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## **UNIT 4 : BAHAMANIS, VIJAYANAGAR AND ODISHA**

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- 4.2 Rise of the Bahmani Power
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### **4.0 OBJECTIVES**

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After reading this Unit, you will learn about:

- the origin, development and decline of the Bahmani kingdom,
- the emergence of the Vijayanagar kingdom, territorial expansion, the process of consolidation and decline, and
- the rise of regional powers in Odisha.

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### **4.1 INTRODUCTION**

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In this unit, our focus will be on the emergence of regional states *viz.*, Bahmani, Vijayanagar and Odisha. We will trace the story of the end of the Tughluq rule in the Deccan and its replacement by the Bahmani Sultanate. It will also take into account the conquests and consolidation. We will also discuss the process of the emergence, expansion and consolidation of the Vijayanagar power over the South Indian macro-region as well as its disintegration. Finally we will study the rise, development and decline of independent regional powers in Odisha during Delhi Sultanate.

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## 4.2 RISE OF THE BAHMANI POWER

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Let us review the political situation in the Deccan immediately prior to the establishment of the Bahmani kingdom. Most parts of the Deccan were conquered and annexed to the Delhi Sultanate during Muhammad Tughluq's reign. He made elaborate administrative arrangements for the Deccan region. Ulugh Khan was appointed as the superior governor or "viceroy" of the region. The whole region was divided into 23 *iqlims* or provinces. The most important of these were Jajnagar (Odisha), Marhat (Maharashtra), Telingana, Bidar, Kampili, and Dwarsamudra. Subsequently, Malwa was also placed under the governor of the Deccan. Each *iqlim* was divided into a number of rural districts (*shiq*). Each *shiq* was divided into *hazaris* (one thousand) and *sadis* (one hundred) for collection of revenue. The main officers were *shiqdars*, *wali*, *amiran-i hazarah* and *amiran-i sadah*. The revenue officials were called *mutassarifs*, *karkuns*, *chaudhris*, etc.

In this set-up, the most powerful person was the 'viceroy' of the Deccan who was virtually the master of its large region with as many as 23 provinces. Another important functionary with wide powers was *amiran-i sadah* i.e. the chief of 100 villages.

In spite of this elaborate administrative set-up, the real control of the Sultan was weak mainly because of:

- the distance from Delhi
- difficult geographical terrain
- wide powers enjoyed by the 'viceroy' and other officers.

In this situation, any dissatisfaction of the officers (posted in the Deccan) with the centre could lead to the snapping of ties with Delhi.

The role of the *amiran-i sadah* in making the Deccan independent of the Tughluq rule is relevant. These officers of noble lineage performed the twin functions as military officers and revenue collectors. They had direct connection with the people of their territory. When a series of rebellions broke out in the South, Muhammad Tughluq attributed them to the massive power exercised by these *amirs*; as a result, he embarked upon a policy of suppressing them which in turn sounded the death-knell of the Tughluq rule in the Deccan. We will briefly take note of the various rebellions which broke out during this period and how they contributed to the rise of a new kingdom and a new dynasty.

The earliest Deccan rebellion against the centre took place in 1327 CE at Sagar in Gulbarga. It was headed by Bahauddin Gurshasp and supported by local chiefs and *amirs*. The revolt was crushed but it paved the way for the need to establish the capital at a place more centrally located than Delhi from where the southern provinces could also be kept in check. Muhammad Tughluq, thus, made Deogir the

second capital of the empire in 1328 CE. But the scheme failed as the very nobles who were sent to stabilise the Tughluq rule in the Deccan weakened the control of Delhi.

The first major successful rebellion occurred in Ma'bar. The governor of Ma'bar : alliance with certain nobles of Daulatabad raised the banner of revolt. In 1336-37 CE, the governor of Bidar also rebelled but was suppressed.

Muhammad Tughluq felt that the danger to the Tughluq rule in the Deccan was from the scions of the old nobility whom he had sent to the South from Delhi. He, therefore, adopted the policy of replacing them with a new breed of nobles who would be loyal to him. But this was not of much help due to the recalcitrant behaviour of the *amiran-i sadah* who ultimately carved out an independent kingdom in the Deccan.

Around 1344 CE, the amount of revenue due from the Deccan had fallen sharply. Muhammad Tughluq divided the Deccan into 4 *shiqs* and placed them under the charge of neo-Muslims whom Barani calls 'upstarts'. This was not liked by the *amiran-i sadah*. In 1345 CE, the nobles posted in Gujarat conspired and rebelled against Delhi. Muhammad Tughluq suspected the complicity of the *amiran-i sadah* in the Gujarat insurrection. The viceroy of the Deccan was ordered by Muhammad Tughluq to summon the *amirs* of Raichur, Gulbarga, Bijapur, etc., to Broach. The *amiran-i sadah*, fearing drastic punishment at the hands of Muhammad Tughluq, decided to strike a blow at the Tughluq rule in the Deccan and declared themselves independent at Daulatabad by electing Nasiruddin Ismail Shah, the senior *amir* of Deogir, as their Sultan. Gulbarga was the first region to be taken after the establishment of their rule in Daulatabad. Those opposing the Delhi Sultanate consisted of the Rajputs, Deccanis, Mongols, Gujarati *amirs* and the troops sent by the Raja of Tanjore. They emerged victorious in the end. But Ismail Shah abdicated in favour of Hasan Kangu (Alauddin Hasan Bahman Shah) and, thus, was laid the foundation of the Bahmani kingdom in the Deccan in 1347 CE. The new kingdom comprised the entire region of the Deccan. For the next 150 years, this kingdom dominated the political activities in the South.

#### **4.2.1 Conquests and Consolidation**

The political developments of the Bahmani kingdom can be divided into two phases: In the first phase (1347-1422 CE), the centre of activities was Gulbarga while in the second phase (1422-1538 CE) the capital shifted to Bidar which was more centrally located and fertile. During this phase, we find conflicts between the Afaqis and the Dakhnis touching its peak.

#### **4.2.2 First Phase, 1347-1422**

In the period between 1347-1422 CE, major conquests were achieved. Kotgir in Andhra Pradesh; Bhongir in Telingana; Sagar, Kalyani, Khembhavi, Malkher and

Seram in Gulbarga (Karnataka); Qandahar, Manram, Akkalkot and Mahendri in Maharashtra, and Mandu in Malwa (Madhya Pradesh) were subjugated. The Bahmani rule covered Mandu in the north to Raichur in the south and from Bhongir in the east to Dabhol and Goa in the west.

The Raya of Telingana and Raya of Vijayanagar were the main rivals of the Bahmanis in this period. In one engagement with the Raya of Telingana Golconda was handed over to the Bahmanis. However, war with Vijayanagar did not prove to be decisive and the Tungabhadra Doab continued to be shared between the two powers.

Very soon the Bahmanis lost Goa to Vijayanagar in the late 14<sup>th</sup> century. In one campaign launched by the Bahmanis against the Raja of Kherla (Maharashtra), who was being encouraged by the rulers of Vijayanagar, Malwa and Khandesh to rebel against Bahmanis, he was forced to submit. In Telingana, two rivals-Vema of Rajahmundry and Velama of Telingana (Andhra factions) were supported by Vijayanagar and Bahmanis respectively. The Bahmanis tried to intrude into Telingana but were repulsed by the Vemas. The Bahmanis continued to side with one Andhra faction against the other for territorial gains. An important factor for the Bahmani losses in the campaign against Vijayanagar in the early 15<sup>th</sup> century was the fact that the Velamas who had earlier supported the Bahmanis had shifted their allegiance to Vijayanagar.

#### **4.2.3 Second Phase, 1422-1538**

The period between 1422-1538 CE was marked by the shift of capital from Gulbarga to Bidar. It was centrally and strategically located. The three linguistic areas (Marathi, Kannad and Telugu) converged on this point. The struggle for supremacy between the Vijayanagar and the Bahmanis continued in this period as well. Warangal was annexed to the Bahmani kingdom in this period. The independent kingdoms of Malwa and Gujarat also had to bear the brunt of the Bahmani power. While Malwa proved to be weak, the Sultanate of Gujarat, in spite of two major campaigns, did not give way to the Bahmanis. An important consequence of the latter confrontation was the formation of alliance between the Sultanate of Khandesh and Bahmanis to counter the threat from Gujarat.

Between 1436-1444 CE, two clashes occurred between the Vijayanagar and the Bahmanis. In the first one, the Bahmanis had to face defeat. However, the second one, according to Ferishta, ultimately proved to be advantageous for the Bahmanis. The Rajas of Sangameshwar and Khandesh were subjugated. In the Gujarat campaign, the major cause of the defeat of the Bahmanis was the internal strife between the two factions of the nobles, the Deccanis and the Afaqis. The Deccanis had betrayed the Bahmani cause. Therefore, in the campaign against Khandesh, the Deccanis were excluded which brought serious repercussions. In 1446 CE, to suppress the Raja of Kherla and Sangameshwar (Konkan), the Deccanis and the

Afaqis were sent. The expedition ended in disaster for the Bahmanis. The Deccanis blamed the Afaqis who were consequently punished. Later the Afaqis pleaded their case and regained ascendancy in the court. These strifes proved harmful for the empire. This was the period when Mahmud Gawan came into prominence as the Bahmani minister. The ruler of Orissa in alliance with the king of Telingana attacked the Bahmanis but they were repulsed by Mahmud Gawan. The ruler of Malwa also made a bid to conquer the Bahmani territories (e.g., Bidar). However, he had to retreat when Gujarat came to the rescue of the Bahmanis. Another attempt of Malwa also failed. Mahmud Gawan conquered Hubli, Belgaum and Bagalkot. The Bombay-Karnatak zone came under the Bahmani sway. Under Gawa's able guidance, the empire extended from Odisha to Goa (Konkan). Finally, Mahmud Gawan, an Afaqi, became a victim of group rivalry and was murdered at the hands of the Deccani party. After this, the kingdom rolled down the path of disintegration. Wars undertaken against Vijayanagar ended in disaster and ultimately by 1538 CE the Bahmani dynasty came to an end and the kingdom broke up into 5 states-Berar, Bidar, Ahmadnagar, Bijapur and Golconda.

**Check Your Progress 1**

- 1) Discuss the role of the *amiran-i sadah* in making the Deccan independent of the Tughluq rule. Answer in about eight lines.

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- 2) The history of the Deccan during the 14-15<sup>th</sup> century was one of struggle for supremacy between the Bahmani and the Vijayanagar rulers- Explain.

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## 4.3 VIJAYANAGAR EMPIRE

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Geographical configurations played an important role in determining the course of political events in south India. The focus of struggle among the local powers was the Krishna-Godavari delta, Kaveri basin, the Tungabhadra doab and the Konkan region, the latter known for its fertility and access to high seas. During the 8-13<sup>th</sup> century, the struggle was between the Rashtrakutas and the Pallavas while the following centuries saw Vijayanagar and Bahmani kingdoms locking horns. The Bahmanis compelled the Vijayanagar rulers to expand laterally westward and eastward across the peninsula from the main centre of their power on the Tungabhadra. The Vijayanagar rulers also found it difficult to crush the Bahmani power in Raichur and Tungabhadra doab because of latter's alliance with the Velamas of Rajakonda in Warangal. These circumstances prevented Vijayanagar from advancing towards the north and forced it to expand laterally eastward and westward across the peninsula and southwards into the Tamil country. Later however this alliance broke up which enabled Vijayanagar to expand at the cost of Bahmanis.

### 4.3.1 Early Phase, 1336-1509

Rivalries in this period ensued among Vijayanagar, Bahmanis, the Reddis of Kondavidu (in the reaches of upper Krishna-Godavari delta), the Velamas of Rajakonda (in the lower reaches of Krishna-Godavari delta), the Telugu-Chodas (between Krishna-Godavari regions) and the Gajapatis of Odisha over the control of the Krishna-Godavari delta, Tungabhadra doab and Marathwada (specially Konkan).

On account of constant clashes, the Vijayanagar boundaries kept on changing. Between 1336-1422 CE, major conflicts took place between Vijayanagar and the Bahmanis with Telugu-Choda chiefs siding with the latter while the Velamas of Rajakonda and the Reddis of Rajahmugdry joined hands with Vijayanagar. This tilted the balance largely in favour of the latter.

During 1422-46 CE, clash over the annexation of Raichur doab started between the Vijayanagar and the Bahmani rulers which resulted in Vijayanagar defeat. This greatly exposed the weaknesses of the Vijayanagar arms. It forced its rulers to reorganise the army by enlisting Muslim archers and engaging better quality horses. The Muslim archers were given revenue assignments. During this period the entire Kondavidu region was annexed to the Vijayanagar empire.

Between 1465-1509 CE again, the Raichur doab became the cockpit of clashes. In the beginning, Vijayanagar had to surrender the western ports, *i.e.* Goa, Chaul and Dabhol to the Bahmanis. But, around 1490 CE, internal disintegration of the Bahmani kingdom began with the establishment of Bijapur under Yusuf Adil Khan. Taking advantage of the situation, Vijayanagar succeeded in occupying Tungabhadra region (Adoni and Kurnool). Earlier, the loss of western ports had completely dislocated horse trade with the Arabs on which Vijayanagar army depended for its

cavalry. However, occupation of Honavar, Bhatkal, Bakanur and Mangalore ports led to the revival of horse trade. This ensured the regular supply which sustained the efficiency of the Vijayanagar army.

The Gajapatis of Odisha were an important power in the eastern region. They had in their possession areas like Kondavidu, Udayagiri and Masulipatam. The Vijayanagar rulers succeeded in expelling the Gajapatis as far as Godavari and occupied Kondavidu, Udayagiri and Masulipatam. But soon in 1481 CE, Masulipatam was lost to the Bahmanis. Vijayanagar had also to contend with the constant rebellions of the chieftains of Udayagiri. Ummatur (near Mysore) and Seringapatam.

### **4.3.2 Krishnadeva Raya, 1509-29**

This phase is marked by the achievements of Vijayanagar's greatest ruler Krishnadeva Raya (1509-29 CE). During this period, the power of the Bahmanis declined, leading to the emergence of five kingdoms *i.e.* the Nizam-Shahis of Ahmadnagar, the Adil Shahis of Bijapur, the Imad Shahis of Berar, the Qutb Shahis of Golconda and the Barid Shahis of Bidar on the ruins of the Bahmani empire. This helped Krishnadeva Raya greatly in capturing Kovilkonda and Raichur from the Adil Shahis of Bijapur and Gulbarga and Bidar from the Bahmanis. Krishnadeva Raya also recovered Udayagiri, Kondavidu (south of river Krishna), Nalgonda (in Andhra Pradesh) Telingana and Warangal were taken from the Gajapatis.

By 1510 CE, the Portuguese also emerged as a strong power to reckon with in Indian waters. Occupation of Goa and sack of Danda Rajouri and Dabhol provided them monopoly in horse trade since Goa had been the entrepot of the Deccan states for horse trade. Krishnadeva Raya maintained friendly relations with the Portuguese. On Albuquerque's request, Krishnadeva Raya permitted the construction of a fort at Bhatkal. Similarly, the Portuguese soldiers played a reasonable role in Krishnadeva Raya's success against Ismail Adil Khan of Bijapur.

### **4.3.3 Period of Instability**

Krishnadeva Raya's death generated internal strifes and attracted external invasions. Taking advantage of the internal situation, Ismail Adil Khan of Bijapur seized Raichur and Mudgal. The Gajapati and Golconda kings also, though unsuccessfully, attempted to occupy Kondavidu. During this turbulence, Krishnadeva Raya's brother Achyut Raya (1529-42 CE) succeeded in usurping the Vijayanagar throne. But the latter's death once again led to the war of succession between Achyut Raya's son and Sadasiva, the nephew of Achyut Raya. Finally, Sadasiva ascended the throne (1542 CE), but the real power remained in the hands of Rama Raya, the son-in-law of Krishnadeva Raya.

He followed the policy of admitting Muslims in the army and conferred important offices on them which greatly enhanced the efficiency of the army.

## Check Your Progress 2

- 1) Discuss the conflict between the Vijayanagar and Bahmani kingdoms for the control over Krishna-Godavari delta, Tungabbdra doab and Konkan.

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## 4.4 REGIONAL POWERS IN ODISHA

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During Delhi Sultanate Odisha was under the control of two important dynasties *i.e.* Eastern Gangas (Imperial) and Suryavamsi Gajapatis.

### 4.4.1 Eastern Gangas

Rajaraja-III's (1198-1211 CE) reign witnessed the increasing desire of the Muslims to invade Odisha land. The *Tabaqat-i-Nasiri* of Qazi Minhaj-us-siraj mentions that under the instruction of Bakhtyar Khilji, Muhammad Sheran and Ahmad Sheran had advanced to occupy Lakhnor (in Bengal) and Jajnagar (Jajpur in Odisha). The death of Bhaktyar Khilji, while leading the Muslim army in a campaign against Kamarupa (Assam) put a stop to the plan. The Muslim governors of Bengal, however, continued their attacks on Odisha during the reign of his successors. The next invasion took place under Ghiyasuddin Iwaz soon after Anangbhima-III's accession (1211-38 CE). Though the *Tabaqat-i Nasiri* applauds the success of Iwaz, the Chatesvara inscription, however, mentions the success of Anangbhima-III in the clash. It appears that perhaps Iwaz's invasion was repulsed.

Narasimha-I (1238-64 CE) also had to face Ikhtiyaruddin Yuzbek who got success in his first two attacks, but his later attacks were foiled by Narasimha-I. The latter also succeeded in extending his frontier to Midnapur, Howrah and Hooghly. However, by the close of the 13<sup>th</sup> century (1296 CE). Satgaon fell into the hands of the Delhi Sultans. The decline of the Ganga empire started with the accession of Bhanudeva-II (1306-1328 CE). During his reign, Ulugh Khan (later Muhammad Tughluq) captured Jajnagar and took away forty elephants from him. Bhanudeva-III ascended the Ganga throne in 1352 CE with the death of his father Narasimhadeva-III. His period witnessed a turbulent phase in the glorious rule of the Gangas. During his time, Iliyas Shah, the governor of Bengal, defied the authority of Firoz Shah, the Sultan of Delhi and thus, a war between the two was inevitable. Prior to this, around 1351 CE



Iliyas had invaded Jajnapur. Further, the help rendered to Iliyas Shah by Bhanudeva-III in 1353-54 CE in defeating Firoz Tughluq who retreated towards Delhi suggests that Iliyas had never attacked Jajnapur. At this juncture, Bhanudeva-III might have thought it prudent to help Iliyas because he wanted to get rid of any possible attack to his kingdom from the side of the Sultan of Delhi (Firoz Tughluq). The friendship of Bhanudeva-III with Iliyas was costly for him. To retaliate his defeat, Firoz Tughluq invaded Bengal in 1357 CE and Sikandar Shah who had succeeded his father Iliyas Shah, negotiated with Firoz Tughluq. In 1360 CE, all of a sudden Firoz marched towards Jajnapur and the Ganga King Bhanudeva-III was not at all prepared for that. The treachery of some of the officers of Bhanudeva-III, helped Firoz to inflict a crushing defeat on the Odishan king who concluded peace treaty with the Sultan of Delhi. The destruction of the Puri Jagannath temple by the Muslim invaders described in *Tarikh-i-Firoze Shahi* finds no corroboration in any other contemporary source. In 1356 CE Vijayanagara Empire launched an attack on the Ganga kingdom under the able command of Sangama, the nephew of Bukkaraya-I, who defeated Bhanudeva-III and snatched away the southern empire of the Gangas. Further, Anavema Reddi, the powerful Reddi ruler crossed the river Godavari and subjugated the Ganga empire upto Simhachalam under his suzerainty in 1375 CE. The Ganga military power was declined further during Narasimhadeva IV (1378-1414 CE). Bhanudeva-IV (141-1435 CE), the last Ganga king, ascended the throne after the death of Narasimhadeva-IV in 1414. As downfall had already begun in the Reddi Empire, Bhanudeva-IV in association with Devaraya-I, the king of Vijayanagara, attacked the Reddy territory. Allada Reddi of Rajahmundry had to conclude peace with both the kings of Kalinga and Vijayanagara. Bhanudeva-IV had marched towards Bengal to save the Hindus from the control of Jalaluddin Muhammad Shah. When he was busy in his southern campaign against the Reddis, under disorder and confusion, Kapilendra, the minister of Bhanudeva-IV, usurped the throne in 1435 CE and laid the foundation of the Gajapati rule in Odisha.

#### **4.4.2 Suryavamsi Gajapati**

Kapilendra extended his domain over the south-Arcot district and eastern part of the Deccan plateau. He also inflicted humiliating defeat upon Humayun Shah Bahmani when the former attacked Devarkonda and Kapilendra came to the rescue of Devarkonda chief (1459 CE). After that, the Bahmani rulers never thought of attacking Telingana so long as Kapilendra remained alive. In 1450 CE, Kapilendra also succeeded in defeating Nasiruddin of Bengal (1442-59) and assumed the title of Gaudesvara. In 1453 CE, Rajahmundry also became part of his empire. Thus, by 1462 CE, his frontier extended from Hooghly to Kaveri in the south. However, during the closing years of his reign, the Vijayanagar ruler Saluva Narasimha expelled the Odias from the Kaveri basin. Soon after Purushottama's accession (1467 CE), the latter tried to regain the Tamil territory but his exploits remained confined to Kanchi only. Purushottama had to surrender Kondavidu (Kondnir) and Rajahmundry to the Bahmani ruler Muhammad Shah-II (1463-1482 CE). Saluva

Narasimha (later the Vijaynagar ruler) took advantage of the situation and occupied Udayagiri (1476 CE). So long as Muhammad Shah-III was alive, Purushottama did not attempt to reoccupy these territories. But soon after his death (1482 CE), Purushottama took Rajahmundry, Kondnir by 1484 CE, and Udayagiri from Saluva Narasimha (sometime between 1486-91 CE). Thus, he succeeded in extending the frontiers of his empire from Bhagirathi in the north to river Pennar in the south.

Pratapa Rudra (1497-1540 CE), too, like his father, embarked upon an expansionist policy. The Anantavaram and Rajavolu plates together testify to the fact that by 1500- 1501 CE Prataparudra had encamped on the banks of river Krishna. Perhaps, he was thinking to invade the Vijayanagara Empire. His Anantavaram plate dated 1500 CE states: *Yatram Dakshina- digvijayaya Vidadhat Samprapya Krishnatatim*. After the death of Saluva Narasimha in 1419 CE, Narasa Nayaka had become the virtual ruler of that empire. When Prataparudra was measuring the strength of Narasa Nayaka, the covetous glance of Alauddin Abul Muzaffar Hussain Shah, the Sultan of Bengal over Odisha compelled him to return to his capital. With the death of Narasa Nayaka, his son Vira Narasimha succeeded his father as the regent, who expelled Immadi Narasimha, the son of Saluva Narasimha from the throne in 1505 CE and became the founder of Tuluva dynasty in Vijayanagara. He breathed his last in 1509 CE and was succeeded by Krishnadeva Raya, the greatest among the rulers of the Vijayanagar empire. His accession lifted Prataparudra from lethargy who led his second expedition to the South. The work *Rayavachakamu*, an inscription at Tangeda (in the Guntur district) and the Gundapalam copper plates suggest that Prataparudra waited on the river bank of Krishna till 1510 CE and ventured not to attack the Vijayanagara empire. Again, he had to retreat to his capital to deal with Hussain Shah of Bengal. When Prataparudra was encamping in the distant South, Hussain Shah was trying to cross the border. A clash between the Odishan army and that of Bengal took place. The upada grant and Velicherla plates of Prataparudradeva testify to the fact. Hussain Shah increased his army and around 1510 CE invaded Odisha. The *Tabaqat-i-Akbari* informs that Hussain Shah conquered the country up to Odisha and levied tribute upon the subjects. The Madala Panji states that Amura (*Amir*) Surathana (Sultan), the Patisa (Badshah) of Gauda marched upto Puri and destroyed the images of God Jagannath, Balabhadra and Subhadra. It further informs that on hearing the advance of the Sultan, Prataparudra marched back to Odisha in haste and inflicted a crushing defeat upon the invader pushing him back up to Bengal. Out of fear, Hussain Shah entered into the fort of Mandaran and the fort was besieged by the Gajapati. At this juncture, his able and trusted general Govinda Vidyadhara played treachery and joined the Muslim Camp. This led Prataparudradeva to retreat without subduing Hussain Shah.

When Prataparudradeva became weak after the reverses at the hands of Krishnadeva Raya, Quli Qutb Shah, a general of Sultan Mahmud Shah of Baharnani kingdom who had carved out an independent kingdom at Golkunda, invaded the southern province of Odisha. Though Prataparudra was weak and feeble, still then he marched

towards the South and by the help of his army, defeated Quli Qutb Shah and drove him back to Golkunda. Prataparudradeva led a painful life till his death in 1540 CE.

### Check Your Progress 3

1) Explain the political condition of Odisha under Gangas during Delhi Sultanate.

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2) Discuss Kapilendra's relations with rulers of Vijaynagar, Bahmani and Bengal.

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3) Write a note on conquest and expansion of Prataparudradeva.

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## 4.5 LET US SUM UP

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In this unit, we have studied the emergence of independent regional powers *i.e.* Bahmani, Vijayanagar and Odisha. We have also studied the territorial expansion of each state and their relations with the Sultanate and the neighbouring state.

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## 4.6 KEY WORDS

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**Afaq** : (literally 'Universal'; from afaq); Newcomers (from Iran, Iraq and Transoxiana)

<b>Iqlim</b>	: provinces
<b>Inam</b>	: revenue free grants
<b>Khanqah</b>	: Muslim monasth
<b>Shiq</b>	: administrative unit similar to that of a district
<b>Wali</b>	: provincial governor; Iqta holder

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## 4.7 ANSWERS TO CHECK YOUR PROGRESS EXERCISES

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### Check Your Progress 1

- 1) See Sec. 4.2
- 2) See Sub-sec. 4.2.2 and 4.2.3

### Check Your Progress 2

- 1) See Sec. 4.3

### Check Your Progress 3

- 1) See Sub-sec. 4.4.1
- 2) See Sub-sec. 4.4.2
- 3) See Sub-sec. 4.4.2

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## **UNIT 5 : REGIONAL ART, ARCHITECTURE AND LITERATURE IN VIJAYANAGAR AND ODISHA**

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### **Structure**

- 5.0 Objectives
- 5.1 Introduction
- 5.2 Art and Architecture in the Vijayanagar Empire
  - 5.2.1 Temples
  - 5.2.2 Secular Buildings
  - 5.2.3 Paintings
- 5.3 Regional Literatures in the Vijayanagar Empire
  - 5.3.1 Kannada Literatures
  - 5.3.2 Telugu Literatures
  - 5.3.3 Sanskrit Literatures
  - 5.3.4 Tamil Literatures
- 5.4 Art and Architecture in Odisha
- 5.5 Regional Literatures in Odisha
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  - 5.5.2 Odia Literature
- 5.6 Let Us Sum Up
- 5.7 Key Words
- 5.8 Answers to Check Your Progress Exercises

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### **5.0 OBJECTIVES**

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After reading this unit you will be able to know:

- the character and development of regional art and architectural styles in the Vijayanagar and Odisha, and
- about the growth of regional literatures.

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### **5.1 INTRODUCTION**

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This unit takes into account the developments in regional art, architecture and literature in the Vijayanagar kingdom and Odisha. The development of art and architecture in the regional states follows diverse course. The different styles of architecture came into vogue usually after the regional states had thrown off the allegiance to Delhi and proceeded to develop a form suiting their individual

requirements. They were distinct from the Indo-Islamic style practiced at Delhi and often displayed definitely original qualities. Besides, one of the important features of the literary history of this period is the development of literature in regional languages in various parts of India.

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## **5.2 ART AND ARCHITECTURE IN THE VIJAYANAGAR EMPIRE**

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The Vijayanagara empire had become famous for art, architecture, sculpture and fine arts like dancing and music.

### **5.2.1 Temples**

Vijayanagara architecture can be broadly classified into religious, courtly and civic architecture, as can the associated sculptures and paintings. The Vijayanagara style is a combination of the Chalukya, Hoysala, Pandya and Chola styles which evolved earlier in the centuries when these empires ruled and is characterised by a return to the simplistic and serene art of the past.

For the approximately 400 years during the rule of the Western Chalukya and the Hoysalas empires, the most popular material for temple construction was chloritic schist or soapstone. This was also true for sculpture as soapstone is soft and easily carved. During the Vijayanagar period the local hard granite was preferred in the Badami Chalukya style, although soapstone was used for a few reliefs and sculptures. While the use of granite reduced the density of sculptured works, granite was a more durable material for the temple structure. Because granite is prone to flaking, few pieces of individual sculptures reached the high levels of quality seen in previous centuries. To cover the unevenness of the stone used in sculptures, artists employed plaster to give the rough surface a smooth finish and then painted it with lively colours.

The Vijayanagara kings built many temples in Hampi, Sringeri, Tirupati, Lepakshi, Bhatkal, Kanchi, Kolar, Srirangam, Chidambaram, Moodabidri and other places. Thousand pillared sculptured halls, pavilions and aisles were added to these temples. The Vijayanagara temples at Sringeri constructed in about 1380 CE in memory of Vidyashankara, guru of Vidyaranya, is the oldest temple. The plan of the temple is unique in India, having an apsidal back on a Hoysala pedestal and with a Hoysala tower. Vidyaranya constructed this temple on the srichakra plan and also with reference to some astronomical conceptions. The mandapa has 12 pillars with marks of 12 Houses of Zodiacs.

The Vijayanagara rulers built large number of temples scattered all over the empire but the finest flowering of temple building activity could be noticed in the magnificent temples at Vijayanagara presently known as Hampi such as the temples

of Vittalaswamy, Hazara Ramaswamy, Krishnaswamy, Bhuvaneshwari, Achyutharaya, Virupaksha etc.



### **Virupaksha temple at Hampi**

The Virupaksha temple at Hampi was rebuilt by the early Sangama rulers. In 1509-1510 CE. Krishnadevaraya built the Rangamandapa of this temple in order to commemorate his coronation.

The Vittalaswamy temple is the most ornate shrine at Hampi. This temple is dedicated to Lord Vishnu. Its construction was started during the times of Devaraya-II. The work was continued during reigns of Krishnadevaraya, Achyutharaya and Sadashivaraya, and was constructed up to 1565 CE. It was never completed. Its courtyard is 500 ft by 310 ft. A triple row of pillars surrounds the courtyard. The 3 entrances leading to the courtyard, east, south and north are surrounded by *gopuras*. The temple has 3 distinct compartments namely the *Mahamandapa* (an open pillared hall in the front), the *Navaranga* (a closed hall in the middle) and the *Garbagriha*. The *Mahamandapa* is noted for its rich appearance. There are 56 pillars inside, each 12ft high. The roof has lotus flower. Another notable feature of this temple is *Kalyanamandapa*, an open pavilion. There are as many as 48 pillars, each one is beautiful for its workmanship. The carved pillars & the images of Vittalaswamy temple are a tribute to the skill of Vijayanagara craftsmen who seem to have handled granite as though it was clay. Facing the entrance to the Mahamandapa, near the Kalyanamandapa is the stone *ratha* or chariot. It houses mythical eagle “Garuda”. Its base and principal storey are carved out of a single block of granite with movable wheels.



### **Vittalaswamy temple at Hampi**

The Hazara Ramaswamy temple is a small shrine but a highly ornamental shrine built by Krishnadevaaya in 1513 CE. This temple is dedicated to Lord Rama. It was a royal chapel built for worship mainly by the royal family and members of royal court. It has a *Garbagriha* and a *Kalyanamandapa*. It is surrounded by a high wall of 24 ft height. The walls of the temple are decorated in relief with the scenes from Ramayana and Mahabharata particularly Krishna and scenes relating to the killing of Ravana are noteworthy.



### **Hazara Ramaswamy temple at Hampi**

Two other monuments of structural importance are the Krishnaswamy temple and the Achyutharaya temple, built by Krishnadevaraya and Achyutharaya in 1513 CE and 1539 CE respectively. They are constructed on rectangular bases. They have *Kalyanamandapas* similar to those of Vittalaswamy temple. However, they have



compound monolithic pillars ornamented with *yali* designs, floral carvings, and mythological subjects- all carved with almost the same as Vittalaswamy temple. Krishnadevaraya restored many shrines throughout south India especially lavished wealth upon the temples at Tirupati, Srisailam, Kanchi, and Tanjore. He added huge *gopurams* over the main gateways of these temples & hence they are called as Rajagopurams. Besides Nagalinga, there are many images which exhibit the remarkable sculptural arts. They are *Ugranarasimha* height is 21ft, *Kadalekalu Ganapati*'s height is 25ft, *Sasuvekalu Ganapati* height is 22 ft. The enormous statue of Ugranarasimha is carved out of a single boulder of granite was executed in 1528 CE.

### 5.2.2 Secular Buildings

Secular building within the citadel of Vijayanagara is the King's audience Hall. The audience hall has hundreds of pillars arranged in 10 rows of 10 pillars each. The fragments of the pillars indicate that they had square bases, cylindrical shafts and bricked capitals. Much of what is known today of Vijayanagara palaces is drawn from archaeological excavations at Hampi as no royal palace structures have survived. Most palaces stand in their own compound defined by high tapering walls made of stone or layered earth. Palaces are approached through a sequence of courts with passageways and doorways requiring multiple changes in direction. All palaces face east or north. The larger palaces have side extensions giving the complex a symmetrical shape.

Palaces were built on raised platforms made of granite. The platforms have multiple tiers of mouldings with well-decorated friezes. The decorations can be floral, *Kirtimukha* shapes (demon faces), geese, elephants and occasionally human figures. Pillars, beams and rafters inside the palace were made of wood as evidenced by ash discovered in excavations. The roof was made of brick or lime concrete, while copper and ivory were used for finials. Palaces commonly consisted of multiple levels with each flight of stairs decorated by balustrades on either side, with either *yali* (imaginary beast) or elephant sculptures. The entrance steps into palaces and temple *mandapas* were similarly decorated. Water tanks inside the palace complex have decorative water spouts such as the carved torso of the Nandi with a gaping mouth to allow water flow into the tank. Other structures commonly found inside a palace complex are wells and shrines. The courtly architecture generally shows secular styles with Islamic influences. Examples are the Lotus *Mahal*, Elephant and horse stables, watch towers, Market place, Royal Mint (*tankashala*), and Royal Balance (*Rajatulabaram*). Courtly buildings and domed structures were built with mortar mixed with stone rubble. The impact of this style of architecture was seen well into the 17th century when the successive Nayaka kingdoms continued to encourage pillars with hippogryphs and granite became the main building material.

### 5.2.3 Paintings

The Vijayanagara rulers paid more attention towards paintings and fine arts like dance and music. The ceilings of *Kalyanamandapa* of Virupaksha at Hampi have paintings which beautifully depict *Dasavatara*, *Girijakalyana* and other religious motifs. The Veerabhadra temple of Lepakshi has several hundreds of motifs on its ceilings which represent stories from Shivapurana. The story of Arjuna's penance forms an excellent theme for a row of pictures and the painter has shown the various scenes. There is graphic representation of Parvathi's marriage where many sages and gods like Vishnu, Vayu and Agni are shown as guests. The scene of Parvati before marriage and the scene of Shiva palying chess with his wife is quite interesting. But the finest is the panel showing Shiva as *Gouriprasadaka* or appeasing Gouri. In this panel there is a happy blend of action, repose, and calm.

#### Check your Progress 1

1) Write a note on temple architecture of Vijayanagar empire.

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## 5.3 REGIONAL LITERATURES IN THE VIJAYANAGAR EMPIRE

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Many literary works were produced in the Vijayanagara empire during a golden age of literature in South India in general. The rulers patronised Kannada, Telugu, Sanskrit and Tamil scholars who wrote in the Jain, Virashaiva and Vaishnava traditions. The period produced hundreds of works on all aspects of Indian culture, religion, biographies, *prabhandas* (stories), music, grammar, poetics and medicine. An attempt is made in this section to list the various poets and saints and their most famous works.

### 5.3.1 Kannada Literatures

Kannada literature took a strong hindu bent with the patronage of the Vijayanagara kings. Some eminent names were Kumara Vyasa, Narahari, BhimaKavi, Padmanaka, Mallanarya, Singiraja and Chamarasa.

## Jain Poets

Among Jaina poets, Madhura patronised by Harihara-II and Devaraya-I wrote *Dharmanathapurana*, Vritta Vilasa wrote *Dharmaparikshe* and Sastrsara, Bhaskara of Penugonda who wrote *Jinadharacharite* (1424 CE), Bommarasa of Terkanambi wrote *Santakumaracharite* and Kotesvara of Tuluvadesa wrote on the life of *Jivandharaja* in Shatpadi metre (seven line metre). Bahubali Pandita (1351 CE) of Sringeri wrote the *Dharmanathapurana*. Jainism flourished in Tuluva country and there Abhinava Vadi Vidyananda wrote *Kavyasara*, Salva wrote Jaina version of *Bharata* in Shatpadi metre and Rasaratnakara, Nemanna wrote *Jnanabhaskaracharite*, Ratnakaravarni wrote *Bharatesha Vaibhava*, *Triloka Sataka*, *Aparajitasataka* and *Someswara Sataka*, Ayatavarma wrote *Ratnakarandaka* in *Champu* style (mixed prose-verse form), Vrittivilasa wrote *Dharmaparikshe* and *Sastrasara*, Kalyanakirti wrote the *Jnanachandrabyudaya* (1439 CE) and Vijayanna wrote the *Dvadasanuprekshe* (1448 CE), Mangarasa-III wrote *Jayanripa-Kavya* and other writings, Santarasa wrote *Yogaratnakara*.

## Shaiva Poets

Veerashaiva literature saw a renaissance during this period. Singiraja wrote *Singirajapurana* and *Malabasavaraja Charitra*, Mallanarya of Gubbi who was patronised by Krishnadevaraya wrote *Bhavachintaratna* (1513 CE) and *Satyendra Cholakathe*. Devaraya-II patronised several Virashaivas like Lakkana Dandesa who wrote *Shivatatwa Chintamani*, Chamarasa who wrote *Prabhulinga Leele*, Jakkananya wrote *Nurondushthala*. Guru Basava wrote seven works, six in Shatpadi metre called Saptakavya including the *Shivayoganga Bhushana* and the *Avadhutagite*. Shivagna Prasadi Mahadevayya and Halageyadeva were famous for their *Shunya Sampadane*.

Kallumathada Prabhuva, Jakkanna, Maggeya Mayideva, Tontada Siddalingayati were other noted Vachanakaras (writers of Vachana poetry). Bhimakavi wrote *Basavapurana* (1369 CE) and Padmanaka authored *Padmarajapurana*. Tontada Siddesvara, guru of Virupaksharaya-II authored 700 Vachanas called *Shatsthalajnanamrita*. Virakta Tontadarya wrote *Siddhesvarapurana*, Nijaguna Shivayogi wrote *Anubhavasara*, *Sivayogapradipika* and *Vivekacintamani*. Viruparaja wrote a *Sangatya* (literary composition to be sung with a musical instrument) on life of King Cheramanka, Virabhadraraja wrote five *Satakas*, a Virashaiva doctrine and morals and *Virabhadra-Vijaya*. Sarvajnamurti wrote *Sarvajnapadagalu*, Chandra Kavi wrote *Virupakshasthana*, Bommarasa wrote *Saundara purana*, Kallarasa wrote *Janavasya* (also called *Madanakatilaka*), Nilakhantacharya wrote *Aradhyacharitra*, Chaturmukha Bommarasa wrote *Revanasiddhesvara Purana*, Suranga Kavi wrote the *Trisasti-Puratanara-Charitre* giving an account of the 63 devotees of Lord Shiva, Cheramanka wrote the *Cheramankavya*, Chennabasavanka wrote the *Mahadeviyakkana-Purana*, Nanjunda of Kikkeri wrote the *Bhairavesvara Kavya*, Sadasiva Yogi wrote the *Ramanatha vilasa* and Viarkta Tontadarya wrote the *Siddesvara-Purana*.

## Vaishnava Poets

Among Vaishnava scholars, Kumara Vyasa patronised by Deva Raya-II wrote *Gadugina Bharata*. This was later completed by Timmanna Kavi as *Krishna Raya Bharata* (patronised by king Krishnadevaraya), Narahari wrote *Torave Ramayana*. Other important works were *Bhagavatha* by Chatu Vittalanatha who was patronised by Krishnadevaraya and Achyutaraya, *Nala Charite*, *Haribhakthisara*, *Mohana Tarangini* and *Ramadhanya Charitre* by the great saint Kanakadasa, Dasa Sahithya and Keerthanas and thousands of Devaranama by Purandaradasa Kanakadasa, Sripadaraya, Vyasatirtha and Vadirajatirtha. Nanjunda wrote Kumara Rama Charita, Kereya Padmarasa wrote Padmaraja Purana. Kanakadasa's Ramadhanya Charitre is considered a unique work on class struggle. Linganna wrote Keladinripavijayam and Kavi Malla wrote Manmathavijaya, Madhava wrote Madahaalankara (a translation of Dandi's Sanskrit Kayvadarsha), Isvara Kavi also known as Bana Kavi wrote Kavijihva-Bandhana (a work on prosody), Sadananda Yogi wrote portions of Bhagavata and Bharata, Tirumala Bhatta wrote the Sivagite and Thimma wrote Navarasalankara, Ramendra wrote the Saundarya-Katharatna (a metrical version in tripadi metre of Battisaputtalikathe). Krishnadevarayana Dinachari is a recent discovery. The Vijayanagar period continued the ancient tradition of Kannada literature.

## Secular Literature

King Deva Raya II was a poet and authored, in Kannada, the Sobagina Sone, a collection of romantic stories in the form of a narration by the author to his wife.[5] Manjaraja I a Jain authored a book on toxicology called Khagendramanidarpana, Abhinava Chandra wrote on veterinary sciences in Asva-vaidya, Sridharadeva wrote a medical work called Vaidyamrita, Deparaja a Virashiava wrote a collection of romances called Sobagina-sone, Brahmin poet Manjaraja II wrote Manjaraja-Nighantu (1398) was a metrical lexicon giving Kannada meanings of Sanskrit words, Lingamantri authored the lexicon Kabbigarakaipidi, Viarkta Tontadarya wrote the lexicon Karnatakasabdamanjari, Devottama a Jain wrote a lexicon Nanartharatnakara.

### 5.3.2 Telugu Literatures

The Vijayanagar period was the golden age of Telugu literature. Srinatha, who was respected as *Kavi Sarvabhouma* (king of poets) in Telugu, and patronised by many kings including the Kondavidu Reddy Kings, Velamas of Rachakonda and Devaraya-II of Vijayanagara wrote *Marutracharitra*, *Salivahana Saptasati*, *Panditaaradhyacharita*, *Sivaratri Mahatmya*, *Harivilasa*, *Bhimakanda*, *Kashikhandam*, *Shringara Naishadham*, *Palanati Veeracharitra*, *Sringaradipika* and *Kridabhiramam* over the subjects of history and mythology. Bammera Potana translated *Bhagavata purana* into Telugu and wrote *Bhogini Dhandaka* and *Virabhadra Vijaya*. Vemana wrote *Satakas*, moral and social poems that became

colloquial Telugu phrases. Annamacharya, who was also patroned by Saluva Narasingaraya wrote hundreds of *kritanas* in praise of Lord Venkateswara of Tirupati., that became popular Telugu prayer songs. His wife and the first known Telugu poet, Tallapalka Timmakka wrote *Subhadra Parinaya*. Mallayya and Singayya together wrote *Varahapuramu* and *Prabodhacandrodaya* while Vishvanatha Nayani wrote *Rayavachakamu*. Nachanna Soma was patronised by Bukkaraya-I. Virabhadra Kavi translated the *Jaimini Bharata* and *Sringara Shakuntala*. Prema Raju Jakkana wrote *Vikramacharita*, a eulogy of the great king of Ujjain, Duggapalli Duggaya wrote *Naciketapakhyana*, Durgagupta wrote *Vishnupurana* and Gaurana wrote *Harishchandrapakhyana*.

During the reign of Krishnadevaraya Telugu culture and literature flourished and reached their heyday. The great emperor was himself a celebrated poet having composed *Amuktamalyada*. In his court, eight Telugu poets were regarded as the eight pillars of the literary assembly. In the olden days, it was believed that eight elephants were holding the earth in eight different directions. The title Ashtadiggajas celebrates this belief and hence the court was also called Bhuvana Vijayam (Conquest of the World). The period of the Empire is known as "Prabandha Period", because of the quality of the prabandha literature produced during this time. Among these eight poets, Allasani Peddana is considered to be the greatest and is given the title of *Andhra Kavita Pitamaha* (the father of Telugu poetry). *Svarocisha Sambhava* or *Manucharita* is his popular prabandha work and was dedicated to Krishnadevaraya. Nandi Thimmana wrote *Parijathapaharanam*. Madayyagari Mallana wrote *Rajasekhara Charitramu*. Dhurjati wrote *Kalahasti Mahatyamu* and Ayyalaraju Ramabhadrudu wrote *Sakalakatha Sangraha* and *Ramaabhyudayamu*. Pingali Surana wrote *Raghava Pandaviyamu*, *Kalapurnodayam*, *Prabhavate Pradyamana*. Raghavapandaveeyamu is a dual work with double meaning built into the text, describing both the Ramayana and the Mahabharata. Kalapurnodayam (means full bloom of art) has been treated as the first original poetic novel in Telugu literature. Battumurthy alias Ramarajabhushanudu wrote *Kavyalankarasangrahamu*, *Vasucharitra*, *Narasabhupaliyam* and *Harischandranalopakhyanamu*. Among these works the last one is a dual work which tells simultaneously the story of King Harishchandra and Nala and Damayanti. Tenali Ramakrishna first wrote *Udbhataradhya Charitramu*, a Shaivite work. However, he converted to Vaishnavism later and wrote Vaishnava devotional texts *Panduranga Mahatmyamu*, and *Ghatikachala Mahatmyamu*. Tenali Rama remains one of the most popular folk figures in India today, a quick-witted courtier ready even to outwit the all-powerful emperor. Other well-known poets were Sankusala Nrisimha Kavi, who wrote *Kavikarnarasayana*, Chintalapudi Ellaya, who wrote *Radhamadhavavilasa* and *Vishnumayavilasa*, Molla, a poet wrote a version of *Ramayana*, Kamsali Rudraya wrote *Nirankusopakhyana*, and Addanki Gangadhara wrote *Basavapurana*. Manumanchi Bhatta wrote a scientific work called *Hayalakshana Sastra*.

### 5.3.3 Sanskrit Literatures

Sanskrit literature was given patronage by the Vijayanagara kings. The Sangama dynasty patronised the Advaita saints of the Sringeri order. Some important works from this period were Sayana's *Vedartha Prakasha*, *Yajñatantra Sudhanidhi*, *Prayaschitra Sudhanidhi*, *Alankara Sudhanidhi*, *Yajñatantra Sudhanidhi*, *Sarvadarshanasangraha*, *Purushartha Sudhanidhi*, many lesser manuals called Sudhanidhis treating expiation (*Prayaschitta*), *Yajñatantra* (vedic ritual) and *Purushartha* (aims of human endeavour). Madhva Vidyananya, the spiritual force behind the founding empire wrote *Parasara – Madhaviya*, *Rajakatenirnaya*, *Vivaranapremayasangraha* and *Jivanmuktiviveka*, Bharathitirtha wrote *Pancadasi*, *Sangitasara*. Anandapurna wrote commentaries on *Khandana Khandakhadya*, *Brahmasiddhi*, *Vivarana* and *Nyayachandrika*. Isavara Dikshita patronised by Krishnadevaraya wrote two commentaries on the *Ramayana*, a *Laghu* and a *Brihad Vivarana* in Hemakuta. Vallabhacharya (1479–1531 CE), a great poet-philosopher and the fame of the Madhurastakam was patroned by Krishnadevaraya and had written many other works like *Vyasa Sutra Bhashya*, *Jaimini Sutra Bhashya*, *Bhagavata Tika Subodhini*, *Pushti Pravala Maryada* and *Siddhanta Rahasya* in Sanskrit. He also stayed at Kashi and other places in India, and so it is not known whether all of his works were done during his stay at Vijayanagara.

Many of the Madhwa haridasas of the Udupi order not only held positions of "rajguru" to Vijayanagar kings, they also wrote several famous works of dvaita vedanta. Famous among them were Jayatirtha, Sripadaraya, Vyasatirtha. Vyasatirtha (1460–1539 CE), saint, esteemed master of religious discourse, follower of Tattvavada, philosophical school of thought (disciple of Srimad Ananda Tirtha) wrote several works including *Nyayamrita*, *Tarkatandava*, and *Tatparyachandrika*, collectively known as Vyasa-Traya. Some other notable works from him are *Bhedojjivana* and *Mandaramanjari commentaries*. He was patroned by Saluva Narasimha at Chandragiri and later became a "rajguru" to Krishnadevaraya. He was also the Guru of Purandaradasa and Kanakadasa, two outstanding luminaries of the Haridasa tradition, the former also the founder of modern Carnatic music. Vadirajatirtha who was *rajguru* to Saluva Narasimha Deva Raya wrote *Yuktimalika* (a doctrine meant to critique the works of Sankaracharya). Other prominent *haridasas* were Jayatirtha who earned the title *Tikacharya* (wrote two polemics namely *Nyayasudha*, *Vadavali*), Raghottamatirtha and Vijayindratirtha.

Vidyananya of Sringeri wrote *Sangitasara*, a treatise on music. Kallinatha patronised by Mallikarjuna Raya wrote on music and his grandson Rama Amatya who was patronised by Aliya Rama Raya also wrote *Svaramelakalanidhi* on music. Praudha Devaraya wrote *Ratiratna Pradipika*, a book on erotics. Sayana wrote *Dhātuv ṛ tti*, a book of Sanskrit grammar. Sayana also wrote *Ayurveda Sudhanidhi*, on traditional Indian medicine. Lakshmana Pandita wrote another medicine book *Vaidyaraja Vallabham*. Anandapurana Vidyasagara of Gokarna wrote *Vyakhyaratnavali* during the rule of Harihara-II. Peda komati of Kondavidu wrote two works on poetics and

music called *Sahityachintamani* and *Sangitachintamani*. Komati's predecessor Kumaragiri of Kondavidu, whose wife Lakumadevi is a dancer, wrote *Vasantarajeeyam*, a work on dance. Simhabhupala of Rachakonda wrote *Rasarnavasudhakara* a treatise on rasa and rules of dramaturgy. His court poet Visvesvara wrote *Chamatkarachandrika* a work on rhetoric. Vamana Bhatta wrote *Sabhda Ratnakara*, a dictionary with phonetics. Vallabhacharya wrote *Lilavati Ganita*, a treatise on mathematics.

A family of poets called Dindimas from north Arcot flourished from Harihara I to Achuta Devaraya. Rajanatha Dindima-II wrote *Saluvabhyudayam* (poems on the wars of Saluva Narasimha), Rajanatha Dindima-III wrote *Achyutabhyudaya* (also called as *Achyutarayabhyudaya*) on king Achyuta Raya. Gowda Dindima was a well-known poet during this time and was defeated by Srinatha, scholar in Telugu as well as Sanskrit. Devanna Bhatta wrote *Smriti Chandrika*. Gangamba Devi, a poet and queen wrote *Madhura Vijayam*, on her husband Kamparayalu's victory over Madurai Sultanate. Tirumalamba Devi, also a poet wrote *Varadambika Parinayam* on Achyutadevaraya's marriage.

### 5.3.4 Tamil Literatures

Krishnadevaraya also patronised Tamil poet Harihara who wrote *Irusamaya vilakkam* (an exposition on saivism and Vaishnavism). Other Tamil poets of the Vijayanagar era were Arunagirinathar who some scholars believe was a descendant of Dindima Kavis.

#### Check your Progress 2

- 1) Discuss the important literatures which are helpful in reconstructing the history of Vijayanagar empire.

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- 2) Write a note on scholars of Sanskrit literature under the Vijayanagar empire.

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## 5.4 ART AND ARCHITECTURE IN ODISHA

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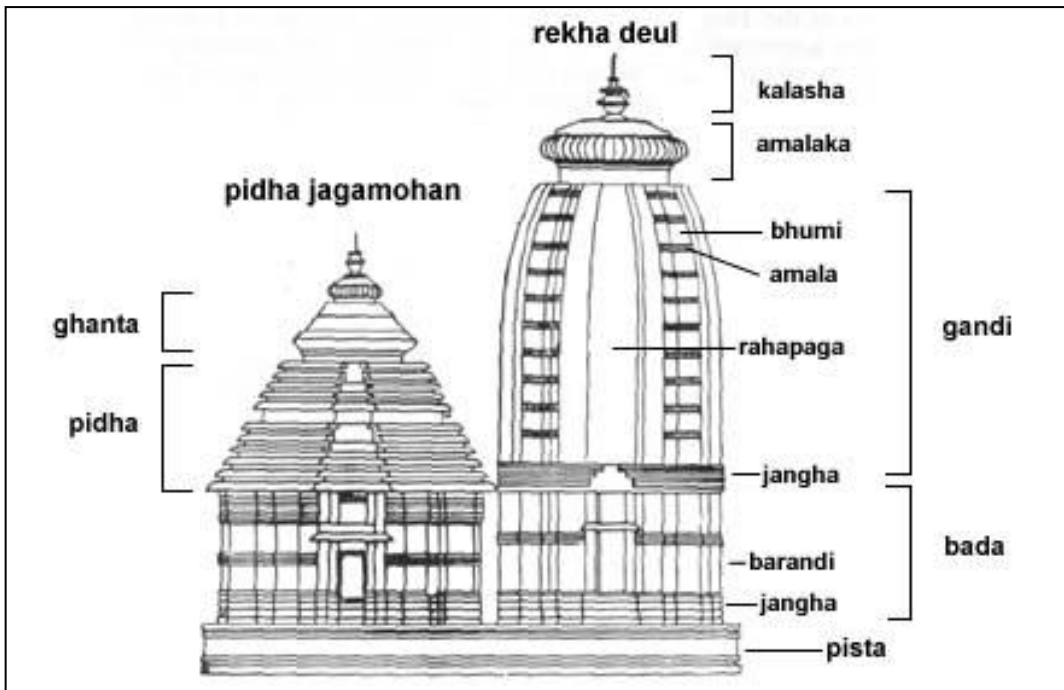
The art and architecture of Odisha, in its formative phase took a new turn. The style was so elegant, balanced and beautiful that it carved a new identity for itself. This was famous as Kalinga School of art. Out of the three styles of temple architecture found in India viz., Nagara, Dravida and Vesara, Odisha has followed the Nagara with a distinctive regional features of its own known as 'Kalinga style'. An inscription in Amritesvara temple at Holal (Karnataka) dated 1235 CE mentions the names of all the four categories i.e. Nagara, Dravida, Vesara and Kalinga. The history of temple building in Odisha is said to have begun with Laxamanesvara, Bharatesvara and Satrugnesvara group of temples at Bhubaneswar in 6<sup>th</sup> century CE and culminated with the Sun temple of Konark in 13<sup>th</sup> century CE.

The Sun temple at Konark, popularly known as 'Black Pagoda' was the fullest manifestation of the Kalinga style of architecture. This monumental temple was constructed by Narasimhadeva-I or Langula Narasimhadeva in the 13<sup>th</sup> century CE. The legend goes on that 1200 Odishan artists took 12 years for the construction of this gigantic structure. Konark is popularly known as *Arkakshetra* connecting the worship of the Sun god.

The temple consisted of the *Vimana*, *Jagamohana* and *Natamandira*. The *Vimana* is now lost due to the fall of stones from the top of the temple. The existing *Jagamohana*, designed with a pyramidal roof, stands on a high platform. The 24 wheels, carved on the sides of that elevated platform upon which the *deul* (sanctum) and *Jagamohana* (porch) stand, represent the 24 hours of a day. A group of 7 spirited horses sculptured on the sides of the staircase denote 7 days of a week. The wheels and horses together present the idea that the temple was designed in the form of a colossal Solar Chariot. The *Jagamohana* contained three doors each with attached steps. However, all these doors and steps have been blocked up and the interior filled up with sands. The *Vimana* and *Jagamohana* were planned in the Pancharatha style.

The *Natamandira* was planned as a detached building in front of the main temple. It had approachable flight of-steps on four sides. It is a lavishly carved pillared structure, depicted with dance and musical performance that consist of *Pakhoaj* (leader braces and wooden blocks for producing designed intonation), *Dholak* (barrel shaped double faced longish drum), *Sahanai* (large pipes giving sweet music), *Karatalas* (large metallic cymbals with strings), *Vina* (strined musical instrument), *Vamsi* (flute) etc. In front of the eastern flight of the *Jagamohana* stood a colossal chlorite pillar, known as *Arunastambha*. It had been shifted from Konark and installed in front of the temple of Jagannath at Puri during the Maratha rule. The main temple, that contained the idol of Sun god, was 230 ft. high. However, it is ruined. The compound of the temple is 877 ft. × 540 ft. It is really a wonder, how such big stone slabs were carried on to the top for the construction of this temple.





**Basic architectural features of Odishan Temples**



**Sun temple of Konark**

The Sun temple of Konark is remarkable for its variety of sculptures. Among them are the deities, musician-nymphs of the celestial sphere, secular sculptures, erotic figures, birds, beasts, aquatic animals, mythological figures, motifs reflected in figures, decorative bodies etc. Among the deities the most remarkable are the chlorite images of Surya in the three projected southern, western and northern niches

of the *deul* the rising sun, mid-day sun and setting sun respectively. The artists very rightly matched their talent with creation by depicting the rising sun with a smiling face, the midday sun with grave look and the setting sun with faded look.

The *Navagraha* sculpture of the temple is another piece of architectural creation. From the left to right the planets have been installed in this order as such the *Ravi* (Sun), *Chandra* (Moon), *Mangala* (Mars), *Budha* (Mercury), *Brihaspati* (Jupiter), *Sukra* (Venus), *Sani* (Saturn), *Rahu* (the ascending node) and *Ketu* (the descending node). Now the *Navagraha* slab is kept inside separate temple. The worship of Siva (in the form of Linga), Purusottama (Jagannath) and Mahisamardhini (Durga) is gleaned from the sculptural remains of the Sun temple of Konark. Four such sculptures have been preserved in four different places *viz.*, one at Sun temple of Konark, one in Konark museum, one at the National Museum (New Delhi) and the last in the Bhogamandapa of the Jagannath temple at Puri. A noteworthy feature of the Sun temple of Konark is the three outstanding animal figures which guarded the three staircases of the *Jagamohana*. Among these figures Gajasimhas (lion on elephant) find place in the east, elephants on the north and warhorses, on the south. These animal figures express the artistic skills of the Odia sculptors.

The Sun temple at Konark is a specimen of sculptures. Several sculptures like the decorated doors, royal chambers, the procession of king to receive the warriors, musicians playing on various musical instruments, meditation of saints, figures of elephants, horses, camels, snakes, divine and semi-divine figures etc., bear ample testimony of the creative mind of the Odia artists of that period. Very interesting is the depiction of a giraffe eating grapes on the temple wall of Konark. It was an African animal. It is not known how the Odia artists came in contact with this animal. Be that as it may, it was definitely a noteworthy feature of the temple art at Konark.

A notable feature of the architecture of the Sun temple of Konark is the presence of erotic figures in the walls. Like the Khajuraho temple, the obscene sculptures of Konark, depict the sensual pleasures of human life. It is a clear indication that human life is equal to the life of beasts. The aim of such depiction was perhaps that a pilgrim who visits the temple should not be swayed by the mundane life but should control his senses to get victory over it. A. K. Coomarswamy, a notable art historian remarked regarding these sculptures as such: "*Love and desire are part of life. Life is a veil behind or within which is God. The outside of the temple is an image of this life, Samsara, and the carvings on it present everything that belongs to Samsara and perpetuate illusion, every bond and each desire of loveliness that binds men to the wheel of life and death.*"

N. N. Bhattacharya comments on the erotic sculptures of the Sun temple of Konark stating that it was the reflection of the abnormal sexual desires of the dominant class of the man whose magnificence was responsible for the construction of this temple. However, its importance has been rightly pointed out by Robert Ebersole as such:

*“Even if one elects to dismiss the intrinsically superb sculptural qualities of the erotic figures, there still remains a tremendous number of morally acceptable example which attest to the fact that the temple of the Sun represents the culmination of medieval Hindu art and the supreme achievement of temple sculpture.”*

Really, the Sun temple at Konark is the nest specimen of the creative genius of the Odia artists. The Kalinga style of art reached the pinnacle of perfection with the erection of the Sun temple at Konark. From the point of elegance, balance and beauty this temple, the only temple in Eastern India which got distinction to be one of the seven wonders of the world. Besides these two great temples of national and international importance, the Ganga period also witnessed massive temple building activities. The temple of Ramesvara and the temple of Gangesvara at Bhubaneswar were built by Chodagangadeva. The temple of Chintamanisvara near Laxmisagara in Bhubaneswar was built by Lakshmi Devi, the wife of Chodagangadeva. The Anantavasudeva temple, located on the eastern bank of Vindusarovara was another important temple of that period which was built by Chandrikadevi, the daughter of Anangabhimadeva-III. Another important temple of the Ganga period was Meghesvara temple of Bhubaneswar, constructed by Svapnesvaradeva, the brother-in-law of Rajaraja-II and the Commander-in-chief of the Ganga army. Further, the Yamesvara temple, Mitresvara temple, Varunesvara temple, Bhaskaresvara temple, Chitresvara temple, Parvati temple (in the complex of the Lingaraj temple) all in Bhubaneswar belonged to this period. Among other temples, the Sobhanesvara Siva temple at Niali, the Dakshaprajapati Siva temple at Banapur, the Kshirachora Gopinath temple at Remuna in the Balasore district, the temple of Mukhalingam, Simhachalam, Narayanapuram, Tekkali etc., were also constructed during the glorious days of the Gangas.

**Check your Progress 3**

1) Discuss the main architectural components of Konark temple.

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## 5.5 REGIONAL LITERATURES IN ODISHA

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Between 1206 to 1526 CE, in Odisha literary works were produced mostly in two languages i.e. Sanskrit and Odia. A brief discussion on various writers, poets and saints and their most famous works has been given below.

### 5.5.1 Sanskrit Literature

The history of Sanskrit literature in Odisha has been divided into three broad periods, such as: (i) 300-1100 CE, (ii) 1100-1500 CE, and (iii) 1568-1948 CE. However, in this section we will confined our discussion to the second period. Vidyadhara in 1245 CE wrote *Ekavali* in 8 *unmesa* or chapters contains 314 verses on Narasingha Deva-I (1238- 1264 CE). In 1275 CE, Bhubanananda wrote *Aryapadesataka* in 100 verses composed on various metres on different issues, Vajapeyi Sambhukara Mishra wrote *Sambhukara Paddhati* on *Srauta* sacrifices, and Sankhadhara wrote *Smritisamucchaya* and *Natakamelaka-Natika*. Sridhara Svami in 1278 CE wrote *Bhavarthadipikatika* on *Srimad-Bhagavata*, and *Subodhinitika* on *Srimad Bhagavad-gita*. Vajapeyi Vidyakara Mishra in 1330 CE wrote *Nityachara Paddhati* and *Vidyakarapaddhati* on *Smriti*. Ramadasa Vajapeyi in 1375 CE wrote *Kunda-Mandapa Laksana*. Krsnananda Sandhivigrahika in 1365 CE wrote *Sahrdyananda* in 15 cantos, 935 verses. Visvanatha Kaviraja in 1435 CE wrote *Sahitya Darpana* in 10 chapters and *Chandrakala Natika*. Among the other works some were known from the various sources and some have been noticed in other parts of the country but many have been lost forever. However the poets and scholars of later period have been highly influenced by the rich tradition of Sanskrit literature and Culture in Odisha.

### 5.5.2 Odia Literature

#### Madalapanji

The *Madalapanji*, the temple-chronicle of Jagannath temple of Puri, preserves a number of traditions relating to the Kesaris (Somavamsis), the Imperial Gangas, the Suryavamsi Gajapatis and the Bhois of Khurdha. This is so called because the palm-leaf records are tied in big round bundles resembling the Indian drum (Madala). Though the actual date of starting of *Panjis* is not known, but it is believed that it might be started from 12<sup>th</sup> or the 14<sup>th</sup> century CE. While it is considered by some historians as “nothing more than a farrago of legends”, some others consider it to possess “some historical substratum”. Besides, all classes of records relating to Jagannath temple, it contains historical information, some of which, particularly of the Ganga-Gajapati-Bhoi times, throw light on the history. Its Sanskrit and Telugu versions are also available under the titles of “*Katakarajavamsavali*” and “*Jagannatham Kaifiyat*”.

## Pre-Sarala Age (12<sup>th</sup> to 14<sup>th</sup> centuries CE)

In the pre-Sarala period, Natha and Siddha literature flourished in Odisha. The main works of this period are *Shishu veda* (an anthology of 24 *dohas*), *Amara Kosha* and *Gorakha Samhita*. *Shishu veda* is mentioned in the works of Sarala Das and the later 16<sup>th</sup> century poets. It is written in *Dandi brutta*. Raja Balabhadra Bhanja wrote the love story, *Bhagabati* known for its emotional content. The other important works of this period are the *Kalasha Chautisha* by Baccha Das, *Somanatha bratakatha*, *Nagala chauthi*, *Tapoi* and *Saptanga*. *Rudrasudhanidhi* is considered the first work of prose in Odia literature written by Abhadutta Narayan Swami. Markanda Das composed the first *Koili* (an ode to cuckoo) in Odia just before the beginning of the age of Sarala Das. His composition *Kesava Koili* describes the pain of separation of Yasoda from her son Krishna. He is also known to compose the epic *Daasagriba badha*, *Jnaanodaya koili*.

## Age of Sarala Das

In the 15<sup>th</sup> century, Sanskrit was the *lingua franca* for literature in Odisha and Odia was often considered the language of the commoners and *shudras* (Untouchables), who had no access to Sanskrit education. The first great poet of Odisha with widespread readership is the famous Sarala Das, who translated the *Mahabharata* into Odia. This was not an exact translation from the Sanskrit original, but rather an imitation, for all practical purposes it can be seen as an original piece of work. Sarala Das was given the title *Shudramuni*, or seer from a backward class. He had no formal education and did not know Sanskrit. This translation has since provided subsequent poets with the necessary foundation for a national literature, providing a fairly accurate idea of the Odia culture at the time. Sarala Das, born in the 15<sup>th</sup> century Odisha of the Gajapati emperor Kapilendra Deva, was acclaimed as the "Adikabi" or first poet. The reign of the Gajapatis is considered as the golden period for Odisha's art and literature. Kapilendra Deva patronised Odia language and literature along with Sanskrit unlike his predecessors who used only Sanskrit as their *lingua franca*. In fact a short Odia poem *Kebana Munikumara* is found in the Sanskrit Drama *Parashurama Vijaya* ascribed to none other than the emperor Kapilendra Deva himself. His other most known works are *Chandi Purana* and the *Vilanka Ramayana*. He also composed the *Lakshmi-Narayana Bachanika*.

Arjuna Dasa, a contemporary of Sarala-Das, wrote *Rama-Bibha*, which is a significant long poem in Odia. He is also the author of another *kavya* called *Kalpalata*.

## Age of the Panchasakhas

Five Odia poets emerged during the late 15<sup>th</sup> and early 16<sup>th</sup> centuries: Balarama Dasa, Atibadi Jagannath Das, Achyutananda Das, Ananta Dasa, and Jasobanta Dasa. Although they wrote over a span of one hundred years they are collectively known as

the "*Panchasakhas*", since they adhered to the same school of thought, *Utkaliya Vaishnavism*.

The *Panchasakhas* were Vaishnavas by thought. In 1509 CE, Shri Chaitanya came to Odisha with his Vaishnava message of love. Before him, Jaydev had prepared the ground for Vaishnavism through his *Gita Govinda*. Chaitanya's path of devotion was known as *Raganuga Bhakti Marga*. He introduced chanting as a way to make spiritual connection and taught the importance of *Hare krushna mantra*. Unlike Chaitanya, the *Panchasakhas* believed in *Gyana Mishra Bhakti Marga*, similar to the Buddhist philosophy of Charya literature stated above.

The *Panchasakhas* were significant not only because of their poetry but also for their spiritual legacy. In the holy land of Kalinga (Odisha) several saints, mystics, and devotional souls have been born throughout history, fortifying its culture and spiritualism. The area uniquely includes temples of Shakti, Shiva and Jagannatha (Vishnu). Several rituals and traditions have been extensively practised here by various seers – including Buddhist ceremonies, Devi "*Tantra*" (tantric rituals for Shakti), Shaiva *Marg* and Vaishnava *Marg*. There is hardly any "*Sadhak*" who did not pay a visit to the Shri Jagannâth temple.

There is an interesting description of the origin of the *Panchasakhas*, in Achyutananda's *Shunya Samhita*. As per his narration, towards the end of *Mahabharat* when Lord Krishna was leaving his mortal body, Nilakantheswara Mahadeva appeared and revealed to him that the Lord's companions Dama, Sudama, Srivatsa, Subala, and Subahu would reincarnate in the Kaliyuga and known as Ananta, Acyutananda, Jagannatha, Balarama and Yasovanta, respectively. Thus, believers in the *Panchasakha* consider them the most intimate friends of Lord Krishna in Dwapara yuga, who came again in Kaliyuga to serve him. They are also instrumental in performing the crucial and much-awaited Yuga-Karma where they destroy the sinners and save the saints, according to Sanatana-Hindu beliefs.

Balaram Das's *Jagamohan Ramayan* provided one pillar, along with Sarala-Das's *Mahabharata*, upon which subsequent Odia literature was built. His *Lakshmi Purana* is considered the first manifesto of women's liberation or feminism in Indian literature. His other major works are *Gita Abakasa*, *Bhava samudra*, *Gupta Gita*, *Vedanta Sara*, *Mriguni Stuti*, *Saptanga yogasara tika*, *Vedanta sara* or *Brahma tika*, *Baula gai gita*, *Kamala lochana chotisa*, *Kanta koili*, *Bedha parikrama*, *Brahma gita*, *Brahmanda bhugola*, *Vajra kavacha*, *Jnana chudamani*, *Virata gita*, *Ganesha vibhuti* and *Amarakosha Gita*.

The most influential work of this period was however Atibadi Jagannath Das's *Bhagabata*, which had a great influence on the Odia people as a day-to-day philosophical guide, as well as a lasting one in Odia culture. His other works include *Gupta Bhagavat*, *Tula vina*, *Sola chapadi*, *Chari chapadi*, *Tola bena*, *Daru brahma gita*, *Diksa samyad*, *Artha koili*, *Muguni stuti*, *Annamaya kundali*, *Goloka*

*sarodhara, Bhakti chandrika, Kali malika, Indra malika, Niladri vilasa, Nitya gupta chintamani, and Sri Krishna bhakti kalpa lata.*

Shishu Ananta Das was born in Balipatana near Bhubaneswar in the late 15<sup>th</sup> century. He wrote *Bhakti mukti daya gita, Sisu Deva gita, Artha tarani, Udebhakara, Tirabhakana, a Malika* and several bhajan poetries.

Yashobanta Das was the composer of *Govinda Chandra* (a ballad or Gatha-Sangeeta), *Premabhakti, Brahma Gita, Shiva Swarodaya, Sasti mala, Brahma gita, Atma pariche gita, a Malika* and several bhajans.

Mahapurusha Achyutananda is considered the most prolific writer of the Panchasakhas. He is believed to be born through special divine intervention from Lord Jagannath. The name Achyuta literally means "created from Lord Vishnu". He is also referred to as "Achyuti", *i.e.* "He who has no fall" in Odia. He was born to Dinabandhu Khuntia & Padma Devi in Tilakona, Nimal around 1485 CE. He established spiritual energetic centers called "gadis" all over east India (in the former states of Anga, Banga, Kalinga, Magadha) and Nepal. Gadis such as Nimal, Kakatpur, Garoi, & Jobra Ghat were places for spiritual actions, discourses and penance. He was learned in Ayurveda, sciences & social regulations. His works are *Harivamsa, Tattva bodhini, Sunya samhita, Jyoti samhita, Gopala Ujjvala, Baranasi Gita, Anakara Brahma Samhita, Abhayada Kavacha, Astagujari, Sarana panjara stotra, Vipra chalaka, and Manamahima, Maalika.*

During the Panchasakha era another seer Raghu Arakhsita, who was not part of the Panchasakhas but was a revered saint, composed several Padabalis in Odia. The Panchasakha and Arakhsita together are known as the Sada-Goswami (six Lords). Madhavi Pattanayak or Madhavi Dasi is considered as the first Odia woman poet who was a contemporary of Prataprudra Deva and wrote several devotional poetries for Lord Jagannatha.

#### **Check your Progress 4**

1) Write a note on contribution of Sarala Das for the development of Odia literature.

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2) Discuss the importance of Panchasakha literature.

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