति ।

रामेण लोकपरिवादभयाकुलेन ॥

निर्वासितां जनपदादपि गर्भगुर्वी ।

सीतां वनाय परिकर्षति लक्ष्मणौऽयम् ॥

The work is mentioned by name in *Kavya-kama-dhenu* and by Bahurupa Misra. *Srngara- prakasa* of Bhojadeva and *Maha-nataka* quote the following verse from *Kundamala*⁹.

यूते पणः प्रणयकेलिषु कण्ठपाशः ।

क्रीडापरिश्रमहरं व्यजनं स्तान्ते ॥

शय्या निशीथकलहे हरिणेक्षणायाः ।

प्राप्तं मया विधिवशादिदमुत्तरीयम् ॥

Bahurupa Misra, the author of the commentary *Rupadipika* on the *Dasarupaka* of Dhananjaya mentions this drama by name¹⁰. Visvanatha names the drama and citing

from the last portion of its prologue discusses about it in his *Sahitya-darpana*¹¹. Sridharadasa, the author of *Sadukti-Karnamata* quotes the second verse of the drama. Sagarandini in his *Natakalaksana-ratna Kosa*¹² where the author not only refers to the Kundamala, but also quotes from the drama, on two occasions.

Reference to Kundamala available in various works of Sanskrit Literature is by no means numerous, but still several references and quotations that are met with at least confirm the contention that there was time when the drama was popular among the scholars of this country.

The fourteenth verse of the *Meghaduta* of Kalidasa especially the last line of affords, according to the scholars we can fix the time of Kalidasa.

In verse is as follows:-

अद्रेः शृङ्गं हरति पवनः किंस्विदित्युन्मुखीभिः
दृष्टोत्साहश्चकितचकितं मुग्धसिद्धाङ्गनाभिः ।
स्थानादस्मात्सरसनिचुलादुत्पतोदञ्जुखः खं
दिङ्नागानां पाथि परिहरन्स्थूलहस्तावलेपान् ।

Being looked at by timed damsels of Siddhas with their faces turned up with eager apprehension whether wind is tearing away the peak of a mountain, you soar into the sky from this spot full of wet reeds of Nicula by facing towards the north avoiding on the way Dignaga who is having *Sthula-hasta*. This is the meaning of the above verse.

The Mallinatha Suri belonging to 14th century and he is the most popular and well know commentator from Telangana explained the above verse correctly. He has named his commentary *Sanjivini* "re-inspiring with life", to *Megadutha*, since, as he says, he composed it for the purpose of re-inspiring with life the speech of Kalidasa that was fainting under the trance produced by the poison of bad

commentaries. This statement that he knew almost all the commentaries that preceded his own. He actually names two older commentators Dakshinavarta and Natha, and refers to some by the pronoun *Kichith* or *Anvai*. It is interesting to note that out of sixty commentaries on the *Meghadutha* only to Mallinatha Suri and Dakshinavartha identified and explained properly about verse 14 and mentioned about Dignaga.

Mallinath's Commentary runs as follows to the above verse:-

अत्रेदमप्यर्थान्तरं ध्वनयति रसिको निचुलो नाम महाकविः
कालिदासस्य सहाध्यायः परापादितानां कालिदासप्रबन्धदूषणानां परिहर्ता
यस्मिन्स्थाने तस्मात्स्थानादुदञ्चुखो निर्दोषत्वादुन्नतमुखः सन्पथि
सारस्वतमार्गं दिङ्नागानाम् ॥ पूजायां बहुवचनम् ॥ दिङ्नागाचार्यस्य
कालादासप्रतिपक्षस्य हस्तावलेपान्हस्तविन्यासपूर्वकाणि दूषणानि
परिहरन् ॥ "अवलेपस्तु गर्वे स्याल्लेपने दूषणेऽपि च" इति विश्वः ॥
अद्रेरद्रिकल्पस्य दिङ्नागाचार्यस्य शृङ्गं प्राधान्यम् ॥ "शृङ्गं
प्राधान्यसान्वोश्च" इत्यमरः ॥ हरति किंस्विदिति हेतुना सिद्धैः
सारस्वतसिद्धैर्महाकविभिरङ्गनाभिश्च दष्टोत्साहः सन्खमुत्पतोश्चैर्भवेति
स्वप्रबन्धमात्मानं वा प्रति कवेरुक्रिरिति ॥

The verse bears, according to Mallinatha, two senses, one expressed and the other implied or 'suggested' in the language of the *Alankarists*. There is nothing particular in this verse bearing a double sense, as the works of Kalidasa, Kumaradasa and *Asvaghosaha* abound with verses and the *Meghaduta* itself contains many other verses of a similar nature. Now Mallinatha in the implied sense of the verse, discovers a pointed allusion of Kalidasa's words "Nicula and Dignaga" to two men who were the contemporaries of Kalidasa, one, an intimate friend of his and the other his adversary.

There is no other evidence about the rivalry of the poet Nicula with the logician Dignaga and such a rivalry is

possible at that period. Then the plural in *Dignaganam* can be explained that Dignaga is referred as rival by Kalidasa. The name of Dignaga was a terror in later Hindu philosophical circles as mentioned above and Dakṣiṇavartanātha and Mallinātha the commentators from Telangana, nurtured under the influence of these schools naturally think of the writer of the *Pramāṇa-samuccaya* at the sight of the word Dignaga.

In the explanation of the 14th stanza of the poem an allusion to two personalities who might have been the contemporaries of Kalidasa is made for the first time. Of the two, Nicula the poet supported the poems of Kalidasa and spoke in his favour in assemblies while Dinnaga opposed his views showing his disapproval by gesticulations such as the throwing up of his hands in the air. The poet is supposed to refer to these personalities here according to the commentator.

The difference between Mallinātha and other commentators is described at least in one particular point. And that point deserved our special notice here is identification of Dignaga. Of all the commentators on Megadūtha other than Dakṣiṇavartanātha fail to identify Dignaga in verse I.14 Megadūtha and Mallinātha is the only commentator who shows a strong inclination to preserve as far as he could and appreciate the oldest and therefore most probably the original readings of the poet himself, and to exclude most scrupulously the spurious substitution of all simple words and phrases, and sometimes the interpolations of whole stanzas with which the poem is seen to have overgrown in most of the Manuscripts, and it is no doubt owing to this his scrupulousness, that he is studied most and that the other commentators are as much neglected as to be scarcely known to the general public all over India. It is my firm belief that the text that Mallinātha has commented upon is generally the true text of Kalidasa or at least most

probably so. The other commentators choose other readings, it is perhaps seldom that they do not notice Dignaga, Mallinatha has identified in his commentary.

In the course of his commentary on Meghaduta Mallinatha has referred to Dakṣiṇavartanatha on five occasions. Some of his remarks are:

(1) नाथेन त्वत्तः प्रत्यासन्ने मनसि इति साधीयान् पाठः कल्पितः, (2) नाथस्तु कुवलयदलक्षेपि इति पाठमनुसृत्य क्षेपो निन्दाऽपसारणं वा इति व्याख्यातवान् । (3) अलव्यमिति प्रथमान्तपदे सप्तमी प्रक्रमभङ्गभ्यात् । नाथस्तु नियतपुल्लिङ्गताहानिरिति देशान्तरमाह (4) तथा च कृचिद् द्वितीयादर्शनात् सर्वत्र न तथा इति नाथवचनमनाथवचनमेव (5) यच्च नाथेनोक्तम् etc;

In the course of stanza li.43. On certain occasions Mallinatha has criticised his predecessor's views.

In verse of *Meghaduta*¹³ Kalidasa used the word "Dinnaga" and while explaining the verse Dakṣiṇavartha finds a reference to an Acarya Dinnaga who was a critic of Kalidasa. Mallinatha also sees a similar reference in the same passage. Now we know that Dignaga was a dramatist of high order and not merely a Buddhist logician. Rivalries between Kalidasa and Dignaga would be quite natural.

Commentator Dakṣiṇavarta, earlier than Mallinatha writes as follows:-

स्थानाद् अनेनास्थानं च विवक्षितम् । सरसनिचुलाद् आर्द्रं वानीरवतः। सरसनिचुलादित्यत्र निचुलपदेन निचुलाभिधानः कश्चन कविर्विवक्षितः यस्य सूक्तिः सुभाषिते श्रूयते -

संसर्गजा दोषगुणा भवन्तीत्येतन्मृषा येन जलाशयेऽपि ।

स्थित्वानुकूलं निचुलश्चलन्तमात्मानमारक्षति सिन्धुवेगात् ॥

इतिअनया निचुलोपवर्णनया तस्य कवेर्निचुलाभिधानत्वमासीदित्यनुसन्धेयम् । स तु निचुलकविरास्थानगतः कालिदासस्य सूक्तिः सम्भावयति । तस्मात्सरसपदेन तं कविं स्तौति। खमुत्पत । अनेन स्वकाव्यस्योच्छ्रित

स्थानविजृम्भणं च विवक्षितम्। अयमभिप्रायः - किमन्यैरस्युभिः आस्था नगतो रसिकः च निचुल एव तवोच्छ्रायं करोतीति दुर्जनभीषणभीतं मेघसन्देशाभिधानं स्वप्रबन्धं मेघच्छन्नना समाश्वासयति । तव काव्यं के नाम दूषयन्तीत्यपेक्षां हृदि कृत्वाह - दिङ्नागानां दिङ्नागानाम् अनेन दिङ्नागाचार्यश्च विवक्षितः। परिहरन् वर्जयन् स्थूलहस्तावलेपान् उत्पतन्तं मेघमालोक्य सजातीयभ्रमेण स्थूलहस्तावताडनानि संभावितानि। अनेन प्रबन्धदूषणासमये स्थूलहस्ताभिनयाश्च विवक्षिताः ।

It is stated that the poet adorning the court of the contemporary king supported and praised the words of Kalidasa. On the other hand Dignaga identified with the Buddhist logician found fault with the choice of words and propriety of ideas of Kalidasa gesticulating vehemently to show his objection. Daksinavarta sums up the theme as follows.

अयमभिप्रायः- दिङ्नाग इति कोऽप्याचार्यः कालिदास प्रबन्धानन्यत्रोक्रोऽयमर्थं इति स्थूलहस्ताभिनयैर्दूषयति। तमाचार्यं स्वप्रबन्धस्यापूर्वार्थाभिधायित्वमाश्रित्य मेघोपदेशव्याजेन कविरुपालभत इति।

Daksinavarta has given a fairly good account of the characteristics of the two opposing personalities. Nicula and Dignaga. Lexicon *Sabdarnva* recognised Nicula as a proper name that of a poet.

In recent times much has been written on this issue. F.W. Thomas finds an allusion in the word 'Sthulahastavalepan'. He maintains that there is a work *Hastavala* existing in Tibetan version and that Dignaga has composed a commentary on it. He has also pointed out that the name of the poet Nicula exists in the *Sabdarnava* of Vacaspati. Kalidasa's *Meghadutha*¹⁴ alludes to a work named *Hasta* by Dignaga and I think that it is the same as the *Musti prakarana-sastra* or *Hastavala-prakarana*, a short text preserved in Tibetan and Chinese and ascribed by some

authorities to *Jina-Dignaga* and by others to Aryadeva¹⁵. It contains six *Karikas* (seven in Tibetan) followed by a commentary. Aryadeva wrote the *Karikas* and *Dignaga* the *vrtti*. The Tibetan and the Chinese versions have been published by Dr. Thomas and Prof. Ujeda proceeded by a reconstructed Sanskrit text. But the introductory sentence of the commentary makes it clear that it is a *svopajna-vritti* and diversity of authorship for the *Karikas* and the *vrtti*, is therefore justifiable assumption. That Kalidasa referred to a named *Hasta* is asserted by Mallinatha and is easy to understand that the Kalidasa's reference to Dignaga's *sthula-hasta=valepa* in verse 5 of the *Hastavala* for there is no mention of *sthulatva* there; we have instead *suksma-buddhi*.

From Vachaspati Misra's *Nyayavartika tatparaya tika* a commentary on Pakshila Swain's *Nyayabhashya* in order to clear away the erroneous interpretations of Dignaga and others. This shows that Uddayatakara was the contemporary or immediate successor of Dignaga and that Dignaga as befitting a pupil of the Buddhist Logician Asanga was an authority on logic. Vachaspati Misra says that Dignaga is refuted by Uddyotakara; and according to the Jaina Kumarila's *Lokavartika*, Uddyotakara himself is attacked by Dharmakirti. In *Nyayabindutika* there is a reference regarding to the Kumarila's critique of Dignaga.

When Kumarila rejects mental perception as that had been established from the scriptures (**आगमसिद्ध**) by Dignaga it was because he did not understand Dignaga's definition. This critiques of Dignaga occurs is Kumarila's **श्लोकवार्तिक**, chapter on **प्रत्यक्ष**. There is another reference to Dignaga in the same work -

वासनाशब्दभेदोत्थविकल्पप्रतिभागतः ।

न्यायविद्धिरिदंश्लोकं धर्मादौ बुद्धिमाश्रितो ॥ 167

व्यवहारानुमानादेः कल्प्यते न बहिः स्थिते ।

अस्तीवं वचनं तेषामिदं तत्र परीक्ष्यताम् ॥ 168

न्यायविद्धिरिति न्यायविद्धिर्हि दिङ्गागाचार्यैरिदमुक्तं । सर्व
एवायमनुनानानुमेयव्यवहारो बुद्धधारूढेन धर्मधर्मिन्यायेन न बहिः
सत्त्वमपेक्षत इति । एतदपि दृष्यति ।

In this passage Kumarila applies the expression न्यायविद्धः to Diganagacharya. In this chapter entitled the *Sunyavada* the Mimansaka controverts the Buddhist view denying the existence of the soul as distinct from the intellect. In explaining this part of the श्लोकवार्तिक, Kumarila frequently cites the well-known verse of Dharmakirti which is quoted by Sankara and Suresvara (or मण्डनमिश्र), and thus leads us to infer that Dharmakirti as well as Dignaga is criticized by Kumarila. This view of coraborated, by Vidyananda who in the अष्टसहस्री represents Kumarila as refuting a verse of Dharmakirti.

These facts enable us to fix the chronological order in which Dignaga, Uddyotakara, Dharmakirti, Bhartrihari and Kumarila flourished. Each of these authors lived prior to the one named next after him. All this facts revealed that Dignaga the celebrated pupil of Vasubandhu must have lived about the same time at the end of the 5th and the beginning of the 6th century to be probable time which Kalidasa might perhaps have lived.

Kalidasa's time can be decided with the references, on the authority of Bhoja's *Sringara-Prakasa*¹⁶. We know that Kalidasa was sent by Vikramaditya on an embassy to the court of the Kuntala King and this fact is supported by Ksemendra in his quotation from Kalidasa's *Kuntaladautya* (*Auchitya-vichara-charca, Adhikarnaucitya*) which is evidently an error for *Kuntaleswara-dautya*.

The date of the Buddhist logician fixed (ca 480-540 AD) and acceptable to the scholars, no doubt, but the identification of the period of Kalidasa to be established then

only we came to know the rivalry between Dignaga and Kalidasa. Most of the literally critics failed to fix the exact period of the Kalidasa and some of them thought that Kalidasa belongs to 2nd century BC, but Kalidasa was contemporary to Dignaga and Pravarasena who ruled Vidarbha region in Maharashtra.

On the evidence of the Aihole inscription¹⁷; dated: 634 AD., we know it for certain that Kalidasa cannot be later than 634 AD and Boja's date is 1050 AD¹⁸. So there is a gap at least of more than four hundred long years. What Bhoja recorded was gathered obviously from the floating traditions and cannot, as such be relied upon unless there is some evidence to corroborate it.

Rama-Sarma, the commentator on the *Setu-bandha* ascribes the poem to Kalidasa. The Maharastri Prakrita poem *Setu-bandha* is described by its commentator to have been composed by the Kalidasa at the request of Raja Pravarasena. An expression in the *Varanasidarpana* of Sundara is explained by the commentator Rama-Sarma to be an allusion to Kalidasa who wrote the *Setu-bandha* kavya. Bana's notice of Pravarasena and the *Setu-bandhakavya* confirms the correction of the assertion of the commentator of the *Setukavya* that the poem was composed at the request of that King. While Krishna, the author of the *Bharata-carita* ascribes the *Setu-bandha kavya* to the King Kuntala.

These references naturally lead to the conclusion that Kalidasa is the author of the poem *Setu-bandha* and he is identical with Pravara-sena, the King of Kuntala. If these references are relied upon then the story of the embassy turn to be a myth.

Pratisthana (*Paitham*) on the Godavari in the Telangana is twice mentioned as the capital of Kuntala in the *Udayasundarikatha* of *Soddhala* who lived in the Southern Gujrat and *Konkana* in the first half of the eleventh century.

The name was also applied to Southern Maharashtra where an early *Rastrakuta* dynasty ruled with its capital at *Manapura*, identified with *Man* in *Satara* District. An inscription found near Kolhapur describes the founder *Manaka* as the ruler (*Parasasita*) of the Kuntala Country. Certain parts of Karnataka are also called Kuntala and sometimes the name is applied to the whole Karnataka. The early Kadambas who ruled in north Mysore, Dharwar and Belgaum with their capital at Vanavasi¹⁹ are described as ruling in Kuntala in Later inscriptions. In any case, if Kuntala is neither Vanavasi nor Karnata, it can mean only some part of Maharashtra. Rajasekhara in his *Kavyamimamsa* mentions Maharashtra, Vidarbha and Kuntala separately among the countries of southern India, but in *Balaramayana* he appears to identify Kuntala with Vidarbha and include the region in Maharashtra. In the third Act, in *Balaramayana* the king of Krathakaisika or Vidarbha and included the region of Maharashtra. In the third act, the king of Krathakaisika or Vidarbha is called “the lord of Kuntala” and “the best of men of Maharashtra”. In the tenth act, as soon as Sugriva points out the country of Maharashtra to Rama, the latter utters two verses, one of which extols the land of Vidarbha, and the other pays a compliment to the women of Kuntala²⁰.

In *Kavyadarsa*, Dandinn distinguishes the two schools of Sanskrit poetry, the *Vaidarbha* and the *Gaudiya*. To explain the *Prasadaguna*, Dandinn uses the expression *Lakshma* from ‘*Lakshmin tanoti*’, a fragment of the verse *Sakuntulam*. The fact, that Dandinn quotes Kalidasa to illustrate the Vaidarbha School of poetry, is not important, for he is regarded as a prominent a Vidarbha by other rhetoricians too. What is however more important is that we get from him a valuable hint in regard to the part of the country to which the great poet of India belongs. In the *Kavyadarsa*, the poets of the two schools are qualified by such adjectives as *Gaudaia*, *Gaudiyah* and *Adakshnatyanam*

and *Vaidarbhi* and *Dakshinaty* respectively. From this it is clear that, according to Dandin, the poets of these two schools were inhabitants of two countries after which they are designated.

It is further corroborated by early rhetorician Vamana who flourished in the eighth or ninth century A.D. each school adopted the name of the country in which one flourished. The poets of a country developed one particular style of poetry and that style become distinctive style of the country as a whole. This led to the rise of various schools, and thus, they were designated after the name of the countries. According to Vamana, the Vaidarbha school is superior to all other sister schools because it possessed all the ten qualities of poetry. To illustrate this, Vamana quotes the well-known stanza from Kalidasa. This quotation immediately follows the above statement of the author that Vaidarbha School means that school which originated in Vidarbha. This seems to denote that Vamana was a native of Vidarbha. This tradition, recorded again by an author who flourished only a few centuries after Kalidasa, must be looked upon as the most valuable piece of evidence; we hitherto had, in fixing the native place of the great poet.

Kalidasa was probably a native of the Vidarbha country, as he followed the Vaidarbhi style in his writings, but he is not the founder of the Vidarbha style of poetry. In the *Malavikagnimitra* the political commotion in Vidarbha is closely connected with the plot of the play which has for its heroine a Vidarbha Princess. Malavika, the sister of one of the rival cousins fighting for the throne. Malavika the Princess of Vidarbha, who appears in the *Malvikagnimitra*²¹ as dressed in the Vaidarbhi style, might suggest the characteristic *chaste* poetic style of Vidarbha and was so well known to the people even outside Vidarbha. In the *Raghuvamsa* the central figure in three most interesting cantos in Indumati, Vidarbha Princess. He further mentions that in the last four cantos of

Raghuvamsa Kalidasa has for his model the three Vakataka Kings from Rudasena II to Devasena. The second wife Dhruvadevi was a younger sister of Bhoja King i.e., the emperor's son-in-law Rudasena – II. He composed a Meghadutha and the *Raghuvamsa* when he was in the court of Vikramimadithya on behalf of Pravarasena. Asvaghosha who lived long before the time of Kalidasa and who is not known to have lived in the Vidarbha country may be said to have followed the Vaidarbhi style. We may now turn to Pravarasena II of the older branch of the Vakataka dynasty and Pravarasena II of the younger branch of the same family of kings who ruled in Vidarbha or the region comprising the former Central Provinces and Berer. The former has been assigned to the second quarter of the fifth century CE, and the later to the early years of the same century. Pravarasena II of the elder branch is preferred as the author of the *Setubandha* the Prakrit Kavya apparently because he had a longer reign, and is better known in his inscriptions. *Nandivardhana* or *Nagardhan* was the capital of the elder branch of the *Vakatakas*. It was about 3 miles from the hill of *Ramtek*, a well-known centre of pilgrimage, twenty eight miles from the Nagapur. Ramagiri seems to have played a significant part in the cultural life of Vakataikas. A land grant of Prabhavatigupta, mother of Pravarasena II, was issued “from the feet of lord Ramagiri”, which seems to be a reference to the shrine of Rama at Ramagiri or perhaps his *padukas* which are still worshipped at Ramtek. The grant was made in the nineteenth year of Pravarasena's reign; and he like his mother no doubt venerated the shrine of Rama in close vicinity to the capital. It was probably from Ramagiri that Pravarasena drew his inspiration for writing a poem *Setubandha kavya* in *Maharashtraprakrit* on the deeds of Rama, laying stress on the building of the great causeway described by him as “the abiding symbol of Rama's fame”. In a work on poetry called '*Prataparudriya*' by Vidyanatha

who was patronized by Prataparudra of Telangana in the early 14th century AD. An Arya is quoted from the 'Setubandha' which is styled a 'Mahaprabhanda'. Dandin praises the poem although written in *Maharashtri Prakrit* as an 'Ocean of the Jewels of beautiful sentences". This shrine was immortalized by Kalidasa in his *Meghadutha* and described as being marked with Rama's foot prints venerated by men (*ramagiriswaminah padamulat*). *Padamula* is a polite expression of *pada*. It is frequently used in the early *Prakrit* prose²².

The Ramayana was composed by the Vamiki only in 3rd and 4th centuries and that period the artificial poetry in Sanskrit or *Kavya Sahitya* started. And only in 11th and 12th centuries Ramayana was translated into Indian languages and then only this Ramayana *Kavya* became the part of the Hindu Religious Literature. Even in 5th and 6th centuries the Rama Story was a popular story among the people and particularly in folk literature, therefore, Kalidasa, Pravarasena and Dignaga are the contemporaries and used this as a source material for their works. What are the parts in the Ramayana, they have chosen and composed in their works are as follows;

The story of the *Setubandha* of Pravarasena deals with a portion of a story of Rama in the Valmiki's Ramayana where it starts from the return of Hanumat from Lanka with the tidings of Sita to the death of Ravana, with special emphasis on the construction of the great causeway between the mainland and the island. The poem, though written in *MaharashtriPrakrit*, is well known to students of Sanskrit literature from the eulogistic reference in Dandin's *Kavyadarsa* and Bana's *Harsacarita*. The reference in Pravarasena and his *Setubandha* in one of the introductory verses of the *Harsacarita* shows that the poem is earlier than the seventh century CE; and it is, in fact, believed to be about two centuries earlier than Bana.

Some of the portions of the Valmiki Ramayana is inspired by Kalidas to compose his works. Kalidasa composed *Ritusamhara* with the striking similarities of ideas and expression between Valmiki's description of the rainy and autumnal seasons in the *Kishkindha-kanda* of the *Ramayana* and Kalidasa's description of these two in the *Ritusamhara*. Obviously, Kalidasa had carefully studied the above *Kanda* before he wrote his poem. Hence, some of its charming conceptions have crept unconsciously into his poem. It seems that Kalidasa must have been influenced by the *Ramayana* with regard to the subject matter of the *Meghaduta*, Kalidasa was well acquainted with Valmiki's Ramayana where Rama is described as pining for his lost Sita and sending Hanuman in search of Sita and give her his signal ring as an object of recognition and give her confidence and his love as well. There is similarity about the condition of Yaksha in the *Meghaduta* and the plight of Rama in the *Ramayana*. Just like Valmiki, Kalidasa sent the message through Megha to his beloved from whom he was cruelly separated by fate.

As far as seven cantos IX to XV *Raghuvamsa* of Kalidasa dealing with the life of Rama from birth to death. Valmiki is the chief source of Kalidasa. For the account the other solar kings, who preceded or succeeded Rama, we have no information about the source from which Kalidasa obtained his information. The genealogy of the solar race or kings given in the Puranas does not tally with the order in which the twenty eight kings are mentioned in the *Raghuvamsa*. Raghu is said to be the son of Dilipa in the *Raghuvamsa* but in the Valmiki's Ramayana he is mentioned as their third descended, in the *Vishnupurana* as the nineteenth and in the *Vayupurana* as the twentieth descendent. Moreover, in these mythological works, only the names of kings are given without supplying any information as to their way of life, their distinguishing qualities or their

remarkable achievements. In the *Padmapurna*, however description of kings from Dilipa to Dasaratha is similar not only in content but also in verbal expression and poetic imagination.

Rama Story also taken by Dignaga to explain his *Praman-Samuccya* theory. There are many events in the play with cannot be found in the epic and most important of them is the re-union of the couple at the end of the drama which it shares in common with the *Uttara-rama-carita* of Bhavabhuti. The deviation, if it is deviation at all, in the major event of the epic story is surely a very bold step to be adopted by a dramatist who flouts the very main prop of the story of his source. The main part of the plot of the *Kundamala*, is borrowed from *Katha-sarit-sagara*. In the *Katha-sarit-sagara*, we see:

- i) The motive of Sita's repudiation by Rama was the remarks of a man who drove away his wife from the house for she resided in somebody else's house.
- ii) The denizens of the hermitage of Valmiki could not reconcile themselves to giving shelter to sinful Sita by the sage and were about to leave the hermitage. Even the assurance of Sita's innocence given by Valmiki could not dispel their misgivings.
- iii) Consequently all the hermits were highly satisfied and were about to curse Rama for banishing such an innocent wife. But Sita entreated them not to curse Rama and was willing to court the curse herself. At this the hermits were still more pleased and blessed her with a child.
- iv) Lava-Kusa, both received their education from Valmiki, who one day asked them to bring golden lotuses from the lake of Kubera for the expiration of

the sin committed by them by making a plaything of the 'Sivalinga' which the sage worshipped.

- v) Ultimately there was the re-union and happiness and no talk of any ordeal or the '*patala-pravesa*'.

This analysis of the Rama-episode in the *Kathasaritsagara* clearly shows that it does not accord to the story of Valmiki's epic save and except the following points:-

- a) Sita was abandoned in her state of pregnancy in the hermitage of Valmiki by Laksmana.
- b) Her children received education from Valmiki.

Bhavabhuti has in addition in *Uttara-Rama-Charita* that the story of re-union of the couple common with the story of Somadeva. In Kundamala as in *Uttara-Rama-Charita*, Rama meets the twins in the hermitage of Valmiki but in Kundamala, the hermitage is said to be on the river Gomati in Naimsa forest while Bhavabhuti seems to place it on the Ganges. The chanting of the Ramayana by the twins is described in Kundamala, which seems to follow the Ramayana in this matter while *Uttara-Rama-Charita* is wanting in this part of the story. In the *Kundamala* the twins chanted the Ramayana story just up to the repudiation of Sita and it is Kanva, the senior disciple of Valmiki, who chanted the remaining part of the story on request of Rama and this chanting led to the recognition of the twins as his own sons by Rama. Bhavabhuti obtained the story from the Kundamala and composed his *Uttara-rama-charita* without mentioning the name of Dignaga.

But Dignaga has deviated from the Ramayana in numerous places in order to heighten the dramatic effect. The Kundamala deals with the story of the *Uttarakanda* of the Ramayana but it is not a 'dreary summary of the story told by the epic. The dramatist has skilfully recast the story by introducing a number of innovations to suit his drama.

The Buddhist Scholars exposed already that the epic Ramayana was developed by Valmiki from the ancient popular ballads and “*Jataka*” stories particularly the “*DasarathaJataka*”, “*Anamaka Jataka*”, “*Jayaddhisa Jataka*”, “*Vessantara Jataka*”, “*Sama Jataka*” and “*Sambula Jatakas*”. The Ramayana also in its turn has reached its present form due to the accumulation of interpolation through different centuries. The Ramayana is an epic of growth in the true sense of the term and they postulate the theory of the *gathas* of the Rama story according to which the Ramayana of Valmiki is alleged to be based upon the ancient ballads of Rama story. This story, they hold, reached its ballad form before Valmiki wrote his poem and it had two different versions which were amalgamated by Valmiki into a unified whole. The *Jataka* is an attempt to turn the Rama story to pious purpose and it cannot be an older version of the source of the Ramayana. Valmiki wrote his epic describing the career of Rama from the beginning to the end; and it is not; as Valmiki himself tells us, intended to describe all the kings that took their birth in the line²³; while in the *Raghuvamsa* Kalidasaintends to give a brief account of almost all the kings (i.e. a considerable number of kings whose account he gathered from the sources available to him in his times) of the solar dynasty. Kalidasa himself declares that he intends to write the history of the kings born in the line of the Sun in general and not a particular king of that line. And when he himself tells us that he writes a history, his characters of history cannot in the least be said as mythical beings. Had he but written a mythology he would have told us in plain words that his characters are mythical and not historical personages; but he nowhere tells us so. And in this sense of course it is unfair to say that his characters are mythical. And in the second place Kalidasa does not tell us that he has been his *Raghuvamsa* on the Ramayana or that his *Raghuvamsa* is the prototype of Ramayana. He distinctly says that he

composed his poem from the various accounts of the solar kings as handed down to him from different types of *Ramyana* or other works of ancient history written by old sages. Here Kalidasa uses the plural of the epithet of पूर्वसुरि. Had he but met Valmiki by the epithet, he would not have used the plural. The epithet, again, does not signify the honorific term. There are several direct allusions to Valmiki's name in the *Raghuvamsa*, where the plural is not used by the Kalidasa. So it is plain that Kalidasa did allude not to Valmiki only but other sages who composed the different versions of *Ramayana* that might perhaps have contained fuller account of all the kings of that line or some other works from which he borrowed his information²⁴. It is thus clear that Kalidasa composed his *Raghuvamsa* not directly from Valmiki's version of the *Ramayana* but from the various accounts and episodes of different types of *Ramayanans* or some other ancient works.

The Rama story prevailing before the epic of Valmiki receives further support from Asvaghosa's *Buddha-carita* which refers to a Rama story ascribed to Cyavana. It is also said there that this story of Cyavana is the very source of Valmiki's *Ramayana*, the first epic dealing with the history of Rama. It is most likely that the story of Cyavana had never the shape of an epic and it must go the credit of Valmiki who is the first poet to give the story an epic form. This fact explained by the following verses of Asvaghosa's *Buddhacharita*²⁵:-

वाल्मीकिनादश्च ससर्ज पद्यं जग्रथ यन्न च्यवनो महर्षिः ।

चिकित्सितं यच्च चकार नात्रिः पश्चात्तदात्रेय ऋषिर्जगाद ॥ 48

यच्च द्विजत्वं कुशिको न लेभे नत्साधनं सूनुरवाप राजन् ।

वेलां समुद्रे सगरश्च दधे नेक्ष्वाकवो यां प्रथमं बबंधुः ॥ 49

आचार्यकं योगविधौ द्विजानामप्राप्तमन्यैर्जनको जगाम ।

ख्यातानि कर्माणि च यानि शौरैः शूरादयस्तेष्वबला बभूवुः ॥ 50

“The voice of Valmiki uttered its poetry which the great Chyavana could not compose; and that medicine which Atri never invented the wise son of Atri proclaimed after him”. (48)

“That Brahmanahood which Kusika never attained, his son, O king, found out the means to gain it; (so) Sagara made a bound for the ocean, which even the *Ikshvakus* had not fixed before him”. (49)

“Janaka attained a power of instructing the twice born in the rules of Yoga which none other had ever reached; and the famed feats of the grandson of Sura (Krishna) Sura and his peers were powerless to accomplish”. (50)

From the above-mentioned statement we can safely infer that before the composition of Valmiki’s Ramayana there existed the Ramayana of the sage Chyavana and other sages, and also some other works. From these stories of Rama, and from the illustrious works of chronicles of these inspired sages of old time, from *Jataka* stories and from folk songs inspired Asvaghosha, Dignaga, Kalidasa, Kumaradasa and others wrote their works.

The story of the *Dasarath- Jataka*, which was one believed to be the source of Valmiki’s epic ends with the coronation of Rama. It is now proved that this is only a distorted version of the Rama story current in the Brahmanical circle.

It seems curious that in this very early anthological collection the *prakritGatha Saptasati* compiled by Satavahana King Hala in the 1st century AD. We come across one or two references to incidents of Ramayana. In a verse²⁶ we find a housewife (certainly chaste like Sita) advising her brother-in-law (husband’s younger brother) to learn a good lesson from the character of Saumitri (Lakshmana), so devoted to Rama. It is also learnt from this verse that in that period

also people used to record in paintings on the wall of their house the scenes of the deeds of heroic personages like Laksmana. In another verse²⁷ mention is made of the horrible character of the demons (*palasa*, literally eaters of flesh) residing in Lanka.

This process of the gradual development of the epic has left the traces of its history within the body of the epic itself which cannot elude the discerning eye of the modern critics²⁸. Now, if some innovation introduced by the dramatist tallies with any such stage of development of the epic, then we are justified to assume that the innovation is contemporaneous, if not later, with the particular stage of development.

The innovations introduced in the plot of the *Kundamala* dealing with the Ramayana story may be summed up as the following:

- i) In the *Ramayana* Rama consults his brother before the banishment of Sita and tells him about his decision but does not give him any opportunity of expressing his own opinion in that matter. In the *Kundamala* there is not even the slightest hint to any such consultation.
- ii) In the *Ramayana* the hermitage of Valmiki is depicted as situated on the river Tamasa on the other side of the Ganges and Laksmana had to cross the Ganges with the help of a boat to take Sita over there but in *Kundamala* it was not necessary to cross the Ganges to reach the hermitage.
- iii) In the *Ramayana* Valmiki knew beforehand all about the arrival of Sita in the hermitage by dint of his occult power while in *Kundamala* he came to know all these after his meeting with Sita.

- iv) In the *Kundamala* Laksmana conveys the message of Rama to Sita purported to bear the promise of making the image of Sita his consort in the sacrifice which has no parallel in the epic. The invocation of gods by Laksmana just before his departure found in the *Kundamala* is wanting in the epic.
- v) The reference to the statue of the king Dasaratha found in *Kundamala* is something foreign to the epic. The genealogy of Raghu found in the *Kundamala* does not tally with any other account of the same given in any other source known to us.
- vi) Almost all the incidents described in the act II to IV are departure from the source, because the epic has no such episodes to describe.
- vii) The episode of singing the remaining portion of the *Ramayana* by Kanva, a senior disciple of Valmiki in the presence of Rama and other, the recognitions by Rama of his own sons, the reunion of Rama and Sita and the installation of Kusa on the throne as the king and of Lava as the 'Yuvaraja' just after the reunion of the couple are the creation of the playwright and are far from the scheme of the epic poet.

These deviations from the source in the play have some significance of their own from the dramatic standpoint. Now, scholars are unanimous in holding the view that the first and the seventh book of *Ramayana* are not genuine. These are interpolations inserted in the body of the epic in later ages. From the proper consideration of the clue the ages of these interpolations can be determined with some degree of certainty.

If we scrutinise the plot of the *Kundamala*, we can observe that the author of *Kundamala* was not acquainted with *Ramayana* of Valmiki including the *Uttarakanda*. The

story of Visnu's incarnation as Rama was also well known to Dignaga²⁹. But there are certain points that deserve special consideration. These are:

- i) In *Kundamala* the couple, viz., Rama and Sita is united again in the hermitage of Valmiki in Naimisa while in the epic of Valmiki Sita being asked to make a 'sapatha' implores the goddess of earth to take her in the womb and her prayer was granted. This deviation from the original made by the dramatist has itself no chronological importance. On the other hand there are evidences to show that the dramatist was acquainted with such interpolated portions of the epic as marriage of the brothers of Rama including Laksmana³⁰. There are also references to the fire-ordeal³¹. But still the word 'stayapana' deserves special notice³². This word is found in the Chinese version, and in the *Ramayana* story recorded in the *Mahabharata*, while in the current text of the *Ramayana* we find the word 'sapatha' and not 'stayapana'. This word and the happy end of the story which may be traced in the 'Anamakam Jatakam' and the 'Alamkaravati Lambaka' of the *Brhatkatha* probably points to the fact that the Old *Ramayana* story was still holding its ground when the author of *Kundamala* flourished and the interpolations could not sway the field. The *Brhatkatha* is assigned to the 1st century AD and The *Anamakam Jatakam* belongs to the 3rd century AD. It is therefore obvious that such state of things prevailed between the 1st and 3rd centuries AD. Evidently *Kundamala* belongs to the later period. This assumption receives further support from the fact that the story of the armed conflict between Rama's army and Lava-Kusa found in the *Uttarakanda* is perhaps the oldest record of the story in Sanskrit, the germ of which may be

traced in the *Brhatkatha* of Gunadhya. But such an interesting story seems to be unknown to the author of the *Kundamala*. Obviously it is due to the fact that the story did not still attain much popularity when Dignaga flourished and this also strengthens the contention that Bhavabhuti is taken the story of *Kundamala* as a source material for his *Uttaramacharita*.

- ii) A further confirmation of the above conclusion may be found in the fact that the *Kundamala*³³, Lava-Kusa concluded their *Ramayana* songs with the following words. "When the daughter of Janaka was thus deserted (by Laksmana), she was full of despair for her life and the poet also for the fear of narrating unpleasant things concluded his story". This clearly indicates that according to the author of *Kundamala* the original story of Valmiki ended with the desertion of Sita in the hermitage of Valmiki by Laksmana. Not only that, *Kundamala* describes that the story thus left unfinished was finished by Kanva, a senior disciple of Valmiki³⁴. We have seen above that the incidents subsequent to Sita's exile were added to the body of the epic after the completion of the second table of contents so the author of the *Kundamala* must have flourished at the end of the 5th century and early 6th century.
- iii) There is also another important reference that confirms the above conclusion. In *Kundamalla* there is a reference to the statue of the kind Dasaratha³⁵ a parallel to which is found neither in the *Ramayana* nor anywhere else in the whole range of classical Sanskrit literature excepting the *Pratima-nataka* of Bhasa³⁶. Of course, in *Raghuvamsam* of Kalidasa³⁷, there is a reference to 'pratima' but that does not refer to any statue of ancestors but only to the

images of deities. In northern India the custom of erecting statues of ancestors was known since 3rd century AD. It was found in Campa in the 5th century and later on in countries abroad which were influenced by Indian Culture viz., Java, Cambodia etc. K.P. Jayaswal³⁸ informs us that the Patna statues of Udayin (483-490 BC) and Nandi-varadhana (449-409 BC) with inscriptions in canonical Pali found in brick-built houses seems to conform to the statues stationed in temporal temples as described by Bhasa.

The style of the drama *Kundamala* is simple and it avoids elaborate compounds but vocabulary that makes it possible to date a given work within a century or so by its technique. There is a marked difference of technique of presenting the prologue in Sanskrit dramas and some scholars have attached chronological importance to it.

The prologue of the *Kundamala* follows neither the North Indian nor the South Indian tradition. It places the stage direction '*Nandyante*' etc., in between the two benedictory verses which feature it shares in common with the *Karpuramanjari* of Rajashekara among the classic dramas. The Indian drama seems to have its root partly in Sanskrit, partly in Prakrit Literature. The *Kundamala* written partly in Prakrit and partly in Sanskrit, but the one play which is written in Prakrit exclusively is the *Karpuramanjari*. The golden age of Prakrit Literature falls in the time before the Sanskrit Literature had reached its classical perfection. The great gap in the history of the Literature between the end of the Prakrit Literature and the epoch which called the renaissance of the Sanskrit Literature.

Now we shall examine the evidence of Prakrit in the drama *Kundamala* to see if any clue is available therefrom for determining the date and place of the play. Many scholars are however sceptical about the value of *Prakrit* as a

chronological datum. The Character of *Prakrit* found in a drama can be accepted as a criterion for the determination of age of the composition of the work, and it also depends more upon the place of origin of the work. The *Prakrit* of the dramas is also subject to the good deal of corruption at the hands of ignorant copyists. It is further greatly influenced by Sanskrit in which rather in *Prakrit* the writers were well versed. They depend more on the conventional rules of grammar rather than on tradition and thus the language of the dramas to whichever age they may belong assumes a uniformity of character and frustrates any attempt to use it as a test of age.

In *Kundamala*, Dignaga used *Sauraseni* and *MaharastriPrakrit*. *Maharastri* is one of the important *Prakrits* receiving a full treatment at the hands of both the *Prakrit* grammarians³⁹, and Sanskrit rhetoricians. It is moreover the only language of the Dramatic group in which extensive literature is to be found. Dandin, an author of the 7th century, says that⁴⁰, *Maharastri Prakrit* is regarded as the language *par excellence* and *Setubandha* and other great works are written in that *Prakrit*. All the *Prakrit* grammarians from Vararuci onwards treat in their works *Maharastri* as the chief *Prakrit* Language and in case of other *Prakrits* give rules about those features only in which they differ markedly from *Maharastri*.

It is usual to divide the *Prakrit* grammarians into two schools, the eastern one represented by Vararuci, Kramadisvara, Rama Tarkavagisa and Markandeya, and the western one comprising the works of Hemachandra, Trivikrama, Laksmidhara and others. Even though the account of these schools is based on inadequate grounds, we do find a marked difference between the treatments of these two sets of writers. Among the writers of each school there is a good deal of similarity both in the manner and the material

of their grammars, while they differ equally from the writers of the other school.

On the whole these grammars depend on the *Natyasastra*; there we find again the division of language into *Bhasa* and *Vibhasa*, the attribution of language to the diversity personages according to a social classification rather than to some geographical one. The *Natyasastra* of Bharata is perhaps the earliest work to name different kinds of Prakrit. The word Prakrit seems to use in the sense of a generic name for the Middle – Indio – Aryan Languages in the Middle – Indio – Aryan Languages in the *Natyasastra*. In the *Natyasastra* Prakrit is divided in seven *Bhasa's* or major dialects and six *Vibhasas* or minor dialects. They are: 7 *Bhasas*: *Magadhi, Avantija, Pracya, Sauraseni, Ardha-magadhi, Bahliki and Dakshinaty.* 6 *Vibhasas*: *Savari, Abhiri, Candali, Sakari, Dravidi and Odri*⁴¹.

There are three important ways of the use of Prakrit: the Prakrit of the dramas, the *Prakrit* of the regional lyrics (*Maharastri* of the *Gatha*, *Apabhramsa* of the *Doha's* etc) the Prakrit of religious propoganda (Canonical texts and non-canonical text of the Jainas). The use in the first way is certainly very ancient, but it has not given birth to real grammatical treatises, excepts the fragment preserved in the *Natyasastra*, which would lead us to believe that the rules of these scenic dialects had in the beginning been drown up in Prakrit.

The oldest available dramas are those of the Buddhist poet Asvaghosa. They are found in a few fragments only. They are usually assigned to the first century AD. In these dramas there are a few passages which are written in *Sauraseni*, and are found in the mouth of the *Vidusaka* and the courtesan. They are of great value as giving us some insight into the *Prakrits* at a very early stage of their development. Next, we have the dramas of Bhasa about whose date there is much uncertainty even after so much

discussion. The archaic nature of his *Prakrits* is often doubted and the peculiarities found therein are put down as due to the method of writing the manuscripts of his works. In spite of all the prolonged discussion, it appears much more reasonable to assign Bhasa to the third century and regard his *Prakrits* as representing a stage later than the dramas of Asvaghosa and earlier than that of the later dramatists. The date of *Mrcchakatika* is also uncertain, but the drama is of great value because of the great number of *Prakrit* passages in it and the variety found therein. So also the dramas of later writer like Kalidasa and Dignaga, the *Mudraraksas* of Viskhadata, the *Karpuramanjari* of Rajasekhara are of some value in understanding the *Sauraseni* language.

Sauraseni is taken to be the normal *Prakrit* of the Sanskrit dramas and it is but natural that we should find this change to the greater extent in the dramatic *Prakrits* than in others. The fragments of dramas of Asvaghosa have passage which to be written in the older form of *Sauraseni*. Here also we find nowhere the change of *t* to *d* except in the solitary case of *surada-surata* which may have been a mistake. In other respects the language in which the Vidusaka and the courtesan speak shows marked similarity with the *Suraseni Prakrit* of the later dramatists and the grammarians. From this it appears that this change is not the characteristic of this *Prakrit* in its earliest stage. As regards the verses of the dramas, the verses in *Mudraraksasa* are not in *Maharastri* but in *Sauraseni*. The same can be said of the verses in *Mrcchakatika* and other later dramas. The early dramas of the Asvaghosa and Bhasa also show no traces of *Maharastri* in the verses found in those plays. For the first time, we meet the *Maharastri* verses in the drama of Kalidasa. As we have already seen there need be no hesitation in accepting the view that the verses in the *Natyasastra* are in *Sauraseni*. In the *Karpuramanjari* of Rajasekhara there are many indications of *sauraseni* features even in verses, a fact which

is also noted by Markandeya⁴² who flourished as late as the 17th century AD.

The Prakrit verses found in the *Natyasastra* of Bhrata are also written in Sauraseni. We have in the *Natyasastra* itself the statement that the verses illustrating the Dhruvas should be written in Sauraseni. Besides this, most of the prose passages in the dramas are in this language, both according to the theory of the science of dramaturgy and the practice of the dramatists.

That the word Prakrit denoted either the whole of the Prakrit group of language or else in its specific sense, the Maharashtra language can be proved from the consideration of a number of facts about its usage in Indian Literature. Rudrata's enumeration of six languages in which Sauraseni and Prakrit occur side by side leaves no doubt of their separate nature. His illustration⁴³ also show the same thing and it is certain that Rudrata clearly regarded them as distinct from each other and used Prakrit to mean Maharashtra. The evidence of *Dasarupa* and *Kavyamimamsa* only shows that they are word Prakrit is used in its generic sense and that Maharashtra played no important part in the dramas.

In *Kundamala* Dignaga uniformly uses the *SauraseniPrakrit* throughout in prose and poetry alike and this is really one of the most striking features of the Prakrit found in this drama. In the Classical dramas it is commonly found that the *Prakrit* verses of the dramatic personages of high rank are in the *Maharastri* through the prose speeches of those very persons are in *Sauraseni*. To illustrate this point we may refer to the dramas of Kalidasa⁴⁴, Harsa, Visakhadatta, Ksemisvara and other Classical dramas. It is interesting to note here that none of the three plays of Bhavabhuti contains any stanza in *Prakrit*. Visvanatha has expressly stated that ladies of high rank should speak in

Sauraseni and the language of their verses shall be the *Maharastri*⁴⁵. *Maharastri* was regarded as the *Prakrit* par excellence and in Sanskrit dramas we see that the ladies who speak *Sauraseni*, sing their songs in *Maharastri*.

The *Maharastri* grammarians and the rest of the other *Prakrit* grammarians wrote in Sanskrit; among them Hemachandra, Kramdisvara, who conceived *Prakrit* grammar as an appendix to Sanskrit grammar. There existed in Sanskrit for every system of grammar a *dhatupatha*, there the verbs were collected together on a section. The *Prakrit* grammarians were of the opinion that students would refer to the *datupatha* so much the more that Panini admitted *dhatvadesa* and be able to construct different type of *Prakrit* verbal forms, in analogy with nouns.

The language of Ashoka's inscription is *Prakrit*, the different versions exhibiting a measure of local influence. At the earliest stage of *Prakrit*, as seen in the inscriptions of king Ashoka, we have no trace of the phonetic change, in any of his dialects. Therein *t* is preserved intact. But later on in the inscriptions of Kharavela⁴⁶ we meet with the form *edani-etani* (line13) and in the Nasik inscriptions the form *sadavahana – satavahana* (1). Besides these solitary instance, the inscriptions show no trace of this change. Everywhere else the retention of *t* is the rule. The Mayidavolu grant of the Pallava King Sivaskandavarma has no form containing this change.

There is a distinct difference between the *Prakrit* language used in the ancient Nanaghat and the Nasik cave inscriptions and also those in some other parts of old Maharashtra country and the *Prakrit* used in Hala's Gatha Saptasati. The reason for this difference of language in contemporary documents may be attributed to the fact that the inscriptions were meant to be understood easily by the

people in general and the *gathaverses* were composed in the Maharastri Prakrit sanctioned by grammar and its rules.

In a *GhathaSaptasati*⁴⁷ of his own composition the Satavahana King Hala states that he has composed, rather collected, only seven hundred *gathas* adorned with *alamkaras* (figures of speech) out of ten millions of such verses. In this *gathaa* Hala has used the word *viracaim* (Sanskrit *viracitani*) and the word *virate* (Sanskrit *viracite*) in the last verse⁴⁸ of the anthology. These two verbal forms mean 'composed' or 'compiled'. But it is plain from the traditional list of Prakrit authors mentioned by early commentators of the anthology that only forty four *gathas* are referred to as being composed by Hala himself. So it is better to regard the whole book as being a collection of compilation of *gathas* made by King Hala. This work is entirely written in Maharastri Prakrit, and we have no knowledge of the existence of any work, of that kind and of equal age, written in Sanskrit.

Hemachandra in his *Desinamamala* (Lexicography) has mentioned Hala as belonging to the Satavahana family (*Halah syat Satavahanah*). A manuscript of the *Ghatha Saptasati* however mentions Hala as being a lord of the *Kuntala-janapada* (*Kuntala-janapada-ina*). The country of Kuntala represents the south-western region of the Telangana, where once reigned the Satavahana King Satakarni, described in the *Kamasutra* of Vatsyana as the king of Kuntala who murdered his chief queen, Malayavati by means of a knife or cutlass. Recent excavations proved that the capital of Satavahana was Kotilingala now it is in Karimnagar District. The *Ghatha Saptasati* provides much information about the history and culture of Telangana and Maharastra people during Satavahana reign especially in the field of social and economic life of the rural people.

After Satavahana's the Ikhakus (*Ikshvakus*) who ruled the Telangana in the 3rd century have left a large number of Prakrit inscriptions in the Krishna valley. Apparently they succeeded the Satavahana's in this part of the country. Three generations of kings of this family are known, viz., Vasithiputa Siri Chamtamula, Madhariputa Siri Virapursadata and Vasithiputa Siri Ehuva Chamtamula. They seem to have been very powerful and had matrimonial alliances with the ruler of Vanavasi and probably also with the Western Kshatrapas of Ujjain. An interesting fact revealed by their inscriptions is the catholicity of these rulers in matter of religion. While the kings are described as the performers of Vedic sacrifices, their queens were ardent Buddhist. Prominent among the successors of the Ikhakus were all Pallavas and the Salankayanas of whom the early rulers used Prakrit for writing their official documents. This fact is significant as the language of the inscription of the later members of these families who came about the fourth century changes into pure Sanskrit, though in the transition period a kind of mixed dialect is noticeable. This phenomenon occurs in other parts of India also where the replacement of Prakrit by Sanskrit as the language of official documents starts earlier; for example, the records of the Kushans which were entirely in *Prakrit* up to about 250 AD, gradually change over to a mixture of Prakrit and Sanskrit. The same feature is noticeable in the inscriptions of the early rulers of Kalinga (Orissa), in the cave-inscriptions of the Kshatrapas of western India and in Vakataka records of central India.

The official language under the Satavahanas, *Ikshvakus*, *Kshatrapas* were Prakrit. But the later shows a marked predilection for Sanskrit. In their records not only do we get a mixture of Sanskrit, but almost a whole inscription is written in that language. In Deccan the Nasik Cave No: 10, inscription is noteworthy the chief inscription is in Sanskrit,

and is followed in a Prakrit dialect, which approaches very nearly to Sanskrit⁴⁹ and other hand the Satavahans seems to have encouraged the use of *Prakrit* in literature as the work attributed to or to the time of Hala would show. The official records of Gotamiputra and his son Pulumavi are in pure Prakrit. The use of Sanskrit in the Kanhari record of the wife of the Satavana, son-in-law *Rudradaman* must have been due to the *Ksatrapa* influence.

The subsequent records show the gradual encroachment of Sanskrit upon *Prakrit*. The mixed *Prakrit*-Sanskrit language used in some inscriptions shows an intermediate stage in the popularity of Sanskrit and the decline of *Prakrit*. Later inscriptions are entirely in Sanskrit.

The Language of the earlier *Vakataka* and *Vishnukundin* records is interesting as it clearly exemplifies the gradual advance, of Sanskrit. At this intermediate period Dignaga and Kalidas composed their works in *MaharastriPrakrit* mixed with Sanskrit. It shows that both are in Deccan and used similar language which was existed in between 5th and 6th centuries and also we can say that both are contemporaries. We can say that there is rivalry in between them in philosophical outlook and as well as in calibre to compose the poetry. Dignaga may be a resident of Telangana therefore, he composed *Kundamala* in *Sauraseni* and *MaharastriPrakrit* mixed with Sanskrit, which was prevailing in 5th and 6th centuries in Telangana.

In my opinion the classical Sanskrit was never a real living language. It was dead language. *Pali* and *Prakrit* are only living languages of the people in ancient India. The oldest inscription in pure Sanskrit that of Rudradaman belongs to the middle of the 2nd century after Christ. It has taken four centuries from Ashoka's time to reach this stage. And thought the end was not yet, and inscriptions in the

vernacular, pedantically contorted, are still met with, from the 5th century onwards the dead language regain supreme.

The evidences of the language used in *Kundamala* and the evidences of the development of the plot of *Kundamala* strongly favour the assignment of the drama to a period earlier than that of Bhavabhuti and evidences of Prakrit used in *Kundamala* confirm its assignment to the period which precedes the age of recognition of the so called Maharastri as a separate dialect which may with a greater degree of certainty be fixed in the end of the 5th and early 6th century AD. So, it seems quite certain that the author of *Kundamala*, Dignaga, Kalidasa and Pravarasena are the contemporaries and Dignaga belonging to the region of Telangana where the philosophical speculations and linguistic developments occurred in the period in which they lived. Through the works of Dignaga, Kalidasa and Pravarasena we can say that the most important linguistic and philosophical changes occurred during their period particularly in the region of Central Deccan.

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BIO-DIVERSITY AS REFLECTED ON THOUSAND PILLAR TEMPLE AT WARANGAL – A STUDY

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INTRODUCTION:

The Thousand Pillar Temple is located in Hanamkonda town in Warangal Urban District. It was built by the Kakatiya king Rudra Deva-I (1158-1195 A.D) in the year 1163 A.D.¹ There are several pillars in the temple and also in the '*Kalayanamandapa*' built in front of the main temple. Hence, the temple is popularly known as thousand pillar temple. The temple is dedicated to Lord Shiva and it is also called as Rudreswara Temple. It was constructed as a trikuta temple (*Trikutalayam*). There are three shrines on one large platform dedicated to three gods, namely Shiva in the West, Vishnu in the North side and Surya in the Eastern side.² The Shiva is in the linga form which was made of a large black granite stone with a height of 8'. It is observed that god Shiva, Vishnu and Surya were worshiped on one platform to bring unity and harmony in the society during the medieval times. The concept of Shiva Keshava was promoted during the Kakatiya times to eliminate rivalry between Saivites and Vaisnavites as it was observed from the writings of Palkurki Somantha, a well known poet of 12th century A.D. The idols of Lord Vishnu and the Surya are not available at present. It is believed that, they were damaged and removed during the attacks on Warangal by the Delhi Sultanate armies.

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The temple compound has four main gates. But at present, devotees are allowed to enter from north gate only into the temple complex. The main entrance of the temple is in the southern side.

The Thousand Pillar Temple was built by high quality black granite stone, which has been available in this region abundantly. The foundation of the temple is in star shape with nearly 6' height. The 'Pradakshanapatha' (*Adhithana*)³ over the foundation is also very spacious which is nearly 6-8' width. Above this, there is an 'Upapita' with a height of nearly 5'. There is a 'Mahamandapa' combining the three shrines and *Garbhayagas* of three deities, along with the beautifully carved 'Natyamandapa' in the middle. There are also separate 'Antharalas' before the three shrines in the temple complex.

The 'Upapita' has been fully decorated with beautiful carvings and sculptures. *Upana, Patta, Vajana, Patta and Gala* have been well chiselled, along with beautifully carved small lotus flowers. These lotus flowers are in a blossomed shape with a bud in the middle.⁴

The temple walls have been constructed with medieval construction technology by arranging large slabs of granite stones, one stone beside the other with iron clips. As a result of it, walls of the temple have been firmly standing even today.⁵

NANDISWARA:

In front of the main entrance of the temple towards south, there is a large monolithic Nandi in sitting posture. This Nandi (bull) was carved out of a large black granite stone with beautiful ornamentation by the sculptors of those times.⁶ It is nearly 6'- 8' height and nearly 12' long. There are chains of bells and beads (*gantalu, muvvalu, haralu, rudrakshamala and pusalu*) etc, as ornaments on the body of the Nandi. There is a big hump over the body of the Nandi which is a special attraction and reflects the energy of Nandiswara. This Nandi statue is also symbolize the prosperity of the kingdom.⁷

MUKHAMANDAPAM:

There is a large '*Mukhamantapa*' common to all the three garbhalayas. It has a raised square with 17' 9" width and 4' high in the centre between four richly carved pillars.⁸ There are figures of elephants and Nandi sculptures on both left and right sides of the entrance of the '*Mukhamandapa*'. These elephant and Nandi sculptures are in dilapidated condition.

OUTER WALLS OF THE TEMPLE:

Southern Side:

At the southern entrance of the temple towards left side on the outer walls of the temple, three large lotus flowers with four big petals and four small petals, along with a bud in the middle have been carved. At the bottom of these lotus flowers there are six small lotus flowers with a bud in the middle in a blossomed manner were chiselled on the parapet wall.

On the left and right sides, there are nearly twelve (12) big lotus flowers each with four large petals and four small petals along with a bud in the middle. At the bottom of them, there are several small lotus flowers along with a bud in the middle in each flower, which are very beautiful and attract the visitors even today.⁹

Western Side:

On the outer walls of the western side Garbhalaya, there are beautiful carvings. There we can find the image of lord Ganesha, wild creepers, lotus flowers etc. The Vinayaka idol is in broken shape, it is with six hands. Three hands to the left and three hands to the right side. There are different kinds of weapons in the hands of lord Ganesha. There is also an image of *Musikasura* (Rat) (*Musikavahana*), the vehicle of lord Ganesha and also chains of lotus flowers with four petals and a bud in the middle in each flower, in a blossomed manner. The bottom part of these lotus flowers was also decorated with several chains which were carved very nicely. There is a small

'Gopura' like structure, known as '*Devakostam*'¹⁰ in the southern side on the outer wall. These '*Devakosta*' is also decorated with two pillars one on the left and other on the right side, with a small entrance into it. To the west side of these Garbhalaya, at the bottom level, there is a small Shivaliga. There are chains of small lotus flowers on the left and right sides of this Shivalinga. There is also another '*Devakostam*' in the west side on the outer wall. This kind of '*Devakostams*' were carved on three sides on the outer walls.¹¹ These '*Devakostams*' have been decorated with carvings of elephants, lions, lotus flowers and beautiful creepers by the sculptors. To the northern side of this western side (Garbhalaya) Garbhagudi, there are carvings of different gods and goddesses and creepers. There is also a '*Devakostam*' to the north side to this *Garbhalaya*. This '*Devakosta*' was also decorated with elephants, swans, lotus flowers, creepers etc.¹²

North West Side:

There are eleven lotus flowers with four petals along with a bud in the middle in each flower on the outer wall in the north western side, on the temple. At the bottom level, again there are nearly 25 lotus flowers with a bud in the middle in a blossomed manner, which was carved beautifully.

North Side:

There is a '*Devakostam*' on the west side on outer wall of the north side '*Garbhalaya*'. To the left side and right side of the '*Devakostam*', there are beautifully carved figures of elephants, lions and creepers on the outer wall. There are also the images, which look like, Kalabhairava and Vishnu.¹³ There is a row of elephants in a walking mode. Lions in a roaring posture were chiselled to the left and right side of the '*Devakostam*.' There are two small pillars which were beautifully carved. There is also another '*Devakostam*' to the north side "*Garbhalaya*" towards north side on the outer wall. To the left and right side of these '*Devakostam*,' there are images of elephants, lions, and *Purnakumbas*.¹⁴ At the bottom of them,

diamond shaped sculptures along with creepers, lion and also the figure of a duck were carved. Similarly, there is another '*Devakostam*' on the eastern side on the outer wall. There are figures of elephants, swans and lions along with the images of Lord Vishnu and Kalabhairava on the left and right sides of the '*Devakosta*'.¹⁵

North East Side:

In the north eastern side, on the parapet wall of the temple, there are images of elephants, swans and lotus flowers. These lotus flowers were carved with four large petals and four small petals along with a bud in the middle in a blossomed manner.

Eastern Side:

There are '*Devakostas*' on three sides on the outer walls of the '*Garbhalaya*'. In the eastern side, on the adhistana, a beautifully carved sculpture is there, on this '*Devakosta*'. The southern side '*Devakosta*' is decorated with figures of lions, elephants and '*Makarayali*,' '*Puranakalasham*', swan, and also human figures at the bottom of the '*Devakostam*'.¹⁶ At the entry point of the '*Devakostam*,' two small pillars one on the left and the other on the right side have been carved. There are figures of a man, riding an elephant and figures of roaring lions with raised tails were also carved. There is a figure of a swan between an elephant and a lion. There is another figure of a man holding a truncheon (*Gadha*) he has ornaments like chains in his neck and turban on his head. There is a carving of "*Purnakumba*" to the left side of the '*Devakasta*'. There are also figures of two lions in a roaring posture. At the bottom of them, beautiful carvings of chains were added by the sculptor.

There are beautiful carvings near the '*Devakostam*' towards the east side of these eastern Garbhalaya. There are figures of three lotus flowers and one lion to the left side of the '*Devakostam*'. Similarly, on the right side wall, there are figures of '*Purnakumbam*,' two lions and one wild buffalo. The

lion in the left side is in a roaring posture, with raised fore legs. Lotus flowers with four large petals and four small petals with a bud in the middle in a blossomed manner were also carved here.

One can observe, the figures of '*Purnakumbha*' along with a coconut, mango leaves here in the right side. Beside this figure, lions with raised fore legs and tail in a roaring posture were carved by the sculptor. Beside these lions, a figure of wild buffalo was also added here. There are two small pillars to the left and right of the '*Devakosta*' along with beautifully carved lotus flowers and creepers on the pillars.¹⁷

There are beautifully carved two small pillars to the '*Devakosta*' in the northern side of the eastern Garbhalaya. At the bottom of these pillars, there are figures of one elephant, lion and '*Purnakumbam*'. The elephant is in a walking mode and lion is in a roaring mode. The '*Purnakumba*' has been added with a coconut and mango leaves.¹⁸

Similarly, in the right side, there is a '*Purnakumba*' along with coconut and mango leaves. The figure of lion with a raised leg and tail in a roaring mode and elephant in a walking mode, lotus flower with four petals in a blossomed manner along with a bud in the middle were added here. There is also a chain of diamond shaped sculpture along with creepers at the bottom of these '*Devakostam*'. It was beautifully carved as a decoration to the temple walls.¹⁹

VIEW INSIDE THE TEMPLE:

Natyamandapa:

There is a *Natyamandapa* (Dancing Hall) in front of the three *Garbhalayas*. It is a combined hall of this Thrikuta temple. The dance floor is circular in shape. It has four pillars in four directions. These beautiful pillars were carved in black granite stone. The lower part of the pillar is in square shape, above this, we find circular shape and then, over this, again square shape. The upper part is again in circular shape. There are

creepers and lotus flowers on the circular part of the pillar. Above these pillars, in the ceiling, we can find a large '*Astadala padma*' (lotus with 8 petals) which was beautifully carved in the ceiling by the sculptors of those times.

A) THE WESTERN SIDE GARBHALAYA:

Antharalam:

Inside the temple towards western side, there is an antharala in front of the Garbhalaya of the Shiva (Panavatta Linga) god. There are two beautifully carved pillars at the entry point of the Antharala. These pillars were decorated with 9 types of carvings. Hence, they are called '*Navaranga sthambhas*.' They look like, the '*Natymandapa sthambhas*' with beautiful ornamentations. They were carved out of monolithic black granite stone. The bottom of these pillars in square shape and the upper part of the pillar is in three parts, with round shape. There are beautifully carved small figures of creepers, lotus flowers and chains of beads etc, on these pillars. Above them, on the square shape parts in four sides, these parts have been decorated with small creepers, plants, leaves of palm trees etc. Above them, there are spaces in round shape without any ornamental sculpture. Above them again, there are small chains in hanging mode which were minutely and beautifully carved by the sculptors of the Kakatiya times. Above these pillars, there is a beam in ceiling. There is a figure of a goddess known as Mahalaksmi. To the left and right side of this goddess, there are figures of three women on other side. One of the female figures in the left side is holding a '*Vinjamara*' in her left hand by bending her waist. The other two female figures are in a '*Thribangi*' style in a dancing mode. Similarly, the first female figure in the right side is holding a '*Vinjamara*' in her right hand. The other two male figures are in '*Thribangi*' style in a dancing mode. There are figures of '*Makarayali*' in the left and right sides. Above them, there are figures of beautifully carved female images surrounded by creepers.

At the bottom of this beam, figures of four lotus flowers with eight petals each (*Astadalapadma*) were carved. It is believed that, the lotus flower is an abode of eight deities. These flowers stand for divined power which prevents the evil forces from entering into the temple.

Entrance of the Garbhalaya:

On the walls of *Garbhalaya* at the entrance, on two sides, the figures of '*Dvarapalakas*' were carved both male and female figures, with in 2' to 3' height. Above them, the walls were carved like pillars form. The figures of lions, creepers, small belt like shapes were added here. To the left side of the entrance on the side wall, at the bottom level, the figures of male and female '*Dvarapalakas*' were carved.

In the left side, the first female figure has raised her left hand holding a round shape vessel she has beautifully carved chains in her neck and ornaments to her hands and shoulders, and also anklets to her legs. The right hand is now in broken condition. The second female figure is holding a '*Vinjamara*' in her left hand. Her left leg is leaning towards her right leg. She has ornaments in her neck and earrings and anklets etc. The third figure is a *Dvarapalaka* image. It has chains and ornaments in his neck, earrings, anklets and a crown on his head. He has also a sacred thread (*Yagnopavitam*). The fourth female figure has a '*Vinjamara*' in her left hand. It is in a bending posture. The fifth one is a male figure with a (*Trisula*) Trident in his left hand, a Mace (*Gadha*) in a right hand. He has ornaments like chains in his neck, earrings, anklets and also crown on his head. He has also a sacred thread on his chest. The sixth is a female figure. She has a '*Vinjamara*' in her left hand it is in a bending posture. She has ornaments like chains in her neck, earrings and anklets, etc. The last male figure appears as the figure of a common man, with a pot like belly. He is carrying a big fish on his shoulder. He too has ornaments like chains, anklets and also a crown on his head.

Right side of the Entrance:

On the right side of the entrance, there are male and female figures and *Dvarapalakas* on the side walls. The first female figure from right side is holding a vessel in her left hand, which is raised above her head. She has ornaments like chains in her neck and also rings on arms, wrists hands and shoulders. In her left hand, there is a skull of some domestic animal along with a sword pricked into it. The second figure has a '*Vinjamara*' in her right hand with her right leg leaning towards left leg. She has ornaments like chains, earrings, anklets, etc. The third figure is of *Dvarapalaka*. This male figure is holding a long Mace (*Gadha*).

Garbhalaya:

At the entrance of the garbhalaya, on two sides, an image of '*Dvarapalaka*' along with male and female figures were carved at the lower part of the walls. These figures are with a height of 2' to 3'. Above these figures, the walls have been carved with small pillars like structures. We find the figures of lions, creepers, small belt like carvings as decorations. We also find the images of male, female *Dvarapalakas* in the left side.

The first female figure in the left side has been carved with a raised left hand holding a round vessel in her hand. She has ornaments in her neck like chains, on her shoulders and also on her wrists. The right hand has been damaged.

The second female figure is having a '*Vinjamara*' in her left hand. The left leg appears in a bending mode towards right leg. She also has chains in her neck and earrings and anklets on her legs.

The third figure is of *Dvarapalaka*. He appears along with a chain in his neck, earrings, anklets on his legs and also a crown on his head, along with a sacred thread (*Yajnopavita*) on his body.

The fourth female figure is holding a '*Vinjamara*' in her left hand which is in a bending mode. The fifth male figure is

having a trident (Trishulam) in his left hand and a small Mace (Gadha) in a right hand. He has chain in his neck, earrings and anklets on his legs, along with a crown on his head. He also has a sacred thread (*Yajnopavitha*).²⁰

The sixth female figure is holding a 'Vinjamara' in her left hand which is in a bending mode. She has chain her neck, earrings and anklets on her legs.

The last male figure looks like a common man with pot like belly carrying a big fish on his shoulders. He too has a chain in his neck, anklets and a crown on his head.

Right side of the Entrance:

On the right side of the entrance, there are male and female figures of 'Dvarapalaks' on the side walls.

The first female figure from right side is holding some vessel in her left hand which is raised above her head. She has ornaments like, chains in her neck, rings on arms, wrists, hands and shoulders. In her left hand, there is a skull of some domestic animal, along with a sword pricked into it.

The second figure has a 'Vinjamara' in her right hand with her right leg leaning towards left leg. She has ornaments like chains, earrings and anklets, etc.

The third figure is of 'Dvarapalaka'. This male figure is holding a long truncheon (*Gadha*). He has ornaments like chains in his neck, earrings and anklets and crown on his head, along with a sacred thread on his body.

The fourth female figure is holding a 'Vinjamara' in her right hand which is in a bending posture.

The fifth male figure is having a cone in his left hand, cobra snake in his right hand. He has ornaments like chains, earrings, anklets and a crown on his head.

The sixth female figure is holding a 'Vinjamara' in her right hand which is in a bending posture. She has ornaments like chains, earrings and anklets on her body.

The last male figure is having a pot like belly carrying a big fish on his shoulder.²¹ He has ornaments like chains, anklets and crown on his head.

B) NORTHERN SIDE GARBHALAYA:

Antharalam:

There are two beautifully carved pillars on left and right side at the entrance of the antharala. The sculptures appear with minute details. The bottom of the pillars is in square shape, the middle and the upper parts are in round shape. The figures of creepers, lotus flowers and chains of beads etc, were carved in the middle on upper part of the pillars and on the top portion of the pillar, which is again in a square shape. There are belt like carvings along with figures of creepers, leaves particularly of palm leaves, thin leaves etc. The extreme part of the pillar is in circular shape without any carvings. There are beams (lintels) on these pillars, there, we find the carving of mother goddess figure and the carvings of *Adhivara* along with small creepers and lotus flowers on two sides of the mother goddess.

Garbhalaya:

At the entrance of the garbhalaya, on the walls in two sides, the image of '*Dvarapalaka*' along with male and female figures were carved. At the lower part of the walls, these figures are with a height of 2 to 3'. Above these figures, the walls have been carved with small pillars like structure. We find the figures of lions, creepers, small belt like carvings as decorations we also find the images of male, female *Dvarapalakas* in the left side.²²

The first female figure in the left side has been carved with a raised left hand holding a round vessel in her hand. She has ornaments in her neck like chains, on her shoulders and also on her wrist etc. The right hand has been damaged.

The second female figure is having a '*Vinjamara*' in her left hand. The left leg appears in a bending mode towards right

leg. She also has chains in her neck, earrings and anklets on her legs.

The third figure is of *Dvarapalaka*. He appears along with chain in his neck, earrings, anklets on his legs and also a crown on his head along with sacred thread (*Yajnopavita*)²³ on his body.

The fourth female figure is in a bending mode holding a *Vinjamara* in her left hand. The fifth male figure is having trident in his left hand and small mace in a right hand. He has chain in his neck, earrings and anklets on his legs along with a crown on his head. He also has a sacred thread (*Yagnopavitha*).

The sixth female figure is holding a *Vinjamara* in her left hand with a bending mode. She has chain her neck, earrings and anklets on her legs.

The last male figure looks like a common man with a pot like belly carrying a big fish on his shoulders.²⁴ He too has chain his neck, anklets and a crown on his head.

Right Side of the Entrance:

On the right side of the entrance, there are male and female figures of '*Dvarapalakas*' on the side walls.

The first female figure from right side is holding some vessel in her left hand which is raised above her head. She has ornaments like, chains in her neck, rings on arms and shoulders in her left hand. There is a skull of some domestic animal along with a sword pricked into it.

The second figure has a '*Vinjamara*' in her right hand with her right leg leaning towards left leg. She has ornaments like chains, earrings and anklets, etc.

The third figure is of '*Dvarapalakas*.' This male figure is holding a long truncheon (*Gadha*). He has ornaments like chains in his neck, earrings, anklets and a crown on his head along with sacred thread on his body.

The fourth female figure is in a bending posture holding a 'Vinjamara' in her right hand.

The fifth male figure is having a cone in his left hand, a cobra snake in his right hand. He has ornaments like chains, earrings, anklets and a crown on his head.

The sixth female figure is in a bending posture holding a 'Vinjamara' in her right hand. She has ornaments like chains earrings, anklets on her body.

The last male figure is having a pot like belly carrying a big fish on his shoulder. He has ornaments like chains, anklets and a crown on his head.

On the upper part of the 'Dvarabanda' in the middle, the figure of *Gajalakshmi*²⁵ was carved. Two elephant figures pouring water (*Jalabhishekam*) on goddess Lakshmi appear here. At the bottom of this beam, figures of four lotus flowers with eight petals each (*Astadalapadmas*) were carved. It is believed that, these lotus flower is an abode of eight deities. This lotus flower stands for divine power which prevents the evil forces from entering into the temple.

C) THE EASTERN SIDE GARBHALAYA:

Antharalam:

Inside the temple, towards eastern side, there is an 'Antharala' in front of the 'Garbhalaya' of the sun god. There are two beautifully carved pillars at the entry point of the *Antharala*. These pillars were decorated with 9 types of carvings. Hence, they are called 'Navaranga sthambhas.' They look like, 'Natymandapa sthambhas' with beautiful ornamentations. They were carved out of monolithic black granite stone. The bottom of these pillars is in square shape and the upper part of the pillar is in three parts, with in round shape, there are beautifully carved small figures of creepers, lotus flowers and chains of beads etc. Again above them, the square shape parts, in four sides, have been decorated with

small creepers, plants, leaves of palm trees etc. Above them, there are spaces in round shape without any ornamental sculpture. Above them, again there are small chains in hanging mode which were minutely and beautifully carved by the sculptors of the Kakatiya times. Above these pillars, there is a beam in ceiling. There is a figure of a goddess, known as Mahalaksmi. To the left and right side of this goddess, there are figures of three women on other side. One of the female figures, in the left side is holding a 'Vinjamara' in her left hand by bending her waist. The other two female figures are in a 'Thribangi' style in a dancing mode. Similarly, the first female figure in the right side is holding a 'Vinjamara' in her right hand. The other two male figures are in 'Thribangi' style in a dancing mode.²⁶ There are figures of 'adhivaraha' in the left and right sides. Above them, there are figures of beautifully carved female images surrounded by creepers.

Entrance of the Garbhalaya:

Left side of the Entrance:

On the walls of Garbhalaya (Sanctum Sanctorum) at the entrance on two sides, the figures of 'Dvarapalakas' were carved both male and female figures with in the 2 to 3' height above them. The walls were carved like pillars form. The figures of lions, creepers, small belt like shapes were added here. To the left side of the entrance and on the side wall, at the bottom level, the figures of male and females as 'Dvarapalakas' were carved.

In the left side, the first female figure has raised her left hand holding a round shape vessel. She has beautifully carved chains in her neck and ornaments like, armlets and anklets. The right hand is now in broken condition.

The second female figure is holding a 'Vinjamara' in her left hand. Her left leg is leaning to her right leg. She has ornaments to her neck and earrings and anklets etc.

The third figure is 'Dvarapalaka' image. It has chains

and an ornament in his neck, earrings, anklets and also a crown on his head. He has also sacred thread (*Yajnopavita*)²⁷.

The fourth female figure is in a bending posture. She has a '*Vinjamara*' in her left hand.

The fifth one is a male figure with a '*Trishula*' (Trident) in his left hand a truncheon (*Gadha*) in a right hand. He has ornaments like chains in his neck, earrings, anklets and also a crown on his head. He has also sacred thread on his chest.²⁸

The sixth is a female figure is in a bending posture. She has a '*Vinjamara*' in her left hand. She has ornaments like chains in her neck, earrings and anklets, etc.

The last male figure appears as the figure of common man with a pot like belly. He is carrying a big fish on his shoulder.²⁹ He too has ornaments like chains, anklets and also a crown on his head.

Right side of the Entrance:

On the right side of the entrance, there are male and female figures of '*Dvarapalaks*' on the side walls.

The first female figure from right side is holding some (vessel) in her left hand which is raised above her head. She has ornaments like chains in her neck and also rings on arms, hands and shoulders in her left hand. There is a skull of some domestic animal, along with a sword pricked into it.

The second figure has a '*Vinjamara*' in her right hand with her right leg leaning towards left leg. She has ornaments like chains, earrings, anklets, etc.

The third figure is of '*Dvarapalaks*'. This male figure is holding along truncheon (*Gadha*). He has ornaments like chains in his neck and earrings, anklets and crown on his head along with sacred thread on his body.³⁰

The fourth female figure is in a bending posture holding a '*Vinjamara*' in her right hand

The fifth male figure is having a cone in her left hand, cobra snake in her right hand. He has ornaments like chains, earrings, anklets and a crown on his head.

The sixth female figure is in a bending posture holding a 'Vinjamara' in her right hand. She has ornaments like chains earrings, anklets on her body.

The last male figure has a pot like belly carrying a big fish on his shoulder. He has ornaments like chains, anklets and crown on his head.³¹

On the upper part of the 'Dvarabanda' in the middle, the figure of *Gajalakshmi*³² was carved. Two elephant figures pouring water (*Jalabhishekam*) on goddess Lakshmi appear in it. At the bottom of this beam, the figures of four lotus flowers with eight petals each (*Astadalapadmas*) were carved.

KALYANA MANDAPAM:

There is a *Kalyanamandapam* behind the Nandi Mantapam. There is a gateway in the north side to go inside. Foundation is with 6' height with 5' height *upapita*. The foundation was constructed in a star shape. Several lotus flowers were carved on the walls and the lower parts of the foundation.

This mantapa consists of an *upapitha* and *adhistana* and three porches in the north, east and south. There is a narrow pillared verandah outside the *mantapa* proper, connecting the three porches.³³

Conclusion: There are several aspects of Bio-Diversity reflected on the temple walls. The figures of lions, elephants, cow and calf, crocodiles, swans, lotus flowers, creepers, snakes, birds, human figures both male and female were carved on the walls and pillars of the temple. They reflect the Bio- Diversity of those times and also the relation of man with the nature. In view of the above, we can understand that, the socio-economic and cultural life of the man was shaped by the geo-physical

conditions and environment. The close relation of man with environment was well understood by the people of those times. The Bio-diversity reflected on the Thousand Pillar Temple would enlighten the present generation to understand the dependence of man on the nature, so that, modern man would be able to learn a lesson to protect the environment to save not only the present but also the future generations.

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- 5) Hymavathi. P, Kakatiya Vaibava Thoranalu, Warangal, 2005,p.49.
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- 8) Rama Rao. M, op, cit, p. 23. There is a big '*Mukhamantapa*' common to all the three shrines described above. It has a raised square 17' 9" and 4" high in the centre between four richly carved pillars. Inside it is a circular part 2" high.
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- 16) Rama Rao. M. op, cit, p. 14.

- 17) Ibid
- 18) Field study on 20th April, 2017.
- 19) Ibid
- 20) Rama Rao. M. op, cit, p. 12.
- 21) Hymavathi. P. op, cit, p. 49.
- 22) Field Study on 20th April, 2017.
- 23) Rama Rao. M. op, cit, p. 12.
- 24) Hymavathi. P. op, cit, p. 49.
- 25) Rama Rao. M. op, cit, p. 13.
- 26) Hymavathi. P. op, cit, p. 49.
- 27) Rama Rao. M. op, cit, p. 12.
- 28) Ibid.
- 29) Hymavathi. P. op, cit, p. 49.
- 30) Rama Rao. M. op, cit, p. 12.
- 31) Hymavathi. P. op, cit, p. 49.
- 32) Rama Rao. M. op, cit, p. 13.
- 33) Ibid, p, 24.

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GROWTH OF MEDICAL & HEALTH TOURISM IN HYDERABAD:A STUDY

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I. INTRODUCTION

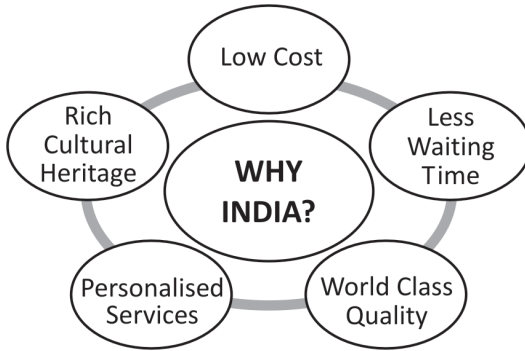
Nowadays, people are more aware of the importance of health. They are conscious in maintaining a healthy body, mind and soul. Usually, People visit tourism destinations for leisure and recreation. The visit to a tourist destination may vary depending upon the nature and interests of tourists. Hence, tourism destinations design a variety of tourism packages to cater to the needs of tourists with different interests. Health tourism is a niche tourism developed by the competing, tourism-promoting countries to attract people travelling with the prime intention of Healthcare.

Medical tourism is alternatively called health tourism or wellness tourism. Health tourism refers to people travelling to a country other than their own to obtain medical treatment. In the past, this usually referred to those who travelled from less-developed countries to major medical centers in highly developed countries for treatment unavailable at home. However, in recent years it may equally refer to those from developed countries who travel to developing countries for lower priced medical treatments. The tourism in the present day has become increasingly significant and organized (industry) as more and more people with increased disposable income, higher propensity to spend and changing social mores trot cities and countries due to a variety of reasons.

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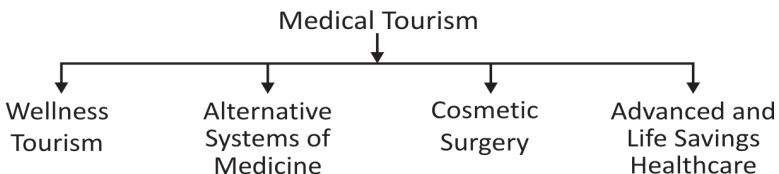
The reason why patients travel is because in India Medical and Healthcare is provided with the International standards at a very low cost.



The increase and growth of Medical and Health Tourism in India has been recently and if adequate focus is given to this kind of tourism some of the main advantages which we as a country will have are:

- 1) World class doctors and hospitals will be built to develop International standard and following of their protocols in order to achieve better outcomes.
- 2) The cost of the treatment is one fourth of what the cost is actually on the international market which is why most of the international patients fly into India for seeking better
- 3) India is known for its culture and practices of using Ayurveda and natural ways to treat chronic illnesses is growing its demand and market in the western countries.

Figure 1: The Medical Tourism structure in India



HISTORY OF HYDERABAD CITY

Telangana is the 29th state of India from 1 June 2014 where Hyderabad was chosen as its capital city. Telangana is a popular destination for tourists not just from around the country, but also from around the world. The rich cultural heritage and the unique diversity offered by the state is a novel selling point. There are impressive numbers of tourists thronging the state where they can experience the rich cultural heritage and the exquisite historic treasures, which is a testimony to the state of Telangana. Historical monuments and archeological remains of Qutb Shahis and Asaf Jahis period are important.

Telangana recently has become famous and a very favorite place for a lot of travelers in the past couple of years. This was done by the state official tourism board that put in lot of efforts in drawing regular tourist attention to some of the lesser known path and places of the state. Some improving the green belts and renovating replenishing the lakes of the pilgrimages Telangana has made at all possible for an improved tourist and medical experience.

Components of Tourism Industry

- A) Transport
- B) Attractions / Locale
- C) Accommodation

II. THE FAMOUS TOURIST PLACES IN HYDERABAD CITY

1. Charminar:

Charminar a majestic architectural monument standing in the heart of the old city of Hyderabad, built by Mohammad Quli Qutub Shah in 1591 supposedly to commemorate the eradication of plague from Hyderabad.

2. Mecca Masjid:

Mecca Masjid is one of the largest mosques in India.

The constructions of this mosque were started by Sultan Muhammad Qutub Shah and were completed in 1694 by the Mughal Emperor Aurangzeb.

3. Golconda Fort:

Golconda fort is a majestic monument, which lies on the western outskirts of Hyderabad city. It speaks of a great cultural heritage of 400 years and is a place worth visiting.

4. Salar Jung Museums:

The Salar Jung Museum is the largest one-man collection of antiques in the world. The museum exhibits over 35,000 objects of art like Chinese Porcelain, Aurangzeb's sword and Daggers belonging to Queen Noorjehan, Emperor Jahangir & Shah Jahan, Sculpture, Indian paintings & Persian carpets. Some of the highlights are the Veiled Rebecca, the translucent white marble statue by Bezoni, the Arms section, The Jade section & the Oriental Section.

5. Hussain Sagar:

Hussain Sagar is a large lake in the midst of the city and was constructed in 1562 AD. Also known as Tank Bund, it connects the twin cities of Hyderabad and Secunderabad.

6. Jama Masjid:

The Jama Masjid is the oldest mosque in Hyderabad and is located at a few meters away from the Charminar. Muhammad Quli Qutub Shah built it in the year 1597.

7. Falaknuma Palace:

The palace is one of the most magnificent of its kind in the country. Built by Nawab Vikar-ul-Umra Bahadur, it is located atop a 650m high hill, about 5-km from Charminar.

8. Qutub Shahi Tombs:

About a kilometer from the Golconda fort are the tombs of the Qutub Shahi rulers. The tombs are domed structures built on a square base surrounded by pointed arches. The

galleries of the smaller tombs are of a single storey while the larger ones are usually two-storied. In the center of each tomb is a sarcophagus, which overlies the actual burial vault in a crypt below. The domes were originally overlaid with blue and green tiles, of which now only a few pieces remain. It is open daily from 9.30 am to 4.30 pm. Closed on Fridays.

III. HEALTH TOURISM IN HYDERABAD (M-T-HUB)

Hyderabad has the potential to emerge as a global medical tourism hub, in view of the world-class treatment at affordable prices offered in the leading hospitals located in the city. On the lines of constructing the T-hub the state government has planned to launch a medical tourism hub (MT- Hub) which is increasing and which would be contributing to an increase in the arrival of medical tourist to the state. The first round of meeting for this progress has been conducted in the month of February in 2018. Tourism secretary B Venkateswara has said that 10000 foreigners come to Hyderabad each year for their medical treatment.

The major plan that is proposed for the Mt-hub is that it would collaborate with the related Industries that ensure a smooth stay for the foreigners in Hyderabad. For example, some of the patients do not need to visit the hospitals every day but need some post-operative care and treatments like fluid injection Physiotherapy which would make their quality of life certainly to improve. The MT-Hub would be providing the post-operative care and giving publicity for all the treatments and care that is available in Hyderabad. The voice most of the health insurance companies in other countries referred the patients back to Hyderabad since the medical expenditure in India is relatively less and in Hyderabad it's cheaper compared to that of other countries.

The African and Southeast Asian countries for now are the major inflow of patients coming to Hyderabad especially for joint replacement and treatments for their cancer. The eye care that is provided by the hospitals in Hyderabad is where

relatively cheaper than the prices in US. The following are the prominent hospitals contributing for the promotion of Health/Medical Tourism in Hyderabad:

1. Apollo Hospitals:

It was established in the year 1983. It was the first corporate health care in India. Apollo Hospitals was ranked the best multi-speciality hospital in Hyderabad

2. Care Hospital:

It was established in the year 1997. It is recognized as the most advanced, complete cardiac care centre in the country.

3. Durgabai Deshmukh:

Hospital and Research Centre Veteran freedom fighter Durgabai Deshmukh started it as a nursing home with 15 beds in 1962 with an objective to serve the poor people. It has grown into a full-fledged hospital with more than 200 beds.

4. Global Hospitals:

It was established in the year 1999. It was the first Gleneagles Global Hospitals facility opened in Hyderabad

5. Kamineni Hospitals:

In 1995, the Hyderabad city could boast of only the government hospital and a few other general hospitals. Locally, these hospitals in Hyderabad tended to the basic healthcare needs of old city people and addressed the ambulatory care, but none of these hospitals provided the advanced facilities of the early twentieth century and round the clock medical care to people of Telangana & Andhra Pradesh.

6. L.V. Prasad Eye Institute:

It was established in the year 1987. L V Prasad Eye Institute (LVPEI), a World Health Organization Collaborating Centre for Prevention of Blindness, is a comprehensive eye health facility.

7. Mahavir Hospital and Research Centre:

It was established in the year 1978.

8. Nature Cure Hospital, Hyderabad:

Nature Cure Hospital at Hyderabad was established in the year 1949 it is well known all over the country and it is one of the oldest Institution in this field with (60) years of significant service.

9. Yashoda Hospitals:

The first Yashoda Hospital was established by Dr. G. Surender Rao in Somajiguda, Hyderabad (Telangana) as a small clinic in 1989.

IV. NATURE CURE HOSPITAL IN HYDERABAD

Nature Cure Hospital is a natural medicine hospital in the Begumpet area of Hyderabad. Telangana. State, India. It had its inception in the 1950s. It was established by a Doctor Couple Dr. B. Venkat Rao & Dr. B. Vijay Laxmi. This 184-bed hospital provides a holistic and natural way of healing to various kinds of disorders and diseases. The peaceful & green environment in the hospital, accompanied by a strict vegetarian diet consisting mainly of boiled vegetables, fruit juices and phulkas and various kinds of oil massages to the in-patients give the patients great relief from their disorders and diseases. The treatments given in Nature Cure Hospital have no side effects.

Diseases Treated

1. Obesity
2. Disorders related to Spine - Arthritis, Osteo Arthritis, Rheumatoid Arthritis.
3. Gastroenteritis Related Diseases — Piles, Fistula.
4. Skin Diseases - Psoriasis, Eczema, Dermatitis, Fungal Infections, Photo Dermatitis.

5. Paralysis
6. Anemia.
7. Drug & Alcohol Addiction

V. AYUSH IN THE PROMOTION OF HEALTH TOURISM – TREATMENT FOR PHYSICAL OR MENTAL DISORDER

AYUSH is an acronym for Ayurveda, Yoga and Naturopathy, Unani, Siddha and Homeopathy and are the six Indian systems of medicine prevalent and practiced in India and some of the neighboring Asian countries with very few exceptions in some of the developed countries. A department called the department of Indian system of medicine was created in March 1995 and renamed to AYUSH in November 2003 with a focus to provide increased attention for the development of these systems. This was felt in order to give increased attention to these systems in the presence of a strong counterpart in the form of allopathic system of medicine which leads to an “architectural correction” in the health service envisaged by National Rural Health Mission (NRHM). Before the initiation of NRHM most of these systems including workforces, therapeutics and principles were limited to their own field with few exceptions in some states, as health in India is a state issue. This took a reverse turn after the initiation of NRHM and the AYUSH systems were brought into the mainstream health care. NRHM came into play in 2005 but implemented at ground level in 2006 and introduced the concept of mainstreaming of AYUSH and revitalization of local health traditions” to strengthen public health services. This concept helped in utilizing the untapped AYUSH workforce, therapeutics and the principles for the management of community health problems at different levels. This convergence has been envisaged with the following objectives:

1. Choice of the treatment system to the patients
2. Strengthen facility functionally

3. Strengthen implementation of national health programs.

In the mainstreaming of AYUSH and revitalization of local health traditions AYUSH workforce, therapeutics and principles have been implemented in various states at a different level.

VI. ADVANTAGES OF TOURISTS WHO ARE COMING TO HYDERABAD FOR HEALTH/MEDICAL TREATMENT

1. Internationally accredited medical facilities using latest technologies.
2. Highly qualified Physicians/Surgeons and hospital support staff.
3. Significant cost savings (compared to domestic private healthcare). Health cards, Insurances, EHS
4. Medical treatment costs in India are lower by at least 60-80% when compared to similar procedures in North America and the UK.
5. No Wait Lists.
6. Fluent English-speaking staff.
7. Options for private room, translator, private chef, dedicated staff during your stay and many other tailor-made services are being offered for here serving the patients and their caregivers.
8. Treatment can easily be combined with a holiday/business trip.

ACCESS TO HYDERABAD:

BY AIR:

Indian Airlines has flights connecting Hyderabad with all major cities in India. The nearest airport is Shamshabad International Airport (Rajiv Gandhi International Airport).

BY RAIL:

The world's second largest railway under one management the Indian Railways carries more than ten million people every day. Main railway stations are Begumpet Station, Hyderabad Station, Kachiguda Station and Secunderabad Station.

BY BUS:

ROAD: Vehicles of four wheelers available.

The Telangana State Road Transport Corporation (TSRTC) has a busy district service that connects Hyderabad to every city, town and almost all villages.

ACCOMMODATION FACILITIES IN HYDERABAD:

Accommodation is one of the basic needs for any tourism activity. Travelers and tourists need lodging for rest, while they are on a tour. Accommodation in the form of low budget lodges/hotels to world class luxury hotels is available at all the major tourist destinations to provide the tourist a home away from home. These are establishments that provide a place for the tourist to stay i.e. lodging facilities which are paid for the duration of the stay by the tourist.

Hotels are a vital and essential part of the tourism industry. Today, hotels not only provide accommodation and meals but also offer a variety of other services as per the needs of the tourist/guest.

1. Park Hyatt:

Park Hyatt Hyderabad is a luxury hotel located in the Banjara Hills neighbourhood of Hyderabad, India that opened on 29 April 2012.

2. Taj Krishna – FIVE STAR HOTEL:

Taj Krishna, the flagship 5-star deluxe property of GVK, is a landmark in Banjara Hills, a prime residential and commercial area. It is a rich blend of Hyderabad's e-culture and

its aristocratic past. Its proximity to the business district has strengthened the hotel's reputation as the epicenter of Hyderabad

3. ITC Kakatiya:

Built to mark a renaissance in standards of service and style, the 188 exquisitely-furnished guest rooms and suites at ITC Kakatiya are the finest in hospitality. ITC Kakatiya serves as a great business hotel for the discerning business traveler. The hotel is also equipped with state-of-the art business and conference facilities as well as a selection of refined cuisine options.

4. Marriott Hotel:

The Hyderabad Marriott Hotel offers everything business travelers and vacationing families need for a successful stay, just steps away from Hussain Sagar Lake.

5. Sheraton Hyderabad Hotel:

Located close to a museum, a minaret and a palace, Sheraton Hyderabad Hotel offers allergy free rooms, a Jacuzzi and a patisserie. The lovely hotel, built in 2012, is renowned for its innovative architecture. The hotel is set in a convenient location 16 km away from Chowmahalla Palace. Sheraton Hyderabad Hotel is connected with other parts of Hyderabad due to a railway station located nearby.

VII. SUMMING UP

However, the Competitive pricing, air connectivity and quality healthcare are turning Hyderabad into a major hub for medical tourism in the country. On an average, every month about 1,000 foreign nationals visit the city on medical tourism. People from African countries such as Tanzania, Somalia, Nigeria, Middle East, CIS and South East Asia come to Hyderabad for complex heart surgeries, joint replacements, brain and spine surgery using robots, bone marrow transplants, cancer treatment, bariatric surgery, dental procedures, heart and lung

transplant, gynecology surgeries, colorectal surgeries, gastroenterology procedures, IVF, cochlear implant surgery and preventive health checks. LV Prasad Eye Institute gets foreign patients mostly from Oman, Nepal and Bangladesh every day. On an average, about 1,000 foreign patients land in Hyderabad hospitals every month. When it comes to treatments such as leukemia the difference in cost is 10 to 20 times and for other treatments it could be anywhere between a fifth to 10th compared to western countries. Radhey Mohan P Vice President, international business development, Apollo Health City, Hyderabad says, "Foreign patients come to Hyderabad not only to avail cheap healthcare but for world class treatment at an affordable cost." The Ministry of Tourism and Culture, Telangana is aimed at making India a preferred global medical tourism hub. It will also support the medical tourism stakeholders in India and other parts of the world. Hyderabad is becoming favourable Medical Tour destination in the world. Earnings increasing tourism; in 2016 25-28%. International tourism 5-7 US \$ billion.

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POTENTIALITY OF TELANGANA CULTURAL TOURISM

Dr. L. Indira Devi*

The historical event of the formation of Telangana State on 2nd June, 2014 has raised many aspirations among the people of the State. To fulfil those aspirations, the government of Telangana has to face many challenges in the reconstruction of the State. One of the steps to increase revenue and strengthen economic stature of the State is Tourism Development of Telangana.

Tourism today is a multi – dimensional, multi – faceted activity which touches many lives and economic activities. Tourism contributes to the development of a nation. It results in economic development and social understanding. It provides employment opportunities as it is a labour intensive industry. Practically every country in the world is now looking to tourism as an important factor in the growth of national property.

The history of tourism can be traced back to the period of antiquity. But the concept of tourism, as we understand it today, is relatively new. Earlier, travel was a privilege only for the wealthy people but with the industrial revolution, the scenario altogether changed. Transportation as well as accommodation became affordable to middle and working class citizens. Tourism is an integral part of modern life. Travel for holiday is a way of life with more and more people. Tourism has become one of the worlds largest and the fastest growing industries.

Basic travel motivators may be grouped into physical, cultural, interpersonal and prestige motivators. Tourism is

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especially a cultural phenomenon. From the very early times, a mainspring of the urge to travel has been broad based on the cultural interest. Culture can be tangible in the forms of buildings or intangible in terms of people's values, attitudes and way of life. We can see culture in many forms including buildings, areas, dance, food, dress, events, values, lifestyles and handicrafts.

The present paper highlights all cultural tourism products of the Telangana State and suggests the steps to be taken to promote cultural tourism of Telangana State. Practically every country in the world is now looking to tourism as an important factor in the growth of national prosperity. Characteristics of historical and cultural interest exert a powerful attraction for many.

Tourism products based on cultural heritage are unending. The cultural attractions can be classified as hard and soft. The hard attractions include categories like historical sites, museums, architecture, monuments, religious buildings and archaeological sites. The soft attractions include music, drama, poetry, literature, paintings, sculpture, engravings, herbal medicines, folklore and handicrafts. Both hard and soft attractions of a region are related to the history of the region.

TELANGANA – CULTURAL TOURISM:

Telangana was under the control of different dynasties over a period of time, namely, the Satavahanas, Rashtrakutas, Western Chalukyas of Kalyani, Kakatiyas, Musunuri Chiefs, Recherla Chiefs, Bhahamanies, Qutub Shahis, Mugulls and Asaf Jahis. Almost all these dynasties tried to develop the cultural glory of this region. They constructed many temples, forts, monuments and tanks, which are major tourist attraction centres of Telangana State. A number of tourist centres are forming the core of cultural tourism potential of Telangana State. Those are:

ARCHITECTURAL ATTRACTIONS:

Telangana has rich monumental heritage. Magnificent temples, sites and areas of archaeological interest, places and monuments of historical significance – which are associated with different dynasties, are main attractions for many tourists. Number of archaeological and historical monuments are scattered throughout the Telangana State, which provide opportunity to fulfil the thrust of the historical interest of tourists.

IMPORTANT TEMPLES:

The magnificent temples of Telangana attract tourists with vigorous style of architecture and the sculptural wealth. The temples of Telangana are characterised by breadth of vision and loftiness of spirit on the one hand and by superior craftsmanship in the other. All these temples are not only fine art pieces of architecture but they are pilgrim centres also. These temples are attracting lakhs of pilgrims everyday and occasionally. These sacred temples are centres of domestic and pilgrim tourism.

Some important temples of Telangana are-Yadagirigutta (Nalgonda), Bhadrachelam, Parnashala (Khammam), Ramappa Gudi, Veyi Stambala Gudi, Bhadrakali Gudi, Ganpur Kotagullu (Warangal), Nava Brahma Temple (Alampur), Agasthyesvara Swamy Temple (Jetprole, Mehabubnagar), Vemulawada, Dharmapuri, Kondagattu, Khaleshwaram, Manthani, Raikal Temples (Karimnagar), Basara Temple (Adilabad), Nachagiri Laxmi Narasimha Swamy Temple, Kanakadurga Temple at Edupayala, Rama Lingeshwara Temple at Nandi Kandi (Medak).

Primarily, tourism and travel are only confined for pilgrimage purposes. From ancient days to present times, religion has been a motive force for tourism. Travel or pilgrimage to religious places in India is an integral part of Indian culture and tradition. Thus pilgrim travel assumed a great singular importance in India. In recent years the number of domestic

tourists has increased highly in India. More than 93% of Indian tourists are pilgrim tourists. This indicates the tremendous importance of pilgrimage tourism in the country.

MONUMENTS:

Charminar, Chowmahalla Palace, Falaknuma Palace, Purani Haveli, Kush Mahal, Qutb Shahi Tombs, Salarjung Museum, Gateways of Warangal Fort, etc. These architectural landmarks have frequently become symbolic of the areas in which they located. Thus monuments attract large number of tourists because of their art and architecture.

FORTS:

Forts have become architectural landmarks of particular areas. And are attracting large number of tourists because of their historical associations. Some important forts of telangana are - Golkonda Fort (Hyderabad), Khilla Warangal (Warangal), Bhuvanagiri Fort (Nalgonda), Indoor Fort (Nizamabad), Khammam Fort (Khammam), Domakonda Fort (Nizamabad), Molangoor, Nagunur, Elgandal Forts (Karimnagar), Medak Fort (Medak) are unique attractions to the tourists.

MUSEUMS:

Museums are the places where rich cultural heritage is hidden. Some of the important museums of Telangana are – Salar Jung museum, Hyderabad museum, City museum, National History museum, District Archaeological Museums and Folk Museums, etc.

TRADITIONAL ATTRACTIONS :

Festivals, Fairs, Folk Arts and handicrafts of Telangana play a significant role in cultural tourism of Telangana.

FAIRS AND FESTIVALS:

Fairs and Festivals play a vital role in the cultural tourism. They reflect beliefs and traditions of the particular region. Telangana has it's unique fairs and festivals interspersed

throughout the year. Fairs and Festivals go together with temples. A temple without a fair or a festival and a festival or a fair without a temple cannot be just thought of or imagined.

Fairs and Festivals stand as hallmarks of not only religious occasions but also cultural and commercial landmarks. They enliven the lives of the people. They are part and parcel of life of the people. Almost every fair and festival has its own flavour with a meaningful identity. These fairs and festivals denote colour ebullience, appetizing food, a variety of rituals. To feel for and participate in these fairs and festivals is a splendid opportunity for the tourists to understand the lifestyle of the Telangana people. From Sankranthi to Christmas various festivals are celebrated by the Telangana people with a variety of prayers and rituals, appetizing food. Among all these festivals, Telangana State has its unique festivals like 'Bathukamma', which is celebrated only in Telangana and Boddemma, Bonalu, etc which are major attractions to the tourists. The colourful Bathukamma is celebrated in the month of Bhadrapada from Mahalaya Amavasya to Durga Ashtami. This festival is a spring festival. It is exclusively ritualistic and is intended to celebrate the harvest and also to desire for prosperity and the well being of the family. Bathukamma, it is the festival of exuberance that can attract the tourists not only from India, but also the foreign tourists.

The State festival of 'Bonalu' is another colourful festival of Telangana. The worship of village goddesses has a prominent place in common people from ancient period. All over the world, the earth spirit is regarded as female and presiding deities of agriculture are mainly goddesses, because the idea of fertility and reproduction is connected with women. The worship of the village goddess is a real feast to the villagers. They believe that the goddesses Ellamma, Mysamma, Pochamma protect them from the epidemics. On this occasion people offer Bonalu to worship the village goddesses.

Among all the fairs celebrated by Telangana people, Medaram Sammakka and Saralamma fair is most famous in India. This fair is celebrated at Medaram, once in every two years in the month of Magha for three days. It is considered to be one of the largest fairs in India.

FOLK ARTS AND HANDICRAFTS:

Folk art, the unassuming creative expression of millions of rural people, is a treasure house of their customs and group behaviour, beliefs and concerns, pains and pleasures, in fact, their very ways of life. They are the wealth of rural people. Folk arts are an integral part of Telangana people. Telangana has a gamut of folk performances, which are performed by different caste groups in different cultural contexts.

Some of the folk arts of Telangana are – Jangam Katha, Oggu Katha, Baidla Katha, Sarada Katha, Dekkalivarikatha, Pandavulakatha, Gollasuddulu, Burrakatha, Harikatha, Berannalu, Patamkatha, etc. and some Telangana folk dances are – Dappudance, Lambadidance, Chirutala Bhajana, Jada Kolatam, Perini Dance, Vira Natyam, etc. Some of the folk theatre like - Yakshaganam, Pagati Veshalu, Bahurupula, Chindu Yakshaganam, Tolu Bommalata, Chiruthala Ramayanam, etc. offer a cultural feast to the tourists. Adding folk arts as an additional asset to the cultural sites, will be an encouragement to the local artists and gives an aesthetic blend to the site as a more enjoyable one to the tourists and visitors.

Handicrafts are a part of cultural heritage and have their importance not only as a source of employment to traditional craftsmen, but perhaps much more due to their capacity to reflect the culture and civilization and hopes of generation through artistic expression. Handicrafts are important attractions for tourists. They form an important subset of cultural tourism which has been discovered as an effective marketing tool to attract those travellers with special interest in art and crafts.

Tourists have an imprisoned appeal for handicrafts. The creative urge that is expressed through handicrafts has endowed them with a unique significance and cultural importance. Probably nothing pleases a tourist more than to carry back home a few souvenirs of the site or monument visited.

The important handicrafts of Telangana State are - Textiles, Carpets, Nirmal Paintings, Kalamkari Paintings, Cherial Scrolling Paintings, Pambarthi Metal Sheet Works, Banjara Needle Craft, Hyderabad Pearls, Bangles, Jewellery, Leather Crafts, etc. Handicrafts provide socio-cultural benefits in the form of generating employment and sustaining the crafts.

TELANGANA SPECIAL CUISINE:

The taste of rich variety of regional specialities and of fruits and vegetables awaits the tourists. Some famous Telangana food items are – Hyderabadi dum biryani, jowar roti, sakinalu, sarva pindi, pachi pulusu mokaonna gatka, ragi ambali, maliyala muddalu etc. Thus Telangana State bears a very high cultural tourism potentiality.

GOVERNMENT - CATALISTIC ROLE:

The success of any organisation depends upon depicting appropriate policies in the right time by scanning the environment. In the global tourism scenario, novel trends are emerging. In the changing environment of understanding the world and culture by the people all over the world, history and tourism should go hand in hand.

Today, tourism has been recognised as an important instrument in the economic and social development of a nation. It has the capacity to contribute towards employment, rural development, balance of payment, earnings, national integration and international understanding, thus, for social, economic, financial and political reasons, government involves itself in tourism planning, regulation, development, promotion and marketing of tourist products.

After formation of Telangana State , the Government of Telangana apart from promoting rich heritage of Hyderabad, has also concentrated on eco, tribal and spiritual tourism in a big way. For this telangana Government plans to take fund from central government for three major tourist circuits with Rs. 250 crore. Warangal and Mahabubnagar districts were identified for development of three major theme-based tourism circuits by the Telangana State Tourism Development Corporation (TSTDC).

I. ECO - TOURISM CIRCUIT:

The eco-tourism circuit would be divided into two sub-circuits.

1. River cruise : It would be a four hour cruise beginning at Somasila and touching Akka Mahadevi Caves-Srisailem.

2. The second sub-circuit starts from Akka Mahadevi Caves and covers

Farahabad -Mallelathiertham - Mannanur - Uma Maheshwaram temple.

The total cost of the project is Rs. 127.27 crore, of which the share of the Ministry of Tourism is Rs. 118.74 crore and State is pitching in with Rs. 8.53 crore.

II. HERITAGE AND SPIRITUAL TOURISM CIRCUIT:

Warangal , the second largest city in Telangana would be promoted in a big way into 'Heritage and Spiritual City'. Warangal district has high potential to emerge as a perfect tourist destination in near future. Warangal city, once the capital of Kakatiya dynasty , is sophisticated and modern, reflecting the grandeur of the Kakatiya dynasty, showcasing their rich architectural inclination and styles. The city has immense potential to become a prominent heritage and spiritual destination, with its splendid temples and memorable historic monuments depicting the glorious cultural heritage.

The district as a whole is being tapped to make it a tourist-friendly destination. Plans are on the anvil to promote

spiritual tourism circuit covering Kolanupaka, Jangaon, Palakurthi temple, Bammera, Ghanpur, Mettu Gutta, Eka Veera, Inavolu, Bhadrakali, Padmakshi and Palampet temples and lake. The total project cost is Rs. 61.63 crore, of which the Central government would contribute Rs. 60.76 crore.

III. TRIBAL TOURISM CIRCUIT :

Telangana Tourism has also zeroed in on tribal tourism circuit of Mulugu -Laknavaram - Medaram - Tadvai - Eturnagaram, which has thick forest, ethnic culture with their festivities. Laknavaram is already a tourist paradise because of the manmade lake with a hanging bridge. The stretch is already considered a potential tourist zone as it traverses dense eturnagaram forest ranges, wildlife areas, agriculture landscapes and pristine tribal areas. This project would cost Rs. 96.61 crore.

YADADRI:

Yadagirigutta remained a neglected shrine in undivided Andhra Pradesh. In a grand mix of statecraft and religion, the chief minister of Telangana KCR plans a mega-makeover for yadagirigutta temple near Hyderabad, with a dream of giving his state it's own 'Tirumala' to rival Andhra Pradesh's famous temple. Telangana Chief Minister, Chandrasekhar Rao is all set to renovate Sri Lakshmi Narasimha Swamy temple in Yadagirigutta, now renamed as Yadadri. The temple is now being developed as a major pilgrim and tourist destination.

The Telangana government is giving a complete makeover to this ancient temple, about 60 km from Hyderabad, on the lines of Tirumala, the richest temple in India. According to the new plans, the temple's main gopuram will be raised from the current 22 feet to 40 feet and will be plated with gold, while it's walls will be rebuilt with granite to highlight the temple's vintage- which finds mention in the Puranas and manuscripts dating back to 1130 AD.

Although the state has provided Rs 200 crore and pledged another Rs 100 crore each year for the next three years, more funds are needed to realise KCR's grand vision. For that he is hopeful of generous grants from corporate entities. An estimated Rs 1,500 crore is needed to develop the core of the temple town.

In February, the present government created the Yadagirigutta Temple Development Authority (YTDA) to oversee the proposed makeover of the Vaishnavite temple. Accordingly, the YTDA has identified eight more hillocks near the temple to be developed into one temple town spread over 2,015 acres to compete with the Seshachalam hills-a group of seven hills-of Tirupati.

All state level tourism clusters are having good connectivity with YTDA. These clusters can be visited as part of overall tourist plans. Hence YTDA has potential as tourism information hub of all the clusters. There shall be abundant material and assistance made available at all cluster centers facilitating tourists to visit other places.

CONCLUSION:

With all these measures Government of Telangana is playing very active role in promoting tourism across large scale in Telangana. But a majority of tourism destinations in the telangana state offers inadequate facilities for tourists. The region is already attracting lakhs of tourists every year and there is scope for attracting more if the infrastructure gaps such as access to roads, jetties, visitor lounges, information centres, washrooms and parking are addressed.

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ECO-TOURISM IN TELANGANA STATE: A STUDY OF WATERFALLS IN ADILABAD DISTRICT

Dr. Indira*

Waterfalls as Eco Tourism potential are emerging tourism destinations which are attracting tourist in larger number in Adilabad district of Telangana State. Eco-Tourism is the new buzzword in the realm of tourism throughout the world. Eco-tourism means ‘ecologically sound tourism’ or ‘ecologically sensitive tourism’. It is generally used when describing any manner of recreation or vacationing in a natural setting. It includes hills valleys, waterfalls forest, lakes, rivers, dams, gardens, parks, sanctuaries, and much more related with nature, which entertainment us with adventure sports, playing with waters, relax, watching nature, educating about nature, build eco-friendly relation with nature, etc. Therefore ecotourism is one of the best tourism among the tourisms.

The International Eco-Tourism Society (TIES)¹ founded in 1991, with its head quarter at Burlington, Vermont, U.S., and with global network of about 1,600 members in 110 countries, defines eco tourism as “responsible travel to natural areas that conserve an environment and sustain the well being of local people”. World Tourism Organization (WTO) states its annual growth rate at 5% and represents 6% of the GDP.

The year 2002 was declared as the International year of Eco-tourism. It has been referred as ‘Nature tourism’. Steps are being taken by the Centre as well as state governments in India to attract domestic as well as foreign tourists to explore nature spots. Ecotourism as an economic activity can be

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important alternative source in providing employment to local people.

In Telangana waterfalls as eco tourism destinations and a wealth of Natural heritage has immense scope for earnings and generating employment for local people. The map was ordered² to be prepared in the pattern as the “Travellers” map of Italy brought out by the National Geographic to include a summary on the history, culture, art, scenery, places of interest and festivals of Telangana. WTO has also prepared master Plan for development of Eco-Tourism in state.

Therefore the objective of the paper is to highlight the ecotourism and its prospects in Telangana State, a study of Waterfalls in Adilabad district.

State Plans and Policies towards Waterfalls in Adilabad

State adopted a policy of making expenditures on tourism development through Five Year Plan. The prospects and development of tourism, infrastructure of a country or state mainly depend upon the various plans and projects taken up by the government.

During 1973-74 the State Government had sanctioned the construction of a Tourist Lounge at the Pochara Waterfalls in Adilabad District at a cost of Rs.19,000³. Also Tourist Information Centre shifted to new premises, more suitable for the purpose. Sanctions were accorded for improving the new office at New Delhi. The state Tourism department had taken space at the building of Hyderabad airport and opened a tourist information counter to cater to the needs of a number of visitors coming to Hyderabad by air.

During Fifth Five Year Plan [1974 - 79]⁴ lay of approach road and culvert to the Pavilion, at Pochera water falls in Adilabad district for the development of Ethipothala and Pochara Waterfalls a provision of Rs. 1.50 Lakhs.

Tourism Development Corporation (TDC) of state continues to strive during 2005-08 for promotion of new

tourism products such as Eco-Tourism, & Cruise Tourism. During last year, 6 new Eco-Tourism destinations have been promoted as a novel initiative under community based Tourism.

Waterfalls in Adilabad district

Kuntala waterfall

Kuntala waterfall is located in Neredigonda Mandal of Adilabad District of Boath Range in the Reserve Forest, in Compartment No. 55. Kuntala waterfall is on Kadam River, and is located at a distance of 12 Km from the National Highway No. 7 from Neradigonda village. It is about 40 Km from Nirmal and about 65 Km from Adilabad by road. The Kadam River falls from a height of 45 meters at Kuntala, which is surrounded by lush green teak forests. It is a place that attracts a lot of tourists especially during monsoon season and during Mahashivaratri. On the day of Mahashivaratri, religious tourists come to offer their reverence at the "Someshwaraswami Shivalingam" temple located inside a small cave on the rock near the waterfall. The Forest Department of AP has constituted a Kuntala Vana Samrakshan Samiti (VSS) on 27-03-1998 under Joint Forest Management Programme consisting of 211 members. On the other hand, the Tourism Department provided funds to develop the area as an ecotourism spot. It provided funds for creating infrastructure such as cafeteria, cottages and huts, nature trails, paths and parking areas. It imparted skill development trainings to the local youth and provided employment to them within the programme. The details of the income generated through collection of parking and other fees at project site are tabulated below:

Table 1: Incomes realized by Department of Tourism and expenditure incurred at Kuntala Falls

S.No.	Year	Income realized (Rs.)	Expenditure incurred (Rs.)	Balance (Rs.)
1	2004-05	10550	5650	4900
2	2005-06	76345	74418	1927

3	2006-07	91930	68525	23405
4	2007-08	137770	90510	47260
5	2008-09	363410	291445	71965
TOTAL		680005	530548	149457

Due to the efforts of Departments of Forests, and Tourism, and the basic amenities developed at the site for the tourists, the tourist influx has increased over the years, which is shown in the table below:

Table: Inflow of visitors to the Kuntala project site

S. No.	Year	Approx. no. of visitors
1	2007-2008	4400
2	2008-2009	5050
3	2009-2010	6670
4	2010-2011	8500
5	2011-2012	9720

Benefits and employment generation from the development of Kuntala Waterfalls as Ecotourism destinations

As mentioned earlier, the Kuntala Waterfall project site is surrounded by reserve forest consisting predominantly of teak species. Before inception of the project, this forest was prone to illicit felling and smuggling of timber to the adjoining state of Maharashtra and to Hyderabad city by the villagers who were hand in gloves with timber smugglers. However, due to ecotourism project intervention, the unemployed youth of the village got alternative livelihood opportunities. This led to curtailment of the smuggling activities to a great extent. Village youth also realized importance of conserving their natural heritage and thus started cooperating with the Forest Department in conservation, protection and preservation of their forest.

Benefits to the village youth Due to this project the youth of the village got an opportunity to be engaged in decent and respectable jobs. This has improved their living standard and has enhanced their self esteem.

The Kuntala Waterfall project site is surrounded by reserve forest consisting predominantly of teak species. Before inception of the project, this forest was prone to illicit felling and smuggling of timber to the adjoining state of Maharashtra and to Hyderabad city by the villagers who were hand in gloves with timber smugglers. However, due to ecotourism project intervention, the unemployed youth of the village got alternative livelihood opportunities. This led to curtailment of the smuggling activities to a great extent. Village youth also realized importance of conserving their natural heritage and thus started cooperating with the Forest Department in conservation, protection and preservation of their forest.

“Nature and culture are possibly two genres that would be of interest to photographers.”⁵ said well known travel and tourism, writer-photographer Lakshmi Prabhala of Hyderabad based on her experience in capturing nature’s beauty in the district during a recent visit to the Kuntala waterfall.

Pochera Waterfalls

Pochera Waterfalls situated very close to the city of Adilabad is another magnificent sight for tourists to enjoy. This waterfall is surrounded by dense forest that is home to several flora and fauna species. At this point the narrow stream of Godavari River which flows down the Sahyadri mountain range merges again and fall from a height from a height of 20m.

Pochera Waterfalls are located precisely 50kms from Adilabad and it is amazing to note that the Godavari gushes fast and wide in small cascades down rocky slopes and falls 20 feet into a large rock pond, entrancing the visitors with its breath taking beauty.

EMERGING WATERFALLS

• Gayatri Waterfalls

Gayatri Waterfalls is one of the many waterfalls in and around Nirmal town, along tropical forest at a distance of 5km from Tarnam Khurd Village, Neredigonda, 19km from Kuntala Waterfalls.

• Kanakai Waterfalls, Adilabad

Kanakai Waterfalls⁶ is a beautiful waterfall on Kadem River, near a small village Girnoor of Bazarhatnoor Mandal located in Adilabad District of Telangana. The other waterfalls to see here are Bandrev waterfalls.

• Sahastrakund Waterfalls, Adilabad district

• Waterfalls Places in Kothagudem, Adilabad District

• Ganganna Sirrassu Waterfalls, Adilabad District

• Polluru Waterfalls, Adilabad District

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TELANGANA, ITS HISTORY AND CULTURE - A BIRDS VIEW

Sudhakar Rayilla*

Telangana is the recently formed and 29th State of India, which is unique and formidable in many ways. Although the region has its share of ups and downs, from centuries, it is still growing strong and in fact, it is the major financial, education and strategic center for the entire country.

Telangana, the 29th state, is the latest entrant into this ever-growing family. The area of what is now Telangana constituted the north-central and northeastern portions of Andhra Pradesh for almost six decades, but on June 2, 2014, that territory was carved off to form a separate state.

Jaya Jaya He Telangana Janani Jaya Kethanam is the official state song of the Indian state of Telangana is composed by Ande Sri. ut of 12 stanzas penned by the writer, only four have been selected as the state song for Telangana state.

Traditional Women wear sari in the most parts of the state. Langa Voni, Shalwar kameez and Churidaar is popular among the Unmarried Women. Some of the famous sarees made in Telangana are Pochampally Saree, Gadwal sari. Pochampally sarees have been popular since early 1800s.

Telangana also known as the Deccan region, is an unofficial region in the Indian state of Andhra Pradesh. It includes the northwestern interior districts of Warangal, Adilabad, Khammam , Mahbubnagar, Nalgonda, Rangareddi, Karimnagar, Nizamabad, Medak, and the state capital, Hyderabad. The region lies on the Deccan plateau to the west

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of the Eastern Ghats range. The Krishna and Godavari rivers flow through the region from west to east.

HISTORY:

The history of India, more particularly Southern India was divided into stone, bronze and iron ages. After stone, metals entered into the human civilization. Iron was discovered by man around 2000BC for use by them as weapons and agricultural tools, being the iron a strong metal. Prior to the period of 2000BC humans became civilized and start using copper and further other metals like copper, gold and bronze.

In the areas Ramagundam, Godavari khani and Laxettipet, Cherla and Paloncha, many stone implements were surfaced while excavating. The discovery and usage of iron for his needs by early man was described as great revolution. The megalith iron age sites are found Moula ali, Begumpet, Lingampally and Balanagar; Huzur nagar, Devaradkonda, Madhira, Dornakal, Manukota and Devarakonda of Telangana region.

A popular etymology derives the word from Telangadh, which means South in Gondi and has been referred to in Gond script dating back to about 2000 years.

The word Telinga changed over time to Telangana and the name Telangana was designated to distinguish the predominantly Telugu-speaking region of the erstwhile Hyderabad state from its predominantly Marathi speaking people.

Telangana region has been ruled by many great dynasties like Sathavahanas, Chalukyas, Kakatiyas, Mughals, Qutubshahis and lastly by Asafjahis.

The Telangana area experienced its golden-age during the reign of the Kakatiya Dynasty, which ruled most parts of the present-day Andhra Pradesh and Telangana. Rudrama Devi and Prataprudrall were prominent rulers from the Kakatiya dynasty.

The Asaf Jahi dynasty took place during the period from 1724-1948 and the founder is Asaf Jali Nizam ul Mulk, the last ruler of Asaf Jahi dynasty, ruled the Nizam state or Hyderabad state from 1724. Mir Osman Ali Khan on succession till 1948. The Hyderabad state was annexed to the Indian union during his rule and during period only Azam Jahi Mills, Sirpur Paper mills and famous buildings such as Osmania University, Raj Bhavan, Jubilee Hall, High Court and the Assembly were constructed.

India became independent from the British Empire in 1947. The Muslim Nizam of Hyderabad wanted to retain his independence from India, but his state of Hyderabad was forced to become part of India in 1948 as the first state in India that has been formed on a purely linguistic basis by carving it out from Madras Province in 1953. Andhra State was later merged with Telugu speaking area of Hyderabad (Telangana) to create Andhra Pradesh state in 1956

The States Reorganization Commission (SRC) set up by the government of India in early 50s to examine the question of reorganization of states of the country was, in fact, not in favour of merging the Telangana region with the then Andhra state. The central government decided to ignore the recommendation to establish a separate Telangana state and, instead, merged the two regions into a unified Andhra Pradesh. However, a “Gentlemen’s agreement” provided reassurances to the Telangana people.

SEPARATE TELANGANA MOVEMENT:

The history of the Telangana movement refers to the political and social conditions under which the Telangana region was merged with Andhra State to form the state of Andhra Pradesh and the subsequent demands to reverse the merger to form a new state of Telangana.

In the following years after the formation of Andhra Pradesh state, however, the Telangana people had a number

of complaints about how the agreements and guarantees were implemented. Discontent with the 1956 Gentlemen's agreement intensified in January 1969 when the guarantees that had been agreed on were supposed to lapse. Student agitation for the continuation of the agreement began at Osmania University in Hyderabad and spread to other parts of the region. Government employees and opposition members of the state legislative assembly swiftly threatened "direct action" in support of the students. This movement also known as Jai Telangana movement led to widespread violence and deaths of hundreds of people and students of this Telangana region. Approx. 360 students gave their lives in this movement.

The State witnessed a violent 'separate Telangana' agitation in 1969. Although the Congress faced dissension within its ranks, its leadership stood against additional linguistic states, which were regarded as "antinational." As a result, defectors from the Congress, led by M. Chenna Reddy, founded the Telangana People's Association (Telangana Praja Samithi). Despite electoral successes, however, some of the new party leaders gave up their agitation in September 1971 and, much to the disgust of many separatists, rejoined the safer political haven of the Congress ranks.

The emotions and forces generated by the movement were not strong enough, however, for a continuing drive for a separate state until 1990s when Bharatiya Janata Party, promised separate Telangana state if they come to power. But BJP could not create separate Telangana state because of the opposition from its coalition partner, Telugu Desham Party. These developments brought new life into separate Telangana movement by year 2000. Congress party MLAs from Telangana region, supported the separate Telangana state and formed a Telangana Congress Legislators Forum.

In another development, a new party called Telangana Rashtra Samithi (or TRS) is formed with single agenda of separate Telangana state, with Hyderabad as its capital. On 30

July 2013, the Congress Working Committee unanimously passed a resolution to recommend the formation of a separate Telangana state. After various stages the bill was placed in the Parliament of India in February 2014. In February 2014, Andhra Pradesh Reorganisation Act, 2014 bill was passed by the Parliament of India for the formation of Telangana state comprising ten districts from north-western Andhra Pradesh.

The state of Telangana was officially formed on 2 June 2014. Sri Kalvakuntla Chandrashekar Rao of Telangana Rashtra Samithi party secured majority was elected as the first chief minister of Telangana.

GEOGRAPHY:

The Telangana state is formed on 2 June, 2014 and it was the part of Andhra Pradesh. The state of Telangana, in southern India is divided into 31 districts and another 2 districts are on the pipe line which will rose to 33 districts.

CULTURE:

Centuries of independent existence has given Telangana its own distinctive culture and identity. Even the Telugu language spoken here has evolved into a new dialect with a liberal mixture of words from Urdu. Hindi is also spoken and understood in Telangana.

The Indian state of Telangana has a cultural history of about 5,000 years. The region emerged as the foremost centre of culture in Indian subcontinent during the rule of Kakatiya dynasty and the Qutb Shahi and Asaf Jahi dynasties, also known as the Nizams of Hyderabad. The rulers' patronage and interest for arts and culture transformed Telangana into a unique multi-cultural region where two different cultures coexist together, thus making Telangana the representative of the Deccan Plateau and its heritage with Warangal and Hyderabad being its epicenter. Telangana State has long been a meeting place for diverse languages and cultures. It is known as "South of North and North of South. It is also known for its Ganga-Jamuna

Tehzeeb and the capital Hyderabad is known as a miniature India.

The major religions of the people are Hinduism, Islam and Christianity, though Buddhism was the dominant religion up to the 6th century.

Hinduism was revived during the time of the Chalukyas and the Kakatiyas in the 12th century. The Vijayanagar rule saw the glorious days of Hinduism when the famed emperors, Krishnadeva Raya in particular, built new temples and beautified the old ones. The Narasimha Swami Temple at Yadagirigutta and Thousand Pillar Temple at Warangal are among the oldest shrines in the state attracting people from different parts of the country for hundreds of years.

In terms of influence, Islam occupies the second place. It started spreading from the 14th century onwards. Mosques began to come up in many parts of the region during the Muslim rule.

Christianity began to spread from among the socially disabled people and educational institutions and churches grew in number during East India Company and later the British government who encouraged them. Other European countries were also active in building churches and taking care of the weaker sections of the people.

Yadadri Lakshmi Narasimha Swamy Temple: Lord Vishnu (whose reincarnation is Lord Narasimha). The main deity is Lakshmi Narasimha Swamy. Located in Yadadri District. In Ancient days Sri Yada Maharshi son of Sri Rushyashrunga Maharshi with the Blessings of Anjaneya Swamy had performed great penance for Lord Narasimha Swamy. After securing blessing for his penance Lord Narasimha had come into existence in Five Avatharas called as Sri Jwala Narasimha, Sri Yogananda Narasimha, Sri Ugra Narasimha, Sri Gandaberunda Narasimha, Sri Lakshmi Narasimha.

Bhadrachalam Temple is a Lord Sree Sita Ramachandra

Swamy Temple in Bhadrachalam, Bhadrachal District. According to an Itihasa, the significance of this shrine dates back to the Ramayana Era. This coherent hill place existed in "Dandakaranya" Of Ramayana period where Rama with his consort Sita and brother Laxmana had spent their vanavasa and Parnashaala.

Sri Raja Rajeshwara temple is located in Karimnagar District., Vemulawada is a site of pilgrimage for both Hindu and Muslim worshippers, the complex is named for its presiding deity Sri Raja Rajeswara Swamy, an incarnation of Lord Shiva. This Shrine is popularly known as Dakshina Kashi. The complex also contains a 400-year-old mosque which stands as an ample evidence for religious tolerance.

Basara: Gnana Saraswati Temple (Goddess of Knowledge) is located on the Deccan plateau Located by the River Godavari. Nizamabad Is also a major city in the State of Telangana. The town is famous for its various temples and historical monuments.

The Hindu and Islamic cultures are quite evident in every part of the Telangana State. These rich culture date back to hundred of years and in fact they are the matter of pride for the people of Telangana state. Other cultures are also present in region, but to a very small extent, the cultural places of interest of Hyderabad are:

HISTORICAL MONUMENTS:

1. Charminar: It is derived from two distinct words called Char and Minar, meaning four towers. It is considered as the Arc De of the East Triomphe. Charminar, a major landmark in Hyderabad with four minarets and constructed by Mohd Qulti Qutub Shahi.
2. Falaknuma Palace, a beautiful and stunning piece of architecture.
3. Golconda Fort, on the outskirts of the city is one of the most magnificent fortress.

4. Salar Jung Museum, which houses the largest one-man collection of antiques in the world.
5. Makkah Masjid - a stone-built mosque, immediately southwest of Charminar.

Laad Bazaar, also called Chudi Bazaar, this is on the west of Charminar, and is known for its bangles, jewellery and pearls. Hyderabad Pearls - Hyderabad has always been referred to as the “city of pearls” even though it is far away from the sea.

FESTIVALS:

FESTIVALS: Dassera is a big festival in Telangana, people will drink and eat a lot on this festival. Ugadi is one more big festival. The other Hindu festivals, such as, Diwali, Holi, and Ganesha chaturthi, are also celebrated with equal enthusiasm as in northern India.

Telangana celebrates very distinctive festivals like Bathukamma, and Bonalu.

BHATUKAMMA:

Bathukamma a unique festival of flowers celebrated by women folk, heralding the beauty of nature in vibrant colours of multitudinous flowers like Banthi, Chamanti, Gunuka poolu and Tengedu poolu during the onset of winter, when the monsoon rains usually brings plenty of water into the fresh ponds wild flowers bloom. The ladies make beautiful “bathukammas” which are basically an arrangement of flowers and other items, and dance and sing around them, praying for the well being of their families and villages. The Bathukammas are then immersed into the locally accessible water bodies. The festival is a symbol of cultural identity of Telangana.

BONALU:

Bonalu is a festival where Goddess Mahankali is worshipped during the Ashada Masam. The festival is considered as form of thanks giving to the Goddess after the fulfillment of vows. Bonam is an offering prepared by the Women folk cooked

with rice, jaggery and milk and carry it in a earthen pot on their heads and make an offering.

SAMMAKKA SARALAMMA JATHRA:

Jathra's are an integral part of Telangana's cultural calendar. They happen in all important holy towns annually marking a local festival. The Sammakka Sarakka jathra sees the biggest tribal congregation in the world. An estimated 6 million people take part in the biennial festival. The Jathra begins on Magha Sudha Pournami, on which day Sarakka is brought from the forest traditionally and placed on earthen platform which is raised under a tree. The main deities are Sammakka and Saralamma. The devotees gifts joggery called BANGARAM to the deities.

The Church of South India Cathedral at Medak is one of the largest churches in Asia. The cathedral is located near the city centre of Medak and the seat of the Bishop and considered second largest churches in the World and the single largest iocese in Asia and was consecrated in 1924.

CUISINE:

Telangana food is typically spicy and ingredients such as tamarind, sesame seeds, chilies and asafoetida are widely used in a variety of vegetarian and non-vegetarian dishes. Sources state that in Telangana, millet bread/roti is a staple diet, staple food. Telangana in its cuisine, there is special place for roti's made from millets, such as jonna rotte, sajja rotte or Sarva Pindi" and Uppudi Pindi. In Telangana a gravy or curry is called Koora and Pulusu in based on Tamarind.

Telangana has two types of cuisines, the Telugu cuisine and Hyderabadi cuisine. Telugu cuisine is the part of South Indian cuisine characterized by their highly spicy food. The Telangana state lies on the Deccan plateau and its topography dictates more millet and roti based dishes. Jowar and Bajra features more prominently in their cuisine. Telangana palakoora is a spinach dish cooked with lentils eaten with steamed rice

and rotis. A deep fry reduction of the same is called Vepudu. Kodi pulusu and Mamsam (meat) vepudu are popular dishes in meat. Vankaya Brinjal Pulusu or Vepudu, Aritikaya Banana pulusu or Vepudu are one of the many varieties of vegetable dishes.

Sakinalu also called as Chakinalu, is one of the most popular savory in Telangana, is often cooked during Makara Sankranti festival season. This is a deep-fried snack made of rice flour, sesame seeds and flavoured with ajwain (carom seeds or vaamu in Telugu). These savories are harder and spicier than the Andhra varieties. Garijelu is a dumpling dish similar to the Maharashtrian karanji, which in Telangana is cooked with sweet stuffing or a savory stuffing with mutton or chicken kheema.

Hyderabadi cuisine, an amalgamation of Persian cuisine, Mughlai, Telugu, Turkish cuisines, developed by the Qutb Shahi dynasty and the Nizams of Hyderabad. It comprises a broad repertoire of rice, wheat and meat dishes and various spices and herbs. Hyderabad! cuisine is the cuisine of the Hyderabad! Muslims and an integral part of the cuisines of the former Hyderabad State that includes the state of Telangana. The Hyderabad! cuisine contains city specific specialties like Hyderabad! Biryani and Hyderabad! Haleem. The use of dry coconut, tamarind, and red chillies along with other spices are the main ingredients that make Hyderabad! cuisine different from the North Indian cuisine.

DANCE:

Perini Sivatanavam is an ancient dance from Telangana which has been revived in recent times. It originated and prospered in Telangana during the Kakatiya dynasty.

The Perini Sivatanavam is a dance form usually performed by males. It is called 'Dance of Warriors'. Warriors before leaving to the battlefield enact this dance before the idol of Lord Siva. The dance form, Perini, reached its pinnacle during the rule of the 'Kakatiyas' who established their dynasty

at Warangal and ruled for almost two centuries. It is believed that this dance form invokes 'Prerana' (inspiration) and is dedicated to supreme dancer, Lord Siva.

Bonalu The folk festival of Bonalu in the Telangana region brings with it celebrations which see the colourfully dressed female dancers balancing pots (Bonalu), step to the rhythmic beats and tunes in praise of the village deity Mahankali. Male dancers called Potharajus precede the female dancers to the temple lashing whips and neem leaves adding colour to the festivity.

MUSIC:

Telangana has a diverse variation of Music from Carnatic Music to Folk music. Kancherla Gopanna, popularly known as Bhakta Ramadasu or Bhadrachala Ramadasu was a 17th-century Indian devotee of Rama and a composer of Carnatic music. He is one among the famous vaggeyakaras.

The folk songs of Telangana had left a profound impact on the Statehood movement, as it played a significant role in the success of the Dhoom-Dham, a cultural event that was a vital part of the agitations.

OGGU KATHA:

Oggu Katha is a traditional folklore singing praising and narrating the stories of Hindu gods Mallana, Beerappa and Yellamma. It originated among the Yadav and Kuruma Golla communities, who devoted themselves to the singing of ballads in praise of Lord Shiva (also called Mallikarjuna). These tradition-loving and ritual-performing community moves from place to place, narrating the stories of their caste gods. Oggus are the traditional priests of the Yadavas and perform the marriage of Mallanna with Bhramaramba. The narrator and his chorus i.e. two narrators-help in dramatizing the narration as very often, they transform themselves into two characters. The dramatization of the narrative is what gives the Oggu Katha its predominant place in the ballad tradition in Telangana, where

Oggu Katha prevalent. The singers visit the shrine of Komrelly Mallanna Temple every year.

EDUCATION:

If you want to look at a place where education is valued more than money, then Telangana State stands in the forefront. There are numerous educational institutions of national and International repute, particularly in Hyderabad, and the others at Warangal and Adilabad, where students from the entire country and other international countries, study different educational courses. In fact, Telangana is the hub for technical and non-technical education.

EMPLOYMENT:

The employment prospects are very encouraging, with much of them concentrated at the State's capital, Hyderabad. There are thousands of large, medium and small scale firms throughout the region, and in Hyderabad, there are several industrial areas and an IT hub, which provide numerous employment opportunities to the people of the country. In the IT sector, Hyderabad occupies second position in India, with Bangalore dominating in this aspect.

Reputed software and computer companies like Google, Microsoft, TCS, Wipro, etc. are present in the city.

CLIMATE:

The entire Telangana State has a semi-arid climate, while the conditions are much better in some districts, like Khammam. Nonetheless, crops of different types are grown in abundance in various regions of the State even with less rainfall, thanks to the advanced crop harvesting techniques followed in the region. People from any part of the country can adjust to the climate here very quickly, and live happily without any issues.

TOURISM:

Telangana has a variety of attractions hills, wildlife,

forests, forts and temples. The Telangana region has all the required qualities for emerging as a potent tourist destination in our country. The government in recent years focuses on eco-tourism, sports tourism, holiday tourism etc. If properly developed a large number of foreign and domestic tourists can be attracted to visit the places in and around the Telangana region.

Telangana topographically and historically has a variety of attractions including hills, wildlife, forests, forts and temples. This region has a rich cultural heritage and is known for its rich history, architecture and culture. This region has all required qualities for emerging as a potent tourist destination in India. The weather is mostly tropical.

MEDICAL TOURISM:

Medical tourism (also called medical travel, health tourism or global healthcare) is a term initially coined by travel agencies and the mass media to describe the rapidly-growing practice of travelling across international borders to obtain health care. These days to provide cheap and quality medical service to visitors" new spa culture are emerging in around Hyderabad. Sanatoriums, traditional medical facilities are sprouting up to cater the needs of tourists and visitors who along with recreation wants to cure ailments like asthma, bronchitis and various other health related disorders.

Medical tourism is also attracting domestic and foreign tourists to this region. Services typically sought by travelers include elective procedures as well as complex specialized surgeries such as joint replacement (knee/hip), cardiac surgery, dental surgery, and cosmetic surgeries. However, virtually every type of health care, including psychiatry, alternative treatments, and convalescent care is available. Definitely, Telangana, especially Hyderabad is offering treatment to various ailments at cheap Costs and in this mul However, virtually every type of health care, including psychiatry, alternative treatments, and convalescent care is available.

Treatment to various ailments at cheap Costs and in this multi and super specialty hospitals are playing important role. The facilities in some hospitals are up to the mark of international standards. Hyderabad today is catering many patients from neighboring countries cheaply when compared to European countries. Not only this, the indigenous knowledge of medicine is also having big demand which is mostly free from any side effects. This is attracting many visitors here and bringing revenue along with them leading to multiplier effects in tourism industry. These days, foreigners out of health consciousness are coming to India to learn Meditation Yoga based on teaching of Seer Patanjali.

There are reports of Surrogacy is increasing in India and Telangana that is promoted by foreign parents who do not have children naturally due to health related problems. As said the advantage for medical tourists include reduced costs, the availability of latest medical technologies and a growing compliance on international quality standards, as well as the fact that foreigners are not likely to face a language barrier. Medical tourism sector in Telangana is expected to experience an annual growth rate of 10%.

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POLITICAL AND ECONOMIC IMPACT OF NEKNAM KHAN'S CAMPAIGN IN KARNATAKA

Dr. Mohammad Osman Pasha*

The period between 1662 AD and 1672 AD was an eventful decade in the history of the Qutub Shahi Kingdom. A number of dramatic changes took place in the politico-economic scenario of the kingdom. This is the period when Neknam Khan presided over the destiny of the QutubShahi territories as supreme commander of the force, Nawab of Karnataka and Diwan-i-Wizarat.

He kept the helm of affairs at a time when the kingdom was politically shaken and economically ransacked in the year 1656 AD by Aurangazeb. The heavy amount Bakshi Begum in her negotiations with Aurangazeb left serious wounds in the economy of State agreed the deed of submission in 1636 and inqiatnama in 1656. It was to save the country from the economic bleedings resuscitate the empire by fresh breath that Neknam Khan had to put up a determined hard and strenuous efforts¹.

Neknam Khan's original name was Riza Quli Baig. He was a Persian by birth and hails from Dushmankore situated in the suburban of Noor-i-Kajue. Sources are silent about the date of birth and the details of the early life of Neknam Khan. However, the "Hadaiqu'sSalatin" States that his brother who is elder to him was killed on their way to India leaving the younger one all alone.

How and when and under whose protection, RizaQuliBaig reached India is not mentioned anywhere. The

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earliest date known about Neknam Khan is 1663 AD. Next important date about him is 1656 AD when he was invited to the QutbShahi court by Sultan Abdullah Qutb Shah after the defection of Mir Jumla to the Mughals. Sources throw light from 1662 AD to 1672 AD the year of his death².

According to "Hadaiqu'sSalatin", he joined as a trooper of 500 under MullaOviasi the QutbShahiWazir. RizaQuli served Mulla Oviasi under the orders of Sultan Abdul Qutub Shah along with other retainers. RizaQuli also passed under Mir Muhammad Said, thus started the contacts between the two great Wazirs of Qutb Shahi Kingdom. From 1639 AD to 1656 AD for nearly 17 years, Riza Quli served Muhammad Said Mir Jumla very faithfully.

During this period, he came into close intimacy who became one of his confederates. Riza Quli won the confidence of Mir Muhammad Said and rose to a very high position under him. He accomplished Mir Muhammad Said in all his campaigns especially the Karnataka. Unlike Mir Muhammad Said, who took more interest in plunder and loot, RizaQuli took interest in consolidating the conquest and bringing Karnataka under the firm grip of QutbShahis. A few statements from the Gandikota Kaifiyat provide us the key to the sequence of events from 1644 AD to 1651 AD and before in one place, it is said that Mir Jumla Nawab was ruling and Neknam Khan was in charge of administration³.

In the basis of statements and the reference mentioned earlier, the following accounts may be tentatively taken. It looks that Mir Jumla divided his troops into two divisions, keeping one under him and entrusting the other to Neknam Khan to proceed further, while himself coming towards the East. During 1644 – 1651 AD Neknam Khan was busy in this region. The fall of Gandikota materialized in different phases. In the first phase, Pemmasani Timma Naidu was allowed to continue as ruler in return for payment of Peshkash, but the major portion of the Gandikota kingdom and neighboring regions passed under the effective control of the Qutub Shahis⁴.

As a reward for him Nekham Khan was made the Subedar of Karnataka region. Neknam Khan postponed the capture of Gandikoa as it was very strong one possessing a very powerful cannon called Rama Banam. He waited till Mir Jumla came and finally captured it by cunning and deceiving force and persuasion he was able to restore peace and law & order in Karnataka region.

He left for Golconda and presented before the king the prisoner Nayakwaris. On this achievement the Sultan was pleased and bestowed on him the wizarat and elevated to the position of Diwan-i-Wizarat. In a short time, RizaQuli seemed to have elevated his image in the court and won the confidence and affection of the Queen Mother, Hayat Bakshi Begum. RizaQuli was one of the very few and rare personalities that enjoyed filial relation with the royal family. In 1662 AD soon after his arrival to Karnataka, Queen Mother sent him a basket full of mangoes as gift⁴.

The second term of the services of Neknam Khan in Karnataka was an eventful one. This time it was he who accomplished all the conquests both Western and Eastern Karnataka single handed. Neknam Khan seems to have come into conflict not only with the rebellious Nayakas but also with the Europeans. From 1662 AD onwards, Neknam Khan was busy with settling affairs with European especially with the English.

Because of this he was sore at heart for not handing over Mir Jumla's property by the company to the Government. Besides this, he felt that the English were making great profits at the cost of the Government. He decided to leave a narrow margin to the company, get maximum benefit to the Government. His main idea was to provide a continuous feeder to royal treasury and replete with deflated treasury⁵.

He was waiting for an opportunity to attack the English in 1670 AD when trouble arose between the English and Portuguese. Neknam Khan went against the English and fought

in this battle; he showed his strength and ability by defeating the English. Having tested the strength and ability, by defeating the English. Having tasted the strength of Nawab, the English accepted once again the authority of the Qutub Shahi⁶.

Though some differences arose in the ensuing peace negotiations, the English had to accept the terms of Neknam Khan on the whole, and finally a new cowl was granted to the English in 1672 AD. Neknam Khan is a self-made man; he came to India as an Orphan and led a checkered life till he sought a soft corner under the Mughal Commander,

Mahbat Khan. Once he joined the QutbShahis, he realized the necessity of political uprightness for survival. His loyalty to the QutbShahis was entrenching. He was kind and liberal to his main aim was to serve the king and the kingdom for his subordinates and people in particular. He was very stern to the rebels. From the position of a man in the street, he rose to the position of man in the Mansion. He achieved this height only by virtue of slight forward politics and loyal⁷.

During 1656-1658 AD the Karnataka became playground. Probably at the end of 1657-1658 AD the sultan taking notice of the un study political situation decided to take back Karnataka once again on the advice of the senior courtier and also the dowager queen mother Hayat Bakshi Begum. Sultan Abdullah QutbShahi decided to send RizaQuli and conferred the title Khan and made him Fauzdar and kept him in charge of Karnataka. During 1656-1658 AD the Karnataka became playground for free boaters.

The agents of Mir Jumla, TupakiKrishnappa, Bhale Rao seem to have exercised full powers and presumed that they will have the support of the imperial Mughals. They started picking up quarrels with the East India Company; they demanded the company to handover Mir Jumla's property. The English on the other hand declared it as a seizure and kept it under their control.

The absence of the mighty men like Mir Jumla gave new hopes to the local Nayakwaries who revolted against the government. The Karnataka became a strike torn land in the triangular fight namely the European Companies, Local Nayakwaries and the agents of Mir Jumla. By 1662 AD he put down the insurrection in Karnataka. He took rebellions Nayakwaries under control; he seems to have allowed those who accepted the subordination to the Sultan⁸.

During this period, Neknam Khan consolidated his campaigns, tried to restore order and renovating a number of public works. It seems the privileges of the traditional guilds that of BukkaPattanam PanchalaPurusha, was also restored. The entire administration of this region was left to the Neknam Khan. Sources given different statements in different ways about Neknam Khan and his role between 1656 AD and 1662 AD the years of Mir Jumla's defection and the year of Neknam Khan's appointment as Nawab of Karnataka. The Kaifiyat states that Neknam Khan was entrusted with 34 Nayakwaries and 4,000 soldiers of TimmaNayaka along with the fort of Gandikota before leaving for Golconda.

After that the Kaifiyat refers to lot of oppression of the Deva Brahmins and the Neknam Khan in accordance with the order and permission of Badshah built a village named after him as Neknamabad at the confluence of Pinakini and Chitrawathi rivers. Soon after this, the authorities from Golconda sent people to take charge of the fortress but Neknam Khan refused and raised an army of 600 for the protection of the Neknam Khan relieved to his house in Hyderabad, following the defection of Mir Jumla⁹.

It further says that after Mir Jumla's defection, the Sultan on the advice of the courtiers appointed Neknam Khan, the incharge of the Karnataka with full powers. The above two statements seem to be supplementing each other instead of contradicting. It may be said that Neknam Khan, who was working as Subedar of Karnataka from the beginning, was the

right choice of substitute to the Mir Jumla to be entrusted with additional responsibility at the time of his leaving Gandikota on Sultan's instructions.

When the defection of Mir Jumla became public, the local chiefs of this region seem to have reason in revolt. The rising was so sudden that in the beginning for nearly six months Neknam Khan did not think it wise to leave the fortress; because the Kaifiyat says that 600 Arabi soldiers were not paid salaries for nearly six months as there were no collections during this period.

From this, it may be said that Mir Jumla's alliance with Mughals might have given a chance to the local Jameendars and rose in revolt. This is further attested by the statement of Sir Edward Winter in his letter to Sir Andrew giving an account of the events that took place from 1659 AD to 1662 AD and it is also said that the negotiations between Neknam Khan and the English were interceded by an insurrection of Nayaka¹⁰.

It was during this period that the authorities from Golconda came and demanded for the handing over of the fort. Since it was not advisable to leave the area under such conditions, Neknam Khan might have refused and resisted the handing over of the fort. However, subsequently to establish his credibility and his innocence about Mir Jumla's defection, he might have retired to his house in Hyderabad¹¹.

When he came to Karnataka, he found it confusion and choice but when he left the bequeathed a consolidated Karnataka both politically and financially. The services rendered by Neknam Khan were praised not only during his life time but also after his death in the year 1672 AD. When he died, a mausoleum was erected and the king granted the village Mangalavaram for the maintenance of this mausoleum. He was the man who was remembered and cherished by the people during and after his death.

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SRISAILAM AS GLEANED THROUGH TELANGANA INSCRIPTIONS

Prof. R. Chandrasekhara Reddy*

Srisailam, the holy saiva shrine is situated on a flat top of the Nallamalai hills in Kurnool District of Andhra Pradesh. It is a midst the dense Nallamalai forest an altitude of 476 meters above the sea level at Latitude 16° 12 North arid Longitude 78° 5 East.¹ The presiding deity of this holy shrine is the god Siva called Mallikarjuna, believed to be a Svayambu linga or Self emanated linga. God Siva said to be one of the twelve Jyothirlingas. Goddess Bhramaramba, the consort of the Siva is known as one of the eighteen Sakthi Peethas in Bharathakanda. In the popular tradition the god referred to as Mallanna or Mallaiah, perhaps borrowed from tribal Chenchu tradition.

As per the inscriptional and literary sources Srisailam had four main gateways namely Tripurantakam in the East, Siddhavatam in the South, Alampuram in the West, Umamahesvaram in the North. Four more sub-gateways are stated to be in the cordial points namely Somasila (South East), Pushpagiri (South West), Sangamesvaram (South West) and Elesvaram (North East).² Perhaps from these places for the pilgrims the assistance of Chenchus was mandatory to reach the place before lying the bus roads.

Srisailam is referred as one of the prominent sacred places India in general, South India in particular . Srisailam firstly it become an important centre of Siddha Cult³. Further Kalamukha⁴, Kapalika⁵, and Pasupata⁶ sects of saivism flourished at Srisailam. Later Virasaivism became popular from 12th century onwards⁷. During medieval period various mathas were

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constructed at Srisailam like Sila, Kalu, Veerabhadra, Gana, Arasha, Bhringi, Golaki, Ghanta, Basava, Veebhudi, Rudrakshi and Saranga mathas and also noticed in the inscriptions.⁸

Srisailam is variously called as Srisaila, Sriparvata, Srigiri and Srinaga one of the hills near Nagarjunakonda. According to some inscriptions there is called Sriparvata or Parvatagiri referred from the times of Satavahan, Ikshvaku, Pallava, Kadamba, Vishnukundin, Badami Chalukhya, Rashtrakuta, Kalyani Chalukya, Kakatiya, Kanduri Chodas, Gona, Recherla, Cheruku, Kayastha, Hoyasala, Reddi, Padmanayaka, Gajapati and Vijayanagara kings.⁹ Srisailam referred in inscriptions large in number (thousands) in various aspects like constriction, puja, naivdhya, dupa deepa, donations, maintenance of the temple by the kings queens, ministers, representatives, privative persons and devotees. All the inscriptions found in Andhra, Karnataka, Maharashtra, Rayalaseema, Tamilnadu and Telangana regions.

Srisailam as referred in literary works from the early period brought together as follows. Matsyapurana,¹⁰ Agnipurana,¹¹ Sivanandalahari,¹² Kathasaritsagara,¹³ Vasavadatta,¹⁴ Mahabharata,¹⁵ Skandapurana,¹⁶ Vayupurana,¹⁷ Malathimadhva,¹⁸ Rathnavali,¹⁹ Panditaradhya Charitra,²⁰ Basavapuranam.²¹

The gateways of Srisailam is approachable through four places on the plains, generally called the gateways of Srisailam. The concept of gateways of Srisailam traceable from 7th century A.D. All the places are developed as religious pilgrimage centre. Among the eight gateways four are situated in the present Telangana region. These are Alampur, Umamahesvaram, Sangamesvaram and Elesvaram in Mahabubnagar and Nalgonda District. All the gateways are historic importance from Vishnukundins, Badami Chalukyas, Rashtrakutas, Kalyani Chalukyas, Kaktiyas, Kanduri Chodas, Gonas, Cheruku Chifes, Recherla Reddis, Recherla Padmanayakas, and Vijayanagara Kings.

Alampur: On the bank of Tungabhadra in Mahabubnagar district western gateway of Srisailam called as Hatampura in the early inscriptions.²² God Balabrhmhesvara is the presiding deity, Goddess Jogulamba, the female deity one of the eighteen Sakthi Peethas like Srisailam. There are nine Nava Brahma temples: Bala, Arka, Visva, Garuda, Kumara, Vira, Padma, Svarga and Taraka Brahma. Alampur is richest in early inscriptional records. The main school of Saivism Siddha, Kalamukha, Pasupata flourished here. On the inscriptions Srisailam mentioned as prime religious centre.

Umamahesvaram: On the Nallmalai hills about 6 K.M from Achampet in Mahbubnagar district. It is situated on the edge of a hill forming the vast plateau generally called Sriparvata. God Umamahesvar presiding deity. Pilgrims from Telangana region in the former days had generally to pass through the temple. As per the inscriptions Kalyani Chalukyas, Kakatiyas, Kanduri Chodas, Cherukus, Recharla Velamas contributions available in this temple complex.²³ The Velama Chife Mandanayaka constructed for the benefit of pilgrims a paved foot path with steps from this place to Jatararevu covering 50 K.M. up to river Krishna. After crossing the river at this ferry point known as Jatararevu.²⁴

Elesvaram: Elesvaram now in submerged in the Nagarjuna Sagar Project. At Elesvaram we have early Pallava, Vishnukundin inscriptions. On the other side of River Krishna in Nalgonda district. There was a pilgrim route to Srisailam touching the villages Gangalakunta, Alatamkota and Palutla. It may not be out of place in this connection to mention few other shrines that flourished in the Srisailam.²⁵

Sangamesvaram: It is of the submergence under the Srisailam Project, some of these shrines have been totally or partly removed to other places of these temples, the Sangamesvaram temple at Kudali at the confluence of the river Tungabhadra and Krishna, situated at a distance of 10 K.M. from Alampur in the Early Chalukyan sculpture. The god known as Sangamesvara. It is now transplanted at Alampur.²⁶

Telangana Inscriptions: In Telangana region inscriptions referred to Srisailem from 7th century onwards. Amudalapadu Copper Plate Inscription of Badami Chalukya King Vikramaditya I, dated A.D. 660 was taken Sivamandala Diksha under the Diksha guru named as Sudharshanacharya. The King was granted Vanguruseema as a Diksha Kanuka to his Guru. Sudharshnacharya distributed to his students.²⁷ Amudalapadu village situated near Alampur in Mahabunagar District.

In Mahabubnagar district more than forty inscriptions referred Srisailem towards grants to god Srisaile Mallikarjuna, as a gateway, pujas, offerings, naivedhyas, imprecatory words and other purposes. An inscription at Siva temple in Paddapuru of Mahabubnagar district Dated S.1113 (A.D.1191-05-30) Kanduru Choda king Gokarnadeva Choda II, issued the inscription. Some Peggada granted for the purpose of daily Naivedhyas.²⁸ Another inscription at Sangamesvaram temple in Mahabubnagar district, during the reign of Gokarnadeva Choda II, dated S.1109 (A.D.1187-10-08). It records the Mallikarjuna Panditaradhya, the done mentioned Panditaradhya the religious teacher.²⁹ In Nagadevapalli inscription in same district dated S,1147 (A.D.1225-04-29) during the reign of Kakatiya Ganapatideva. Sriparvata Svayambhulinga chakravarti Sri Mallikarjunadeva daily offerings and perpetual lamps granted Nagadevapalli as a grant.³⁰ Bhutpur Inscription issued during the reign of Kakati Rudramadevi dated S.1194 (A.D.1272). Records for the sake of certain Proladeva Peddingaru worshipped Sriparvata swamy.³¹ Another inscription at Umamahesvaram dated S.1202 (A.D.1280) during the reign of Kakati Rudramadevi, states that certain Karanam Ramayyamaru in the north of Sriparvata Umamahesvaram.³² In the medieval period large number devotees from Telangana region goes to Srisailem.

Recharla Mandanayaka issued an inscription at Umamahesvaram dated S.1298 (A.D. 1377). The inscription refers to the Umamahesvaram as the northern gateway of prominent centre Srisailem. Mandanayaka constructed flight

steps to reach the devotees to see the lord Mallikarjuna. The steps were constructed up to river Krishna.³³ An inscription dated S.1389 (A.D.1468) during the reign of Vijayanagara King Mallikarjunaraya. The contents of the inscription the Srisaila Simhasanasinulu Kadali Bhiksha Vrutti Ayyavarus permission, Kamidevuni Veeraiah granted 500 varahas to god Mallikarjuna.³⁴ Regarding the imprecatory words referred number of inscriptions Srisailam as equal as Kasi, Prayaga, Kurukshetra.³⁵ Another inscription at Alampur S.1515 (A.D.1593-03-25). It records the gift of specific grant is to the matha of god Nagesvara entrusted into the hands of the pontiff Kuppasakante Sivalingadeva, disciple of Pattada Paramesvara, stated on the throne of Basavanna's house at Srigriri in the assembly of the great ganas, following the supreme Virasaiva tenets³⁶

In Kajipet inscription dated S.1012 (A.D.1090) during the reign Kalyanai Chalukya king Tribhuvanamalla describes the disciples of that village granted to the Kalamukha monk Ramesvara Pandita of Appa Parvata, the head of the famous Mallikarjuna Sila matha at Sriparvata.³⁷ An inscription at Hanumakonda, during the reign of Kakati Rudradeva dated S.1084 (A.D.1163), refers to the extent of his kingdom in the southern region up to Srisailam Hills.³⁸ Another inscription at Charda in Nalgonda district during the reign of Kalyani Chalukya king Tribhuvanamalla Chalukya Vikrama Era 6 (A.D.1081-12-24). Describes the God Mallikarjunadeva of the village on the holy occasion of the Uttarayan Sankranti worshipping and offering to the god and for the feeding of ascetics and students.³⁹

An inscription at Mallepally in Nalgonda district dated S.1157 (A.D.1234-11-17), during the reign of Kanduri Choda Bhimadeva records the Umamahesvaram is situated in the north of Srisailam. The sthnapati of Umamahesvaram described this information.⁴⁰ An inscription found at Kolanupaka it records the merit of Vira Santha Bikshavartti Ayyavaru.⁴¹ Another inscription in the same village dated S.1010 (A.D.1088-12-24). Ramesvara Pandita for the Angaranga Bhoga of the God Uttresvara. And also described the Sriparvata of Srisailam.⁴² Another inscription

near Mannanur Prataparudra Kota dated S.1347 (A.D.1425-10-25), planting of Grove trees in the spring of that year near the Gupta Mallikarjuna temple in Mahesvara Nilakantha Kshetra by Somana son Palakurti Mallinayaka for the merit of his son.⁴³

Conclusion: Telangana region stone and copper plate inscriptions referred Srisailam in large extent. Srisailam as a popular Saiva temple centre from 6th century onwards. Telangana region people or devotees has important temple promoting culture from medieval period onwards. These region people (pilgrims) worshipping in systematic way. From the time of Badami Chalukyas down to Vijayanagara kings Srisailam has prime importance as a religious centre. Badami Chalukyas, Rashtrakutas, Kalyani Chalukyas, Kakatiyas, Vijayanagaras and their feudatories contributed through constructional activities, for pujas, naivedhya offerings and maintenance of the temple. Private individuals also served large extent through donations. Even today the pilgrims who visited Srisailam more than fifty percent of the devotees come from Telangana region only. It means these people have religious, cultural importance or impact with Srisailam. At present all the people or citizens have moral responsibility to prevent the destruction and protect the Archaeological and historical sites and monuments. Our ancestors contributions and services are heritage culture model for feature generation. It is our cultural responsibility to follow the mode of activities to develop and stop destruction.

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తెలంగాణ రైతాంగ సాయుధ పోరాటములో మద్దికాయల ఓంకార్ నిర్వహించిన పాత్ర (1945-1948)

చాగంటి మీనయ్య*

కామ్రేడ్ మద్దికాయల ఓంకార్ భూమికోసం, భుక్తికోసం, వెట్టిచాకిరి మరియు నైజాం నిరంకుశ పాలన నుండి ప్రజల విముక్తి కోసం ఆయుధం పట్టి తెలంగాణ రైతాంగ సాయుధ గెరిల్లా పోరాటంలో దూకి నైజాం పోలీసులను గడగడలాడించారు. జీవితాంతం ప్రజల సమస్యల సాధన కోసం పోరాటాలు నిర్వహించారు. అనునిత్యం ప్రజలు ఎదుర్కొంటున్న సమస్యల పరిష్కారం కోసం పోరాడుతూనే, నమ్మిన సిద్ధాంతం కోసం, తనపై విశ్వాసముంచిన ప్రజల సంరక్షణ కోసం నిరంతరం పోరాటం చేసిన అవిశ్రాంత పోరాటయోధుడు కామ్రేడ్ మద్దికాయల ఓంకార్. తాను నమ్మిన సిద్ధాంతాల కోసం పోరాటబాటలో ఎన్నో ఒడిదుడుకులు, మరెన్నో సమస్యలను ఎదుర్కొని బాధలను జీర్ణించుకొని ముందుకు సాగారు. ఎన్ని అడ్డంకులు ఎదురైనా నమ్మిన సిద్ధాంతాన్ని విస్మరించలేదు. తనను నమ్ముకొన్న కార్యకర్తలను వదులుకోలేదు. భూస్వాములు, జమీందార్లు, దేశముఖలకు వ్యతిరేకంగా అలుపెరగని పోరాటాలు నిర్వహించారు. ఒకవైపు భూస్వాములతో పోరాటాలు చేస్తూనే, మరోవైపు ఉగ్రవాదుల దాడులను ఎదుర్కొనవల్సివచ్చింది. నక్సలైట్లపై విధించిన నిర్బంధాన్ని నిరసిస్తూ భార్గవ కమీషన్ ముందు గళమెత్తిన కామ్రేడ్ ఓంకార్ పై అదే నక్సలైట్లు పలుమార్లు దాడులు చేశారు. “దున్నవాడికే భూమి” అనే నినాదంతో వీరి నాయకత్వంలో మిలిటెంటు పోరాటాలు కొనసాగినాయి. ఆరు దశాబ్దాలు అవిశ్రాంతంగా ఆయన ప్రజాసేవలో కొనసాగారు¹.

జననం - కామ్రేడ్ మద్దికాయల ఓంకార్ 1924వ సంవత్సరం మే 12వ తేదీన నల్లగొండ జిల్లా, సూర్యాపేట తాలూకా, ఆత్మకూరు మండలం, ఏపూరు

* పరిశోధక విద్యార్థి, చరిత్ర మరియు పర్యాటక విభాగము, కాకతీయ విశ్వవిద్యాలయము, వరంగల్

గ్రామంలో ఒక సామాన్య మధ్యతరగతి మున్నూరుకాపు కులానికి చెందిన మద్దికాయల అనంతలక్ష్మి- రామయ్య అనే దంపతులకు ప్రథమ సంతానంగా జన్మించారు. 6వ తరగతి వరకే విద్యాభ్యాసం చేశారు. నర్సంపేట ఎం.ఎల్.ఏ.గా 1972-1994 వరకు పనిచేశారు. 1984లో సిపిఎం పార్టీ నుండి బహిష్కృతుడై ఎంసిపిఐ పార్టీని స్థాపించాడు 2008 అక్టోబర్ 17వ తారీఖున అనారోగ్యంతో మరణించాడు.

కామ్రేడ్ మద్దికాయల ఓంకార్ కు 15 సంవత్సరాల ప్రాయం నుండి ఆర్యసమాజం ప్రభావం ఉండేది. నాడు రాష్ట్రంలో పౌర హక్కుల సాధన కోసం, ఆర్య సమాజం హిందూ మహాసభలను నిర్వహిస్తూ ఉండేవారు. ఆర్యసమాజం ప్రభావంతో స్వాతంత్ర్య ఉద్యమం వైపు ఆకర్షితులయ్యారు. తదనంతరం ఆంధ్ర మహాసభ సమావేశాల ప్రభావంతో నిజాం నిరంకుశ పాలనపై తిరుగుబాటు బావుటా ఎగురవేశారు².

ఆంధ్రమహాసభలలో కామ్రేడ్ ఓంకార్ పాత్ర

కామ్రేడ్ మద్దికాయల ఓంకార్ పై ఆంధ్రమహాసభ ప్రభావం ఉండేది. 1941వ సంవత్సరంలో ఎనిమిదవ ఆంధ్రమహాసభ చిలుకూరు గ్రామం, హుజూర్ నగర్ తాలూకా, నల్గొండ జిల్లాలో జరిగిన మహాసభలో ఒక ప్రదర్శికుడిగా వెళ్లాడు. ఆ సభలో కొన్ని వేలమంది రైతులు ఆ సభలో పాల్గొనుట జరిగింది. ముఖ్యంగా 1944వ సంవత్సరం పదకొండవ ఆంధ్ర మహాసభ భువనగిరిలో చాలా పెద్ద ఎత్తున జరిగింది. ఈ సభలో కామ్రేడ్ ఓంకార్ చురుకైన వాలంటీర్ గా పాల్గొన్నారు. ఈ సభలోని ప్రసంగాలు, ఉపన్యాసాలు కా॥ ఓంకార్ ను చాలా ప్రభావితం చేశాయి. అప్పటికే హుజూర్ నగర్, సూర్యాపేట తాలూకాలలో ఆంధ్ర మహాసభ నాయకత్వంలో అనేక ఉద్యమాలు జరుగుతుండేవి. ఆ ఉద్యమంలో కూడా పాల్గొంటూ ఉండేవారు. ఆ స్థితిలోనే “వెట్టిచాకిరి రద్దు” “డబ్బు ఇస్తేనే పని చేయాలి” అని ఆంధ్రమహాసభ పిలుపునిచ్చింది. ఆ పిలుపే ఒక ప్రభంజనమైందని కా॥ కె.కోటయ్య తెలియజేశారు³.

1945వ సంవత్సరం పన్నెండవ ఆంధ్ర మహాసభ ఖమ్మంలో జరిగింది. ఈ ఆంధ్ర మహాసభకు కామ్రేడ్ ఓంకార్ మళ్లీ ఒక వాలంటీర్ గానే చురుకైన పాత్రను పోషించారు. ఈ సభలో రావి నారాయణరెడ్డి అధ్యక్షులుగా ఎన్నిక కావడం జరిగింది.

అనాటి ప్రజాచైతన్యం ప్రస్ఫుటంగా ప్రతిబింబించింది. ఒక బాధ్యతాయుతమైన వాలంటీర్ గా తరువాత కాలంలో ఆంధ్ర మహాసభ నిర్వహించిన అనేక పోరాటాలకు నాయకత్వం వహించారు. తెలంగాణా రైతాంగ సాయుధ పోరాటం సాగిన కాలంలో వెట్టిచాకిరి, భూవిముక్తి, భూపంపిణి పోరాటాల్లో నైజాం నిరంకుశ పాలనకు వ్యతిరేకంగా నిర్వహించిన పాత్ర ప్రశంసనీయం.

దొడ్డి కొమరయ్య మరణ ఘట్టం

1946వ సంవత్సరంలో జూలై 4వ తేదీన జనగామ తాలూకా కడవెండి గ్రామంలో విసునూర్ దేశ్ ముఖ్ రామచంద్రారెడ్డికి గల అరవై గ్రామాలలో కడవెండి గ్రామం ఒకటి. విసునూరి దొర తల్లి జానమ్మ ఈ గ్రామంలోనే ఉండేవారు. సాయుధ పోరాట ఉద్యమాన్ని అణచాలని ఆమె కొడుకుకు కబురు పంపించారు. దొర పంపిన ఇరవై మంది సాయుధులు ఊరేగింపుపై కాల్పులు జరిపినప్పుడు మొదట దొడ్డి కొమరయ్య అన్న దొడ్డి మల్లయ్యకు గాయమైంది. తొడగుండా గుండు దూసుకుపోయింది. అన్న గాయం చూడడానికి వంగిన దొడ్డి కొమరయ్య కడుపులోంచి గుండు దూసుకుపోయి అక్కడికక్కడే మరణించాడు.

“వెలిగింది వెలిగింది ఒక అమరజ్యోతి... తెలుగు గుండెలలోన వెలిగింది దివిటీలు... రైతు గుండెల కొరకు రాకాసికుల దునుమ.... వెలిగింది అమరజ్యోతి” ఇదీ విసునూర్ గడీ పునాదుల మీద మొలచిన నెత్తుటి గాయం⁴.

కామ్రేడ్ దొడ్డి కొమరయ్య మరణం తరువాత సూర్యాపేట తాలూకాలోని ఆడవేముల తిమ్మాపురం గ్రామంలో పార్టీ ముఖ్య సమావేశం రహస్యంగా జరిగింది. ఆ సమావేశానికి ఆజ్ఞాతంగా వున్న కామ్రేడ్ భీమిరెడ్డి నర్సింహారెడ్డి హాజరై పొలిటికల్ రిపోర్ట్ సమర్పించడం జరిగింది. సామ్రాజ్యవాద వ్యతిరేక జాతీయ సంఘటన మీద ఆ రిపోర్ట్ కొనసాగింది. కామ్రేడ్ భీమిరెడ్డి నర్సింహారెడ్డికి కామ్రేడ్ ఓంకార్ తో అదే తొలిసారి పరిచయం. అప్పటికే కామ్రేడ్ ఓంకార్ తాలూకా కమిటీకి సభ్యునిగా ఎన్నుకోబడ్డారు. పూర్తికాలం పార్టీ కోసం పనిచేశారు⁵.

బాలెంల, పాత సూర్యాపేటల ఘటనలకు మందు తీవ్ర పోలీస్ నిర్బంధం సాగింది. కార్యకర్తలంతా జారిపోయారు. ఒకరిద్దరే మిగిలారు. పోలీస్ క్యాంప్ లు దగ్గర దగ్గర వేయబడ్డాయి. ఏపూరు, నల్లగొండ జిల్లా, పాత సూర్యాపేట తాలూకా

సమీపంలోని బొప్పారంలో కూడా పోలీస్ క్యాంప్ వేయబడింది. అట్టి గడ్డు సమయంలో ఉత్తేజకరంగా ప్రజల్ని సమీకరించనారంభించాడు. ఇది గమనించి సహించని నాటి ఏపూర్ దేశముఖ్ దామిడి రాఘవరెడ్డి కామ్రేడ్ ఓంకార్‌ని పట్టి గడికి తెప్పించాడు. ఏపూర్‌లో ఒక బావి దగ్గర ఉండగా పట్టుకున్నారు.⁶

ఈ వార్త పలు గ్రామాల్లో తెలియడమేకాక అందుబాటులో ఉన్న కామ్రేడ్ భీమిరెడ్డి నర్సింహారెడ్డికి కూడా తెలిసింది. కట్టివేయబడి ఉన్న కామ్రేడ్ ఓంకార్‌ని విడిపించాలనే ప్రయత్నంలో ఉన్న కామ్రేడ్ భీమిరెడ్డి నర్సింహారెడ్డి దళం యొక్క కదలికలు పసిగట్టిన ఆ ఊరి ప్రజలు మరింత కంగారు పడి, స్వయంగా వారంతా కదిలి దేశముఖ్ గడికి వెళ్ళి “దళం గ్రామంలోకి వచ్చేటట్లుగా ఉంది” దళం వస్తే తెల్లవారి పోలీసులు గ్రామంలోకి వస్తారు” అని దొరని భయపెడుతూ కామ్రేడ్ ఓంకార్‌ని విడిపించే ప్రయత్నం చేశారు. కాని, దేశముఖ్ దామిడి రాఘవరెడ్డి విడుదల చేయడానికి ఇష్టపడకుండా తన ఆధీనంలో నుండి నిజాం పోలీసులకు అప్పగించడం కోసం పంపించాడు. ప్రజలు, కా! భీమిరెడ్డి నర్సింహారెడ్డి దళం దారి మధ్యలోనే అడ్డగించి కామ్రేడ్ ఓంకార్‌ను బందీ నుండి తప్పించారు.⁷

ఈ సంఘటన తర్వాత ఆర్గనైజర్లు కొద్దిమంది కార్యకర్తలను తీసుకుని దళాలుగా ఏర్పడి పెత్తందార్లను, గుండాల్ని దారికాచి కొట్టే పనికి పూనుకున్నారు. ఈ దాడులతో శత్రువులు భయపడి పట్టణాలకు పారిపోయారు. ప్రజల్లో ఒక వెల్లువ వచ్చింది. కామ్రేడ్ ఓంకార్ సువిశాలమైన ప్రాంతానికి పొలిటికల్ ఆర్గనైజర్‌గా ఉంటూనే దాదాపు ఆ ప్రాంతంలో జరిగిన గెరిల్లా దళ చర్యలన్నింటిలోను పాల్గొన్నారు. గ్రామాల్లో కమ్యూనిస్టు పార్టీ నిర్మాణంలోనూ ప్రజాసంఘాల నిర్మాణంలోనూ, కమిటీల నిర్మాణంలోనూ చూపించబడిన శ్రద్ధ ప్రత్యేకంగా పేర్కొనదగింది. భూస్వాముల భూముల పంపకాల్లోనూ అన్ని ప్రాంతాల్లో కన్నా కామ్రేడ్ ఓంకార్ ప్రాంతంలో జరిగిన కృషి అఖండమైనది. నల్లగొండ జిల్లాలోని రావిపాడు, కోటపాడు, రావుపెంట గెరిల్లా దాడుల్లోనూ ఎర్రపాడుపై జన్నారెడ్డి దేశముఖ్ గడిపై జరిగిన దాడుల్లో కుమ్మర కుంటలో దొరల్ని చుట్టివేసిన దాడుల్లోనూ, ఇంకా ఇలాంటి అనేక సంఘటనల్లోనూ పాల్గొన్న యోధుడు కామ్రేడ్ ఓంకార్. ఆ తర్వాత కొద్ది రోజులకే కామ్రేడ్ భీమిరెడ్డి నర్సింహారెడ్డితో కలిసి సాయుధ సమరంలో ప్రముఖ రాజకీయ నాయకుడిగా, ఉద్యమ నిర్మాతగా పాల్గొన్నారు. ముఖ్యంగా 1948లో భూపంపకం గ్రామ రాజ్యాల

ఎన్నిక నిర్వహణా ఉద్యమానికి నల్లగొండ జిల్లాలో కామ్రేడ్ భీమిరెడ్డి నర్సింహారెడ్డికి కుడి భుజంగా నిలిచారు⁸

జనగామ తాలూక, పాలకుర్తిలో చాకలి అయిలమ్మ గారి పంట పండించిన పొలంను ఇసునూరు రామచంద్రారెడ్డి దేశ్ముఖ్ స్వాధీనపర్చుకోవడానికి ప్రయత్నం చేశారు. ఆ సమయంలో చాకలి అయిలమ్మ 'తనను చిత్రహింసలు పెడుతున్నారు, నున్న పంటపొలంను కాపాడండి అని ఆంధ్ర మహాసభను కోరింది'. పంట పొలం కోతకు వచ్చిన సమయంలో పొలాన్ని కాపాడవలసిన అవసరం ఏర్పడింది. జిల్లా కమ్యూనిస్టు పార్టీ మరియు ఆంధ్రమహాసభ నాయకుల ఆదేశముతో చాకలి అయిలమ్మ పంటను రక్షించడానికి వాలంటీర్స్ ని పంపించారు. అందులో కామ్రేడ్ ఓంకార్, కామ్రేడ్ ధర్మబిక్షం, కామ్రేడ్ రాంచంద్రారెడ్డి, కామ్రేడ్ యాదగిరిరావు మరి కొంతమంది వాలంటీర్స్ తో కామ్రేడ్ భీమిరెడ్డి నర్సింహారెడ్డి కమాండర్ గా ఉన్నాడు. కామ్రేడ్ భీమిరెడ్డి నర్సింహారెడ్డి నాయకత్వంలో చాకలి అయిలమ్మ పంట పొలంను కోసి సంరక్షించారు. ఆ తర్వాత ఇసునూరు రాంచంద్రారెడ్డి దేశ్ముఖ్ గుండాలు కామ్రేడ్ ఓంకార్, ధర్మబిక్షం, కామ్రేడ్ రాంచంద్రారెడ్డి, కామ్రేడ్ యాదగిరి రావు, కామ్రేడ్ భీమిరెడ్డి నర్సింహారెడ్డిని పట్టుకొని ఇసునూరు రాంచంద్రారెడ్డి దేశ్ముఖ్ తన గదిలో బంధించారు⁹.

1945 సంవత్సరంలో పాలకుర్తి కేసు విచారణ సందర్భంగా ఆంధ్ర మహాసభ నల్లగొండ జిల్లా కమిటీ ఇచ్చిన రిపోర్ట్ ప్రకారం అన్ని చోట్ల గ్రామ గ్రామాన వాలంటీర్ ఫోర్స్ లు ఏర్పడ్డాయి. ఆ వాలంటీర్ ఫోర్స్ లో కామ్రేడ్ ఓంకార్ కూడా అతి చిన్నవయస్సులో వాలంటీర్ గా చేరాడు. కామ్రేడ్ ఓంకార్ విజయవాడ సమీపంలోని కొండపల్లి అడవుల్లో కామ్రేడ్ పుచ్చలపల్లి సుందరయ్య, కామ్రేడ్ కొండపల్లి సీతారామయ్య మరియు కొండేపూడి లక్ష్మీనారాయణ గార్ల ఆధ్వర్యంలో వాలంటీర్ గా సాయుధ శిక్షణ నేర్చుకున్నారు. ఈ సాయుధ గెరిల్లాలకు శిక్షణ విస్తృత స్థాయిలో యివ్వబడింది¹⁰.

1946-47 వరకు కమ్యూనిస్టు పార్టీ కొరియర్ గా పనిచేశారు. కొరియర్ గా ఉన్న సందర్భంలో అంతకుముందు సాయుధ గెరిల్లా శిక్షణలో ఆయుధాలు ఉపయోగించడం అందులో నేర్పరితనంను సాధించాడు. చదువులోను చాలా

అభివృద్ధిని సాధించి, దళాలు పనిచేస్తున్న సమయంలో దళ సభ్యుడిగా దళ కమాండర్ గా చురుకైన పాత్ర పోషించారు. దళంలోని అందరితో పోలిస్తే చిన్న వయస్సులో దళ కమాండర్ గా అయ్యింది కామ్రేడ్ ఓంకారేని కా॥ కె.కోటయ్య తెలియజేసినారు. 1947వ సంవత్సరంలో గ్రామ రక్షక దళం నుండి ప్రాంతీయ రక్షక దళం, ప్రాంతీయ రక్షక దళం నుండి గెరిల్లా దళం రూపొందినటువంటి దానిలో కామ్రేడ్ ఓంకార్ కూడా ఎంతో అభివృద్ధి చెంది దళనాయకుడిగా రాత, పోతలలో చదువుకుని అభివృద్ధి చేసుకోవడం అనేక రకాలైన సిద్ధాంత, రాజకీయ సాహిత్యాలను కూడా అధ్యయనం చేయటంలో ఆదర్శవంతమైన కార్యకర్తగా ఉండటం జరిగింది. ఆ స్థితిలోనే గ్రామరాజ్యాలు ఏర్పాటు చేయడం, గ్రామరాజ్యం నాయకత్వంలో భూస్వాముల భూములను, పశువులను, పనిముట్లను, ధాన్యాలను పంపిణీ, ఆర్గనైజింగ్ చేయడంలో చురుకైన పాత్రను పోషించారు. పార్టీ కార్యకర్తగా, నాయకుడిగా బాధ్యత వహించారు. ఆ స్థితిలోనే ఆయన జోనల్ కమిటీ నాయకుడిగాను, ఏరియా కమిటీ సభ్యుడిగాను బాధ్యత వహించారు. అప్పటికే మూడు వేల గ్రామాలు గ్రామరాజ్యాలు ఏర్పడి దాదాపు పది, పదిహేను వేల మంది జమీందారులు పనిచేస్తున్నటువంటి స్థితిలో నైజాం పోలీసులను, మిలటరీని త్రిప్పికొట్టి గ్రామాలను గ్రామ, గ్రామాన్ని రప్పించుకుంటున్న ఆ సందర్భంలో నైజాం మిలిటరీ క్యాంప్ పై దాడులు చేసి ఆయుధాలు స్వాధీనపర్చుకోవడం, పోలీస్ స్టేషన్ వదిలేసి పారిపోతున్న స్థితిలో ఆ ఆయుధాలను స్వాధీనపర్చుకోవడం జరిగింది¹¹.

స్వాతంత్ర్య పోరాటంలో పాల్గొంటూ ఆంధ్ర మహాసభ కార్యకర్తగా, తెలంగాణా రైతాంగ సాయుధ పోరాటంలో కమ్యూనిస్టు పార్టీకి నాయకత్వం వహించిన కామ్రేడ్ ఓంకార్ కామ్రేడ్ మార్బ్, ఎంగిల్స్, లెనిన్, స్టాలిన్, మావోల రచనలను బాగా అధ్యయనం చేశారు. తాడిత, పీడిత ప్రజల ఆశాజ్యోతి కా॥ పుచ్చలపల్లి సుందరయ్యకు పార్టీలో కుడిభుజంగా నిలిచినారు. 1947లో మన దేశానికి స్వాతంత్ర్యం సిద్ధించిన తర్వాత భారత కమ్యూనిస్టు పార్టీలో భారత ప్రభుత్వ వర్గ స్వభావం గురించి మరియు భారతదేశ విప్లవ దశ గురించి జరిగిన చర్చలో ప్రభుత్వానికి అనుకూలమైన చర్చ ప్రభుత్వానికి వ్యతిరేకంగా ఒక విప్లవకరమైన చర్చ జరుగుతున్నప్పుడు ఈ విప్లవకర చర్చను కామ్రేడ్ సుందరయ్య గారు సమర్థించినప్పుడు కామ్రేడ్ ఓంకార్ కూడా కామ్రేడ్ పుచ్చలపల్లి సుందరయ్య గారిని

అనుసరించినారు. అదే చర్చలలో రాజీపడకుండా పార్టీలో అంతర్గత పోరాటం చేస్తూ వచ్చినారు. ఈ విప్లవకర దృక్పథం ఉన్నవారు పార్టీలో పెరిగిపోతున్న రివిజనిజాన్ని ఎదిరించి వారితో ఉండలేక భారతదేశ నిజమైన విప్లవకర పార్టీగా, భారత కమ్యూనిస్టు పార్టీ (మార్క్సిస్టు), సిపిఐ(యం)ను ఏర్పాటు చేయడంలోను కీలకపాత్ర వహించినారు¹².

నైజాం ప్రభుత్వ కాలంలో ఈనాడు రెడ్లు అని పిలువబడే వారిలో అత్యధికులు “కాపులు” అని పిలువబడేవారు. గుడాటి కాపులు, గొట్టెకాపులు, పాకనాట కాపులు, మటాటి కాపులు మొదలగు పేర్లతో పిలువబడేవారు. రుసుములున్న దేశముఖ్ లేక బాగా ఆస్తులున్న భూస్వాములు మాత్రమే రెడ్డి అని పిలువబడేవారు. కానీ, ఆంధ్ర మహాసభ కమ్యూనిస్టు పార్టీల నాయకత్వంలో నడిచిన రైతాంగ సాయుధ విప్లవంలో చైతన్యం పొందిన ఈ కాపులంతా రెడ్లు అని పేరు పెట్టుకోవడం, ఆ ప్రకారం పిలువబడటం జరిగింది. అలా పిలువబడటాన్ని ఆక్షేపించి, శిక్షించే దేశముఖ్ ల పాలన శిథిలమైనందున వారికి ఆటంకం తొలిగింది¹³.

1948 సెప్టెంబర్ 13న హైదరాబాద్ సంస్థానంపై పోలీసు యాక్షన్ జరిగిన తరువాత పరిస్థితులలో గుణాత్మక మార్పులు వచ్చాయి. పోలీసు నిర్బంధం పెరిగింది. ఆ సైనిక దాడులను నిలువరింపజేయగల శక్తివంతమైన సాయుధ ప్రతిఘటనా బలం గెరిల్లా పోరాటానికే లేకపోయింది. మరొక వైపున అప్పుడే అధికారంలోకి వచ్చిన కాంగ్రెస్ ప్రభుత్వం చట్టబద్ధ, భూస్వామ్య విధానాన్ని రద్దుపరచి, సాగుదారులను పట్టాదారులుగా ప్రకటించటం, కౌలుదార్లకు కొన్ని రక్షణలు కల్పించటం, జమీందారులు తమ స్వంత సాగులోని భూములను, కౌలు భూములను అమ్మచూపటం, శక్తిగలవాడు భూములు కొనుక్కునే అవకాశాలు ఏర్పడటం వీటన్నిటికి మూలంగా రైతాంగ ఉద్యమంలో చీలికలు వచ్చాయి. గ్రామాల్లోని చిన్న భూస్వాములు, ధనిక రైతులు వీరంతా ప్రధానంగా రెడ్డి, వెలమ, కమ్మ మొదలగు అగ్రవర్ణాలకు చెందినవారు. భూస్వామ్య వ్యతిరేక సాయుధ విప్లవం నుండి వైదొలిగారు. కాంగ్రెస్ పార్టీ వెనకాల చేరారు. ఆ తరువాత జరిగిన పరిణామాలన్నీ పెట్టుబడిదారి, భూస్వామిక ఆర్థిక విధానం బలపడటానికే దారి తీశాయి. ఆ వ్యవస్థకు వ్యతిరేకంగా చెప్పుకోదగిన ప్రజా ఉద్యమాలు లేవు. అందుకు 1944-51 కాలంలో కులవ్యవస్థ విచ్ఛిన్నతకు వచ్చిన పరిణామాలు వెనుక పట్టుపట్టాయి¹⁴.

ఆంధ్ర మహాసభ తెలంగాణ ప్రజల సంస్థగా (ఐక్య సంఘటనగా) తయారైంది. కమ్యూనిస్టు పార్టీ వారి ప్రేమను, విశ్వాసాన్ని పొంది, 'తెలంగాణా ప్రజా పార్టీగా' తయారైంది.

భూమికోసం, భుక్తికోసం, నిజమైన స్వాతంత్ర్యం కోసం పోరాడేందుకు ఆచరణలో ఒక నూతన మార్గాన్ని భారతదేశంలోని ప్రజలందరికి ఆ తెలంగాణ రైతాంగ సాయుధ గెరిల్లా పోరాటం చూపెట్టింది. నెహ్రూ ప్రభుత్వం లోపాయకారిగా నైజాం నవాబుతో రాజీకి వచ్చారు. దానికి కారణంగా కమ్యూనిస్టు పార్టీ నాయకత్వం గమనంచి సాయుధ గెరిల్లా పోరాటం అన్ని ప్రాంతాలకు విస్తరింపచేయాలని, అడవి ప్రాంతాలు రక్షణగా ఉంటాయి కాబట్టి ఆ ప్రాంతాలలో వ్యాప్తి చేయాలనే ఆలోచనలో కమ్యూనిస్టు పార్టీ కోరిక మేరకు పార్టీని విస్తృతపర్చడానికి సూర్యాపేట తాలూకా నుండి వరంగల్ జిల్లా మానుకోటకు బయలుదేరినారు.

కామ్రేడ్ రామనర్సయ్య తిరుమలగిరి గ్రామం పాత సూర్యాపేట తాలూకా నల్లగొండ జిల్లాకు చెందినవాడు. 4వ తరగతి చదివి పాలేరుగా పనిచేసి, కమ్యూనిస్టు పార్టీలో చేరి చదువు నేర్చుకొని కమ్యూనిస్టు పార్టీలో కామ్రేడ్ ఓంకార్ గారికి లెఫ్టనెంట్ గా కమ్యూనిస్టు పార్టీ నాయకుడిగా తన పాత్రము పోషించారు. కామ్రేడ్ ఓంకార్, కామ్రేడ్ రామనర్సయ్య వీరిద్దరు సూర్యాపేట తాలూకాకు చెందినవారే. బాంచన్ దొరా! నీకాళ్ళు మొక్తా దొరా! అనుకుంటూ వెట్టిచాకిరిలో మగ్గుతున్న పీడిత, తాడిత ప్రజలందరినీ సమీకరించారు. తన సాహిత్యంతో, గేయాలతో ప్రజలలో వర్గ చైతన్యాన్ని నింపాడు. బండ్ల ముందు ఉరికే బానిస బ్రతుకు వద్దని ఎదిరించి నిలవాలి, గెలవాలని సాయుధ పోరుకు పిలుపునిచ్చాడు¹⁵. 1948 సెప్టెంబర్ 13 పోలీస్ చర్య తరువాత కామ్రేడ్ ఓంకార్ పై నిర్బంధం తీవ్రం కావడంతో రక్షణ తీసుకుంటూ ఉద్యమాలు నిర్మించాలని పార్టీ వరంగల్ జిల్లాకు పంపించింది¹⁶. మానుకోట ప్రాంతంలో చాలా బలమైన భూస్వాముల గుంపు ఉండేది. ఆ భూస్వాముల చేతుల్లో కొన్ని లక్షల ఎకరాల భూములు ఉండేవి, పేద ప్రజలను వివిధ కులాలవారిని తమ బానిసలుగా చేసుకొని భూస్వాములు పెత్తనం చెలాయిస్తూ, నిర్బంధ వెట్టిచాకిరి కొనసాగించేవారు.

దానికి వ్యతిరేకంగా భూస్వాముల భూములను, వారి గడుల మీద దాడిచేసి ధాన్యాన్ని, పశువులను, పనిముట్లను వివిధ వస్తువులను ప్రజలకు పంచుకుంటు కామ్రేడ్ భీమిరెడ్డి నర్సింహారెడ్డి నాయకత్వంలో బయలుదేరినాడు. ఏరియా కమిటీ సభ్యునిగా ఏరియా కమాండర్లలో కమాండర్గా బాధ్యత తీసుకుని కామ్రేడ్ ఓంకార్ వరంగల్ జిల్లా మానుకోటకు వెళ్లడం జరిగింది. ఆ తర్వాత అడవిలో ప్రవేశించారు. అప్పటికే అడవి ప్రాంతాలలో గిరిజనులలో కమ్యూనిస్టుల మీద ఒక దుష్ప్రచారం జరుగుతుండేది¹⁷. కమ్యూనిస్టులు అంటే మనుషులను కూడా తింటారు అని, ఆడపిల్లలను, ఎత్తుకెల్తారని ఆరకంగా ఒక తీవ్రమైన దుష్ప్రచారం ఫారెస్ట్ డిపార్ట్మెంట్, పోలీసులు చేయడం జరిగింది. ఆ రోజులలో కోయ గూడాలలోని ప్రజలను కూడగట్టడానికి కామ్రేడ్ ఓంకార్, కామ్రేడ్ భీమిరెడ్డి నర్సింహారెడ్డి, కామ్రేడ్ రామనర్సయ్య గార్లు వరంగల్ జిల్లాలో మానుకోట, గార్ల, బయ్యారం, నర్సంపేట, మలుగులోని కామ్రేడ్ కమలాదేవి, కామ్రేడ్ భీమిరెడ్డి నర్సింహారెడ్డి, రెండవ భార్య లక్ష్మక్క, మరో మహిళ కామ్రేడ్తో బుర్రకథ దశంగా గిరిజనులలోకి పంపించి గిరిజనులకు ఆ బుర్రకథ ద్వారా పాటలు పాడి, సాంస్కృతిక ప్రదర్శనలు చేసి, ఆకట్టుకొని వారిలో నెలకొనిఉన్న భయాన్ని పోగొట్టి వాళ్ళకు అనుకూలంగా తమవైపు మల్చడంలో గొప్ప ప్లాన్ వేయడంలో కామ్రేడ్ ఓంకార్ ఒక సృజనాత్మకమైన, చారిత్రకమైన పాత్రను పోషించినట్లు కామ్రేడ్ కోటయ్య వర్ణించారు¹⁸.

1948-49వ సంవత్సరంలో కామ్రేడ్ ఓంకార్ నర్సంపేట, ములుగు, గార్ల, బయ్యారం అడవుల్లో గిరిజన, ఆదివాసుల ఉద్యమ నిర్మాణంలో అత్యంత అగ్రగణ్యుడుగా ప్రముఖపాత్ర నిర్వహించారు. తెలంగాణా రైతాంగ సాయుధ పోరాటంలో జరిగిన అన్ని ప్రధాన సంఘటనల్లో కామ్రేడ్ ఓంకార్ పాత్ర ప్రముఖంగా కన్పిస్తుంది. యూనియన్ సైన్యాలు విరుచుకుపడుతున్న సమయంలో అడవుల్లోకి ప్రవేశించి కోయజనాలను ఆకట్టుకున్నారు. ముఖ్యంగా గిరిజన కోయగూడాలలో చైతన్యం రగిల్చి వారిని ఉద్యమోన్ముఖులను చేయడంలో కామ్రేడ్ ఓంకార్ నిర్వహించిన పాత్ర ప్రాముఖ్యమైనదిగా చెప్పవచ్చును. యూనియన్ సైన్యాలను ఎదుర్కొనడంలో, తిప్పి కొట్టడంలో గెరిల్లాయుద్ధం కామ్రేడ్ భీమిరెడ్డి నర్సింహారెడ్డి నాయకత్వంలో పనిచేసిన నాయకుడు కామ్రేడ్ ఓంకార్ ప్రముఖుడు. మిలిటరీ దాడులను కూడా

తిప్పికొట్టడంలో, మాటుకాయడంలో చాలా ప్లానులు రచించడంలో గొప్ప నాయకుడు కామ్రేడ్ ఓంకార్. కామ్రేడ్ భీమిరెడ్డి నర్సింహారెడ్డి యొక్క నేర్పరి తనం అని అందరూ అనుకుంటారు. కానీ, కామ్రేడ్ భీమిరెడ్డి నర్సింహారెడ్డి నేర్పరితనంలో కామ్రేడ్ ఓంకార్ ఒక భాగస్వామి అని అర్థం చేసుకోవాలి. మాను కోట సరిహద్దు ప్రాంతాలలో, నర్సంపేట, ములుగు, గార్ల, బయ్యారం ప్రాంతాలలో ఉండే గిరిజన లంబాడీలతో, లంబాడీ భాష మాట్లాడటం, కోయ భాషను మాట్లాడటం కోయ గిరిజనులతో ఎక్కువగా మమేకం కావడం ఆ రకంగా ఆయన కోయ, లంబాడీలను కార్యకర్తలుగా, సభ్యులుగా, దళకమాండర్గా, దళ నాయకులుగా మార్చడంలో కామ్రేడ్ ఓంకార్ నిర్వహించినటువంటి పాత్ర చాలా గొప్పది¹⁹.

తెలంగాణ ప్రాంతంలో నిజాం నవాబు పాలన కొనసాగుతున్న పరిస్థితులను చూస్తే భూములన్నీ దొరలు, భూస్వాముల చేతులలో ఉన్నవి. ఆ భూములను సేద్యం చేస్తున్న సన్ను చిన్నకారు, మధ్యతరగతి, రైతులుగా, కౌలు రైతులుగానే ఉన్నారు. అయినా వీరు దొరలకు భూస్వాములకు వెట్టిచేస్తూనే ఉన్నారు. గ్రామంలో నివసించే మిగతా కులవృత్తుల, చేతివృత్తుల వారైన చాకలి, మంగలి, కుమ్మరి, కమ్మరి, మాల, మాదిగ, వడ్రంగి, పద్మశాలి, గొల్ల, కుర్మ మొదలగు బడుగు, బలహీన వర్గాల వారంతా వెట్టి చేయలేక బక్కచిక్కిపోతున్నారు. దొరల, భూస్వాముల ఆగడాలకు హద్దు లేకుండా పోయినవి, గ్రామాలలోని యుక్తవయస్కులో ఆడపిల్లలను బలవంతంగా అనుభవిస్తున్నారు. వారి మాటలను వినని వారిని బలవంతంగా చెరచి వారి పైశాచికత్వాన్ని చాటుకుంటున్నారు. వీరి ఆకృత్యాలకు బలైన వారు ఆత్మాభిమానం దెబ్బతినని అవమానంతో క్రుంగిపోయి చావలేక బ్రతకలేక నరకయాతనతో ప్రుగ్గినవారు అనేకమంది ఉన్నారు²⁰.

మరో ప్రక్క నిజాం పోలీసుల సహాయంతో రజాకార్లు వారి అల్లరిమూకలు, గ్రామాలపై పడి ప్రజల గుండెలకు తుపాకులు గురిపెట్టి వారిని భయభ్రాంతులకు గురిచేసేవారు. భర్తలను చెట్లకు కట్టేసి భార్యలను చెరిచేవారు. అన్నల ముందు చెల్లెండ్రను, తమ్ముల ముందు అక్కలను, కన్నవారి ముందే వారి బిడ్డలను చెరచి అత్యాచారాలకు గురిచేసి వారిని అవమానపరచేవారు. అనేక గ్రామాలలో కన్నెపిల్లలను గ్రామ కూడళ్ళ వద్దకు పిలిపించి వారిని వివస్త్రులను చేసి వారి చేత

“చుట్టు కాముడ” లాంటి ఆటలు ఆడించి వారిపై పైశాచికత్వాన్ని, క్రూరత్వాన్ని చాటుకునేవారు. అంతే కాకుండా ప్రజలను మరింత భయభ్రాంతులను చేయడానికి గ్రామాలలో దొరికిన వారిని దొరికినట్లు పట్టుకొని పోగుచేసి వారిపైన వరిగడ్డి మోపులు పెట్టి దానికి నిప్పంటించేవారు. ఆ మంటల్లో కాలిపోతున్నవారి రోదనలు, ఆహాహాకారాలు విని నవ్వుకుంటూ రజాకార్లు క్రూరత్వాన్ని చాటుకునేవారు. పై సంఘటనలు ప్రత్యక్షంగా చూసి చలించిపోయిన కామ్రేడ్ ఓంకార్ గుండె అగ్నిజ్వాలలై మండింది. భూమి కోసం, భుక్తి కోసం, పేద ప్రజల విముక్తి కోసం ఆడవారి ఆత్మాభిమానం కోసం నిజాం నవాబుల నిరంకుశ పాలనను అంతమొందించాలని బాంచన్ దొరా! నీ కాలొక్తా దొరా! అనుకుంటూ బండ్లముందు ఉరికే బానిస బతుకులొద్దని ఎదిరించి నిలవాలని, గెలవాలని, వెట్టి చాకిరిలో మగ్గుతున్న తాడిత, పీడిత, బడుగు, బలహీన వర్గాల ప్రజలందరినీ సమీకరించాడు. తన సాహిత్యంలో, విప్లవ గేయాలతో తన మాటల తూటాలతో అణగారిన వర్గాల ప్రజల ఆలోచనల్లో వర్గ చైతన్యాన్ని నింపాడు. బాంచన్ దొరా! అన్న వారితోనే, బడితె పట్టుకొని తిరుగబడమని సాయుధ పోరుకు పిలుపునిచ్చిన చైతన్య ప్రధాత, సామాన్య ప్రజలతో కలిసి తాను కూడా తుపాకి పట్టి పోరాడిన ధీరోదాత్తుడు కామ్రేడ్ ఓంకార్²¹.

నల్లగొండ జిల్లాలోని సూర్యాపేట, తుంగతుర్తి, పాత సూర్యాపేట, జనగామ, టేకుమట్ల, కొడకండ్ల మొదలగు ప్రాంతాల్లో కామ్రేడ్ ఓంకార్ పేరు వింటేనే నిజాం పోలీసులు రజాకార్లు హడలెత్తిపోయేవారు. ఒక్క మాటలో చెప్పాలంటే వారు నిద్రపోతున్నప్పుడు కలలో కామ్రేడ్ ఓంకార్ కనిపించినా ! పేరు వినిపించినా! ఉలిక్కిపడి లేచేవారని, అది తట్టుకోలేని నిజాం ప్రభుత్వం కామ్రేడ్ ఓంకార్ తలకు వెలకట్టి రివార్లు ప్రకటించింది. అయినా గ్రామాలలోని ప్రజలు మాత్రం కామ్రేడ్ ఓంకార్ కి హోరతులు పట్టి పూజించి కంటికి రెప్పలాగా కాపాడుకొన్నారు. కమ్యూనిస్టుగా ప్రజల మధ్యన ఉంటూనే ప్రజల కోసం ఉద్యమిస్తూ ఉద్యమాలను నడుపుతూ రాంపురం క్యాంపు ఇన్ చార్జిగా బాధ్యతలను సమర్థవంతంగా నిర్వహిస్తూ, గోదావరి లోయ ఏజన్సీ ప్రాంతం మొత్తం ఆర్గనైజ్ చేసేవారు. రహస్యంగా ఉంటూనే, మైదాన ప్రాంతంలోని డోర్నకల్, మానుకోట, గార్ల, బయ్యారం, పర్వతగిరి, వర్ధన్నపేట, కేసముద్రం, నర్సంపేట మొదలగు ప్రాంతాలన్నీ మారువేషాలలో తిరుగుతూ ప్రజలను

చైతన్యపరుస్తూ ఉద్యమాలు నిర్మించారు. ఈ సమయంలో కామ్రేడ్ ఓంకార్, బ్రహ్మన్నగా, పెద్దన్నగా పిలువబడినారు. సాయుధ పోరాటంలో జరిగిన అన్ని ఉద్యమాల్లో అగ్రభాగాన నిలిచి పాల్గొన్నారు. సాయుధ పోరాట భాగం సందర్భంలో జరిగిన భూసంస్కరణల ఉద్యమంలో నాయకత్వపాత్ర నిర్వహించినారు²².

కామ్రేడ్ ఓంకార్ సాయుధ పోరాటంలోను యూనియన్ సైన్యాలు విరుచుకు పడుతున్నప్పుడు అడవుల్లోకి ప్రవేశించి కోయ జనాలని ఆకట్టుకున్నాడు. ముఖ్యంగా కోయప్రాంతపు ఆదివాసుల ఉద్యమాన్ని నిర్మించడంలో అందరూ కమ్యూనిస్టుల కంటే ఆయనే గొప్ప పాత్ర పోషించారు. తెలంగాణ రైతాంగ సాయుధ పోరాట విరమణ తర్వాత కమ్యూనిస్టులంతా మైదానాలలోకి తరలివచ్చారు. కానీ కామ్రేడ్ ఓంకార్ గిరిజన ఉద్యమంలో గిరిజన ప్రజల్ని అట్లాగే అంటిపెట్టుకొని నర్సంపేట, ములుగు అడవుల్లో నికరమైన ఉద్యమాన్ని నడిపాడు, రాష్ట్ర ఆదివాసుల వేదికను నిర్మించి వారి చైతన్యానికి అహర్నిషలు శ్రమించారు²³.

సాయుధ పోరాటం విరమణ తర్వాత గిరిజన కోయ ప్రజలతో ఉంటూనే కామ్రేడ్ ఓంకార్, కామ్రేడ్ రామనర్సయ్య దళాన్ని అందరిని వెళ్ళగొట్టి ఎవరు ఎక్కడికి వెళ్ళాలో వారిని అక్కడికి పంపించారు. కొంతకాలం విజయవాడకు కామ్రేడ్ ఓంకార్, కామ్రేడ్ రామనర్సయ్య మకాం మార్చారు. అప్పటికే కామ్రేడ్ ఓంకార్ బావ కూడా ఆనాటి వెట్టిచాకిరి తట్టుకోలేక విజయవాడలోని రామ్ గోపాల్ సత్రంలో గుమస్తాగా పనిచేసేవాడు. కామ్రేడ్ ఓంకార్ బావ గారి ఇంట్లో రక్షణ తీసుకుంటు పార్టీ నాయకత్వం సమాచారం వచ్చే వరకు విజయవాడలో కామ్రేడ్ ఓంకార్ ముఠా కార్మికుల లెక్కలు వ్రాసే గుమస్తాగా, కామ్రేడ్ రామనర్సయ్య ముఠా కార్మికుడిగా పనిచేస్తూ పార్టీ నుంచి సమాచారం వచ్చే వరకు 5,6 మాసాలు విజయవాడలో ఉండటం జరిగింది. తర్వాత కమ్యూనిస్టు పార్టీ ఆదేశాల మేరకు ఏ ప్రాంతంలోనైతే మీరు తెలంగాణ రైతాంగ సాయుధ పోరాటం విరమణ చేశారో ఆ ప్రాంతానికి వెళ్ళి అక్కడే పార్టీ నిర్మాణానికి పునాదులు వేయండి. నాడు (1952) జరిగిన ఎన్నికల్లో కమ్యూనిస్టు పార్టీ మీద తెలంగాణా, హైదరాబాద్ సంస్థానంలో ఏవిధంగా ఉందో కమ్యూనిస్టు పార్టీకి అందుబాటులో ఉండి పని చేయండి అని సూచించారు. నర్సంపేట తాలూకాలో కామ్రేడ్ ఓంకార్, ములుగు తాలూకాలో కామ్రేడ్

రామనర్సయ్యలు పనిచేస్తు ఆ విధంగా వరంగల్ జిల్లా, మానుకోట డివిజన్ లో రహస్యంగా, బహిరంగంగా ఉండే అవకాశాన్ని ఉపయోగించుకుంటూ పార్టీని రీ ఆర్గనైజ్ చేశారు²⁴.

దళాలు విడిపోయిన ఆ నాటికే గిరిజనులలో కోయ, లంబాడి, మైదాన ప్రాంతాల గ్రామాల రైతుల, ఎజెన్సీ ప్రాంతాలలో అప్పటికే దగ్గరయైనటువంటి ఆ ప్రాంతాలలో రైతులతో సంబంధాలు ఏర్పాటు చేసుకొని ఆవిధంగా బహిరంగంగా అవకాశం తీసుకుంటూనే పార్టీ నిర్మాణాన్ని రహస్యంగా కామ్రేడ్ ఓంకార్ అభివృద్ధి చేశారు. వరంగల్ జిల్లా నాయకత్వంలో ఇచ్చిన సూచనలను అందిపుచ్చుకొని మొత్తం వరంగల్, మానుకోట డివిజన్ లలో పార్టీని పున:నిర్మాణం చేశారు²⁵.

వరంగల్ జిల్లా కమ్యూనిస్టు పార్టీ కార్యవర్గ సభ్యుడు :-

1952వ సంవత్సరంలో ఏర్పాటైన నర్సంపేట అసెంబ్లీ నియోజకవర్గం ఎన్నికలో కమ్యూనిస్టు పార్టీ అభ్యర్థి ఆరుట్ల గోపాల్ రావు, కాంగ్రెస్ అభ్యర్థి యమలాపురం కేశవరావు మధ్య ద్విముఖ పోటీ జరిగింది. కమ్యూనిస్టు పార్టీ అభ్యర్థి ఆరుట్ల గోపాల్ రావు గెలుపొందారు. కమ్యూనిస్టు పార్టీ అభ్యర్థి ఆరుట్ల గోపాల్ రావు గెలుపు కొరకు ప్రతి గ్రామ గ్రామాలకు తిరిగి ప్రజలను సమీకరించి వారికి జరుగుతున్న అన్యాయాల గురించి వివరించారు. ఆ విధంగా ఆరుట్ల గోపాల్ రావు గెలుపుకు కారకుడైనారు. కామ్రేడ్ ఓంకార్ 1953వ సంవత్సరంలో వరంగల్ జిల్లా కార్యవర్గసభ్యులుగా ఎన్నుకోబడినారు²⁶.

దున్నేవాడికే భూమి కోసం కామ్రేడ్ ఓంకార్ మహాజ్వల పోరాటం నిర్వహించారు. భూస్వాములకు దేశముఖకు, జమీందార్లకు, జాగీరుదార్లకు మధ్య దళారీలకు వ్యతిరేకంగా పోరాటాలు నిర్వహించారు. నర్సంపేట తాలూకాలలో భూస్వాములకు, పెత్తందార్లకు వ్యతిరేకంగా ముఖ్యంగా మహిబూబ్ నగర్ కి వ్యతిరేకంగా రాజీలేని పోరాటాలు నిర్వహించారు. మహిబూబ్ నగర్ కి, నర్సంపేట తాలూకా ద్వారకాపేటలో ఉండేవారు. వారికి కొన్ని వేల ఎకరాల భూములు ఉండేవి. ఖానాపురం, అశోక్ నగర్, ద్వారకాపేటలో కొన్ని వేల ఎకరాల భూములను కామ్రేడ్ ఓంకార్ ప్రజలకు పంచినారు. మహిబూబ్ నగర్ కి దేశముఖకు వ్యతిరేకంగా రాజీలేని పోరాటం ఓంకార్ ప్రజలకు పంచినారు. మహిబూబ్ నగర్ కి దేశముఖకు వ్యతిరేకంగా

రాజీలేని పోరాటం నిర్వహించిన ఘనత కామ్రేడ్ ఓంకార్దేసని కామ్రేడ్ సోమరాజన్న తెలియజేశారు²⁷.

అథో జ్ఞాపికలు

- 1) కా॥ మల్లారెడ్డి సారంపల్లి - ముఖాముఖి సంభాషణ, స్వాతంత్ర్య సమరయోధులు, వయస్సు 72 సం॥లు, తేది. 05.06.2014, హైదరాబాద్.
- 2) అశోక్ మద్దికాయల - ముఖాముఖి సంభాషణ, వయస్సు 49సం॥లు, తేది. 10.07.2014, హైదరాబాద్.
- 3) కా॥ కోటయ్య. కె. - ముఖాముఖి సంభాషణ, స్వాతంత్ర్య సమరయోధులు, వయస్సు 74 సం॥లు, తేది. 02.07.2014, విజయవాడ.
- 4) నరేందర్. కె. వి. - ఆంధ్రజ్యోతి వారపత్రిక, తేది. 02.10.2014, పుట:11
- 5) కా॥నర్సింహారెడ్డి భీమిరెడ్డి - తెలంగాణ సాయుధ పోరాటాలు - ప్రత్యక్ష అనుభవాలు- భూమిక, హైదరాబాద్, 2003, పుట : 78.
- 6) పైదే - ఆప్సిబ్, పుట : 79
- 7) పైదే -
- 8) పైదే - ఆప్సిబ్, పుట : 80
- 9) కా॥ కోటయ్య. కె - ముఖాముఖి సంభాషణ, స్వాతంత్ర్య సమరయోధులు వయస్సు 74 సం॥లు, తేది. 02.07.2014, విజయవాడ.
- 10) కా॥ నర్సింహారెడ్డి భీమిరెడ్డి - తెలంగాణ సాయుధ పోరాటాలు - ప్రత్యక్ష అనుభవాలు - భూమిక, హైదరాబాద్, 2003, పుట : 89
- 11) కా॥ కోటయ్య. కె. - ముఖాముఖి సంభాషణ, స్వాతంత్ర్య సమరయోధులు, వయస్సు 74 సం॥లు, తేది. 02.07.2014, విజయవాడ.

- 12) కా॥ రాజన్న సోమ - ముఖాముఖి సంభాషణ, స్వాతంత్ర్య సమరయోధులు, వయస్సు 78 సం॥లు, తేది. 25.06.2014, నర్సంపేట.
- 13) కా॥ ఓంకార్. యం. - వర్గవ్యవస్థలో భాగమే కులవ్యవస్థ, విజయవాడ-1987, పుటలు : 34, 35.
- 14) కా॥ ఓంకార్. యం. - వర్గవ్యవస్థలో భాగమే కులవ్యవస్థ, విజయవాడ-1987, పుటలు : 34, 35.
- 15) కా॥కోటయ్య. కె. - ముఖాముఖి సంభాషణ, స్వాతంత్ర్య సమరయోధులు, వయస్సు 74 సం॥లు, తేది. 02.07.2014, విజయవాడ.
- 16) కా॥చంద్రరావు మోర్తాల - ముఖాముఖి సంభాషణ, వయస్సు 50 సం॥లు, తేది. 03.06.2014, (వంజరపల్లి) వరంగల్.
- 17) కా॥ కోటయ్య - ముఖాముఖి సంభాషణ, స్వాతంత్ర్య సమరయోధులు, వయస్సు 74 సం॥లు, తేది. 02.07.2014, విజయవాడ.
- 18) పైదే
- 19) పైదే
- 20) కా॥ రాజన్న సోమ -ముఖాముఖి సంభాషణ, స్వాతంత్ర్య సమరయోధులు, వయస్సు 78 సం॥లు, తేది. 25.06.2014, నర్సంపేట.
- 21) కా॥ చిన్న వీరన్న బొమ్మగాని - ముఖాముఖి సంభాషణ, స్వాతంత్ర్య సమరయోధులు, వయస్సు 70 సం॥లు, తేది. 15.07.2014, లక్ష్మీపురం.
- 22) కా॥ నర్సింహారెడ్డి భీమిరెడ్డి - తెలంగాణా సాయుధ పోరాటాలు- ప్రత్యక్ష అనుభవాలు - భూమిక - హైదరాబాద్, 2003, పుట:80.
- 23) పైదే
- 24) కా॥ కోటయ్య. కె. - ముఖాముఖి సంభాషణ, స్వాతంత్ర్య సమరయోధులు, వయస్సు 74 సం॥లు, తేది. 02.07.2014, విజయవాడ.
- 25) పైదే

- 26) వెంకటరెడ్డి అబ్బు - ప్రజాశక్తి మన నర్సంపేట నియోజకవర్గం ప్రత్యేక సంచిక, వరంగల్ - 2004, పుట:30
- 27) కా॥ చిన్న వీరన్న బొమ్మగాని - ముఖాముఖి సంభాషణ, స్వాతంత్ర్య సమరయోధులు, వయస్సు 74 సం॥లు, తేది. 15.07.2014, లక్ష్మీపురం.

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వరంగల్లో జైన మత క్షేత్రం - పద్మాక్షి, అగ్గలేయ గుట్టలు : ఒక పరిశీలన

డా. ఎ. రఘువేందర్*

కాకతీయులు హన్మకొండని తొలి రాజధానిగాను, తర్వాత ఓరుగల్లుని రాజధానిగా చేసుకొని 1150 నుండి 1323 వరకు పరిపాలించారు. ఈ వరంగల్ జిల్లా చారిత్రక నేపథ్యాన్ని తీసుకుంటే దేవాలయాలకి నిలయంగా చెప్పుకోవచ్చు. అలాంటి వాటిలో జైనమతానికి సంబంధించినవి, శైవమతానికి సంబంధించినవి, వైష్ణవ దేవాలయాలు కూడా ఉన్నాయి. ఉమ్మడి వరంగల్ జిల్లాలో ఐనవోలు దేవాలయం, స్వయంబు దేవాలయం, ఏకవీర దేవాలయం, భోగేశ్వరాలయం, శంబుని దేవాలయం, కురవి, కొమురవెల్లి, వేయిస్తంబాల దేవాలయం, మెట్టుగుట్ట మొదలగు దేవాలయాలున్నాయి, కాబట్టి ఓరుగల్లును టెంపుల్ సిటీ ఆఫ్ వరంగల్ అంటారు.

వరంగల్ జిల్లా రాష్ట్ర రాజధానికి 140 కి.మీ.ల దూరంలో వుంది. ఈ జిల్లా అనేక విద్యాలయాలకి నిలయంగా చెప్పుకోవచ్చు. జాతీయ సాంకేతిక విజ్ఞాన కేంద్రం (NIT), కాకతీయ మెడికల్ కళాశాల, కాకతీయ యూనివర్సిటీ, కాళోజి నారాయణరావు హెల్త్ యూనివర్సిటీ మొదలగునవి ఉన్నాయి. దీనికి రైలు, రోడ్డు మార్గాల ద్వారా ప్రయాణం చేయవచ్చు. త్రినగరిగా (వరంగల్, హన్మకొండ, ఖాజిపేట) పేరు పొందింది. ఇక్కడి ప్రతి గుట్టకి ఒక చరిత్ర వుంది. జఫ్తాద్, ఐనవోలు, పద్మాక్షి, అగ్గలేయ, హన్మంతగిరి, చంద్రగిరి గుట్టలు.

పద్మాక్షి అగ్గలయ్య గుట్టలు :

వేయి స్తంబాల గుడి నుంచి 1/2 కి.మీ. దూరంలో ఉన్న పద్మాక్షి దేవాలయం అగ్గలయ్య గుట్టలు అక్కడి శిల్ప సంపద ప్రకృతి సిద్ధంగా ఉన్న గుట్టల మధ్య సొరంగాలు కలవు. ఈ పద్మాక్షి దేవాలయం కాకతీయుల కంటే ముందే, రాష్ట్ర కూటులు పశ్చిమ ఛాళుక్యుల కాలంలోనే జైనమతానికి సంబంధించి - జైన

* చరిత్ర అధ్యాపకులు, లాల్ బహదూర్ కళాశాల, వరంగల్.

తీర్థంకరుల విగ్రహాలు ఆ గుట్టపైన దిగంబర శాఖకు చెందినవిగా అవి 23, 24వ తీర్థంకరులవిగా తెలుస్తుంది. అంతే కాకుండా పద్మాక్షి గుట్టకి ఎదురుగా రాజ్ పూత్ వాడలోని గుట్టపైన జైనమత తీర్థంకరులకి సంబంధించిన విగ్రహాలు ప్రకృతి సిద్ధమైన కొండల మధ్య దారుల వెంబడి శిఖరాన కలదు. కొండ పైన ఉన్న కాకతీయుల కాలనాటి అతి పెద్ద రాతి కోట, జైన తీర్థంకరులకి సంబంధించిన విగ్రహాలు ఆశ్చర్యానికి గురిచేశాయి. ఈ కొండ పైన ఉన్న తీర్థంకరులలో ఒక తీర్థంకరునికి ఏడు పడగలలో ఉన్న ఆదిశేషుడు పడగ నీడలో ఉన్న గుహలు బహుశ ఇక్కడి జైనమునులు ఇందులో దీక్షచేసేవారు వీటినే బసతిగా చెప్పుకోవచ్చు అని ఈ గుహలకి ఎడమ దిక్కున అతి పెద్ద విగ్రహం దాని మధ్యలో ఉన్న ఎద్దు చిహాన్ని బట్టి ఈ విగ్రహం మొదటి జైన తీర్థంకరుడైన వృషభనాదునిది లేక అగ్గలేయస్వామి (జైన భిక్షువు/ అయిన ఆయుర్వేద వైద్యుడు) కావచ్చు అని దాదాపుగా విగ్రహం ఎత్తు క్రింద నుండి 33 ఫీట్ల ఎత్తులో ఉంది. అసలు విగ్రహం ఎత్తు కాళ్ళ దగ్గరి నుంచి 28 ఫీట్లు ఉంది. వీటి క్రింద అర్ధ చంద్రాకారంలో ఉన్న అతి పెద్దశిలపై 7 (ఏడుగురు) జైన తీర్థంకరుల యొక్క విగ్రహాలను చెక్కి ఉన్నాయి. వరంగల్ జిల్లా (పట్టణ) కలెక్టర్, రాష్ట్ర పురావస్తుశాఖ అధికారి గారు సందర్శించి ఈ గుట్టను కేంద్ర పర్యాటక అధ్యక్షంలో తీసుకోవాలని ఈ ప్రాంతం చరిత్రకారులు, సాహితీ ప్రియులు, స్థానికులు కోరుకుంటున్నారు. ఈ గుట్ట పైన నాటి ప్రముఖ వైద్యులు అగ్గలేయస్వామి వనమూలికలతో వైద్య చేసేవాడు. ఇక్కడ దొరికిన వనమూలికలు, విష్ణుచక్ర, పిండిపూలు, నయ్యలం, కలమంద, తులసి, తిప్పతీగ, జిల్లేడు, జీడిగింజలు, ఉత్తరేనివేరు, వేప, ఇష్టకాంత, కరివేపాకు, గోరింటాకు, కుంకుడుకాయ, మారేడు, కరక్కాయ, ఉసిరి, అడవిదొండ, గుంటగరియల ఆకు, పిండిపూలు మొదలైనవి స్వరా అగ్గలయ్య జైన భక్తులు జనగామ ప్రాంతంలో ఆయుర్వేద ఫార్మ్యూటికల్ కంపెనీని స్థాపించారు. అగ్గలేయ స్వామికి వైద్యరత్నాకర విదేశీ వైద్య అనే బిరుదులున్నాయి. వనమూలికలను నిమ్మరసంతో కలిపి 40 రోజులు మాగ పెట్టి శస్త్రచికిత్సకి వాడేవారు దీనినే రస శుద్ధి సిస్టమ్ అంటారు.

జనగామ చుట్టూ కరీంనగర్ శాసనాలు అగ్గలయ్య గుట్ట స్థానికులు శాసనాలు అగ్గలయ్య శాసనాలు రాళ్ళు మధ్యలో మూలిక విషణంలు కొండపిండి నేలకి సంబంధించిన వ్యాదులకి ఉపయోగపడుతుంది. నేటి పుష్పాలగుట్ట (పుష్పాల

గుట్ట) గుట్టల పై ఉద్యానవనాలను, అగ్గలెయ్య పెంచేవారని జనగాం దగ్గరున్న గ్రామాలలో శాసనాలు ఉన్నాయి. ఈ యొక్క అగ్గలేయ గుట్టలను, వృక్షశాస్త్ర విద్యార్థులు, పరిశోధకులు వారి అధ్యయానికి ఈ వనమూలికలను ఉపయోగించు కోవచ్చు. ఉమాతంత్రంలో నిష్ఠాతుడు జైనుడు. చిరుకాలు, పార్వతిదేవి అద్దకమిలి ప్రదాయం రసశుద్ధి సిస్టమ్ లో శస్త్ర చికిత్సలు చేశారు. సరస్వతి గూర్చి కవులు పార్వనాథుడు జైనులు బుద్ధుడి సమకాలికులే సింధూ, నా.క. శివుడు అధినాయుడు, ఏకవీర టెంపుల్ కోట గూర్చి పద్మాక్షి గుట్ట ఎదురుగా ఉన్న గుట్టకు అగ్గలేయ గుట్టలు అని అంటారు.

ప్రస్తుతం స్థానికుల నోల్లల్లో కూడా అగ్గలయ్య అనే నాటి ఆయుర్వేద వైద్యునిగా ప్రాచుర్యంలో ఉంది. ఆ గుట్టపైన ఉన్న అతి పెద్ద దిగంబర విగ్రహమే నాటి ప్రముఖ ఆయుర్వేద వైద్యుడు అయిన అగ్గలేయస్వామిదే.

జైనమత గురువులు - చిహ్నాలు:

- | | | |
|-------------------|---|------------|
| 1) వృషభనాథుడు | - | ఎద్దు |
| 2) అజితనాథుడు | - | ఏనుగు |
| 3) సంభావనాథుడు | - | గుర్రం |
| 4) అభినందన నాథుడు | - | కోతి |
| 5) సుమతినాథ్ | - | కొంగ |
| 6) పద్మప్రభ | - | చంద్రుడు |
| 7) సువర్ష | - | స్వస్తిక్ |
| 8) చంద్రప్రభ | - | చంద్రుడు |
| 9) సువిధి | - | డాల్ఫిన్ |
| 10) శీతల | - | కూచం |
| 11) కోమంగ | - | నీటి ఏనుగు |
| 12) వసుపూజ్య | - | బర్రె |

- | | | |
|-----------------------|---|-------------|
| 13) విమలనాథ | - | అడవిపంది |
| 14) అనంతనాథుడు | - | రాబందు |
| 15) ధర్మ | - | ఉదుము |
| 16) శాంతి | - | దుప్పి |
| 17) కుంత | - | మేక |
| 18) అర | - | చేప |
| 19) మల్లి | - | కూజ |
| 20) సువ్రత | - | తాబేలు |
| 21) నేమినాథుడు (నామ) | - | నీలి గులాబి |
| 22) అరిష్టనేమి | - | శంఖం |
| 23) పార్శ్వనాథుడు | - | పాము |
| 24) వర్ధమాన మహావీరుడు | - | సింహం |

జైనమతస్థల ప్రధాన కార్యాలయం పటాన్ చెరువు వద్ద ఉండేది. జనగామ ప్రాంతంలో ఫార్మాసూటికల్ (ఆయుర్వేద) కంపెని ఉంది. అగ్గలేయ స్వామికి వైద్యరత్నాకర, విదేశీ ప్రాణాచార్యులు అనే బిరుదు ఉన్నాయి. అగ్గలేయ స్వామి జైన భక్తుడు (దిగంబరశాఖ)

నిమ్మరసం, ఇతరమూలికలతో ఔషధాన్ని తయారుచేసి 40 రోజులపాటు నానబెట్టి ఆవాసంలో శస్త్ర చికిత్సలు చేసేవారు. ఈ రసాయనిక పద్ధతినే కజ్జలి రస శుద్ధి సిస్టమ్ అంటారు. అగ్గలేయస్వామి వేయించిన శాసనాలు జనగామ చుట్టూ ఉన్న రెండు గ్రామాలలో వున్నాయి. కరీంనగర్ లోనూ స్థానిక శాసనాలు అగ్గలయ్య శాసనముగా అన్నారు. నేటికీ రాళ్ళమధ్యలో పద్మాక్షి గుట్ట, అగ్గలయ్య గుట్టలు ఉన్నాయి.

విష్ణుకణాలు, కండపిండి స్త్రీల వ్యాదులకి సంబంధించిన పుష్పాలగుట్ట ఉద్యానవనాలను, గుట్టల పైన ఆయుర్వేద వైద్యం కోసం పెంచారు. వృక్షశాస్త్ర అధ్యాపకులు, వృక్షశాస్త్ర విద్యార్థులని తీసుకుపోవచ్చు. ఉమాతంత్రంలో నిష్ణాతుడైన జైన వైద్యుడు అగ్గలేయుడు.

ముగింపు :

క్రీ.పూ. 6వ శతాబ్దంలో ఏర్పడిన 16 మహాజనపదాలలో దక్షిణ భారతదేశంలోని తెలంగాణ ప్రాంతంలో ఉన్న ఒకే ఒకటి అస్మక మహాజనపదం. పోథన్ (నేటి బోధన్) ని రాజదానిగా (నిజామాబాద్, ఆదిలాబాద్, కరీంనగర్ నేటి జిల్లాలు) చేసుకొని పరిపాలించినారు. అంతేకాకుండా క్రీ.పూ. 2వ శతాబ్దంలోనే కరీంనగర్ జిల్లాలోని కోటిలింగాలను రాజదానిగా చేసుకొని (శ్రీముకుడు) శాతావహానులు పరిపాలించారు. వారి తదనంతరం, బాదామి చాళుక్యులు, రాష్ట్ర కూటులు, పల్లిమ చాళుక్యులు, కాకతీయులు, కుతుబ్ షాహీలు, ఆసఫ్ జాహీలు తర్వాత 1948 సెప్టెంబర్, 17న తెలంగాణ స్టేట్ ఏర్పడింది. ప్రజాస్వామ్య పద్ధతిలో, 1956 నుండి 2014 వరకు మన తెలంగాణ రాష్ట్రం సాంస్కృతికంగా, సాంఘిక, ఆర్థికపరంగానే కాకుండా చారిత్రక సంపదను నామరూపం లేకుండా చేయడం జరిగింది. 1956 నుండి 2014 నాటికి తెలంగాణ చరిత్రను మరుగున పడవేయడం జరిగింది. ఉదాఁవ హైదరాబాద్ ప్రాశస్తిని తగ్గించి హైటెక్ సిటిని ప్రపంచ చరిత్రలో ఉండేలా చూడటం, ఓరుగల్లు ప్రాముఖ్యతను తగ్గించడమే కాకుండా, ఓరుగల్లులోని చారిత్రక దేవాలయాల అభివృద్ధిని అనగదొక్కి ఆర్టిఫిషియల్ టెంపుల్స్ ని అభివృద్ధి చేసుకుంటూ వచ్చారు. 60 సం.లు మన భద్రకాళి, మన వేయి స్థంబాల గుడి, వరంగల్ కోట, పద్మాక్షి గుట్టలు, అగ్గిలేయ గుట్టలు, హనుమత్ గిరి, రామప్ప, ఐనవోలు, ఉర్సుగుట్ట, పుష్పాలగుట్టలే కాకుండా నేటి ప్రభుత్వాలు కూడా చారిత్రక నేపథ్యం కలిగిన గుట్టలను గ్రానైట్ రాయి, కాంక్రీట్ కోసం, చారిత్రక కొండలను ధ్వంసం చేస్తున్నాయి. అలాంటి వాటిని ఆపవలసిన బాధ్యత మన చరిత్రకారుల పైన ఎంతైనా వుంది. మన వరంగల్, హన్మకొండ, ఖాజిపేట త్రినగరిగా ప్రాచుర్యం పొందితే పద్మాక్షి అగ్గలయ్య, హనుమత్ గిరి (త్రి) మూడు కొండలమాలగా స్థానికులు చెప్పుచున్నారు. అలాగే ఈ గుట్టల పైన ఉన్న ప్రముఖ ఆయుర్వేద వైద్యున్ని అగ్గలయ్యను స్థానికులు గెస్టిలేయుడిగా పిలుస్తారు. ఇలాంటి చారిత్రక ప్రదేశాలను కాపాడుకునే బాధ్యత మన ప్రభుత్వం పైన ఉంది.

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కోరుట్ల కాగితపు పరిశ్రమ

డా. ఎస్. జైకిషన్ *

డా. కే. రమేష్

కోరుట్ల ప్రస్తుతం కరీంనగర్ జిల్లాలోని ఒక మండల కేంద్రము. ఇది కరీంనగర్ నుండి నిజామాబాద్ వెళ్ళే మార్గ మధ్యలో జిల్లా కేంద్రానికి 24 కి.మీ. దూరంలో ఉంది. ఇది అతి ప్రాచీనమైన గ్రామం. ఇక్కడ ప్రాచీన దేవాలయాలు మరియు కోట బురుజులు, పాత మసీదులు, జైన దేవాలయం మొదలగు చారిత్రక సంపదలు ఉన్నాయి. వీటి ఆధారంగా చూస్తే ఇక్కడ సిరిసంపదలకు కొద్దివ లేదు. అన్ని మతాలు అన్ని సంస్కృతులకు సంబంధించిన దేవాలయాలు ఉన్నాయి.

కోరుట్ల ఒకప్పుడు ప్రఖ్యాతి గాంచిన కాగితపు పరిశ్రమకు ప్రసిద్ధి. ఈ గ్రామంలో పరిశ్రమ విస్తరించిన ప్రాంతాన్ని కాగజ్ నగర్ లేదా కాగజ్ పురగా వ్యవహరిస్తారు. బెండపల్లి లేదా కాగజ్ పుర కాగజ్ నగర్, కాగితపు పరిశ్రమకు ఉపయోగించిన రాళ్లు ఉన్న ప్రాంతాన్ని బండలవాడ అని ఇప్పటికీ వ్యవహరిస్తారు. పాఠశాల భాషలో కాగజ్ అంటే కాగితం అని అర్థం. ఈ పరిశ్రమలో పనిచేసిన కార్మికులు ఎక్కువగా మహమ్మదీయులు. వీరు ఈపని కొరకు ఔరంగాబాద్ నుండి వలస వచ్చేవారని గ్రామస్తులు తెలిపారు.

ప్రస్తుతం చర్చించే విషయం ఈ గ్రామంలో వర్తిల్లి, కనుమరుగైన కాగితపు పరిశ్రమ గురించి. ఈ విషయంగా కోరుట్లను పలుమార్లు సందర్శించి వాస్తవిక విషయాలను గ్రామస్తులద్వారా తెలుసుకున్నాము. మరియు ఈ పరిశ్రమ గూర్చి వివరించబడిన ప్రముఖమైన లిఖిత ఆధారాలతో వివరించాము. ఇది ఇంకా అసమగ్రమే కాని సమగ్రము కాదు. ఈ పరిశ్రమ గూర్చి ఇంకా ఎంతో తెలుసుకోవలసి ఉంది.

* చైర్మన్ & కరెస్పాండెంట్, భవాన్స్ న్యూ సైన్స్ కాలేజీ, నారాయణగూడ, హైదరాబాద్.

మొఘల్ పరిపాలనకు సంబంధించిన డాక్యుమెంట్ల లో “కేటలాగ్ అఫ్ ఔరంగాబాద్ రేజియన్” అనే గ్రంథంలో “two basta of papers of Doulathabad make were sent to Diyanath Rai with the seal of Amanath Khan” దీని ఆధారంగా దౌలతాబాద్ లో కూడా కాగితపు పరిశ్రమ ఉన్నట్లు తెలుస్తుంది. ఇది ఔరంగాబాద్ కు సమీపంలోని నగరం. ఇక్కడ పనిచేసే కార్మికులే కొరుట్లకు వచ్చి ఈ పరిశ్రమను విస్తరించి ఉంటారు.

కోరుట్ల గ్రామంలో ఈ వృత్తిలో జీవించిన వారి వంశం వారు ఇంకా ఉన్నారు. వారిలో 90 సంవత్సరాల వయసు గల ఒక విశ్రాంత ఉపాధ్యాయుడు మహమ్మద్ అబ్దుల్ ఖాదర్. ఈయన చెప్పిన వివరాల ప్రకారం చేనేత కాగిత పరిశ్రమ చాల విస్తృతంగా సాగేదని ఆ పనిపై ఆధారపడి చాల మంది ఈ గ్రామంలో ఉండేవారని ఇది ఒక కుటీర పరిశ్రమగా విస్తృతంగా కొనసాగేదని తెలిపారు. దాదాపు ఈ పరిశ్రమ 1940లో అంతరించడం జరిగింది. దానికి ప్రధాన కారణం ఆదిలాబాద్ జిల్లాలో కాగజ్ నగర్లో ఆధునిక యాంత్రిక కాగితపు పరిశ్రమ నెలకొల్పి ఉత్పత్తి చేయడం. ఇక్కడి కాగితపు పనివారిని చాల మందిని కూడా ఈ పరిశ్రమలో చేర్చుకున్నారని కూడా తెలిపారు.

కాగితం తయారు చేయు పద్ధతి :

కాగితం జనుముతో చేసిన బోరేం (ఇది వడ్లు ఇతర ధాన్యాలను ఎడ్లబండ్లలో తీసుకుపోవడానికి ఉపయోగపడేది) దీన్ని తట్టు, బొంత అని ఈ ప్రాంతంలో అంటారు. ఇది లావైన జనుప తాడుతో నేయబడేది. ఇది పాతబడిన తరువాత రైతుల దగ్గరనుండి తెచ్చి కాగితం తయారికి ఉపయోగించేవారని తెలిపారు. దీన్ని చిన్న చిన్న ముక్కలుగా చేసి ఒక రోజంతా నీటిలో నానబెట్టి రాతిగానుగ (stone grinder)లో వేసి రాతి పొత్రం మెత్తగా రుబ్బేవారు. దీనికి ఒక దున్నపోతును కట్టి తిప్పేవారు. అలా తిరిగే సమయంలో ఒకటి రెండు అని లెక్కించేవారని అంతేగాక ఎంతసేపు తిరుగుతే అది మెత్తబడుతుందో ఆ దున్నపోతు ఆ సమయం వరకు తిరిగి ఆగిపోయేదని తెలిపారు.

ఆ తట్టు మొత్తం మెత్తగా రుబ్బిన తరువాత తీసి ఒక బట్టలో వేసి ముద్దులు ముద్దులు చేసి రెండుసార్లు నీటి తొట్టెలో వేసి శుభ్రపరిచేవారు. (ఈ గ్రామానికి

పక్కనే పెద్దవాగు ఉంది అందులో కూడా దీన్ని శుభ్రపరిచేవారని తెలిపాడు.) దీనికి నీటి తొట్లు దగ్గరలో ఉండేవి. అందులో ఈ ముద్దల్ని వేసి దీనిలో సున్నం వేసి కలిపేవారు. తరువాత కాలంలో సోడా కూడా వాడేవారు. ఇంకా కాగితం సున్నపుగా రావడం కొరకు గంజి కలిపేవారు. నీటిలో బాగా కలిపిన తరువాత దాన్ని జాలిపై 24" x 18" బట్ట పరిచి తొట్టి నీటిలో ముంచి పైకెత్తేవారు. దీని లోని నీళ్ళు పోగానే పైన పేరుకున్న గుఱ్ఱు పొరను రాతి ఫలకపై ఆరబెట్టేవారు. అవి ఆరిన తరువాత నన్నని రాతి ఫలకపై వేసి రాతి రోలరుతో రుద్దేవారు. అప్పుడు కాగితం సున్నగా మారేది. సున్నగా పొడుపుగా ఉండే రెండు రాళ్ల మధ్య దీనిని వేయగా అది సున్నగా, వెడల్పుగా చేసేవారు. ఇలా తయారైన కాగితపు అంచుల్ని అన్ని వైపులా సమానంగా కత్తిరించేవారు. తరువాత దాన్ని కావలసిన ఆకారంలో కత్తిరించేవారు. ఈ విధంగా చేసినపుడు ఈ కాగితం 22" x 16" పొడవు వెడల్పుగా తయారయ్యేది. కాగితపు కోరలను కత్తిరించి కాగితపు రూపాన్ని మార్చేవారు.

ఈ కాగితపు కోరలను బట్టి ప్రస్తుత కోరుట్ల గ్రామ నామం వచ్చి ఉండవచ్చు. బహుశ దీనిని కొరుట్ల అని వ్యవహరించి ఉండవచ్చు. అది ఉచ్చారణ సులభం కొరకు ఆధునిక కాలంలో కోరుట్లగా మారి ఉండవచ్చు అని అనిపిస్తుంది. ఈ కాగితం చాల మందంగా (లావు) అట్టులలాగా ఉండేది.

ఆ కాలంలో కాగితం చాల తక్కువ ధర ఉండేదని ఒక కట్టలో 12 కాగితాలు అలాంటి 12 కట్టలకు 1 రూపాయి ధర ఉండేదని తెలిపాడు. ఈ ధర వాస్తవమే అనిపిస్తుంది. ఎందుకంటే T.L. bell statistics of the sircary-elgunthul అనే reportలో కోరుట్లలో కాగితపు పరిశ్రమ ఉండేదని దాన్ని couras writing paper తయారయ్యేదని తెలిపినాడు. ఇక్కడ చాల విస్తృతంగా కాగితం తయారైనట్లు తెలిపాడు. అంతేగాక ఒక సంవత్సరంలో 864 reams తయారయ్యేదని దాని విలువ 2,239 రూపాయల 12 అణాలు అని పేర్కొన్నాడు. ఇది కేవలం ఒక సర్కార్ town లోనే అని తెలిపాడు.

సాధారణంగా అంగడి బజార్లలో "weekly fair occasionally sent to the market 760 pieces the production of 31 looms was extent to which this branch of industry, was carried during the last year.

The aggregate value being 4,560 rupees” అని కోరుట్ల కాగితం అమ్మకం గురించి తెలిపాడు.

అప్పుడు ఈ కాగితం మార్కెట్లోనే కాకుండా కోమటి వారే మొత్తం కొని వ్యాపారం చేసే వారని కూడా తెలిపాడు. ప్రస్తుతం ఈ గ్రామంలో చేనేత కాగితం వారి ఇండ్లలోనే ఉన్నట్లు తెలిపారు. ముక్క వారి కుటుంబం ఈ వ్యాపారం చేసినట్లు ముక్క ధర్మయ్య కొడుకు ముక్క రాములు తెలిపారు. వీరు ప్రస్తుతం కొరుట్ల గ్రామంలో బంగారం వ్యాపారి. కోమట్లు ఖాతాలన్నింటికి ఈ కాగితాన్నే ఉపయోగించేవారని తెలిపారు.

ప్రాచీన కాలంలో చేనేత కాగితపు పరిశ్రమ వల్ల పర్యావరణానికి ఎలాంటి ముప్పు లేకుండా, అడవులు అంతరించిపోకుండా ఉన్నాయి.

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నల్గొండ జిల్లా శాసనాలు - సామాజిక, ఆర్థిక అంశాలు

ఆచార్య యన్. కనకరత్న*

కొప్పుల సైదిరెడ్డి**

కొలను పాక శాసనం (A.D. 1033) లో గాడిచెర్వు (భువనగిరి తాలుకా) గురించి కలదు. పానుగల్లు పురాదీప చోడ భీమ, ప్రస్తుతం ఇది నల్లగొండ పట్టణంకు చేరింది, ద్రావిడ పంచకం అర్థం ఐదు ద్రావిడ దేశాలు అవి: 1) మహారాష్ట్ర 2) ఆంధ్ర ప్రదేశ్ 3) కర్ణాటక 4) తమిళనాడు, కేరళనాడు (తమిళనాడులో భాగం), 5) ఒరిస్సా (బీహార్ రాజ్యంలో భాగం).

ద్రవిడాదివాసం అర్థం తపతి, నర్మద నదుల కింది భూభాగంను ద్రవిడాది వాసంగా గుర్తించారు. ఈ విషయం ఒల్లాల శాసనం నకిరేకల్ (మం) నల్గొండ (జిల్లా) తెలియజేస్తుంది. పశ్చిమ చాళుక్య త్రిభువన. మల్లరాజుగా నుమ్మై (ఉత్తర కర్ణాటక & తెలంగాణ) వీరి సామంతరాజు కరికాలడు, మహా మండలేశ్వర బిరుదు ధరించి కోడూరు/ కొందురుపుడ (పట్టణ) రాజధానిగా పాలన చేస్తుండేను. మహామండలేశ్వర బిరుదాంకితుడైన మల్లికార్జున చోడ మహారాజు, ఆమన గంటి/ ఆమన గల్లు 70 రాజ్యంలో మధ్యలో నున్న ఒల్లాల గ్రామం ఆనాడు అగ్రహారంగా నుండెను. దీని అధిపతి అప్పన ప్రెగ్గడ, కేశవ దేవరని ఒల్లాలలో ప్రతిష్ఠ చేసినాడు. నాడు ఒల్లాల కంపనంగ వెలుగొందెను. కంపన మనగా ఒక దేశ రాష్ట్ర పరిపాలన విభాగం. అమరారం శాసనం క్రీ.శ. 1831 ప్రకారం హుజూర్ నగర్ మండలం సూర్యాపేట జిల్లాలో అమరారం గ్రామంలో నెలకొని ఉంది. ఈ గ్రామంలో క్రీ.శ. 1831 సంవత్సరంలో శాసనం వేయబడ్డది. ఈ శాసన వివరాలలోకి వెళ్తే అనేక విషయాలు వెలుగులోకొచ్చాయి, అవి ప్రధానంగా సామాజిక, రాజకీయ, ఆర్థిక మత అంశాలు.

* శాఖాధ్యక్షులు, చరిత్ర, పురావస్తు మరియు సంస్కృతి, ద్రావిడ విశ్వవిద్యాలయం, కుప్పం.

** సహాయ ఆచార్యులు (పి.టి.), కాకతీయ విశ్వవిద్యాలయం, వరంగల్.

బ్రిటీష్ ఈస్ట్ ఇండియా కంపెని పరిపాలనాకాలంలో లింగగిరి (పరగణ) ప్రాంతం అంటే గ్రామాలు 12తో కూడినది. అవి 1.కాలువ పల్లి, 2.కాచవారి గూడెం, 3.లక్కవరం, 4.శ్రీనివాసపురం, 5.అమరారం, 6.అల్లిపురం, 7.సీతారాం పురం, 8.గానుగ బండ, 9.లక్ష్మీపురం, 10.సర్వారం, 11.కొండాయిగూడెమ్, 12.లింగగిరి. ఈ గ్రామాలు 12డింటికి మధ్య గల గ్రామం లింగగిరి, అందుకని దీనిని కేంద్రంగా చేసుకొని రాజులు, సామంతులు, జమిందారులు తమ పరిపాలన గావించారు. పశ్చిమ చాళ్ళుకులు, కాకతీయ రాజుల కాలంలో వెలమ వారు ఈ ప్రాంతంపై రాజకీయ పెత్తనం సాగించారు. కాకతీయ రాజ్య పతనానంతరం రెడ్డి రాజులు పరిపాలించిరని తెలుస్తుంది. B.S.N.L. హనుమంతరావు తన హిందు రిలిజియన్ పుస్తకంలో రెడ్డి రాజులు పరిపాలించినట్లు శాసనాధారాలున్నట్లు పేర్కొన్నారు. మా చిన్న తనంలో మా వ్యవసాయ పొలాలు (లింగగిరి గ్రాం) గట్టు దిగువ భాగంలో ఉన్నందున, మా పెద్దలు పొలం కాపలా కెళ్ళినప్పుడు, మేం వారి వెంట వెళ్తుంటేమి, మనిషిత్తు బండలు వరి పొలాల్లో అగుపిస్తుండేవి, వాటి మీద అక్షరాలు వ్రాయబడి ఉండేవి. మేం మా కంటే పెద్దవాళ్ళని ఏంటి ఈ రాతలు అని అడిగినప్పుడు అవి దెయ్యాలు రాశాయి మనకు అర్థం కావులే అనేవారు. అప్పుడు మా వయస్సు సుమారు 10సం.లు. మేము హైస్కూల్ కు వచ్చేటప్పటికి (1982-84) ఆ బండలు లేవు, ఏమైనాయని మా వాళ్ళను అడిగితే ఇక్కడున్న ముస్లిం రైతులు వాటిని విరగొట్టి వరము (గట్టు) తెగినప్పుడు నీరు పోకుండా అడ్డంగా పెట్టుకున్నారు అన్నారు. సెలవులలో మేము గట్టుమీదకెళ్ళేవారము. నందుల రాళ్ళతో చేయబడ్డందున చిన్నవి, పెద్దవి సుమారు 50కి పైగా గుడుల ముందుండేవి, అక్కడ కుల మత బేదము లేకుండా హైందవులం, ముస్లిం పిల్లలము జారుడు బండ ఆడేవారము. మాతో ఆడుకుంటున్న ఇస్లాం పిల్లలు ఆ నందులను తీసుకొచ్చి ఆ జారుడు బండల మీది నుండి కిందికి విడిచిపెట్టేవారు, అవి ధైర్లు కొంటూ కిందికి చేరేలోగా వాటి ముక్కులు, చెవులు, కొమ్ములు, ముఖాలు మరియు కాళ్ళు విగిరి పోయేవి, కాని నేడవి కూడ కనిపించటం లేదు. ఈ గట్టు చుట్టూ ఒకటి రెండు కి.మీ. దూరంలో శ్రీనివాసపురం (రెడ్లది ఆదిపత్యం), అమరారం, సీతారాంపురం, సర్వారం (రెడ్లది ఆదిపత్యం), అల్లిపురం (వెలమలది ఆదిపత్యం) కలవు. ఆ గట్టు అడుగు భాగంలో లింగగిరి (కరణంలది ఆదిపత్యం) నెలకొని ఉంది, ఈ చిన్న రాజ్యానికి లింగగిరి ముఖ్యపట్టణంగా ఉండెను.

మధ్యయుగ కాలంకి సంబంధించి అమరారం గురించి పరిశీలిస్తే క్రీ.శ. 1418లో ఈ గ్రామంకి సంబంధించిన భూదానపత్రం వ్రాయబడ్డది. దీని ప్రకారం అమరలింగస్వామి వారికి నిత్యవైద్య దీపారాదన జరుపుట కోసం కర్ణం ఓబుల రెడ్డి బొచ్చవాని కుంటలో బావి క్రింద భూమి అర్థం విత్తు (the land for sowing a certain quantity of grain) వరినాటు పొలంనిచ్చారు. అలాగే అమరారం నుండి శ్రీనివాసపురం పోయే దారిలో గల పొలిమేర యందు మూడు తూముల పంట (60 మానికల జొన్న ధాన్యం) పండు చెలక భూములనిచ్చారు. వరి పండు భూమికి సరిహద్దులు తూర్పున మాదిగ వాని మాన్యం (a gift of land free of tax), దక్షిణంలో దుబ్బ (ఇసుకతో రూపొందిన భూమి), దీనిని నేటికి దొంగల దుబ్బగా పిలుస్తున్నారు. నేడు కొత్తగా అమర్ నగర్ పేరుతో పిలుచుకుంటున్నారు. ఉత్తరంలో బావి దగ్గరున్న బొలుగు రాళ్ళ మిట్ట, అట్ల అను ఇంటిపేరు గలిగిన వారి మాన్యం చలక దారికి (బాట) వరికి, ఈ చలక తూర్పున బయినేని (బైండ్ల) వాని మాన్యం (దేవతల కార్యాలగాను గ్రామానికి చేసే సేవలకి ఇయ్యబడ్డ భూమి) చెలక, దక్షిణంలో జానల దుబ్బ, పడమర ఏరున్న చాల్సు (రాజ్య సంరక్షణ కోసం ప్రాణాలిచ్చిన వారి కుటుంబ రక్షణకై ఇవ్వబడ్డ భూమి) చింతల (చింతతోట) దానికత్తరాన లింగగిరి పొలిమేర (సరిహద్దు)లుగా జేసి లింగగిరి పరగణా కులకర్ణిలు ఇప్పించారు. అందు పంట పండించుకుని దాని ఫలం అనుభవించగలరన్నారు.

కుల కర్ణిలు, ఎవరి భూములు నుండి ఎప్పుడు ఇప్పించారు, అంటే మాదిగ వాని మాన్యం వరి పంట పండేది, మాదిగ వాని ఒప్పించి అతని భూమిలో నుండి కొంత భాగం ఇప్పించిరి, అట్లే అట్ల వారి మరియు బయినేని వాని మాన్యాల చెలకలు (మెట్టపంటలుండేవి) వారి భూమి నుండి కొంత భాగం క్రీ.శ. 1831లో ఇప్పించిరి.

ఈస్ట్ ఇండియా కంపెనీ పరిపాలన కాలంలో అమరలింగ స్వామి వారి ఆలయ నిర్వహణ వూజూరులకి కష్టతరంగా మారింది. అందుకని ఎక్కువ భూములు కలిగిన మాదిగ వాని నుండి వారి ఆశ్రిత కులమైన బయినేని కులం వాని మాన్యంల భూమి నుండి, సాగు మరియు మెట్ట పంట పండేది భూములు వారనుమతితో ఇప్పించారు.

ఇక్కడా మాదిగకి చెరువు కింద వరి పండే భూమిని మాన్యంగా వారు గ్రామాలకు అందించే సేవలకు ప్రతిఫలంగా ఇచ్చారు. అదే విధంగా మాదిగలనాశ్రయించి జీవించు బయినేని కులం వానికి మెట్ట పంట పండేది భూమిని, కుద్ర దేవతల పూజల సేవలకి ప్రతిఫలంగా క్రీ.శ. 1418లో ఇచ్చారు. నాటి రాజు కర్ణ ఓబుళ రెడ్డి. అట్టి మాన్యం భూముల నుండి క్రీ.శ. 1831 డిసెంబర్ 5 రోజున మాదిగవారిని ఒప్పించి ఒప్పంద పత్రం ద్వారా రాతపూర్వకంగా లింగగిరి జమిందారులు ఇప్పించినారు. వారు శీనయ్య, గోవయ్య (గోపయ్య), రంగయ్య, చిన్న శీనయ్య, సోమయ్య, మటయ్యలు స్వయంగా తమ పేరుతో సొక్కులుగా సంతకాలు పెట్టారు. బొచ్చవాని కుంట పరిధిలో గల బావి కింద మాదిగ మాన్యం నుండి కొంత భూమి మాదిగ వాని స్వతంగా ఇచ్చినట్లు ఒప్పంద పత్రంపై మాదిగవా(రి)ని నిషాని తీసుకున్నట్లుంది. ఈ శాసనంలో ముప్పై రెండో (32) వాక్య వరుసలో హద్దులుగ ఇప్పించితిమి అని వ్రాయబడ్డది. ఈ శాసనం పై అక్షరాలను చెక్కిన వాడు మంత్రి ప్రగడ రామయ్య S/o అప్పయ్య కులకర్ణి (a hereditary accountant వంశపారపర్యంగా కరణము చేయువారు). మందలం, అమరారం, పరగణ లింగగిరి అని పేర్కొనబడ్డది. పై సమాచారమంత శాసనం మొదటి భాగంలో చెప్పబడ్డది.

శాసనం రెండవ భాగంలో అమరారం గ్రామ రైతులందరూ, పాతపద్ధతి ప్రకారం/మాదిరిగా తాము పండించే ధ్యాన్యం నుండి (సేవల ఫలం) ఒక మానెడు ధాన్యం మొదలుకుని రెండు మానికల ధాన్యం వరకి వొచ్చు. అట్టి ఆదాయంతో శివరాత్రి పండుగ పురస్కరించుకుని ప్రతి సంవత్సరం నవ (తొమ్మిది) రాత్రులుత్సవం వైభవంగా నిర్వహించవలసిందిగా కోరడమైనది. దొరలు (జమిందారులు) రూపాయలు 383 చెల్లించునట్లు ఒప్పందపడ్డారు. మంత్రి వారి ఉస్తైల వంశం పేరు విస్తరించెట్లు అంకిరెడ్డి, బుచ్చి రెడ్డి పేర్లతో బ్రాహ్మణులకి (ఆర్యులకి) దాన దర్మాలు చేసినారు. భూదానంలో ప్రత్యేకించి బావి త్రవ్వించినట్లు రాయబడలేదు, మాదిగ వాని మాన్యం బావి (అంటే మోటబావి) సహాయంతో సాగుచేయబడుతుంది. ఊరు ప్రజలకి సేవల అందించుతున్నందుకు ప్రతిఫలంగా వారి జీవన భృతికోసం మాదిగ వాని మరియు బైండ్ల వాని యను పేరుతో 'మాన్యం'లు ఇవ్వడం జరిగింది. అట్లనే ఊరిలో భాగమైన అమరలింగ స్వామి నిత్యపూజ జరుపుటకు గాను కావలసిన

ఆర్థిక ఖర్చులు అవసరములు తీర్చుటకు కొంత పంట భూమిని దాన భూమి పేరుతో ప్రకటించబడ్డది. ఈ దాన భూమిలో పంట పండించి ఉచితంగా దేవాలయానికందించ వలసిన భాద్యత ఎవరిది? మాన్యం భూములు కల్గినవారిది/ వానిది. అంటే అక్కడ భూమి, మోట బావి నీటితో సాగు చేయబడుతుందని రాయబడ్డది. ఎవరైతే గతకాలం నుండి బావి కింద పరి పండించుతున్నారో వారే ఈ దేవాలయం కొరకు పంటను పండించివ్వాలి, అది ఉచిత సేవలో భాగం చెల్లించడమే కాని మరొకటి కాదు. మోట తోలే శక్తి, యుక్తి కలిగిన వారు మాదిగలే కాబట్టి దేవాలయాని కేటాయించబడ్డ భూమి మాదిగ మాన్యానికి చెందినదిగా కుండబద్దలు కొట్టి చెప్పవచ్చు. ఎందుకంటే మోటకవసరమైన తోళ్లు, తాళ్లు, మోటమోకు వంటి వస్తువులు తయారుచేసేది మాదిగ కాబట్టి, దేవునికిచ్చిన భూదాన భూమి బరువు, బాధ్యతను మాదిగకే అప్పగించారనేది వాస్తవం.

నేను యం.ఫిల్ పరిశోధన చేయునపుడు ఈ గ్రామానికి అమరారం అనుపేరు ఎందుకు వచ్చిందనే అంశంను మరింత లోతుగా తెలుసుకోవాలన్న కుతుహాలంతో ఈ విషయం నా కుటుంబ సభ్యులతో చర్చించగా, మా అమ్మగారు (శాంతమ్మ) నాతో ఆ గ్రామంలో 101 కుంటలుండేవని చెబుతారు అన్నది, నీకెట్ల ఎరుక అని నేను అడుగగా మన బంధువులనారు వారు అనుకుంటుంటే నేను విన్నాను అది నీకు ఉపయోగపడుతుందని చెబుతున్నాను అని అన్నది. 101 కుంటలు: వ్యవసాయం బాగా జరిగేది, ఇక్కడి ప్రజలు పంటలు బహుభాగుగా పండించే వారు. అలాగే పసువులకి మేత (గ్రాసం) లభించేది. అందువలన ప్రజలు అమరలింగ స్వామి (శివాలయం) ప్రతిష్ఠించి దేవునికి పాలు, పెరుగు, నెయ్యి, బెల్లం, అన్నం తాంబూలాది ఆరగింపు ద్రవ్యాములు (అముదు) సమర్పించుకునే వారు.

ఈ ప్రాంతం పర్యవేక్షణకై నాటి రాజు (దొర)లు ఒక వ్యక్తిని నియమించారు. అతను ఈ ప్రాంత పన్నుల ద్వారా వచ్చు ఆదాయంను అనుభవించుతూ ప్రజల సంక్షేమం కొరకు పాటుపడేవారు. అలాగే రాజునకు కావలసినపుడు దండు / సైన్యం సమకూర్చుకొని, మరియే ఇతర కార్యములందు సహాయ పడుటకు గాని, నిర్ణయించుకొని సామంతుల కీయబడిన భూస్వామ్యము (A grant of the revenue of a treat of land) (చూడు శా.శ.కో. పే. 14) లేదా Village on

condition of military లేదా Public Service. 2. A feudal tenure, a district given to a chieftain on condition that, he shall supply by the king with certain troops when required: land grant in force gift. 3. A military fief.

నాగులపాడు శాసనం క్రీ.శ. 1234 ప్రకారం, నేడు ఆమనగల్లు గ్రామం నాడు పట్టణంగా విరాజిల్లెను, దీనిని ముఖ్యపట్టణంగా చేసుకొని కాటిరెడ్డి, రేచర్ల వంశస్తుడు, మండలాదికారిగా సామంత రాజ్యం పరిపాలన గావించెను. అపుడు కాకతి గణపతిదేవ మహారాజుపై వారినేలు చుండెను. తమ తల్లిదండ్రులని ఎవరైతే పూజిస్తుంటున్నారో వారి పేరున గుడులు, దానధర్మాలు ప్రజల కొరకు చేస్తున్నారో అలాంటి పరిపాలకునికి కాకతీయ రాజులు వెన్నుదన్నుగ సహకారం అందించారు. నాటి సమాజంలో ప్రజలందరికి తల్లిదండ్రులారాధన ఒక స్వార్థిగానుండెను. ఈ విధానమే లింగారాధనగా! చాలా కాలం వరకు కొనసాగింది. ఆ తర్వాత కాలంలో శివపార్వతులారాధనగా కొనసాగుతూ ఉంది, ఇదంత కాలానుగుణంగా జరుగుతున్న పరిణామంగా కనుపిస్తుంది.

సామంత పరిపాలకులు తల్లిదండ్రుల పేరు మీద గుడులు కట్టించడం విగ్రహాలు నిలపడం ఒక మహా గొప్ప కార్యక్రమంగా విరాజిల్లెను. అంతేకాకుండా ఆ గుడుల్లో రోజువారి పూజలు నిర్వహించుట కొరకు ఆర్థిక సహకారం భూముల ధాన్యంతో రూపంలో సమర్పించినారు. ఆ భూముల పంటల నుండి వచ్చిన ఆదాయం అంటే డబ్బు లేదా దాన్యం అక్కడకొచ్చిన భక్తులకి ఫలహారం, పూజ ఖర్చులు జరిపెడివారు. ప్రజలకోసం సందేశం తమనేలుతున్న రాజులు, తమ తల్లిదండ్రుల మీద ప్రేమను చాటుకొనుటకు గుడులు, వాటి పేరు మీద దాన ధర్మాలు చేస్తున్నప్పుడు, మనం (ప్రజల) మన ఆర్థిక స్థితికి తగ్గట్లు మన తల్లిదండ్రులని అదే పద్ధతిలో ఆరాధించుకుందామనే సందేశం ప్రజలకి చెప్పకనే చెప్పినట్లు పై కార్యాల ద్వారా వెళ్ళందనేది రూఢి అవుతుంది. నాగులపాటి గుడిలో నామరెడ్డి మరియు యతంబిక మరణాంతరం విగ్రహాలు నిల్పిండు. తమనేలుతున్న గణపతిదేవ రాజు రాజ్యం క్షేమంగా వర్ధిల్లాలని పులిహార, పూజ కార్యాలు రోజు వారిగా కొనసాగించాలని, అంతే కాకుండా తమనేలుతున్న అంటే తమకి ఒక పరిపాలనా అధికారి బాధ్యత నప్పగించిన రాజుపై కృతజ్ఞతతో దేవుడిగా ఎంచుకొని అంగరంగ వైభవంగా,

దేవుని ఉత్సవాలు చేయు నృత్య, గీత, వాయిద్యాధి వైభవము కళాకారులు, బోగం వారి పాటలు, చిందులు (డాన్సులు) మాదిగ వారి డప్పులు, వదం, దరువులు క్రమం తప్పకుండా జరుగులాగ ఆజ్ఞ (శాసనం) జారించేసారు.

నాగులపాడు ఊరు పడమట మూసినది ప్రవహిస్తుంది. ఈ ఊరికి ఉత్తర భాగంగా మూసినదికి ఆనకట్ట కట్టి వ్యవసాయానికవసరమైన కొంత నీటికి కాలువ ద్వార (మూసి కాలువ) ద్వార ప్రవహింపజేసేవారు దాని కింద పంటపండు భూమి ఐదు మరుతు, ఆ ఊరు తూర్పున నామ సముద్రమును చెర్వు కింద రెండు మరుతురు, ఆ నామసముద్రమును చెర్వు తూర్పున, విశ్వనాథ సముద్రమును చెర్వు కింద నాల్గుమరుతురు నిచ్చిరి.

నాగులపాడు నీటి వసతి కల్గిన ప్రాంతం. నీటి వసతి కింద సాగుచేసే భూమిని 'మరుతురంటారు', ఈ శాసనం ద్వార కొన్ని నూతన అంశాలు వెలుగు చూస్తున్నాయి. మూసేటికాలుర ద్వారా నీరు ఎక్కువగా ఉండి ప్రవహిస్తుంది గనుక ఐదు మరుతురు భూమి నిచ్చిరు. అలాగే నామ సముద్రమును చెర్వుకింద నీరు కొద్దిగా నిల్వ ఉండి ప్రవహిస్తుంది గనుక రెండు మరుతురు భూమినిచ్చారు. అట్లనే విశ్వనాథ సముద్రమున చెర్వు కింద నీరు ఇంకా కొంచెం ఎక్కువగా నిల్వ ఉండి పారుతుంది గనుక నాల్గుమరుతురు భూమినిచ్చారు.

ఇక్కడ చెర్వు, సముద్రమును చెర్వు, సముద్రముల మధ్య తేడాను ఈ కింది విధంగా గుర్తింపవచ్చు.

- 1) చెరువు అర్థం కనుచూపు మేర నీరు నిలువ వుండి, ఆ నీటి చుట్టూ భూమి (ఒడ్డు/దరి) ఎత్తులో కనిపించేది.
- 2) సముద్రమును చెర్వు అర్థం కనుచూపమేర నీరు నిలువ ఉండి ఆ నీటి చుట్టు ఒడ్డున భూమి ఉన్నట్లు అగుపించేది.
- 3) సముద్రము అర్థం కనుచూపు మేర నీరు నిలువ ఉండి ఆ నీటి చుట్టూ భూమి ఉన్నట్లు కనిపించనిది. అందుకని దీనిని సముద్రంగా పేర్కొనటమైంది.
 - i. ప్రకృతి ద్వార ఏర్పడిన అరేబియా సముద్రము చూస్తుంటే నీరు మాత్రమే అగుపిస్తుంది, అందుకని దానికి సముద్రమని నామం సార్థకమైనది.

- ii. మానవులు ఏర్పరచుకున్న నిలువ నీటిని విస్తీర్ణం బట్టి సముద్రంగా పిలుచుకున్నారు. అంతకంటే తక్కువ నిలువ నీటి విస్తీర్ణంను సముద్రమను చెర్వుగా పిలుచుకున్నారు. ఆ తర్వాతది చెర్వుగా పిలుచుకున్నారు. ఈ నాగులపాడు శాసనంలో మనకు సముద్రమను చెర్వు రెండు చోట్ల పేర్కొనబడ్డది, అవిబీ నామ మరియు విశ్వనాథ సముద్రమను చెర్వులు.

క్రీ.శ. 1236 నాటి సోమవరము శాసనం తెలుపుతున్న ఆర్థిక లావదేవీలు ఏమంటే రావులపెంట (చేకూమాలయపెంట) పరిధిలో గల మగ్గం పనిచేసే సాలీలు లేదా మాల నేతకాని వారు, నూనె అమ్మి జీవించు కోమట్లు గానుగ పన్నులు రాజపురము దామరాజు మరియు సోమరాజునకు చెల్లించిరి. మామిళ్ళగూడెం శాసనం క్రీ.శ. 1249, April, 19 సోమవారం, సూర్యాపేట (తా) ప్రకారం, మహామండలేశ్వర బిరుదాంకితుడైన కాకతి గణపతిదేవ మహారాజు హనుమకొండ పట్టణం రాజధానిగా పరిపాలన చేయుచుండగా కొండపల్లినాడు (పరిపాలనా విభాగం) లోని బ్రింటగెపురం గ్రామంలో విరియాల పెద్దగణపతి పుట్టెను, S/o Rudra, Grand son of Malla, విరియాల గణపతి (పెద్దగనపతి)రాజు, తమనేలిన కాకతి గణపతి మహారాజు పరిపాలన విస్తరించుటకు ప్రసన్న కేశవ దేవర అంగరంగ భోగాలకి సమర్పించి, చెల్లించిన భూముల వివరములు, కొండపల్లి విరియాల వంశ వారి సామంత రాజుల స్వస్థలంగా తెలుస్తుంది.

రుద్ర సముద్రం మీది కాలువ కింద పారుగడైన మల్వకుంట ఒక మర్తురు. బొరము రెండనిలోద్ది చేసు మరుతు ఒకటి, మల్వకుంటలో మర్తురు ఒకటి. రెడ్డి చెర్వు ఉత్తర భాగాన, మరియు దక్షిణ భాగాన మర్తురు ఒకటి, కంన్న చెర్వు వెనక తుమలకుంటలో సగభాగం పంట, బ్రాహ్మణ ప్రైవ్టులు, జనార్ధనుని వారి విత్తి వృత్తి/ పని/ స్వత్వము/ స్వామ్యము/ Right/ Privilege) మరుతురు, వారణాసి వారి విత్తి మరుతురు ఒకటి, దొమ్మెన కూచి వారి ప్రిపై గంగపెద్ది వారి వ్రిత్తి 1/4 భాగం (పంటలో పావుభాగం) లక్ష్మిధర పెద్దవారి విత్తి, పోత అప్పన విత్తి అవ్వణ పెద్ద విత్తి మర్తురు ఒకటి, కాంచి పిన్ని విత్తి, సగభాగం ఒకటి, మొదలియార్ వారి ప్రితి (అంటే యిచ్చింది) మర్తురు ఒకటి, కంచి నారాయణ దాసుల ఎత్తి ప 11 (సగభాగం), బండమీది మల్లినాథదేవర ఏత్తి ప1= (పావుభాగం), మూల వారి

కుంటనున్న బండకుంటను కలుపుకుని దేవర ఆధీనం చెందెట్లుగా రెండు కారులు సర్వ మాన్యముగా పై వారందరు నిచ్చారు.

వెలివొలము ఇందుకుంట ఉత్తరాన పదికుంటలు (అర ఎకర లేదా 22 సెంట్ల లేదా 437 చ.అడుగులు) వాగున (నీరుపారెడిది) మామిళ్ళ గూడేమ్ పడమర తోట, కంన్న చెర్లో వెనుక తోటలో తెరునందన వనం రుపణ గోవర్ధన దాని విశ్వ యిచ్చిన క్షేత్రము (నేల), నామ బోయని కుంట వెనుకచ్చిన వరిపొలము, కర్విరాల (కర్విరేల), దిడ్డచెర్వు వెనుక కాల్వ ప11:(సగం పంట) మొత్తం 18 సకుయాలు (కులాల) వారిచ్చినరు. అముదుపడి చేను మరుతుర్లు రెండు కారులు, వెలివొలమున 10 విడెము (.....) శ్రీ గంధం, వస్త్రాలు, గుగ్గలు, ఇంతవరకు (ఇంత వట్టు) రెడ్డి చెర్వు కాల్వ ద్వారా సాగైయే పంపటలో సగ భాగం రెండు కారులు చెల్లించాలి.

నాగులపాడు శాసనం క్రీ.శ. 1303 ద్వారా వెలుగులోకొచ్చిన అంశాలు. కాకతీయ ప్రతాపరుద్రదేవ మహారాజు భూమి మీద రాజ్య పరిపాలనలో నాగులపాడు ఉండెను, నేడు గ్రామంగా ఉంది. (2019). నాడు క్రీ.శ. 1303 సం.లో మేనెల 1వ తారీఖు బుధవారం నాటికి వ్యాపార స్థావరంగా వెలుగొందినట్లు తెలుస్తుంది. ఆ ఊరులో 18 సమయాలు, వ్యాపార సంఘాలు వారు మరియు ఊరు ప్రజలందరూ కలసికట్టుగ మల్లినాధదేవుని పేరు మీద వడ్లు పండు భూమినివ్వటం జరిగింది. అలాగే ఆ గ్రామ మాన్యాల వారిచ్చారు. ప్రజలు తల ఒక్కొంటికి మర్తురు, ఆరునెలలకొకమారు చెల్లించాలి (పంటలు ప్రతి ఆరునెలల కొకమారు చేతికొస్తాయి).

కోమట్ల ఈ కార్యాన్ని మెదట ప్రారంభించారు, అరంభ కార్యానికి రానివారు ఇంటికి పాతిక (25%) చొప్పున చెల్లించాలి. ఈడిగ (గొండ్ల/ ఈదర) వారు మాత్రం ప్రతి ఇంటికి పెద్దలు ఒక్కొక్కరు పాతిక (25%) లేదా (1/4), గొల్లవారు, కంసలి (అక్కసాల) వారు, ప్రైతులు ప్రతి ఇంటి నుండి రెండు వీసాల లెక్క ప్రకారం చెల్లించాలి. సొలవారు మగ్గము ఒక్కొంటికి రెండు వరహాలు, కుమ్మర వారు ఇంటింటికి 1/4 (పాతిక), సంవత్సరమును రెండు భాగాలుగా విడగొట్టిరి (1) సెప్టెంబరు నెల నుండి ఫిబ్రవరి నెలకి ఆరునెలల కాలం 2) మార్చి నుండి ఆగష్టు నెలకి మరో ఆరునెలలు కాలం మొత్తం ఒక సంవత్సర కాలం. నెంబరు 1 ప్రకారం వ్యాపార వర్గాల ప్రజల లావాదేవీలు ఆగష్టు నుండి జనవరి నెలల మధ్య లాభదాయకంగా

ఉంటాయి కాబట్టి ఆ సమయంలో ఎప్పుడైనా ఒప్పందాలు తప్పకుండా అప్పజెప్పేవారు. అలాగే నెం.2 ప్రకారం వృత్తి కులాల వారి ఆదాయం ఫిబ్రవరి నెల నుండి జులై వరకున్న కాలంలో ఉంటాయి, వారికి పంటలు ఈ సమయంలోనే వస్తాయి కాబట్టి రైతులు, వ్యవసాయనుబంధ కులాలు పండించిన ధాన్యం, మేరలు, వస్తుమార్పిడి రూపంలో ఆయా ఇండ్లకి చేరవలసినంత చేరుతుంది, కావున ముఖ్యంగా శూద్ర కులాలు తమ ఒప్పందం ప్రకారం ఫిబ్రవరిలో చెల్లించేవారు.

పులివేర శాసనం క్రీ.శ. 1304 ననుసరించి ప్రతాపరుద్రదేవ మహారాజు భూమిపై రాజ్య పరిపాలన చెయుచుండగా వారి కింద భటుడు (లెంక)గా సేవలనందించుతున్న వల్లభయ్య రాజు మరియు పది నెంటి నాంటి శ్రీవైష్ణవులు, రెండు ప్రాంతాలకి చెందిన పెక్కమంది వరిపండునేల మరియు మెట్టనేలను కానుకగా దరిశనం గ్రామం (నేటి దిర్గించర్ల కావచ్చు) సర్వమాన్యంగా నిచ్చారు/ యిచ్చిండ్రు. ఇంకా ఆ గ్రామ గానుగలాడించు (గాండ్ల) వారు, కొంత భూమినిచ్చిరి, మరికొందరు వారు పండించుకున్న ధాన్యం ఏదైనను ఇచ్చుటకు అంగీకరించారు. ఇందులో కొందరు 'మాడు' (currency) రూపంలో మరికొందరు ధాన్యంను మానికతో కొలచి ఇచ్చిరి. మరికొందరు తమ వద్దనున్న పోకలు, పండిన పంట కట్టల మోపు (వరి మోపు) తమల పాకుల లెక్కకట్టిన నూరు ఆకులు, పండించిన ప్రత్తి (దూది)ని, తోటలున్న వారు కాయల (బెనిరు, మలగంబా) వైష్ణవ మతంకి చెందిన కేశవ పెరుమాళ్ళకిచ్చారు. దీనిని బట్టి వైష్ణవ మతం తెలంగాణలో విస్తరించుతున్నదిగా తెలుస్తుంది.

పిల్లలమర్రి శాసనం క్రీ.శ. 1357 ప్రకారం పిల్లల మర్రి సామంత రాజ్యం పాలకుడు ఎర్రపోతు ముసునూరి కాపయ నాయక కిష్టమైన సేవకుడు, అల్లావుద్దీన్ దాడిని ఎదుర్కొంటూనే, కాపయ నాయకపై తన భక్తిని చాటుకుంటూ తన తల్లితండ్రులకి అనుమకొండ చినాయిని మరియు రుద్రసాని పున ప్రతిష్ఠ చేశారు. దేవర నిర్వహణకు పిల్లలమర్రి వద్ద దేవరకుంట వెనుక సాగుభూమి కొంత యిచ్చిరి. కంచి (నేటి తమిళనాడు) వరకిస్తరించిన కాకతీయ రాజ్య విస్తరణలో ప్రధానమైన వ్యక్తి కాపమనాయక.

దేవాలనాగారము శాసనం క్రీ.శ. 1427 ప్రకారం (రామన్నపేట తాలుకా) రావు మాధవ రాజు మరియు విద్యావంతుడు, భార్య నాగమ్మ కడికొండ వంశం వారి కూతురు, ఈమె (నాగమ్మ), రాజు సైల (రాచకొండ) పాదభాగంలో తటాకం నిర్మింప జేసింది, ప్రజలు నాగమ్మపై భక్తితో ఆ తటాకం/ చెరువును నాగసముద్రమను పేరుతో పిలిచేవారు. నేడు హైదరాబాదులో రాచకొండ కమిషనరేట్ పేరుతో పోలీసు వ్యవస్థ నడుస్తోంది.

రామడుగు శసనం క్రీ.శ. 1497 ప్రకారం గోపిరెడ్డి యరారెడ్డి తమ తల్లి తండ్రి పేరుతో మడుగు (చెరువు అడుగు భాగాన నుండి జీవదారగ పారెడి కాలువ పేరూ మడుగు), ద్వారా ప్రవహించు నీటితో రేగడకుంట కట్టించి దాని కింద తోట కట్టించెను. తేదీలేని పానగల్లు శాసనం ప్రకారం మూరలు, మూరలు 24 అనే కొలతల వివరాలున్నాయి. తుంగపాడు శాసనం క్రీ.శ. 1581 ప్రకారం హనుమంత దేవర మరియు నూకరుదతి ప్రతిష్ఠ చేసిన వారు త్రిపురం వీరప్పం ఇది ఆర్య లేదా వైష్ణవమతంకి చెందిన అంశం హనుమంతుడు, దేవుడిగా, నూకరుధతి/ అరుంధతిగా, దేవతలుగా వెలుగులోకి వచ్చిరి.

రాచపేట శాసనం క్రీ.శ. 1529 నల్గొండ జిల్లా ప్రకారం మనసద యొలి కుతబనమలుక అధికారి వొడయలు, వారి అల్లుడు కెమన మలుక నల్గొండ ప్రాంతాన్ని పరిపాలిస్తున్నాడు. వారి సేవకుడు బాబజ యోమ్మూరు వద్ద కొత్తగా చెరువు కట్టించున్నాను అని తమ నాయకునికి విన్నపం చేసిండ్లు. ఇందుకు చెరువు పొలాల్లో ఒకపాలు దివాణాకు, కాంపు (రైతుల)కి మూడు పాళ్ళు, తన స్వంత డబ్బులు పెట్టి చెరువు నిర్మించినందుకుగాను బాబాజాకి ఒక పాలు, కాంపుకు పాళ్లు రెండు, కారుకి యెండు వడ్లు పండు పొలం ఇనాంగా చెరువు వెనక మంచిభూమిలో ఇచ్చారు. వరికోసీ పనలు లేదా మెదలు ఎండపెడ్డారు, వాటిని మాన్యంగా ఇచ్చిరి. చెరువు నిర్మింపజేయడానికి అనుమతిచ్చిన 'కెమన మలుకం' గారి ఆజ్ఞ మేరకు బాబాజా చెరువు కట్టించాడు. చెరువు నిర్మాణ ఒక పాలు బాబాజాకు చెల్లగా, అతను దాన్ని అన్న దానంగా సత్రంకు ఇచ్చిండు. ఇనాపు చేని కొలిచెడి వానికి సేవలకుగాను ఫలంగా పంట చేతికొచ్చినక వెంటనే చెరువు కట్టపై వాటాలు వేసియిచ్చినారు.

నాగులపాడు శాసనం క్రీ.శ. 1544 (సూర్యాపేట) ప్రకారం యెలిదుభాన్ నాగులపాటి సీమలో చెరుకు, ఆకు తోటలు మరియు యినాపు (మినుము) ఉన్నిహముల్లు, బినముల్లు, అల్లసలి, చిన సైదుచిమ్మను బార, (రెండు చేతులు చాపితే వచ్చు పొడవు బార), నాగిరెడ్డి, పట్న రెడ్డి, యొలి శట్టి పటేల్, బచ్చి లొంకల తిప్పారెడ్డి, పొట్టిముత్తు క్రిష్ణం శెట్టి, గారల ముందర, బార, బారలు 20, బిగ్గు, (బారలు పదకొండు) బిగ్గు 9, మర్తురులు, అని వ్రాసిన వాడు కులకరిణి తడకమల్లు శిరిగిరాజు.

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వేములవాడ చాళుక్యుల రాజధాని, పంప మహాకవి జీవితం - ఒక పరిశీలన!

సంకేపల్లి నాగేంద్రశర్మ*

ఏడవ శతాబ్దం నుండి 9 వ శతాబ్దం వరకు వేములవాడ ను రాజధానిగా చేసుకొని సుమారు రెండు వందల సంవత్సరాల పాటు అజేయంగా పరిపాలించిన వేములవాడ చాళుక్య రాజుల ఘనత అంతా ఇంతా కాదు. వీరు క్రీస్తుశకం 750-973 వరకు రాజ్యపాలన చేశారు. ఉమ్మడి కరీంనగర్, నిజామాబాద్, ఆదిలాబాద్ జిల్లాలతోపాటు, పశ్చిమోత్తర ప్రాంతాలను పాలించారు. మధ్యప్రదేశ్ లోని చిత్రకూట దుర్గాన్ని జయించినట్లు చెప్పుకున్నారు. తెలంగాణాలోని నల్లగొండ జిల్లా ఏలేశ్వరం, పల్నాడు వరకు వీరి పాలన ఉన్నట్లు తెలుస్తున్నది.

ఇందులో రెండవ అరికేసరి మహారాజు ఆస్థానంలో అస్థానకవి పదవిని అలంకరించి, విక్రమార్క విజయం, ఆదిపురాణము వంటి ఉత్తమమైన గ్రంథాలను రాసి, కన్నడ ఆదికవిగా పిలువ బడుతున్న పంపడి జీవితం, ఇతని రచనలు సార్థకమైనవి. చాళుక్య రాజుల రాజధానిగా వేములవాడ పాశస్థం, పంపడి జీవితం అనే రెండు వివరాలపై నేను నా పరిశోధనా పత్రాన్ని సమర్పిస్తున్నాను.

ఉభయ రాష్ట్రాల తెలుగు చరిత్రలో వేములవాడ చాళుక్యులు ముఖ్యమైన వారు. వీరు దక్షిణ భారతదేశ చరిత్రలోనే ప్రముఖ పాత్రను పోషించారు. రాష్ట్రకూటులకు వీరు సామంతులుగా పనిచేశారు. రాష్ట్రకూట వంశాన్ని స్థాపించిన దంతిదుర్గునికి వేములవాడ చాళుక్యరాజు యుద్ధమల్లుడు సేనాధిపతిగా పనిచేశాడు. తదుపరి తొలుత బోధన్ ను రాజధానిగా చేసుకొని, వేములవాడకు రాజధానిగా మార్చుకున్నారు. ఈ ప్రాంతాన్ని, సాపాదలక్ష దేశంగా శాసనాలలో వర్ణించారు. సాపాద లక్ష దేశమంటే ఒక లక్షా యాభైవేల ఆదాయం గల దేశమని అర్థం.

ఈ పత్రం సమర్పించబోయే ముందు, ఒక వివరణ ఇస్తున్నాను. ఈ రెండు అంశాలు కొంత మేరకు వివాదాస్పదమైన అంశాలని, దీని విషయమై ఎంత

* చరిత్రకారుడు మరియు చరిత్ర అధ్యాపకులు (రిటైర్డ్), చొప్పదండి, కరీంనగర్.

లోతుగా చర్చ, సమగ్రమైన పరిశోధనలు జరిగితే మరిన్ని వాస్తవ వివరాలు బయటకు వస్తాయని, శాస్త్రీయమైన చర్చ జరగాలని, అసలు సిసలైన సత్యాలను వెలికి తీయడానికేనని ఈ పత్ర సమర్పణ ఉద్దేశ్యంగా భావిస్తున్నాను. పంపడికి, చాళుక్య రాజులకు వేములవాడతో సహా బోధన్ రాజ్యంలో ఎంతో కొంత మేరకు సంబంధముంది, దీన్ని మాత్రం నేను కాదనడం లేదు. అలాకాక చాళుక్యులు, పంపడు ఈ రెండు బోధన్ కు చెందిన వారేనన్న అంశాలనే విషయమై నేను పూర్తిగా వ్యతిరేకిస్తున్నాను. ఈ రెండు అంశాలపైనే నా చర్చను కొనసాగించ దలచాను.

ఒక చరిత్రకారుడిగా పత్ర సమర్పణ చేయబోయే ముందు నాదొక విన్నపం, ముందుగా నేను పుట్టిన స్థలం వేములవాడ పుణ్య క్షేత్రం కావడం, నేను అక్కడ యాభై ఏళ్ళ వరకు నివసించి, గత పది ఏళ్ళ నుండి వేములవాడకు సమీపంలో ఉన్న కరీంనగర్ జిల్లా కేంద్రంలో నివసిస్తున్నాను. వేములవాడతో నాకు దగ్గరి సంబంధ బాంధవ్యాలను నాటి నుండి నేటి వరకు కొనసాగిస్తున్నాను. వేములవాడ చాళుక్యుల చరిత్రపై నేను గతంలో ఉమ్మడి రాష్ట్రం ఉన్నప్పుడు ఒక పత్ర సమర్పణ చేసియున్నాను. ముందుగా సందేహం ఉన్న విషయాలను తొలుత ప్రస్తావించదలచాను. దీనివల్ల అసలు విషయాలు కొంత వరకు అవగాహన అవుతాయి.

1. వేములవాడ చాళుక్యుల రాజధాని మొదట నిజామాబాద్ జిల్లా బోధనేనా? కర్నాటకలోని మాన్యఖేటమా? వేములవాడనా? వేములవాడకు మారి ఎక్కువ కాలం వేములవాడ నుండి పరిపాలించారా?

2. పంప మహాకవి నివాసం వేములవాడనా? బోధనా? పంపమహాకవి జీవితం ఎక్కడ సాగింది? అతని జీవితం చివరి దినాలలో ఎక్కడ ముగిసింది? బోధన్ లో దొరికినట్లుగా చెప్పబడుతున్న జైన పుంగవుడి సమాధి, పంపమహా కవిదైనా? శుభనంది అనే పేరు పంపమహాకవికి ఉందా? లేదా ఊహలకు తావిచ్చేదిగా ఉందా? తొలుత బోధన్ చాళుక్యులుగా పిలువబడ్డ చాళుక్యులు తమ రాజధానిని వేములవాడకు ఎందుకు మార్చుకొన్నారు. వీరు ఏ కాలంలో బోధన్ నుండి వేములవాడకు మారారు? ఇలా చిత్ర విచిత్రమైన అనుమానాల్ని వీరిపై వివిధ ప్రాంతాల చరిత్రకారులు సంధిస్తున్నారు. వేములవాడ చాళుక్యుల రెండవ అరికేసరి ఆస్థానకవి, కన్నడ ఆదికవి పంపమహాకవికి కర్నాటక రాష్ట్రంతో సంబంధాలు ఎందుకు బలపడి వున్నాయి.

కన్నడ రాష్ట్రంలోని ధార్వాడ్ కన్నడ విశ్వవిద్యాలయం కన్నడ పీఠం ఆచార్యులు గత మూడున్నర దశాబ్దాల నుండి ధారావాహికంగా పంపడి జీవితం, అతని కృతులపై పరిశోధనలు చేస్తూనే వున్నారు. వారి పరిశోధక వ్యాసాలన్నీ కన్నడంలో ఉండడం, కన్నడ పత్రికల్లోనే రావడం వల్ల, సమాచార వినిమయ మాధ్యమానికి అంతరాయాలు ఏర్పడుతున్నాయి. అక్కడి సాహితీవేత్తల చర్చల తర్జన భర్జనలు, వాదోపవాదాలు మనకు సరిగా తెలియరావడం లేదు. దీనివల్ల కన్నడ-తెలుగు రాష్ట్రాల మధ్య భాషా పరమైన సమస్యలు, విభిన్న ప్రాంతాల విషయాలు కావడం గమనించాల్సి వుంటుంది. పంపడి జీవితం, ఆయన రచనలపై కన్నడ భాషలో చర్చలు, వాదోపవాదాలు జరుగుతున్నాయి. ఆ ప్రాంతం నుండి సీశారాం జాగీర్దార్ అనే పేరు గల ఒక చరిత్ర పరిశోధకుడు బోధన్ వచ్చి, పరిశోధనలు చేసి వెళ్ళారు. అయితే ఆ పరిశోధకుడు వేములవాడ, కరీంనగర్ ప్రాంతాలలోని చాళుక్యుల చరిత్రను ఎందుకు ప్రాధాన్యతగా తీసుకోలేదో మిలియన్ డాలర్ ప్రశ్నగా మిగిలిపోయింది. అంతేకాక ఆ పరిశోధకుడు బోధన్ మీద అంతగా ప్రేమను ఎందుకు కనబరిచారో అర్థం కావడం లేదు. వేములవాడ చాళుక్యుల చరిత్రపై గత యాభై అరవై ఏళ్ళకో ఎవరెవరు పరిశోధించారు, వారి పరిశీలనా అంశాలు, పేర్కొన్న అంశాలేమిటి? అనే విషయాలను పరిశీలించాల్సి వుంటుంది.

వేములవాడ చాళుక్యుల చరిత్రపై ఒక మోనోగ్రాఫ్ ను ప్రముఖ చరిత్ర కారులైన డా.నేలటూరి వేంకట రమణయ్య గారు 1952-1953 లో మొట్టమొదటి సారిగా పరిశీలించి ఆంగ్లంలో రాయగా, అప్పటి హైదరాబాద్ డక్టర్ ప్రభుత్వం లోని పురావస్తు శాఖ సంచాలకులు శ్రీనివాసచార్ గారు వంద పేజీలతో ఒక పుస్తకంగా వెలుగులోకి తేవడంతో, ఇక్కడి చారిత్రక విషయాలు బహిర్గతమయ్యాయి. పురావస్తు శాఖ వారి కొరికపైనే వేంకటరమణయ్యగారు పరిశోధనను పూర్తి చేశారు. వీరే మొదటిగా వేములవాడ పాలకులను చాళుక్యులుగా వెలుగులోకి తేవడంతో, వేములవాడ చాళుక్యుల విశిష్ట చరిత్ర ప్రపంచానికి బహిర్గతమైంది. డా.నేలటూరి వేంకటరమణయ్య గారు ఆ కాలంలోనే వేములవాడకు విచ్చేసి, క్షేత్ర పర్యటన చేసి, వేములవాడపై ఒక మోనోగ్రాఫ్ ను తయారు చేసియున్నారు. ప్రస్తుతం వరకు ఈ పరిశోధక పుస్తకాన్నే ప్రామాణికంగా చరిత్ర పరిశోధకులు విశ్వసిస్తున్నారు.

వేములవాడకు సంబంధించిన కొన్ని శాసనాలు ఆ కాలం వరకే బయటకి వచ్చి యున్నట్లు విదితమవుతోంది. వీరికి సహాయకులుగా మైసూర్, మద్రాస్ యూనివర్సిటీలలో ఆర్కియాలోజి ఆచార్యులుగా పనిచేసిన కె.ఎ.నీలకంఠశాస్త్రి, వి.రాఘవన్, మద్రాస్ యూనివర్సిటీ సంస్కృత సహాయ ఆచార్యులు వి.రాఘవన్ తదితరులు ఈ పుస్తకం రాయడంలో శాసనాలను విశ్లేషణ చేయడంలోను, పరిష్కరించడంలో సహకరించారు.

ఇదే కాలంలో కొంత అటు ఇటుగా తెలంగాణా చరిత్ర పరిశోధకులుగా పేరు తెచ్చుకొన్న ధూపాటి శేషాద్రి వేంకట రమణ కవులు తెలంగాణా చారిత్రిక, పర్యాటక పరిశీలనలో భాగంగా, వేములవాడకు విచ్చేసి కొన్ని రోజులుండి పరిశోధనలు చేసి యున్నారని తెలుస్తున్నది. వారి పరిశోధక వివరాలు నాకు లభ్యం కాలేదు.

తెలంగాణాలో వేల శాసనాలను పరిశీలించి శాసనాల శాస్త్రిగా పేరు తెచ్చుకున్న డా.పుచ్చా పరబ్రహ్మ వాసుదేవశాస్త్రి గారు వేములవాడ చాళుక్యులపై సమగ్ర వ్యాసాన్ని ఒకటి 1974 లో రాశారు. పురావస్తు శాఖ వారు ప్రచురించిన ఉమ్మడి కరీంనగర్ జిల్లా శాసనాల పుస్తకానికి శాస్త్రిగారు సంపాదకులుగా వ్యవహరించి, వేములవాడ చాళుక్యుల శాసనాలను ఆయన అందులో రికార్డు చేశారు. ఉమ్మడి పురావస్తు శాఖకు ఉప సంచాలకులుగా వ్యవహరిస్తు, ఆయన కరీంనగర్ జిల్లా శాసనాలను సేకరించి, ఈ పుస్తకంలో వేశారు. తన శాసనాల పరిశోధనాకాలంలో శాస్త్రిగారు వేములవాడను సందర్శించారు.

1990 లో డా. బి.ఎన్. శాస్త్రి గారు వేములవాడలో ఒక మాసం రోజులుండి వేములవాడ చరిత్ర, శాసనాలు అనే పరిశోధక పుస్తకాన్ని రాశారు. ఇది సైతం ప్రామాణిక పరిశోధనా గ్రంథంగా పరిగణింపడుతోంది. ఇందులో ఆయన సైతం వేములవాడ శాసనాలను అచ్చువేశారు. తగిన వ్యాఖ్యలు రాశారు.

నిజామాబాద్ జిల్లా శాసనాల సంకలన పుస్తకం అచ్చులో భాగంగా పి.బ్రహ్మచారి గారు వేములవాడ పంపకవి జీవితం, శాసనాలపై పరిశోధనలు చేశారు.

వేములవాడ చాళుక్యుల పాలనా వివరాలు: ఈ వంశ వివరాలు తొలుత డా.నేలటూరి వేంకటరమణయ్య, డా. పి.వి. పరబ్రహ్మశాస్త్రి, డా. బి.ఎన్.శాస్త్రి, డా. జైశెట్టి రమణయ్య తదితరులు పరిశీలించారు. అంతేకాక డా. బి.ఎన్. శాస్త్రి గారైతే, వేములవాడ చాళుక్యుల పూర్వపు వివరాలను సైతం తన పుస్తకమైన వేములవాడ చరిత్ర శాసనములులో రికార్డు చేశారు.

వినయాదిత్య యుద్ధమల్లుడు(క్రీస్తు శకం 750-780)

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ఇతనికి మొదటి అరిసరి(క్రీస్తు శకం 780-800)-మరియు బీరగృహుడు

|

మొదటి నరసింహుడు (రాజాదిత్య క్రీస్తు శకం 800-835) -మరియు భద్రదేవుడు.

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రెండవ యుద్ధమల్లుడు (క్రీస్తు శకం 835-870)

|

మొదటి బద్దిగడు (క్రీస్తు శకం 870-895)

|

మూడవ యుద్ధమల్లుడు (క్రీస్తు శకం 900-910)

|

రెండవ నర్సింహవర్మ (క్రీస్తు శకం 910-930)

|

రెండవ అరికేసరి (క్రీస్తు శకం 930-955)

|

వాగరాజు(క్రీస్తు శకం 955-969) మరియు రెండవ బద్దిగడు (క్రీస్తు శకం 960-966)

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మూడవ అరికేసరి(క్రీస్తు శకం 966-973) ఇతని తర్వాత భద్రగుడు క్రీస్తు శకం 1052 వరకున్నాడని డా. బి.ఎన్. శాస్త్రిగారు రాశారు.

ఇప్పటి వరకైతే వినయాదిత్య యుద్ధమల్లుడు వేములవాడ చాళుక్యుల వంశస్థాపకుడని వేములవాడ చాళుక్యులపై పరిశోధించిన చరిత్రకారులు పేర్కొన్నారు. కాని బిఎన్.శాస్త్రి గారు మాత్రం వినయాదిత్య యుద్ధమల్లునికి పూర్వం గల వంద సంవత్సరాలకు పూర్వమైన వంశావళిని రూపొందించాడు. దీనికి మాత్రం ఆయన ఆధారాలు చూపలేదు. ఈ వంశావళిని సైతం ఆయన వేములవాడ చాళుక్యుల వంశావళి అనే పేర్కొన్నారు. పేజీ సంఖ్య 46.

వేములవాడ చాళుక్యుల వంశావళి

సత్యాశ్రయ రణవిక్రముడు(క్రీస్తు శకం 641-1052)

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పుద్గీ పతి((క్రీస్తు శకం 660-695)

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మహారాజు (క్రీస్తు శకం 695-725)

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రాజాదిత్య పుణువిక్రముడు(క్రీస్తు శకం 725-950)

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వినయాదిత్య యుద్ధమల్లుడు((క్రీస్తు శకం 750-780)

వేములవాడ చాళుక్యులపై సరియైన పరిశోధనలు జరుగకపోవడం వలన ఈ వంశావళినే చరిత్రకారులు నమ్మాల్ని వుంటుందని డా.పి.వి.పరబ్రహ్మశాస్త్రిగారు కరీంనగర్ జిల్లా శాసనాలలో అభిప్రాయపడ్డారు. వేములవాడ చాళుక్యులు బోధన్ నుండి తమ రాజధానిని మార్చుకున్నారని, డా, నేలటూరి వేంకటరమణయ్యతో పాటు, డా. పి.వి. పరబ్రహ్మశాస్త్రిగారు అభిప్రాయపడగా, దానిని డా. జైశెట్టి రమణయ్యగారు ధృవీకరించారు. ఈ అంశాన్ని తన కరీంనగర్ జిల్లా చరిత్ర-సంస్కృతి అనే గ్రంథంలో అభిప్రాయపడ్డారు.

బోధన్ చాళుక్యులుగా తమ పాలన బాధన్ నుండి ప్రారంభించిన చాళుక్యులు తదుపరి తమ రాజధానిని వేములవాడకు మార్చుకొని, సుదీర్ఘ పరిపాలన చేశారన్నది, వేములవాడ మరియు ఇతర చోట్ల దొరికిన వేములవాడ చాళుక్యుల

శాసనాల వల్లే స్పష్టమవుతున్నది. అంతేకాక వేములవాడ చాళుక్యరాజుల పరిపాలన మధ్యప్రదేశ్ లోని చిత్రకూట్ వరకు, నాగార్జునసాగరంలోని ఏలేశ్వరం వరకు విస్తరించినట్లు కొలిపర్లలో దొరికిన తామ్ర శాసనవివరాలు తెలుపుతున్నాయి. బోధన్ చాళుక్యులు వినయాదిత్య యుద్ధమల్లుని కాలంలోనే వేములవాడకు తమ రాజధానిని మార్చుకొనియుండవచ్చునన్నది, నా భావన. ఎందుకంటే వేములవాడ చాళుక్యులు వేయించిన శాసనాలు ఎక్కువగా, వేములవాడలో ఉమ్మడి కరీంనగరం, ఆదిలాబాద్ జిల్లా, మహబూబ్ నగర్ జిల్లాలోనే దొరికాయి. బోధన్ పరిసర ప్రాంతాలందు దొరికినవి, బోధన్ తామ్ర శాసనం (పర్షిణి తామ్ర శాసనం). మరియు పంపడి సమాధిగా చెప్పబడుతున్న శుభ నంది పేరుగల ఒక సమాధి, దాని ఫలకాలపై వున్న రాతలను బట్టి అది శుభనందిదన్నది తెలుస్తోంది. కర్ణాటక రాష్ట్రంలోని ధార్వాడ్ విశ్వవిద్యాలయం వారు చేసిన ఏకపక్ష పరిశోధనలు. చరిత్ర పరిశోధకులు సీతారాం జాగీర్దార్ మరియు గడియారం రామక్రిష్ణశర్మ రాసిన వ్యాసాలు బోధన్ ను పాలించిన చాళుక్యులు ఇక్కడి వారేనని, చివరి సమయంలో వేములవాడకు, గంగాధరకు తమ రాజధానులను మార్చుకున్నారని పేర్కొంటూ అన్ని వేములవాడ శాసనాలనే ఉదహరించడం వింతగావుంది. 1976 సంవత్సరంలో బోధన్ కోట పరిసర ప్రాంతాలందు దొరికిన పంపడి సమాధి ఫలకాలను 2012 లో కరీంనగర్ సహాయ పురావస్తు సంచాలకులు, ఎం.మల్లికార్జునరావుగారు వాటిని సేకరించి నిజామాబాద్ మ్యూజియానికి తరలించారు. సమాధి ఫలకాలపై వున్న శాసనాల సారాంశం 9 వ శతాబ్దానికి చెందిన శుభ నంది పేరుగల పంపడిదని ఈ శాసనాన్ని పరిష్కరించిన ఎఫిగ్రఫిస్ట్ పి.బ్రహ్మచారి తెలిపారు.

వేములవాడ చాళుక్యులకు సంబంధించిన రెండు తామ్ర శాసనాలు, 7 శిలాశాసనాలు తెలుపుతున్నాయి. వివిధ ప్రాంతాలలో దొరికిన వాటి వివరాలు:

తామ్ర శాసనములు

1. మొదటి అరికేసరి కొల్లిపర తామ్రశాసనము.
2. మూడవ అరికేసరి పర్షిణి (బోధన్)తామ్ర శాసనము.

శిలాశాసనములు

1. రెండవ అరికేసరి కరీంనగర్ శాసనము.
2. జినవల్లభుని కురిక్కాల శాసనము.

3. కురవగట్టు శాసనము. (ఉమ్మడి మహబూబ్ నగర్ జిల్లా)
4. క్రీస్తుశకం 946 నాటి కరింనగర్ శాసనము.
5. రెండవ అరికేసరి వేములవాడ శిలాశాసనము.
6. రెండవ అరికేసరి క్రీస్తు శకం 941 నాటి ఉమ్మడి ఆదిలాబాద్ జిల్లా చెన్నూర్ శిలాశాసనము.
7. బోధన్ లోని శుభనంది సమాధిఫలకాల శాసనం.

బోధన్ చాళుక్యులు వేములవాడకు రాజధానిని మార్చుకోవడం వల్ల వేములవాడ చాళుక్యులుగానే చరిత్రకారులు 1950 నాటి పూర్వం నుండే పిలుస్తున్నారు. బోధన్ చాళుక్యులని ఎక్కడా పిలువబడడం లేదు. అంతేకాక వేములవాడ చాళుక్యరాజులకు చెందిన శాసనాలు వేములవాడ ప్రాంతంలోనే ఎక్కువగా ఉన్నాయి. డా. నేలటూరి వేంకటరమణయ్య, బిఎన్. శాస్త్రి, పి.వి. పరబ్రహ్మశాస్త్రి, డా. జైశెట్టి రమణయ్యలు వేములవాడ చాళుక్యులుగానే వర్ణిస్తు తమ గ్రంథాలలో రాసుకున్నారు. బోధన్ కు చెందిన విశ్రాంత హిస్టరీ జూనియర్ ఉపన్యాసకులు గంగుల శాయిరెడ్డి గారు మాత్రం బోధన్ - చాళుక్యులుగానే, పిలువాలని వాదిస్తున్నారు. అలాగే పరిశోధనలు సాగించిన చరిత్రకారుడు సీతారాం జాగీర్దార్ మాత్రం బోధన్ నుండి చాళుక్యులు పాలనను ప్రారంభించారని, పంపడు ఇక్కడ నివసించి, చనిపోయాడని చెబుతూ, అన్ని వేములవాడ శాసనాలను మాత్రమే ఉదహరిస్తూ వ్యాసం ఒకటి రాసియున్నారు. అలాగే అలంపురం సాహితీవేత్త, చరిత్రకారులైన గడియారం రామకృష్ణ శర్మ మాత్రం బోధన్ చాళుక్యులపట్ల మొగ్గు చూపుతూ, ఉదహరణలుగా వేములవాడ శాసనాల సమాచారాన్ని తీసుకోవడం విద్వారంగా వుంది. బోధన్ రాజధానిగా ఉందని చెబుతూనే, వేములవాడ ప్రాంత శాసనాలను ఉదహరణలుగా చూపడంలో వారు సరైన విధంగా పరిశోధక న్యాయం చేయలేదన్న అనుమానాలు తలెత్తుతున్నాయి. బోధన్తో కొంత సంబంధముందని చెబుతున్నాం, కానీ పూర్తిగా కాదని, ఎక్కువ కాలం వేములవాడలోనే పరిపాలన చేయడం వల్లనే, వారు వేములవాడ చాళుక్యులుగా పేరు పడ్డారన్నది, నా తరపు వాదన. కొంతమందైతే మొదటి అరికేసరి క్రీస్తు శకం 780-800 మధ్య కాలంలోనే బోధన్ నుండి రాజధాని వేములవాడకు మార్చబడిందని పేర్కొన్నారు.

రాష్ట్రకూటులుతో సామంతులుగా, రక్త సంబంధీక చుట్టరికాలను కలుపుకున్న వేములవాడ చాళుక్యులు తమ ప్రభువుల సూచనల మేరకు వేములవాడకు తమ రాజధానిని తరలించుకొని యుండవచ్చునని నేను భావిస్తున్నాను. వీరి సామ్రాజ్యం మధ్యప్రదేశ్ రాష్ట్రంలోని చిత్రకూట పర్వతం వరకు ఉండటం వల్ల, అస్మక రాజధానినుండి మధ్యస్థంగా ఉన్న వేములవాడకు తరలి వచ్చి యుంటారని నేను భావిస్తున్నాను. వేములవాడకు ఎందువల్ల చాళుక్యరాజులు తరలి వచ్చారో, ఏ చరిత్రకారుడు సైతం పేర్కొనకపోవడం గమనార్హం. వేములవాడ ప్రాంతం జలవసతులు కలిగి వుండటం కావచ్చునని నేను అభిప్రాయపడుతున్నాను. రెండవ అరికేసరి వేయించిన నాలుగు శిలాశాసనాలలో ఒకటి ప్రాధాన్యతను సంతరించుకొనుచున్నదని బిఎన్. శాస్త్రి గారు తన వేములవాడ చరిత్ర శాసనములు అనే గ్రంథములో రాశారు. పేజీ. 61. ఇందులో ఇందులో రెండవ నర్సింహుని ప్రశంసతో పాటు వినయాదిత్య యుద్ధమల్లుని నుండి రెండవ అరికేసరి వరకు గల వేములవాడ చాళుక్య వంశావళి పేర్కొనబడింది. వేములవాడ రాజధానిగా చేసుకొని పాలించడం వల్లనే రెండవ అరికేసరి ఈ ముఖ్యమైన శాసనాన్ని వ్రాయించి ఉండవచ్చునని నేను ప్రతిపాదిస్తున్నాను. తమ గ్రంథంలో పేర్కొన్నట్లుగా వినయాదిత్య యుద్ధమల్లునికి ముందు ఏలిన నలుగురు రాజులు బౌధన్ నే రాజధానిగా చేసుకొని పాలించవచ్చును. పేజీ. 46 చూడుడు.

ప్రముఖ చరిత్రకారుడు కుర్రా జితేంద్రబాబు అభిప్రాయాన్ని లెక్కలోకి తీసుకొంటే, కర్నాటకలోని మాన్యఖేట రాజధాని నగరం నిప్పు పెట్టడం వల్ల, వారు వేములవాడకి తమ రాజధానిని మార్చుకొని వుండవచ్చునని అన్నారు. రెండవ అరికేసరి వేములవాడలోనే తన రాజధానిని కొనసాగిస్తు, పంపడిని తన అస్థానంలో ఉంచుకొని, ధర్మపురి అగ్రహారంగా దానం ఇచ్చి ఉండవచ్చునని, వేములవాడ కి దగ్గరిగా ధర్మపురి మాత్రమే వుందని, వేములవాడకి సమీపంలో వేయించిన బొమ్మలమ్మ గుట్ట(కురిక్కాల) శాసనం చెబుతుంది. ఈ శాసనం క్రీస్తు శకం 945 లో పంపడి సోదరుడైన జినవల్లభుడి చేత రాయించబడింది, ఇది బినవల్లభుడి జైన బసది. నివాస స్థలం. ఇది త్రిభాషా శాసనంగా ప్రసిద్ధి చెందినది. ఇందులో తెలుగు సంస్కృతం, కన్నడంలో రాయించబడింది. తెలుగు భాషకి ప్రాచీన హెరీద రావడానికి ఈ శాసనం ఎంతగానో ఉపయోగపడింది.

పంపడు వేములవాడలోనే వుండటం, జినవల్లభుడు సమీపంలో ఉన్న కురిక్కాలలో జైనబసది నిర్మించుకొని వుండటం సాధ్యమైందని నా అభిప్రాయం. పంపడు, జినవల్లభుడు, ఈతని సహచరుడైన మల్లియ రేచన, యశస్విలక చంపూ వంటి రచనలు చేసిన సోమదేవరసూరి వంటి కవులు వేములవాడ చాలుక్యల ఆస్థానాలలోనే ఆశ్రయం పొందారనడంలో ఏ మాత్రం సందేహం లేదు. 10 వ శతాబ్దానికి చెంది, చాటువులు రాసి కీర్తి గడించిన వేములవాడ భీమకవి కూడా వేములవాడ వాసియే నని తెలియుచున్నది.

వేములవాడలోని గుడులన్నీ తొలుత జైన మందిరాలే, అవి తదుపరి కాలంలోనే శైవాలయంగా మార్చబడినాయి. ఈ గుడులలోని దిగంబర జైన తీర్థంకరుల విగ్రహాలు, జైన చౌక్ లు వేములవాడ భీమేశ్వరాలయంలో ఇంకనూ ఉన్నాయి. అంతేకాక హైదరాబాద్ లోని బిర్లా మ్యూజియానికి ఐదు తరలింపబడినాయి. దీని వల్ల జైన కేంద్రంగా వేములవాడ రాజధాని ప్రశస్తి అంతా ఇంతా కాదని నేను భావిస్తున్నాను. వేములవాడలో ఉన్న భీమేశ్వరాలయం చాళుక్యరాజ బద్దెగడు కట్టించాడని తెలుస్తున్నది. దీని వల్ల వేములవాడ చాళుక్య ప్రభువులు వేములవాడ వారేనని తెలియుచున్నది. బద్దెగడు (క్రీస్తు శకం 870-895)వేయించిన వేములవాడ గుడి శాసనంలో యశస్విలక చంపూ రాసిన సోమదేవసూరి ప్రస్తావన ఉంది.

పంపమహాకవి పుట్టుపూర్వోత్తరాలు వేములవాడకి సమీపంలోని గంగాధర మండలం కురిక్కాల వద్ద గండశిలకు వేయించిన త్రిభాషా శాసనంలో పేర్కొనబడ్డాయి. రాజధాని కేంద్రంగా వున్న వేములవాడలోనే పంపడు ఆస్థానకవిగా ఉండి, ధర్మపురిని అగ్రహారంగా పొందాడని ఈ శాసనం చెబుతున్నది. పంపకవి తన గ్రంథాల రచనలు అనంతరం, అవసాన సమయాన బోధన్ పట్టణానికి వెళ్లి సమాధి పొందియుండవచ్చునని భావిస్తున్నాను. కన్నడ కవిత్రయంలో పంపడు, పొన్నడు, రన్నడు ముఖ్యులు. పంపడు ఆదిపురాణము, పొన్నడు శాంతిపురాణము, రన్నడు అజితపురాణము రాశారు.

బోధన్ చెరువులో దొరికినట్లుగా చెప్పుబడుతున్న పర్షిణీ తామ్ర శాసనం పరిశీలిస్తే, అందులో వేములవాడ సమీపంలోని సబ్బీ సహస్రంలోని రేపాక శు భదామ జినాలయం కోసం వనికటుపలు అనే గ్రామమును దానమిచ్చినట్లు

తెలుపబడింది. ఈ శాసనాన్ని క్రీస్తు శకం 966 లో మూడవ అరికేసరి వేయించారు. దీనివల్ల కూడా వేములవాడ సమీప ప్రాంత విషయమై చర్చించబడింది. వేములవాడ రాజధానిగా వుండన్నది ఈ శాసనం వల్ల వెల్లడవుతుంది.

మహబూబ్ నగర్ ఉమ్మడి జిల్లాలోని కురవగట్టు శాసనము సైతం వేములవాడ చాళుక్య నిన్యయాదిత్య యుద్ధమల్లుని రెండవ కుమారుడగు బీరగృహుడు ఈ శాసనమున వర్ణింపబడినాడు. బీరగృహుని వీర కృత్యములు, అతడొనర్చిన యుద్ధవిజయములు ఇందు తెలుపబడినవి. ఈ శాసనము ఎనిమిది పంక్తులలో సంస్కృత, కన్నడ భాషలలో లిఖించబడియున్నది.

రెండవ అరికేసరి క్రీస్తు శకం 940 లో వేయించిన చెన్నూర్ అగస్తేశ్వారాలయం ముందున్న శాసనంలో ఇతని సామంతుడైన బద్దెగడు, గోదావరి తీరంలోని చెన్నూర్ అగ్రహారంలో ఇచ్చిన దానముల గూర్చి తెలుపుతుంది. బోధన్, గంగాధరలు రెండును ఉప రాజధానులుగా ఆ కాలంలో వెలుగొందాయని డా.జైశెట్టి రమణయ్య కరీంనగర్ జిల్లా చరిత్ర సంస్కృతి అనే సిద్ధాంత పరిశోధక గ్రంథంలో పేజీ సంఖ్య 56 లో స్పష్టంగా రాశారు. దీన్ని బట్టి డా.రమణయ్యగారు బోధన్ ను ఉప రాజధానిగా వర్ణించడం ఒక ప్రత్యేకత.

బోధన్ ఉపరాజధాని కావడం వల్ల పంపమహాకవి తమ చివరి దినాలలో బోధన్ వెళ్ళి, జైన యోగి పుంగవుడిగా శుభనంది అనే పేరుతో మారి, అక్కడే, సమాధినొందినట్లు చరిత్రకారుల భావన. అయితే ఈ విషయాన్ని కన్నడ ధార్వడ్ యూనివర్సిటీ ఆచార్యులు వక్రీకరించి చెప్పారు.

పంపడు కూడా వేములవాడ రెండవ అరికేసరి ఆస్థానంలోనే నివసించి, ధర్మపురిని అగ్రహారంగా పొంది, కవిగా వెలుగు వెలిగాడని తెలుస్తోంది. పంపకవి వేంగీనాడుకు చెంది, వేంగిపర్రు గ్రామస్థుడైన బ్రాహ్మణ పండితుడని, ఈ ప్రాంతానికి రాజాహ్వానం మేరకు వలస వచ్చారని వేములవాడకు సమీపంలోని కురిక్కాల బొమ్మలమ్మగుట్ట త్రిభాషా శాసనం చెబుతోంది. వేంగిపర్రు గుంటూర్ జిల్లా నర్సరావుపేట తాలూకాలోని వేంగీపురంగా రుర్తించబడింది. ఈ బొమ్మలమ్మ గుట్ట శాసనాన్ని ఉస్మానియా విశ్వవిద్యాలయం తెలుగు శాఖ ఆచార్యులైన డా.బిరుదురాజు రామరాజు కనుక్కోగా, డా.నేలటూరి వేంకటరమణయ్య పరిష్కరించారు. 1967,

మార్చి భారతి సాహిత్య మాస పత్రిక ద్వారా రామరాజు ఒక వ్యాసాన్ని ప్రచురించారు.

వేములవాడ చాళుక్యుల రాజధానిగా, బోధన్ తొలుత రాజధానిగా, తర్వాత దీర్ఘకాలం ఉప రాజధానిగా, పంపడు రాజధానియైన వేములవాడలో ఉండి, అంత్యకాలమందు బోధన్ లో సమాధి నొందాడని నా ప్రతిపాదనలు.

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కాకతీయుల శిల్పకళ - తొలి నందీశ్వరుడు

డా. అడ్లూరి శివప్రసాద్

డా. గడ్డం వెంకన్న*

మూడు వేల సంవత్సరాల క్రితం సింధు నాగరికతలో ప్రజలు పరమశివున్ని పశుపతిగా కొలిచారు. సింధునాగరికతలో పశుపతితో పాటు మూపురం గంగడోలుతో ఉన్న ఎద్దుబోమ్మ కన్పిస్తుంది. ఆవిధంగా అనాటి నుండి నేటి వరకు తమకు వ్యవసాయంలో సహాయం చేసే ఎద్దును, పరమశివుడితో కలిపి పూజించారు. నేటికి వ్యవసాయ వృత్తిలో ఎద్దుపోలాల అమావాస్యరోజు ఎద్దులను పూజించే ఆచారం తెలంగాణాలో ఉంది. శైవమతం ప్రాబల్యంలోకి వచ్చాక నంది మరింత అరాధనీయుడైనాడు. వీరశైవ శైవులు తమకు శివుడికి మధ్య బసవయ్యనే సంధానకర్తగా భావిస్తారు. అందుకే శివున్ని నిత్యం సేవించే నందిని నందీశ్వరుడని పిలిచారు. వీర శైవమతస్థులు బసవేశ్వరున్ని నందీశ్వరుని అవతారంగా భావిస్తారు. నందీశ్వరుడు శివలింగానికి సమీపంలో లేకుండా శివపూజలు చేయరు. ఆ కారణంగానే కావచ్చు కాకతీయ శిల్పకళ జీవం పోసుకున్న తొలి ప్రయత్నంలోనే కాకతీయ శిల్పులు 5మీటర్లు, 4 మీటర్లు కోలతలతో భారీ సైజులో నందీశ్వరున్ని సృష్టించి తమ రాజైన రుద్రదేవునికి విశేషాతిషయం కలిగించారు. లేపాక్షి నందిని అదే ప్రాంతంలో గుట్టలో ఉన్న రాయిని శిల్పంగా మల్గుడం కనిపిస్తుంది. ఇక్కడ వేయిస్తంబాల దేవాలయంలో టన్నుల కొద్దీ బరువున్న రాయిని నందిగా చెక్కిన శిల్పులు రాయిని ఎత్తైన వేదిక పైకి ఎలా చేర్చారన్నది ఊహకు సైతం అందని విషయం. శిల్పులు మొదటిసారిగా నందీశ్వరునికి ఎక్కువ ప్రాధాన్యత ఇస్తూ భారీపరిమాణంలో అనేక ఆభరణాలతో సర్వాంగసుందరంగా ఉండేలా రూపొందించారు. నందీశ్వరుడు కూర్చోని ఉండి దేవాలయానికి వస్తున్న భక్తులను చూస్తూ చెవులు రిక్కించి ఆలకిస్తున్నట్లు, మరోవైపు ఎడమకాలిని పాదంపై మోపి లేవడానికి సిద్ధంగా

* తెలుగు విశ్వవిద్యాలయం

ఉన్నట్లు కన్పిస్తాడు. ఒకరకంగా చెప్పాలంటే నందీశ్వరునిమూర్తి భారతీయ శిల్ప కళా చరిత్రలోనే పతాకస్థాయిలో కాకతీయుల కీర్తిని నిలబెట్టింది.

గజాభరణ శోభిత నంది

వేయిస్తుంభాల గుడిలోని నందిని భారీ సైజులో రూపొందించడమే కాక నందిశరీరం కనిపించని విధంగా గజ ఆభరణాలను నందిపై సూక్ష్మమైన శిల్పాలుగా చెక్కి అలంకరించడం ప్రత్యేకత. రుద్రదేవ మహారాజు యుద్ధప్రియుడు ఆయన వస్తున్నాడని తెలిస్తే చాలు శత్రువులు ఆయన పాదాల ముందు ధన కనక వజ్రవైఘ్రాలను సమర్పించే వారట. రుద్రదేవుడు సంపాదించిన ఆపార ధనరాశులకు చిహ్నంగా, కాకతీయ రాజ్య సంవృద్ధిని సూచించే విధంగా నందీశ్వరుని కోనగోటి నుండి కొమ్ముల వరకు నాసికం నుండి తోక వరకు ఆభరణాల వరుసలను బంగారంతో చేసిన నగల మాదిరిగా రాతిని మల్చి కాకతీయ శిల్పులు సూక్ష్మమైన పనితనం ప్రదర్శించారు.

జీవకళ ఉట్టిపడే ముఖవర్ణస్ఫు

నంది విగ్రహాలు కూర్చోని ఉండి తలను నిలబెట్టి సూటిగా ఎదురుగుండా నడిచి వస్తున్న వారిని దూరం నుండి వస్తున్న భక్తులను గురించి చూస్తున్నట్లున్న నందీశ్వరుడు సాక్షాత్తు నంది కైలాసలోకం నుండి దిగి వచ్చిన నందీశ్వరుడేనా అనిపిస్తుంది. నంది ముఖంపై ఉద్రేకాన్ని, సంభ్రమాన్ని చూపెట్టడానికి శిల్పి నంది ముఖంపై ఉద్రేకంవల్ల ఉబ్బిన నరాలను సైతం చెక్కడం శరీరసౌష్ఠవానికి ప్రాధాన్యతనిచ్చే గ్రీకు శిల్పాన్ని మరిపిస్తుంది. విప్పారిన నందీశ్వరుని కన్నులలో నిటి పోర ఉన్నట్లు భ్రాంతి కలుగుతుంది. చెవులు రిక్కపొడుచుకోని భక్తులు ఉగ్గడించే శివనామాలను శ్రద్ధగా వింటున్నట్లు కనపడుతుంది.

మడిచిన కాళ్ళు

సాధారణంగా ఎద్దులు కుడికాలిని మడిచి ఎడమకాలిని పోట్ క్రింది నుంచి పోనిచ్చి కుడికాలికి దగ్గరగా ఉంచి రెండు ముందలి కాళ్ళను లేవడానికి సిద్ధంగా మడిచికూర్చున్నట్లు కనిపిస్తాయి. శిల్పులు నందీశ్వరున్ని రూపొందించడంలో ఈ నియమాలన్నీ పాటించారు. కాలిగిట్టలు స్పష్టమైన వంపులను, గిట్టలపైన జిషియారాలనూ కాలి గజ్జెలను తీర్చిదిద్దారు. పిరుదుల వైపు తోడభాగంలో స్త్రీలు

ధరించే జడకుప్పెలు, జడగంటల మాదిరిగానే సింహాలలాటాలకు వ్రేలాడుతున్న బంగారు గుండ్లు పట్టువస్త్రాలను చెక్కారు.

తోక, వృషణాలు

జంగముల మనోభావాలు తెలిసిన శిల్పి తోక వృషణాలనూ స్పష్టమైన రీతిలో చెక్కాడు. కుడి చేతితో నంది వెనుక భాగాన్ని, తోకను, వృషణాలను, నిమురుతూ ఎడమ చేతి బొటనవేలు చూపుడువేలును చాపి నంది కోమ్ములపై నుంచి ఆ ఖాళీ గుండా చూస్తూ శివలింగ దర్శనం చేస్తూ నంది చెవిలో శంభో శంకర హరహర మహాదేవ్ అంటూ శివనామస్మరణ చేస్తే కైలాసప్రాప్తి సిద్ధిస్తుందని వీరశైవులు నమ్మేవారు. కాని ఇది భారీ ప్రమాణంలో ఉన్న నంది కావడంతో అలా చేయడానికి కాకుండా మాజించడానికే ఈ నందిశ్వర విగ్రహాన్ని ఉపయోగించేవారని చెప్పవచ్చు. పైగా వేయిస్తంభాల దేవాలయంలోని శ్రీరుద్రేశ్వర స్వామి గర్భగుడి ముందు ఉన్న అంతరాళంలో మరోక చిన్న నంది కూడా ఉండేది కావచ్చు నేమో అనిపిస్తుంది. ఉండి ఉండవచ్చు.

మెడలో మూగలు

నంది విగ్రహాల మెడలలో మూగలను దివ్యమైన ఆభరణాలుగా వేలాడుతున్నట్లు చేసి చివరన జేగంటలను అమర్చారు. మూగలలాగానే రైతులు ఎద్దులకు వేసే పనవార్లు కూడా కనిపిస్తాయి.

జంగమ ముడులు

నంది విగ్రహం వీపుపై మూపురం వెనుక భాగం నుండి ఆభరణాల వరుస వెళ్ళడం కనిపిస్తుంది. సాధారణంగా తాళ్ళతో ఈ వరుసలను జంగమ ముడులు వేసి క్రింది వరకు రానిస్తారు. కాకతీయల నందిశ్వరుడు కదా వీపు పై జంగమ ముడి కూడా ఆభరణంగానే తీర్చిదిద్దారు. అరఅడుగు సైజులో సింహాలలాటం దానికి దీనికి రెండు వైపులా ఒక జత వరాహ - మకరవ్యాళీ చిహ్నం చూపుడు వ్రేలుకు ప్రమాణంలో ఉండి వాటి నుండి పసంత హారాలు మామిడి పిందెల గోలుసుల వరుసలు, చిరుగజ్జెల గోలుసుల వరుసలు చిరుగంటల గోలుసుల వరుసలు మధ్యమధ్యన పచ్చల పతకాలు గోలుసులు ఉన్నాయి. గోలుసుల చివరన సింహాలలాట గుత్తులను ఎగురుతున్న వస్త్రాన్ని పోలిన విధంగా శిల్పీకరించడం అబ్బురపరుస్తుంది.

విష్ణువుకు అభిముఖంగా నంది

వేయిస్తంబాల దేవాలయంలో నంది శ్రీరుద్రేశ్వరశివలింగానికి ఎదురుగా ఉండదు. శివాయః విష్ణురూపాయ.. అనే ధర్మాన్ని పాటిస్తూ శివకేశవసూర్య నారాయణులను ఒకే కూటంలో ప్రతిష్ఠించారు. శైవ నియమాలను అనుసరించి నందీశ్వరున్ని రుద్రేశ్వరునికి ఎదురుగా ఉండేట్లు ప్రతిష్ఠిస్తే నందీశ్వరుని వెనుక భాగం సూర్యనారాయణుని వైపు ఉంటుంది గనుక నందీశ్వరున్ని ఆలయద్వారానికి ఎదురుగా ప్రతిష్ఠించారు. త్రికూట దేవాలయం ముందు భాగంలో ప్రత్యేకంగా ఏర్పాటు చేసిన మంటపంలో నందీశ్వరున్ని ప్రతిష్ఠించారు. దీంతో భారతదేశంలో ఏ దేవాలయంలోను లేని విధంగా విష్ణుమూర్తికి అభిముఖంగా నందీశ్వరుడు ఉండటం విశేషం. వీరశైవ మతం కర్ణాటక ప్రాంతంలో బాగా ప్రబలిపోయి వీరంగం చేసింది. ఇతర మతాలపై దాడులు జరిపింది. ఇక్కడ ఆంధ్రదేశంలో బసవేశ్వరుని బోధనలకు ప్రభావం ఉన్నప్పటికీ కాకతీయులు పలుమతాల మధ్య సంక్షోభం జరుగకుండా కాపాడినారు. వైదికశైవమతాన్ని అవలంబించారు. తమ మతాభిమానాన్ని ఉన్నతమైన శిల్పలావణ్యాల కల్గిన దేవాలయాల నిర్మాణంలోను నందీశ్వర విగ్రహాల రూపకల్పనలోను చాటుకున్నారు. నందీశ్వరులు విగ్రహాలు అనాడు ముష్కరుల వల్ల ధ్వంసం అయితే నేడు భక్తులు విగ్రహాలపై పసుపు కుంకుమలు చల్లడం ఆదేశమయంలో నూనె దీపాలు వెలిగించడం, నందీశ్వరుని శరీరంపైనే కోబ్బరి కాయలు కొట్టి సంతృప్తి చెందుతుండడం వల్ల చాలా వేగంగా పాడవుతున్నాయి. దీని కోసం పురావస్తుశాఖ అధికారులు ప్రత్యేకంగా చర్యలు తీసుకోవలసి ఉంది. జిల్లాలోని పలు చోట్ల ఎన్నో నంది విగ్రహాలు ధ్వంసం కావడమో దొంగలు ఎత్తుకుపోవడమో జరిగింది.

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7	Sri C. Gangadhar Rao
8	Prof. P. Chenna Reddy
9	Dr. G. Chandra Reddy
10	Prof. V. Kishan Rao
11	Prof. Y. Vaikuntham
12	Dr. S. Jaikishan
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14	Sri KV Ramakrishna Rao
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18	Dr. (Ms) P. Indira
19	Prof. K. Vijaya Babu
20	Dr. A. Hari Shankar
21	Sri A. Badru
22	Sri Samson C Watson
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25	Sri. S. Nagendra Sarma
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38	Dr. Dasari Ranga
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