

## CHAPTER - VI

### SOCIAL AND POLITICAL DATA

In this chapter, social and political data of *Mahākāvyas* and *Khaṇḍakāvyas* studied by me are presented. It includes the social events and ceremonies as well as political situations prevalent during 14<sup>th</sup> to 18<sup>th</sup> century AD. The Topics related to the social conditions and political activities which occurred during the regime of the kings like Bukka, Kampana Raghunātha, *Rāṇā* Udayasimha, *Rāṇā* Rājasimha, *Rāṇā* Amarasimha, *Rāṇā* Saṅgrāmasimha, etc. are discussed in brief.

#### FAMILY LIFE

##### Religious, Faiths and Festivals

A number of festivals were celebrated in the kingdom of king Bukka. These functions and celebrations were especially related to the life and achievements of the king.

##### *Janmotsava* (Birthday's festival) :

*Janmotsava* is the festival held on the birthday of a child. The arrival of the son is regarded as the greatest pleasure. In both the *Mahākāvyas* *Madhurāvijayam* and *Raghunātha-Abhyudaya* we find the celebration of the birth of child. The birth of son Kampana gave pleasure to the parents king Bukka and Queen Devāyī. King Bukka was very much pleased to hear about the birth of a child and gave immense gifts to Brahmins when he heard about the birth of a son :

अथ प्रशस्ते दिवसे समस्तैः मौहूर्तिकैस्साधितपुण्यलग्ने ।

असूत सूनुं नरनाथपत्नी देवी महासेनमिवेन्दुमौलेः ॥मधुराविजयम् २.१४॥

स्नातस्ततो धौतदुकूलधारी वितीर्य भूरिद्रविणं द्विजेभ्यः ।

महीपतिः पुत्रमुखं दिदक्षुः प्राविक्षदन्तःपुरमात्तहर्षः ॥मधुराविजयम् २.२४॥

आकम्पयिष्यत्ययमेकवीरः संग्रामरङ्गे सकलानरातीन् ।

इत्येव निश्चित्य स दीर्घदर्शी नाम्ना सुतं कम्पन इत्यकार्षीत् ॥मधुराविजयम् २.३४॥

The arrival of son is regarded as the greatest pleasure. King Acyuta too celebrated the birth of a child Raghunātha with great pleasure and offered donations to the poor people. There was happiness all around and different musical instrument were played in the palace :

असूर्यभाजाभिहितप्रभावं प्रांशुस्थितेन ग्रहपञ्चकेन ।  
 शुभे मुहूर्ते सुदिने सुगात्री कुलप्रदीपं सुषुवे कुमारम् ॥रघुनाथाभ्युदयम् ६.४९॥  
 महीशपाशा महिषात्मजेन निवारिता एव निजान्तरस्थाः ।  
 भवन्ति यावज्जगतीति भाविप्रमोदनेनेव दिशः प्रसेदुः ॥रघुनाथाभ्युदयम् ६.५०॥  
 सुमध्यमाभ्यः सुतजन्मवार्ता संजल्पितुं सत्वरमागताभ्यः ।  
 प्रागेव भूमीपतये शशंस मञ्जीरनादो मधुरस्तदीयः ॥रघुनाथाभ्युदयम् ६.५३॥  
 कुमारनाम्नः कुलभूषणस्य मणीविभूषा न समा महार्घाः ।  
 इत्येव ताः प्रादिशदच्युतेन्द्रो जनाय तज्जन्मनिवेदयित्रे ॥रघुनाथाभ्युदयम् ६.५४॥

*Samśkāra* (Sacraments) :

The Vedic way of life has provided for various purificatory rites in human life known as *Samśkāra*, the sacraments are performed for the betterment of the human being :

वैदिकैः कर्मभिः पुण्यैर्निषेकादिर्द्विजन्मनाम् ।  
 कार्यः शरीरसंस्कारः पावनः प्रेत्य चेह च ॥मनुस्मृति २.२६॥  
 गार्भेहोमैजातकर्मचौऽमौञ्जीनिबन्धनैः ।  
 वैजिकं गार्भिकं चैनो द्विजानामपमृज्यते ॥मनुस्मृति २.२७॥<sup>1</sup>

In the *Mahākāvya Madhurāvijayam* there is a reference to three *Samśkāras* namely *Puṁsavanam*, *Jātakarman* and *Caulakarma*.

Definition of *Puṁsavanam* in *Āśvalāyana Gṛhyasūtra* is :

गर्भो येन लभ्यते निषिक्तं वीर्यममोघं भवति तद् गर्भलम्भनम् । येन स गर्भः पुमान् भवति तत् पुंसवनम् ।  
 ततः परं तापहरः प्रजानां पुरोहितोक्त्या पुरुहूतकल्पः ।  
 व्यधत्त काले विभवानुरूपं पुंसां वरः पुंसवनक्रियां सः ॥मधुराविजयम्-२.१३॥

<sup>1</sup> Javaji Panduranga — Manusmṛti — page 34

एवं ब्रुवत्येव रमाहृदीशे प्रणम्य भूयः पदयोरमुष्य ।।  
 हस्तौ समानीय तदावनीन्दुः पुत्रं ययाचे भुवनैकपूज्यम् ॥रघुनाथाभ्युदयम्-६.३५॥  
 वरप्रभावाद्बनजेक्षणस्य वसुंधराशाश्वतवैभवाय ।  
 मूर्त्यमिबका भर्तृमुदा सहैव बभार सा गर्भभरं शुभाङ्गी ॥रघुनाथाभ्युदयम्-६.४२॥

Thereafter, through appropriate rituals the child was given the name Raghunātha by his parents, since he was born in the family of Raghu as it is rightly pointed out by sage Manu :

नामधेयं दशम्यां तु द्वादश्यां वास्य कारयेत् ।  
 पुण्ये तिथौ मुहुर्ते वा नक्षत्रे वा गुणान्विते ॥मनुस्मृति २.३०॥<sup>2</sup>  
 पुरातनैरद्यतनैश्च पुण्यैः पुत्रत्वभाजः पुरुषोत्तमस्य ।  
 राजा स चक्रे रघुनाथनाम शास्त्रोक्तमार्गेण सधर्मदारः ॥रघुनाथाभ्युदयम्-६.५६॥

V. Vriddhagirisān in his text “The Nāyaks of Tanjore” states : “Raghunātha by virtue of his victories and benefactions fully justified the high expectations of his grand father Cinna Cevva. Govinda Dikṣita says that on seeing Raghunātha, playing the idea that he was the fittest person to rule and it was through him the fame of the Nāyaka’s rule would be established.”

#### Coronation ceremony of king Saṅgrāmasiṃha

When the prince used to become eligible and worthy to be installed as heir prince (i.e. would be king) a special ceremony used to be performed by the *Purohita* (royal priest). At this occasion the priests and *Paṇḍitas* used to recite the Vedic hymns and the king used to take bath of the holy waters of various sacred rivers.

The second canto of the *Khaṇḍakāvya Vaidyanātha-prāsāda-prāśasti*, begins with the description of coronation ceremony of King Saṅgrāmasiṃha. It took place on Thursday, the eight day of the white half of the moon in the month of *Jyēṣṭha* (June/July) in *Saṃvat* 1710-11 i.e. 1772 AD :

<sup>2</sup> Jāvajī Panduranga. : Manusmṛti page 35

मुन्यङ्गससेन्दुयुताब्दशुक्रमासे सितेनागतिथौ गुरौ च ।  
पट्टाभिषेकोत्सवसन्मुहूर्तं संग्रामसिंहस्य शुभं तदासीत् ॥वैद्यनाथ प्रा.प्र. २.२॥

The coronation ceremony was performed by an old priest Sukharāma who made all the preparation for the ceremony. As referred by the poetess Devakumārīkā, *Purohita* Sukharāma is compared with the Guru of the Gods :

पुरोहितः श्रीः सुखराम नामको वृद्धः सुराणामिव यो बृहस्पतिः ।  
सर्वं तनोति स्म विधिं विधानवित् पट्टाभिषेकोत्सवयोग्यमन्त्रतः ॥वैद्यनाथ प्रा.प्र. २.३॥

Thereafter, Saṅgrāmasimha was given the bath with holy water :

तीर्थोदकैः काञ्चनकुम्भसंस्थैर्मूर्धाभिषिक्तोऽथ नृपः समन्त्रैः ।  
ततस्तु नेपथ्यविधिं दधानो धर्माभिमुक्तार्क इव व्यराजत् ॥वैद्यनाथ प्रा.प्र. २.४॥  
अशोभतासौ भ्रमुकामुकेन मतङ्गजेनेव मदोत्कटेन ।  
क्रामन् पुरीं देवपुरीमिवेन्द्रो लोकाभिरामां नरदेवनद्धाम् ॥वैद्यनाथ प्रा.प्र. २.५॥

Devakumārīkā was mainly devoted to God Śiva named here as *Vaidyanātha*, but she had equal respect and admiration for other divinities like Lord Gaṇeśa, Goddess Sarasvatī and Lord Viṣṇu :

शिवं साम्बमहं वन्दे विद्याविभवसिद्धये ।  
जगत्सूति हरं शम्भुं सुरासुरसमर्चितम् ॥वैद्यनाथ प्रा.प्र. १.१॥  
गुञ्जदभ्रमदभ्रमरराजिविराजितास्य स्तम्बेरमाननमहं नितरां नमामि ।  
यत्पादपङ्कजपरागपवित्रितानां प्रत्यूहराशय इह प्रशमं प्रयान्ति ॥वैद्यनाथ प्रा.प्र. १.२॥  
शारदा वसतु शारदाम्बुजस्वानना मम मुखाम्बुजे सदा ।  
यत्कृपायुतकटाक्षभाग् यतोऽभाग्य लोपमयमेति मानवः ॥वैद्यनाथ प्रा.प्र. १.३॥

Consecration ceremony of the temple *Vaidyanātha* :

The *Rāṇās* of Mewar were the staunch devotees of God Śiva alias *Ekalingaji* their family Deity. They reconstructed the temple of Lord Śiva which was again and again destroyed by the Mohammadan rulers. Similarly, Queen Devakumārīkā reconstructed the temple of Lord Śiva alias *Vaidyanātha* for which she appointed Śrinivāsa, a learned priest of

her court :

ईशो हि कान्त्यारमतीति हेतोः श्रीशारमग्रामवरो य आस्ते ।  
 शिवस्थितिं तत्र विलोक्य देव्या प्रासादसिद्धार्थमकारि बुद्धिः ॥वैद्यनाथ प्रा.प्र. ४.२५॥  
 तं ज्ञाति वर्गार्पितसददुकूलपात्रादिकं रायमिहोग्र बुद्धिः ।  
 शिवालयस्योद्भवकर्मसिद्धौ सा श्रीनिवासं कुशलं न्ययुङ्क्त ॥वैद्यनाथ प्रा.प्र. ४.२८॥

With a view to accomplish the consecration ceremony of the Śiva temple, Queen Devakumārīkā, invited the prominent Brahmins and the priest named Sukharāma. The minister named Harajī, a maidservant called Premā and her son Udā assisted the queen, particularly in collecting and making ready various objects which were necessary and useful for the meritorious work of the *Pratiṣṭhā* (consecration) of the temple :

अथ प्रतिष्ठां विधिवद् व्यकार्षीच्छुभे मुहूर्ते सति राजमाता ।  
 आहूय रावांश्च पुरोहितादींस्तान् भूमिगीर्वाणवरान् सुविद्यान् ॥वैद्यनाथ प्रा.प्र. ५.१॥  
 तस्यास्ति मन्त्रो हरजीतिनाम गुणाधिकः पुण्यभृतां वरिष्ठः ।  
 यः सर्वकार्याणि निदेशमात्रात् सदा करोत्येव सुबुद्धिराशिः ॥वैद्यनाथ प्रा.प्र. ५.२॥  
 प्रेमाभिधा कापि च राजमातुर्विश्वासपात्रं परिचारिकाऽभूत् ।  
 तस्याः सुतो बुद्धिबलैकसिन्धुर्लोकैर्य ऊदाभिधयाऽभ्यधायि ॥वैद्यनाथ प्रा.प्र. ५.३॥  
 ऊदाभिधं बुद्धिमतां वरिष्ठं तदर्हवस्तुप्रतिपादनेषु ।  
 समाधिशत् सर्वगुणोपपन्नम् उदारचित्ता जननी नृपस्य ॥वैद्यनाथ प्रा.प्र. ५.४॥  
 ऊदाभिधानोऽतितराश्च दक्षस्तत्कर्मसिद्धौ कुशलस्तरस्वी ।  
 पुञ्जीकृतान् वस्तुचयान् समग्रान् बुद्ध्याचिनोत् रावहितार्थबुद्धिः ॥वैद्यनाथ प्रा.प्र. ५.५॥

During the ceremony Queen mother Devakumārīkā is said to have performed various *Tulādānas* (weighing donations) to poor people. The Gods in the heaven were invoked at the time of the sacrificial rituals and different types of oblations were offered to them. Moreover the queen distributed the food to the people and she also gave away various donations to the learned Brahmins and to the needy and poor people :

तुलात्रयं रजतमुद्धिधाय दानान्यनेकानि च सदव्रतानि ।  
 शिवालयस्योद्धरणायबुद्धिर्दधे तया तीर्थवरस्य सिद्धेः ॥वैद्यनाथ प्रा.प्र. ४.२१॥

हव्यैर्हुतैश्चातितरां स मन्त्रैः सौहित्यभाजस्तु सुरा अभूवन् ।  
 भोज्यैरनेकैरचितैश्चतुर्धा वर्णाश्रमा भूमिगता इवात्र ॥वैद्यनाथ प्रा.प्र. ५.९॥  
 अथाभ्यगच्छत् किल राजमाता वेदो च तत्कर्मविधिं विधित्सुः ।  
 पुरोहितस्यानुमतेन दानैर्धरासुराणामपि तर्पणाय ॥वैद्यनाथ प्रा.प्र. ५.१०॥

During the opening ceremony of the holy temple of *Vaidyanātha* the great king Bhīma of Kota and Rāmasimha of Dungarpur were present :

प्रासादवैवाह्यविधिं दिदृक्षुः कोटाधिपो भीमनृपोऽभ्यगच्छत् ।  
 रथाश्वपत्तिद्विपनद्धसैन्योदिल्लीपसम्मानितबाहुवीर्यः ॥वैद्यनाथ प्रा.प्र. ५.१५॥  
 यो दुंगराख्यस्य पुरस्य नाथो दिदृक्षया रावलरामसिंहः ।  
 सोऽप्यागमत्तत्र समग्रसैन्यो देशान्तरस्था अपि चान्यभूपाः ॥वैद्यनाथ प्रा.प्र. ५.१६॥

The learned priest Sukharāma, the preceptor of prince Saṅgrāmasimha successfully completed the sacrificial ceremony as a part of the consecration and arranged the recitation of Vedic hymns by a number of learned Brahmins. The sound of Vedic recitation accompanied by the musical melodies appeared as sweet and sonorous as sound of peacocks (*Kekārava*) heard along with thundering sound of the cloud during the rainy season :

विचार्य तेनाथ पुरोहितेन वृता द्विजास्तत्र विशिष्टकल्पाः ।  
 द्विजातिसङ्घः खलु सर्ववेदपारायणं चात्र समध्यगोष्ट ॥वैद्यनाथ प्रा.प्र. ५.७॥  
 वेदध्वनिः सोऽप्यथ तूर्यनादैः संवर्धितोऽशोभत दिग्विदिक्षु ।  
 केकारवः सुस्वन ऊर्जिताङ्गो घनाघनस्य स्तनितैरिवेह ॥वैद्यनाथ प्रा.प्र. ५.८॥

Devakumārīkā has furnished a detailed information regarding the celebrated ancestors of her glorious family. The valorous and generous emperor called Bāppā Rāvala headed the well-known family of Mewar. He performed a number of religious deeds, meant for the well being of the subjects, the people of Mewar. This tradition of performing various noble works useful to the family and to the people at large was maintained and continued by the descendents of Bāppā Rāvala [8<sup>th</sup> Century AD], king Hammīra [1327-1365 AD], Kumbhā [1433-1468 AD], Udayasimha [1537-

1571 AD], Pratāpasimha [1571-1597 AD], Rājasimha [1654-1681 AD], Amarasimha II [1699-1711 AD], Saṅgrāmasimha II [1711-1734 AD] etc.

Queen Devakumārīkā too donated the precious objects like elephants, chariots, horses, villages and plots of land to the scholarly priests and other deserving men and women and also donated money to the Brahmin Cherubhaṭṭa, who had come to attend the coronation ceremony.

#### King Bukka and Devāyī's family life :

The affectionate relationship between the husband and wife as depicted in case of king Bukka and Queen Devāyī reveal their happy family life in those days. The husband is the head of the family and takes care of every thing; so too is king Bukka who was loving and caring :

देवायी नाम तस्यासी देवी वसुमतीपतेः ।  
 पद्मा पद्मेक्षणस्येव शङ्करस्येव पार्वती ॥मधुराविजयम् १.७३ ॥  
 सत्स्वप्यन्येषु दारेषु तामेव मनुजाधिपः ।  
 बह्वमंस्त निशानाथो नक्षत्रेष्विव रोहिणीम् ॥मधुराविजयम् १.७४ ॥  
 अथ प्रशस्ते दिवसे समस्तैः मौहूर्तिकैस्साधितपुण्यलग्ने ।  
 असूत सूनुं नरनाथपत्नी देवी महासेनमिवेन्दुमौलेः ॥मधुराविजयम् २.१४ ॥

#### King Bukka as a father :

As a father, King Bukka got his son Kampana married at proper age and trained him in military science :

स तीर्थलब्धायुधशस्त्रसंविदा गुणाभिरामो गुरुणैव शिक्षितः ।  
 शरासनासिप्रमुखेषु शातधी रगच्छदस्त्रेष्वखिलेषु पाटवम् ॥मधुराविजयम् ३.२ ॥

In about 20 verses King Bukka, is described as giving advice to his son, explaining him the duties of a prince (King) towards his subjects and guiding him to be away from indulgence like drinking, hunting, friendship with women etc.:

भवादृशास्तु स्वत एव शुद्धया गुरूपदेशैर्गुणितप्रकाशया ।  
 धिया निरस्तव्यसनानुबन्धया विलोक्य कार्याणि विधातुमीशते ॥मधुराविजयम् ३.३६ ॥

क्रमागताः कर्मकृतो विमत्सरा स्तरस्विनस्तापितवैरिमानसाः ।  
 महीभुजस्त्यक्तमदा मदाशया तवान्तिके तात वसन्ति साम्प्रतम् ॥मधुराविजयम् ३.३८॥  
 सहस्रशस्तुङ्गतुरङ्गवीचयो मदद्विपद्भीषितान्तराः ।  
 भवन्तमुग्रायुधनक्रराजयो भजन्ति नित्यं बहुला बलाब्धयः ॥मधुराविजयम् ३.३९॥  
 इतिरयित्वा विरते नरेश्वरे प्रवृष्टपाथोधरसाम्यधारिणि ।  
 कृतप्रणामशिशरसा प्रतीष्टवान् गुरूपदेशं गुणिनां पुरस्सरः ॥मधुराविजयम् ३.४४॥  
 ततो महाहर्षगुरुणा विभूषणैः प्रसाधितस्स्वावयवावतारितैः ।  
 परेऽहि निर्धारितजैत्रनिर्गमो निजाधिवासं प्रमनास्समासदत् ॥मधुराविजयम् ३.४५॥

As per the advice and teachings of his father King Bukka, a great statesman Prince Kampana prepared his army and marched against king Śambubarāya and defeated him.

As depicted by the poetess Gaṅgādevī Prince Kampana started on the campaign on an auspicious moment with the chanting of *Mantras* by the Brahmins for his glorious victory :

ततो धृतसमायोग स्समयज्ञो महीपतिः ।  
 हितैः पुरोहितैर्यात्रा मुहूर्तं प्रत्यवैक्षत ॥मधुराविजयम् ४.१७॥  
 अथर्ववेदिनो विप्रा स्तं विशेषेर्जयाशिषाम् ।  
 अवर्धयन्मन्त्रपूतैर्हविर्भिरिव पावकम् ॥मधुराविजयम् ४.१९॥

King Bukka, father of prince Kampana observes the signs of adolescence in prince Kampana and arranged the marriage of prince Kampana with Gaṅgādevī :

अथैनमासादितयौवनोदयं नरेन्द्रकन्याभिरयोजयन्नृपः ।  
 घनागमस्संभूतरत्नसम्पदं वरापगाभिर्निधिमम्भसामिव ॥मधुराविजयम् ३.१७॥  
 शचीव शक्रस्य रमेव शार्ङ्गिण स्सतीव शम्भो स्सुगिरेव वेधसः ।  
 अतिप्रिया तासु बभूव काचि न्महीभूतस्तस्य कृताभिषेका ॥मधुराविजयम् ३.१८॥  
 अथ कम्पनृपोऽपि कृत्यवि त्कृतसन्ध्यासमयोचितक्रियः ।  
 अवदत्सविधे स्थितां प्रियां भुवि गङ्गेत्यभिनन्दिताह्वयाम् ॥मधुराविजयम् ७.३९॥

### Royal recreations of King Kampana :

King Kampana's love sports and water sports during the summer and winter season are described by poetess in a charming manner :

अथ दलत्रिचुलद्रुममञ्जरी निचयदर्शितचामरविभ्रमः ।  
 कृतनुतिः किल चातकयाचकै नृपतिमन्वगमज्जलदागमः ॥मधुराविजयम् ५.२४॥  
 ततो इतो विहरत्तटिदङ्गना ललितलास्यहरिन्मणिमण्डपैः ।  
 पटुमृदङ्गरवोपमगर्जितैर्निबिडमाविरभूयत वारिदैः ॥मधुराविजयम् ५.२५॥  
 द्विगुणयन्त्रधरव्रणवेदनां कृतकचग्रहणैः परिचुम्बनैः ।  
 कपटरोषकषायितलोचनं निभृतहासमवैक्ष्यत यौवतैः ॥मधुराविजयम् ५.६०॥  
 विकलकञ्चु कलक्ष्यनखव्रणं विगतमौक्तिकहारमनोहरम् ।  
 तरुणिमोष्म नखम्पचमङ्गना स्तनयुगं हिमहारि विभोरभूत् ॥मधुराविजयम् ५.६१॥  
 उचितरागविशेषमनोहरे रतिपतेरुप गानविधौ स्त्रियः ।  
 नृपतिगोत्रकृतस्खलना ययुः प्रियसखीसविधेषु विलक्षताम् ॥मधुराविजयम् ५.७४॥

### King Raghunātha and Rāmabhadraṁbā :

“In the text *Uśāpariṇayam* by Kṛṣṇadevarāya (17<sup>th</sup> century) it is noted that his queens were Chenchā Lakṣmammā and Kalāvātī. Vijayarāghava Nāyaka was his son by his chief queen Kalāvātī. King Raghunātha had a number of wives is mentioned in all the literary works and Rāmabhadraṁbā calls herself as one of his numerous consorts. The reference to Kalāvātī as the senior queen would imply the possibility of only one wife being the chief consort, while the rest must have been attached to the royal harem and Rāmabhadraṁbā perhaps means this when she speaks of his other wives as *Kāntā* and not *Mahīśī* or *Rāṇī*” :

वरं रघूणां गुणवैभवे यं वदन्तु सर्वे रसिका वयं तु ।  
 सहस्रकान्ताजनसामरस्ये कृष्णावतारं हृदि तर्कयामः ॥रघुनाथाभ्युदयम् ३.५॥

Here, King Raghunātha is compared with God Kṛṣṇa enjoying the company of a thousands of beautiful ladies.

From childhood onwards, King Raghunātha was expert in the art of

swordplay and had a profound and deep knowledge of political science. He was a great scholar in *Sāhitya* and *Śaṅgīta* and a renowned poet in Sanskrit and Telugu. According to J. B. Chaudhari (in his introduction of the text “Sanskrit Poetesses”) : “Rāmabhadraṁbā was in the court of the Nāyaka King Raghunātha. She was a great favourite of king, through whose grace she attained the status of a distinguished poetess.”

**Rāṇā Amarasimha and Devakumārīkā :**

Queen Devakumārīkā, the wife of King Amarasimha, gives us the personal information in fourth canto of the *Khaṇḍakāvya Vaidyanātha-prāsāda-prāśasti*.

The following verses refer to her marriage with Rāṇā Amarasimha and birth of their son Saṅgrāmasimha :

पित्राऽथ दत्ता सबलेन राज्ञा वराय योग्यामरसिंह नाम्ने ।  
भीष्मेण कृष्णाय महोग्रधाम्ने धामाभिरामा किल रुक्मिणीव ॥वैद्यनाथ प्रा.प्र. ४.१७॥  
वैकुण्ठलोकं श्रयति प्रजेशे भूपाधिनाथेऽमरसिंह राज्ञि ।  
तदात्मजः शक्र इवाथ पृथ्वीं दिवं दिनेश प्रतिमः प्रशस्ति ॥वैद्यनाथ प्रा.प्र. ४.१९॥

Princess Devakumārīkā was the daughter of Rāṇā Sabalasingha who was an abode of wealth, reputation and splendour :

तस्यात्मजः सबलसिंह इतीरिताहो धाम श्रियाञ्च यशसाञ्च महागुणानाम् ।  
यः सामदानविधिभेदविनिग्रहाणां सम्यङ्घ्रियोग विधिवत् प्रबलो बभूव ॥वै.प्रा.प्र. ४.१४॥  
तस्माद् गुणाब्धेःसबलाभिधानाद् रमेव साक्षादुदिताऽभवद् या ।  
पितुर्गृहेऽवर्धत सद्गुणौधैर्नाम्ना युता देवकुमारिकेति ॥वैद्यनाथ प्रा.प्र. ४.१६॥

Devakumārīkā, was the mother of Chandrakumarikā with whom she performed the second *Tulādāna* (weighing donations) :

तुला द्वितीयापि तया व्यधायि श्रीएकलिङ्गेश्वरसन्निधाने ।  
ग्रहे विधोश्चन्द्रकुमारिकाख्यां सुतां च पौत्रं विधिवद्विधार्य ॥वैद्यनाथ प्रा.प्र. ४.२३॥  
तुलां तृतीयां विधिना व्यकार्षीत् संग्रामसिंहस्य नृपस्य माता ।  
अर्धोदये पर्वणि चान्य दानैः सहैव सा देवकुमारिकेयम् ॥वैद्यनाथ प्रा.प्र. ४.२४॥

Status of women during the regency of King Bukka and King Kampana : Queen Devāyī was very dear to King Bukka and he enjoyed all happiness with her beloved. The following verse of canto I reflects the happy life of king and queen and hence it is rightly titled “*Rājadaṁpatyosukhānubhūti*” by the commentator P. S. Shastry :

देवायी नाम तस्यासी देवी वसुमतीपेः ।  
 पद्मा पद्मेक्षणस्येव शङ्करस्येव पार्वती ॥मधुराविजयम् १.७३॥  
 कर्णाटलोकनयनोत्सवपूर्णचन्द्र स्साकं तया हृदयसम्मतया नरेन्द्रः ।  
 कालोचितान्यनुभवन् क्रमशस्सुखानि वीरश्चिराय विजयापुरमध्यवात्सीत् ॥मधु. १.७५॥

Gaṅgādevī, the consort of Vīrakamparāya occupied a unique position in the life of King Kamparaya. He was deeply impressed by the talent of Gaṅgādevī and made her his queen and gave her all the happiness. He was so influenced by her poetic skill, that he asked Gaṅgādevī to describe the rising moon, which she depicted very beautifully :

शचीव शक्रस्य रमेव शार्ङ्गिणस्सतीव शम्भो स्सुगिरेव वेधसः ।  
 अतिप्रिया तासु बभूव काचिन्महीभृतस्तस्य कृताभिषेका ॥मधुराविजयम् ३.१८॥  
 अथ कम्पनूपोऽपि कृत्यवित्कृतसन्ध्यासमयोचितक्रियः ।  
 अवदत्सविधे स्थितां प्रियां भुवि गङ्गेत्यभिनन्दिताह्वयाम् ॥मधुराविजयम् ७.३९॥  
 कमलाक्षि कटाक्ष्यतामायं समयो वर्णनया रसार्द्रया ।  
 जन एष वचस्तवामृतं श्रवसा पाययितुं कुतूहली ॥मधुराविजयम् ७.४०॥

Gaṅgādevī, must have been brought up in an ancient tradition of learning. We find from the present *Mahākāvya* that in those days women used to be highly educated. Moreover, Gaṅgādevī's composition *Madhurāvijayam* is the direct evidence that education was given in each field of literature to ladies also in those days. Gaṅgādevī's composition *Madhurāvijayam* is an excellent illustration justifying her in-depth study of different branches of knowledge like literature, Philosophy, Mythology and Indian culture.

She has given references of Mythological personalities and has cited various incidents from epics like *Rāmāyaṇa*, *Mahābhārata* etc. :

Kāmadeva

यत्र स्त्रीणां कटाक्षेषु यूनां हृदयहारिषु ।  
पुष्पास्त्रसंचये वाञ्छां मुञ्चते पञ्चसायकः ॥मधुराविजयम् १.६२॥

Śaṁkara and Pārvatī

देवायी नाम तस्यासीद्देवी वसुमतीपतेः ।  
पद्मा पद्मेक्षणस्येव शङ्करस्येव पार्वती ॥मधुराविजयम् १.७३॥

Kaṁsa

अमुनाशु विशस्य दक्षिणस्यां मधुरायां पुरि कंसवन्शंसम् ।  
यवनाधिपतिं बलोत्तरस्त्वं विदधीथा स्फुटमच्युतावतारम् ॥मधुराविजयम् ८.२९॥

She has linguistically and thematically studied the text of the celebrated poets like Kālidāsa, Bāṇa, Bhāravi, Daṇḍin, Bhavabhūti, Kaṇāmṛta Kavi, Tikkaya, Agastya, Gaṅgādhara and Viśvanātha.

Status of women during the regency of king Raghunātha :

There were also lady poetesses like Madhuravāṇī, Rāmabhadrāmbā in the court of king Raghunātha. Madhuravāṇī translated the *Āndhra-Rāmāyaṇa* in Sanskrit written by King Raghunātha in Tamil.

In the *Mahākāvya Raghunātha-Abhyudaya* we find references to a number of ladies who were endowed with literary acumen and scholarship in different branches of knowledge. It was the age of polygamy when these kings married number of women. Rāmabhadrāmbā, one of the king's consorts composed a historical poem in Twelve Cantos called *Raghunātha-Abhyudaya* to reveal her love and regard for her husband king Raghunātha. She was a very learned lady embellishing the court of King Raghunātha. She has depicted the powerful personality as well as impressive virtues of her husband Emperor Raghunātha.

Madhuravāṇī was another poetess who flourished in the court of King Raghunātha. Aiyangar Narasimha in his book 'The Sanskrit Poetess of Tanjore' states, "The real name of the poetess is not known, but she calls

herself throughout the work *Madhuravānī*, which was only a title of distinction conferred on her by her Royal Patron Raghunātha *Bhūpāla* of Tanjore in consideration of her charming melodious voice :

चतुरमधुरवाणीं सम्यगाकर्ण्यं यस्यास्सदसि मधुरवाणीनाम दत्तं त्वयेव ।  
सरसकृतिविधायां साधुमेघाविशेषा स्वधिकपटुरशेषास्वम्बुजाक्षीषु सैषा ॥१.९०॥”

In his court, there were ladies who were clever in performing arts like music, singing and dancing etc. King Raghunātha used to appreciate and encourage these ladies :

सुधारसस्यन्दिसुगीतिचातुरीप्रवीणवीणाप्रतिमानवादनम् ।  
स्वरानुकूलस्वरमण्डलक्रमं स्वतानमानाञ्चितकिनरस्वनम् ॥रघुनाथाभ्युदयम् ११.२६॥  
समययोग्यकलाः सकलाः पुरः प्रकटयत्यतुलं प्रमदाजने ।  
बहुविधाभरणैर्बिरुदैरपि प्रभुरसौ परिलालयति स्म तम् ॥रघुनाथाभ्युदयम् ११.९७॥

Moreover, king Raghunātha's court was adorned with learned scholars, philosophers and excellent poets as described by poetess Rāmabhadraṁbā in her *Mahākāvya Raghunātha-Abhyudaya* in the following verses :

चातुर्यधुर्यं सरसं मितं च संभाषणं यस्य सभान्तराले ।  
विद्यासु विख्यातिभृतो विविच्य तत्तद्रतं धर्ममुदाहरन्ति ॥रघुनाथाभ्युदयम् ३.१४॥  
भट्टगौतमकणादपाणिनिव्यासमुख्यकृतशास्त्रवेदिनः ।  
कोविदाः कुशलवाग्विजृम्भणैर्युक्तिशालिनमुपासताधिपम् ॥रघुनाथाभ्युदयम् ५.५३॥

People during the regency of King Raghunātha were accustomed to various literary forms and fields of scholarship. In his court different activities pertaining to literature and fine arts were developed which included music, different types of dance, recitation of poetry and reading of the text like *Rāmāyaṇa* of Vālmīki. King Raghunātha used to appreciate and give appropriate rewards to a number of scholars and poets who would attempt to entertain him in his court.

The social information found in the *Mahākāvya Raghunātha-Abhyudaya*, reveals that there was a great deal of interest and enthusiasm on the part of the monarch and the people associated with him in various fields like

literature, architecture, fine arts and spiritual sciences. The poetess herself has given the proof of her enlightened and mature personality through her composition *Raghunātha-Abhyudaya* replete with several references to different branches of knowledge and walks of human life.

**The Poets patronized by king Acyutarāya and king Raghunātha :**

During the reign of King Acyutarāya and king Raghunātha, there were great philosophers learned scholars, poets and poetesses patronized by these rulers. There was great achievement in the field of literature and art.

The detailed data of the poets patronized by king Raghunātha as stated by Krishnamachariar<sup>3</sup> is as follows :

1. Govinda Dikṣita : (16<sup>th</sup> century AD) was a Brahmin and the Prime Minister of the Tanjore Kings. Cinna Cevva (1549-1572 AD), Acyutarāya (1572-1614 AD) and Raghunātha (1614-1634 AD). He composed *Sāhitya-sudhā* which describes the splendid achievements and heroic deeds of his masters King Acyutarāya and King Raghunātha.
2. Rājacūdamaṇi Dikṣita : (17<sup>th</sup> century AD) was also patronised by King Raghunātha. He has composed many works as listed herewith:

The works of Rājacūdāmaṇi Dikṣita<sup>4</sup> are as follows :

<u>AVAILABLE</u>	<u>NOT AVAILABLE</u>
1. Tantraśikhāmaṇi	1. Prāyaścittapradīpikā
2. Śāstradīpikāvyākhyā	2. Saṅkarṣamuktāvalī
3. Maṇidarpaṇam	3. Nyāyacūdāmaṇi
4. Yuddhakāṇḍacampū	4. Rāghavakṛṣṇapāṇḍavīyam

<sup>3</sup> Krishnamachariar M. : History of Classical Sanskrit Literature, page 234

<sup>4</sup> Ānandarāghavam, Rukmiṇī-pariṇaya by Rajacūdāmaṇi Dikṣita and M. T. Narasimha Aiyangar's Madhuravāṇi. The Sanskrit poetess of Tanjore are quoted by me in this thesis. I am thankful to the Director, Kuppaswāmī Śāstrī Research Institute, Chennai and University of Bombay, Mumbai. The other works written by Rajacūdāmaṇi Dikṣita and the composition authored by Govinda Dikṣita viz. Sāhitya Sudhā as well as the books Raghunāthbhupāliya of Kṛṣṇa kavi and Raghunātha-vilāsa, Raghunātha-vijaya, Sāhityaratnākara, Alankāra of Yajñanārāyaṇa Dikṣita Vijayavilāsam by Rāmabhadraṁbā are not available.

- |                       |                            |
|-----------------------|----------------------------|
| 5. Śaṅkarābhyudayam   | 5. Yādavarāghavapāṇḍavīyam |
| 6. Kāntimatīpariṇayam | 6. Ratnakheṭavijayam       |
| 7. Kamalinīkalahaṁsa  | 7. Bhāratacampū            |
| 8. Ānandarāghavam     | 8. Vṛttatārāvalī           |
| 9. Kāvyaadarpaṇam     | 9. Śaṅkarācāryatārāvalī    |
| 10. Rukmiṇī-pariṇayam | 10. Kaṁsadhvaṁsanam        |
|                       | 11. Citramañjarī           |
|                       | 12. Śṛṅgārasarvasvam       |
|                       | 13. Sāhityasāmrājyam       |
|                       | 14. Alaṅkāracūḍāmaṇi       |

3. Kṛṣṇa Dikṣita : a renowned poet was also patronised by King Raghunātha. His work is also named as *Raghunātha-Abhyudaya* written in Sanskrit.

4. Yajñanārāyaṇa Dikṣita : (17<sup>th</sup> century AD) was another court poet of king Raghunātha. He has authored a number of works like *Sāhityaratnākara*, *Raghunātha-vilāsa* and *Raghunāthabhūpavijaya*.

#### Conclusion :

The social evidences found in the *Mahākāvya Madhurāvijayam* and *Raghunātha Abhyudayam* reveals that there was a great deal of interest and enthusiasm on the part of the Emperor like king Kampana and Raghunātha, and the people associated with them in various fields like literature, architecture and fine arts.

Moreover, these celebrated rulers (14<sup>th</sup>-18<sup>th</sup> century AD) of the south used to patronise a number of scholars and poets in their royal courts. Even the talented ladies like Gaṅgādevī, Madhuravāṇī, Tirumalāmbā and Rāmabhadraṁbā were greatly encouraged to enhance their literary acumen and artistic skills.

The poetess Devakumārikā has highlighted certain important customs and traditions prevalent in those days. She has referred to different types of

donations given by the members of the royal family. Thus, *Khaṇḍakāvya Vaidyanātha-prāsāda-prāśasti* furnishes significant information regarding the consecration (*Pratiṣṭhā*) of Vaidyanātha Temple and coronation ceremony (*Pattābhīṣeka*) of prince Saṅgrāmasimha.

This shows that the kings and the queens in those days were dedicated to the well-being of the people. Poetess Gaṅgādevī and Rāmabhadraṁbā have given the proof of their enlightened and mature personality through their compositions namely *Madhurāvijayam* and *Raghunātha Abhyudaya* replete with several references to different branches of knowledge and walks of human life.

### POLITICAL DATA :

The system of administration :

The political life depicted in these two *Mahākāvyas* namely *Madhurāvijayam* and *Raghunātha-Abhyudaya* and the *Khaṇḍakāvya Vaidyanātha-prāsāda-prāśasti* is based on the system of Monarchy. The administrative set-up strengthened the position of king and the king was regarded as the highest authority of political administration i.e. Sovereign. He was considered as the supreme authority and held all power. His foremost duty was to protect his subjects from the foreign and internal troubles by means of good administration. The kingship was hereditary and the throne passed on generally to the eldest male child of the family.

Since kingship was generally hereditary, meticulous care was taken in proper protection, education and development of the prince. Prince Kampana was trained in various arts like music, painting, literature and wielding of various types of weapons, warfare and archery. His father, Bukka, himself gave practical advice and instructions to his son Kampana:

स तीर्थलब्धायुधशस्त्रसंविदा गुणाभिरामो गुरुणैव शिक्षितः ।

शरासनासिप्रमुखेषु शातधी रगच्छदस्त्रेष्वखिलेषु पाटवम् ॥मधुराविजयम्-३.२॥

King Bukka is sketched giving instructions to his son prince Kampana. In

the first four verses he asked him to listen carefully to his fatherly advice and also he should always listen to the advice given by the elderly people:

गुरुपदेशः किल कथ्यते बुधै रकर्कशं किञ्चन रत्नकुण्डलम् ।  
अमेचकं नूतनमञ्जनं सता मजातगात्रक्षयमद्भुतं तपः ॥मधुराविजयम्-३.२२॥

King Bukka pointed out that in the young age there is every possibility of a person following a wrong path and imbibing vices like egoism, cruelty and imprudence (arrogance). Therefore a prince should be very careful in his speech and his behaviour with others. Further, he said that just as the dark night causes the decrease in the light, similarly the host of vices found in a young prince brings about his downfall :

युवानमज्ञातनयागमक्रमं स्वतन्त्रमैश्वर्यमदोद्धतं नृपम् ।  
विपत्क्षणेन व्यसनानुबन्धजा क्षिणोति चन्द्रं क्षणदेव तामसी ॥मधुराविजयम्-३.२६॥

As is found in *Manusmṛti* there are in all ten *Vyasanās* (addictions), arising of *kāma* (passion); accordingly king Bukka have pointed out four vices causing a downfall of a prince :

मृगयाऽक्षो दिवास्वप्नः परिवादः स्त्रियो मदः ।  
तौर्यत्रिकं वृथाट्या च कामजो दशको गणः ॥मनुस्मृति-७.४७॥  
पानमक्षाः स्त्रिश्चैव मृगया च यथाक्रमम् ।  
एतत्कष्टतमं विद्याश्चतुष्कं कामजे गणे ॥मनुस्मृति-७.५०॥

Sage Manu also refers to eight types of vices due to *Krodha* (anger) :

पैशुन्यं साहसं द्रोह ईर्ष्यासूयार्थदूषणम् ।  
वाग्दण्डजं च पारुष्यं क्रोधजोऽपि गणोष्टकः ॥मनुस्मृति-७.४८॥

King Bukka in the four verses points out the dangers due to the addiction to women, gambling, hunting etc. :

अशेषदोषाङ्कुरकुञ्जभूमयो मदन्धचेतोमृगबन्धवागुराः ।  
कथं नु विश्वासपदं मनीषिणां मनोजमायाभटशस्त्रिकाः स्त्रियः ॥मधुराविजयम् ३.२७॥  
विना फलं जीवितसंशयप्रदां विनोदबुद्ध्यामृगयां भजेत कः ।  
प्रमाद्यतां पार्थिवगन्धहस्तिना मियं हि वारी कथिता विचक्षणैः ॥मधुराविजयम् ३.२९॥

Thereafter, there is a reference to *Arthadūṣaṇa* :

हितानि कुर्वन्नपि नानुरक्तये जनस्य जल्पन् परुषं रुषा नृपः ।  
 पयांसि वर्षन्नपि किं न भीषणः कठोरविस्फूर्जथुगर्जितो घनः ॥मधुराविजयम्-३.३१॥  
 मदादपात्रेषु ददाति मन्दधीर्धनानि धर्माधिकसाधनानि यः ।  
 निपात्यते तेन मखक्रियोचितं हविश्चितासन्नानि कृष्णवर्त्मनि ॥मधुराविजयम्-३.३३॥  
 दण्डस्य पातनं चैव वाक्पारुष्यार्थदूषणे ।  
 क्रोधजेऽपि गणे विधात्कष्टमेतत् त्रिकं सदा ॥मनुस्मृति-७.५१॥

Emperor Bukka thereafter in few verses explained to prince Kampana the duty of a *Kṣatriya* king as rightly pointed out in the texts like *Bhagavadgītā*, *Manusmṛti* and *Raghuvamśa* :

शौर्यं तेजो धृतिर्दाक्ष्यं युद्धे चाप्यपलायनम् ।  
 दानमीश्वरभावश्च क्षात्रं कर्म स्वभावजम् ॥भ.गी.१८.४३॥  
 स्वे स्वे धर्मे निविष्टानां सर्वेषामनुपूर्वशः ।  
 वर्णानामाश्रमाणां च राजा सृष्टोऽभिरक्षिता ॥मनुस्मृति-७.३५॥  
 प्रजानां विनयाधानाद्रक्षणाद्भरणादपि ।  
 स पिता पितरस्तासां केवलं जन्महेतवः ॥रघुवंश-१.२४॥  
 क्षतात्किल त्रायत इत्युदग्रः क्षत्रस्य शब्दो भुवनेषु रुढः ।  
 राज्येन किं तद्विपरीतवृत्तेः प्राणैरपक्रोशमलीमसैर्वा ॥रघुवंश-२.५३॥

In the following verses he said that a king should perform his duties after considering the pros and cons of everything :

दुनोहि दण्डेन दुरुत्सहेन यः प्रसह्य राष्ट्रं पदमात्मसम्पदाम् ।  
 स वृक्षमारुह्य कुठारपातनं करोति मूलोदलनाय दुर्मतिः ॥मधुराविजयम्-३.३२॥  
 भवादृशास्तु स्वत एव शुद्धया गरूपदेशैर्गुणितप्रकाशया ।  
 धिया निरस्तव्यसनानुबन्धया विलोक्य कार्याणि विधातुमीशते ॥मधुराविजयम्-३.३६॥

King Bukka finally said that prince Kampa should act with courage and wisdom, so that he would get more and more wealth and prosperity. In order to make progress a king should avoid the vices like arrogance, egoism and cruelty, and then only a king would achieve reputation and splendour in his life.

King Bukka, the Founder of the Vijaynagar Empire :

As depicted by the poetess Gaṅgādevī, king Bukka was the founder of the Vijaynagar Empire :

आसीत् समस्तसामन्त मस्तकन्यस्तशासनः ।  
बुक्कराज इति ख्यातो राजा हरिहरानुजः ॥मधुराविजयम् १.२६॥

Sage Manu has pointed out the supremacy of a king :

अराजके हि लोकेऽस्मिन्सर्वतोविद्रुते भयात् ।  
रक्षार्थमस्य सर्वस्य राजानामसृजत्प्रभुः ॥मनुस्मृति ७.३॥  
स्वे स्वे धर्मं निविष्टानां सर्वेषामनुपूर्वशः ।  
वर्णानामाश्रमाणां च राजा सृष्टोऽभिरक्षिता ॥मनुस्मृति ७.३५॥

Accordingly king Bukka and king Kampana looked after the people and gave them the desired objects. King Kampana was thus regarded as an incarnation of God Viṣṇu. Verses from the *Mahākāvya Madhurāvijayam* are as follows :

स तस्याममरावत्यां पुरुहूत इव स्थितः ।  
अशिषद्दयामिव क्षोणी मनवद्यपराक्रमः ॥मधुराविजयम् १.६७॥  
मित्राभ्युदयशालिन्या भूत्या नीत्या प्रभूतया ।  
मनुमेव पुनर्जातं तममन्यन्त मानवाः ॥मधुराविजयम्-१.६८॥  
समोऽपि पुरुषार्थेषु स धर्मं सम्मतस्सताम् ।  
बह्वमस्त पुमानाद्य स्सत्त्वं त्रिषु गुणेष्विव ॥मधुराविजयम्-१.६९॥  
अरिबलापहमाश्रितनन्दनं सुमनसां मनसः प्रियदायिनम् ।  
वसुमतीमवतीर्णमिवापरं हरिममंसत तं सततं प्रजाः ॥मधुराविजयम्-५.२॥

As it said by Sage Manu :

बाह्यं प्राप्तेन संस्कारं क्षत्रियेण यथाविधि ।  
सर्वस्यायस्य यथान्यायं कर्तव्यं परिरक्षणम् ॥मनुस्मृति-७.२॥  
एवं सर्वं विद्यायेदमितिकर्तव्यमात्मनः ।  
युक्तश्चैवाप्रमत्तश्च परिरक्षेदिमाः प्रजाः ॥मनुस्मृति-७.१४२॥

क्षत्रियस्य परो धर्म प्रजानामेव पालनम् ।  
निर्दिष्टफलभोक्ता हि राजा धर्मेण युज्यते ॥मनुस्मृति-७.१४४॥

He is depicted as leading a huge army against the kings like Jalaluddin Hasan Shah and Camparāya. During his march King Kampana was accompanied by the Feudatory Kings like Cola, Keral and Pandya revealing his great royal splendour :

आबद्धकुथमातङ्ग मात्तपर्याणसैन्धवम् ।  
संवर्मितभटं सद्यः स्समनह्यत तद्वलम् ॥मधुराविजयम्-४.७॥  
प्रस्थानोचितमाकल्पं बिभ्राणा बाहुशालिनः ।  
राजन्यास्तोरणाभ्यर्णे नृपालं प्रत्यपालयन् ॥मधुराविजयम्-४.११॥  
आलोकशब्दमुखरै रस्याग्रे पादचारिभिः ।  
चोलकेरलपाण्ड्याद्यैर्वेत्रित्वं प्रत्यपद्यत ॥मधुराविजयम्-४.३२॥

While going for march the ladies of the city, showered dried grains (*Lājā*) on him and thus honoured their monarch King Kampana :

आचारलाजैः पौराणां पुरन्ध्रयस्तमवाकिरन् ।  
अम्भसां बिन्दुभिश्शुभ्रै रश्रमाला इवाचलम् ॥मधुराविजयम्-४.३३॥

King Raghunātha as an ideal ruler :

The Southern India especially Dravid region modern Tamil Nadu in the province comprising of Kanchi, was ruled by the kings belonging to the Nāyaka family (15<sup>th</sup>-17<sup>th</sup> Century AD) like king Timma, king Cinna Cevva, king Acyutarāya and emperor Raghunātha Nāyaka.

In the *Mahākāvya Raghunātha-Abhyudaya* the following verses depict Raghunātha as an ideal king taking utmost care of his subjects and therefore looked upon as *Janaka* (father) by his subjects. During his reign the people also obtained utmost happiness as described by poetess Rāmabhadrāmbā :

परीक्ष्य वृत्तं सकलं प्रजानां प्रजा यथा ताः परिपालयन्तम् ।  
ज्ञानेन रक्षाकरणेन नित्यं जनाधिपं यं जनकं वदन्ति ॥रघुनाथाभ्युदयम्-३.४॥

क्षितिसमुचितयोगक्षेमकृत्याय तस्मिन्प्रभवति रघुनाथक्षोणिपालावतंसे ।  
कृतयुग इव नित्यं केवलं सर्वभोगाननुभवति जनौघः संततानन्दधन्यः ॥रघु.-३.५१॥

He was regarded as an incarnation of Lord Viṣṇu in the following verses and was also compared with Indra and God Rāma :

इत्यलंकृतिमुपेत्य मञ्जुलां वृत्रशासनसमानवैभवः ।  
आसदन्मणिसभान्तरं विभुः सिंहशाव इव शैलगह्वरम् ॥रघुनाथाभ्युदयम्-५.२०॥  
रत्नपीठपरिलक्षितो मणिभूषणैररुचदेष भूपतिः ।  
रत्नसानुधनसानुलक्षितः पद्मिनीपतिरिव प्रभाभरैः ॥रघुनाथाभ्युदयम्-५.३७॥

Vijayotsava (Festival on Conquest or Victory) :

The festival on conquest or victory was called “*Vijayotsava*” in those days. Every king used to go on an expedition of conquest over his enemies and on his return with victory his subjects and his family members received him with great joy.

Setting out for an expedition (King Kampana) :

In the *Mahākāvya Madhurāvijayam* prince Kampana, son of king Bukka after his early military training in all other branches of politics was encouraged by his father for the preparation of march :

उपेत्य तुण्डीरमखण्डितोद्यमः प्रमथ्य चम्पप्रमुखान् रणोन्मुखान् ।  
प्रशाधि काञ्चीमनुवर्तितप्रजः पतिर्निधीनामलकापुरीमिव ॥मधुराविजयम् ३.४१॥

In the concluding verses of canto III, there was a commencement of the royal march of King Kampana towards Kanchi, ruled by Śambubarāya King Kampana started his march at an auspicious moment and the Brahmins chanted the mantras of the Atharvaveda :

ततो महार्हेर्गुरुणा विभूषणैः प्रसाधितस्स्वावयवावतारितैः ।  
परेऽह्नि निर्धारितजैत्रनिर्गमो निजाधिवासं प्रमनास्समासदत् ॥मधुराविजयम्-३.४५॥  
अथर्ववेदिनो विप्रा स्तं विशेषैर्जयाशिषाम् ।  
अवर्धयन्मन्त्रपूतैर्हविर्भिरिव पावकम् ॥मधुराविजयम्-४.१९॥

Poetess describes the huge army of King Kampana decorated with

elephants, horses and foot soldiers. In the fourth Canto there is a reference to fourfold army of king Kampana consisting of infantry, cavalry, elephants and chariots :

अथ मन्दरसंघट्ट क्षोभिताम्भोधिमण्डलः ।  
 रराण कोणाभिहतो रणनिर्याणदुन्दुभिः ॥मधुराविजयम् ४.३॥  
 कल्पान्तोद्भ्रान्तचण्डीश डमरुध्वानडामरः ।  
 उदजृम्भत गम्भीरो वियदध्वनि तदध्वनिः ॥मधुराविजयम् ४.४॥  
 आबद्धकुथमातङ्ग मात्तपर्याणसैन्धवम् ।  
 संवर्मितभटं सद्य स्समनहृत तद्वलम् ॥मधुराविजयम् ४.७॥  
 विशङ्कटकटाघाट विगलन्मदनिर्झराः ।  
 परश्शतं जघटिरे विकटाः करिणां घटाः ॥मधुराविजयम्-४.८॥  
 कृपाणकर्षणप्रास कुन्तकोदण्डपाणयः ।  
 समगच्छन्त सहसा नैकदेश्याः पदातयः ॥मधुराविजयम्-४.९॥  
 समीरणरयोदग्रा वल्गन्तः फेनिलैर्मुखैः ।  
 तुरङ्गास्सैन्यजलधे स्तरङ्गा इव रेजिरे ॥मधुराविजयम्-४.१०॥

Thus with numerous troops king Kampana crossed the outer gate of the city Vijaynagar :

स तत्र तत्र संभूतै स्सैन्यैस्संख्यातिलङ्घिभिः ।  
 अन्तर्हिततदाभोग मत्यगाद्गृहगोपुरम् ॥मधुराविजयम्-४.३०॥

Poetess Gaṅgādevī beautifully depicts the army of King Kampana accompanied by the Cola, Keral and Pandya kings in the following verses:

स नयन् महतीं सेनां व्यरुचद्वीरकुञ्जरः ।  
 पयोदमालामाकर्षन् पौरस्त्य इव मारुतः ॥मधुराविजयम्-४.३५॥  
 अथ कल्पान्तसंभिन्न सप्ताम्भोनिधिसंनिभम् ।  
 क्रमात्प्रयातुमारेभे स्फारकोलाहलं बलम् ॥मधुराविजयम्-४.४४॥  
 स दुग्धवाहिनीवीचि मारुताधूतशाखिनि ।  
 विरिञ्चिनगराभ्यर्णे न्यवेशयदनीकिनीम् ॥मधुराविजयम्-४.५०॥

There is a depiction of dual fight between King Kampana and King Śambuvarāya alias Jalaluddin Hasan Shah where the latter was defeated

and killed by the powerful monarch Kampana :

संवर्तमारुताक्षिप्त समुद्रद्वयसंनिभौ ।

व्यूहौ द्रमिडकर्णाट नाथयोस्संनिपेततुः ॥मधुराविजयम्-४.५२॥

निर्जगाम निजागारा चम्पक्ष्मापोऽपि कोपनः ।

कृपाणपाणिर्वल्मीका जिह्वाल इव जिह्मगः ॥मधुराविजयम्-४.७७॥

अहंपूर्विकया वीरेष्वभितो युद्धकाङ्क्षिषु ।

प्रत्यग्रहीन्महीपालश्चम्पं सिंहइव द्विपम् ॥मधुराविजयम्-४.७८॥

अन्तर्बिम्बितचम्पेन्द्रा कम्पेन्द्रस्यासिपुत्रिका ।

अप्सरोभ्यः पतिं दातु मन्तर्वती किलाभवत् ॥मधुराविजयम्-४.८१॥

अथ वञ्चिततत्खड्गप्रहारः कम्पभूपतिः ।

अकरोदसिना चम्पममरेन्द्रपुरातिथिम् ॥मधुराविजयम्-४.८२॥

इत्थं सङ्गरमूर्ध्नि चम्पनृपतिं नीत्वा कथाशेषतां

श्रीमान् कम्पनृपेश्वरो जनयितुस्संप्राप्तवान् शासनम् ।

काञ्चीन्यस्तजयप्रशस्तिरमिथस्संकीर्णवर्णाश्रमं

नीत्या नित्यनिरत्ययर्द्धिरशिषत्तुण्डीरभूमण्डलम् ॥मधुराविजयम्-४.८३॥

Thus, we find a great deal of significant information related to the political situation and different strategies adopted by the rulers of Saṅgama dynasty, particularly king Bukka and his son Kampana.

Setting out for an expedition (King Raghunātha) :

There are vivid picturesque accounts of expeditions in the present work *Raghunātha-Abhyudaya*. Also there are poetic descriptions of the army going to war or battle and there is a vivid depiction of the soldiers running from the battlefield. When king Raghunātha would march towards the Portuguese rulers there used to be a roaring sound of the drums on the battle field. On hearing that fierce sound the enemies used to run away out of the great terror created by the monarch Raghunātha :

नाराचपातैर्नरदेवसूनो पलायमानाश्च रणे पतन्तः ।

यस्याकुलत्वादभयार्थिनस्ते रामास्त्रतो रात्रिचरा इवासान् ॥रघुनाथाभ्युदयम्-७.६५॥

निराकृतास्तस्य जयप्रयाणतो निरोधकाः संप्रति नः खला इति ।  
 दृढाट्टहासैरिव दिग्भिराहितैर्व्यजृम्भि भेरीनिनदैर्विशां विभोः ॥रघुनाथाभ्युदयम्-८.५५॥  
 भयावहे पटहरवप्रतिस्वने महीभुजो महिधरकंदरान्तरे ।  
 समागतः सविधमसाविति द्रुतं पलायिताः परमभवन्विरोधिनः ॥रघुनाथाभ्युदयम्-८.५६॥  
 दन्तस्यूतोदारबाहान्तरालो हस्तीन्द्रेण प्रोद्द्रुतः खङ्गहस्तः ।  
 भ्रश्यत्प्राणः प्राजितारं जिघांसुं शीघ्रं रोषाच्छिन्नशीर्षं व्यतानीत् ॥रघुनाथाभ्युदयम्-१०.११॥  
 रोषोन्मेषावेशरूक्षाक्षिकोणौ वाहौ शश्वत्सादिनौ वल्गयन्तौ ।  
 अन्योन्यस्मिन्दंशिताङ्गे कृपाणं संतन्वानौ व्यर्थयुद्धावभूताम् ॥रघुनाथाभ्युदयम्-१०.२१॥

Usually, as we know the armed forces of a king are under the command of a general. In this *Mahākāvya Raghunātha-Abhyudaya* we find that the king himself led his army and led invasions against the hostile rulers.

Commentator P. S. Shastry states “King Raghunātha in 1589 AD helped Veṅkaṭadevarāya the ruler of the Karnat empire in getting back the empire from *Pārasikas* (*Yavanas*) and his fame as a great warrior came to be established soon after his victory at Penukonda.” :

कर्नाटसिंहासनकार्यभारं निर्वर्त्य सर्वं विनिवर्तमानम् ।  
 अथाच्युतक्षमापतिरात्मसूनुं प्रत्युज्जगाम प्रमदातिरेकात् ॥रघुनाथाभ्युदयम्-७.७६॥

King Raghunātha defeated and imprisoned Colaga, the ruler of Devikottah :

अथ तं रघुनाथभूवलारिं समरे चोलगनाशितारमेत्य ।  
 बहुधा वसुधाबुधाः प्रमोदाद्विबुधा राममिवास्तुवञ्जयाढ्यम् ॥रघुनाथाभ्युदयम्-८.९७॥  
 पारेपरार्थं क्षितिपाकशासनाः प्रौढा रणे येन पुरा पराजिताः ।  
 सद्यः स एवावनिपाल चोलगो बन्दीकृतस्त्वत्सविधे पदातिना ॥रघुनाथाभ्युदयम्-८.९८॥

From Devikottah, King Raghunātha landed on the Jaffna coast where he defeated the Portuguese and restored the Jaffnese ruler on his throne:

तदा प्रतिज्ञाय तथेति तस्मै विपक्षभेदं स विशामधीशः ।  
 आशामगस्त्याभ्युषितां विजेतुं न्ययुङ्क्त तूर्णं निखिलं बलौघम् ॥रघुनाथाभ्युदयम्-९.२॥

सन्तो विनिन्दन्ति समुद्रयान्मिति क्षिणीशो दृष्ट्ये निचार्य ।

नेपालभूपाहितनिग्रहार्थमैच्छत्तदा प्रेषितुमात्मसैन्यम् ॥रघुनाथाभ्युदयम्-९.११॥

नियोजितास्तेन नृपालकेन यूथाधिनाथा रणयोग्यवेषाः ।

तरीपथेनैव तदन्तरीपमगुर्विपक्षाद्भुतशौर्यधैर्याः ॥रघुनाथाभ्युदयम्-९.१३॥

The present *Mahākāvya Raghunātha-Abhyudaya* thus contains significant data regarding the political upheavals and administrative problems which were skilfully resolved by the great emperor Raghunātha (17 Century AD) King Raghunātha thus, succeeded in defeating the Portuguese as well as Mughal Kings.

**Expedition of king Saṅgrāmasimha :**

After the coronation ceremony of King Saṅgramasimha in the year 1772 AD, king Saṅgrāmasimha was attacked by the Mughal king Dalekhan who was, however, imprisoned and killed by the army of king Saṅgrāmasimha :

यस्याभिषेकाम्बुसमार्द्रवेदी यावन्न चाऽऽश्यायत तावदेव ।

सुदुः सहः शत्रुगणैः प्रतापो दिगन्तराण्येव समभ्यगच्छत् ॥वैद्यनाथ प्रा.प्र.२.६॥

म्लेच्छाधिपैस्तैरपि युद्धदक्षैः संग्रामसिंहस्य च योद्धुमुख्यैः ।

घोरं महाचित्रकरं नियुद्धं देवासुराणामिव तत्र आसीत् ॥वैद्यनाथ प्रा.प्र.२.९॥

दलेलखानो रणरङ्गधीरस्तं मावसिंहो युधि संजघान ।

स चावधीत्तं समरेऽपि देवासुरेन्द्रलोकं प्रतिजग्मतुस्तौ ॥वैद्यनाथ प्रा.प्र.२.११॥

वन्दीमिवोदगृह्य जयश्रियं ते म्लेच्छाधिपेभ्योऽथ नृपस्य योधाः ।

न्यवर्तयन्ताऽऽशु रणप्रदेशाद् उद्धृत्य सर्वं शिबिरादिकं यत् ॥वैद्यनाथ प्रा.प्र.२.१३॥

जयश्रिया संवृतसुन्दराङ्गा अनीनमन् भूपमिहेत्य वीराः ।

नृपोऽपि सुप्रीतमनामनास्तदानीं यथार्हं सम्भावनयाऽग्रहीतान् ॥वैद्यनाथ प्रा.प्र.२.१४॥

The dynasty of *Guhilots* referred in the *Khaṇḍakāvya Vaidyanātha-prāsāda-praśasti* were adorned by renowned rulers such as Bāppā Rāvala, Hammīra, Kṣetrasimha, Mokala, Kumbhā, Udayasimha, Pratāpasimha, Amarasimha, Rājasimha as shining sons of God Sun. There are 28 kings referred in the *Khaṇḍakāvya Vaidyanātha-prāsāda-praśasti* which describe

their deeds as heroic Rajput rulers. (See vide Chapter IV, Historical for details).

The contemporary, Muslim rulers during that period that period are as follows :-

Lākṣā	(1382-1397 AD)	⇔	Mohammad Lodi
Saṅgrāma	(1509-1530 AD)	⇔	Ibrahim Lodi
Pratāpa	(1571-1597 AD)	⇔	Akbar
Amarasimha I	(1597-1620 AD)	⇔	Shah Jahan
Rājasimha	(1654-1681 AD)	⇔	Aurangzeb

#### Ministers :

To carry on the administration successfully, the king depended on the assistance of the council of ministers. The king used to have worthy and competent ministers who would control the administration during his absence from the state. They used to be well educated and learned in the science of politics and were the best advisors of the king in times of difficulty.

In the *Mahākāvya Raghunātha-Abhyudaya* it is stated by the poetess that the ministers used to decorate the street as a part of preparation of victory-march of king Raghunātha :

नृपावतंसस्य तदा निदेशान्महाशया मन्त्रिवराः सहर्षम् ।  
पट्टाभिषेकोचितवैभवानि प्रावर्तयन्पत्तनवीथिकासु ॥रघुनाथाभ्युदयम्-७.३६॥

The ministers of the feudatory king Kṛṣṇappā Nāyaka were equally aware of the well being of their state and therefore advised him not to join Colaga, the ruler of the region Devikottah :

तदाब्रुवन्कृष्णधराधिनेतुर्मनीषिणो मन्त्रिजना विनीत्या ।  
विशां पतेऽस्मद्विदितं तवाद्य विज्ञापयामः सविमर्शमेव ॥रघुनाथाभ्युदयम्-८.७९॥

The coronation ceremony of *Yuvarāja* Raghunātha was performed with

great pomp with active participation of the ministers and other officials of the kingdom :

अनन्तरं श्लाघ्यगुणातिरेकलक्ष्यं प्रजारक्षणलक्षणाढ्यम् ।  
 ऐच्छद्विधातुं विभुरच्युतेन्द्रो युवानमेनं युवराजसंज्ञम् ॥रघुनाथाभ्युदयम्-७.३५॥  
 नृपावतंसस्य तदा निदेशान्महाशया मन्त्रिवराः सहर्षम् ।  
 पट्टाभिषेकोचितवैभवानि प्रावर्तयन्पत्तनवीथिकासु ॥रघुनाथाभ्युदयम्-७.३६॥  
 सभान्तरे तत्र शुभे मुहूर्ते महत्तरे मङ्गलतूर्यघोषे ।  
 आरोपयन्नन्दनमच्युतेन्दुः सिंहासनं संश्रितराजचिह्नम् ॥रघुनाथाभ्युदयम्-७.४०॥  
 राज्याभिषेके रघुनाथनेतुः पादाम्बुजे हेममयैः प्रसूनैः ।  
 अभ्यर्च्य नीराजनमात्ममौलिमाणिक्यदीपैर्महिषा व्यतन्वन् ॥रघुनाथाभ्युदयम्-७.४१॥

There are references in the work *Vaidyanātha-prāsāda-prāśasti* to minister Haraji, who helped Queen Devakumārikā in the renovation of the temple of *Vaidyanātha* :

तस्यास्ति मन्त्रो हरजीतिनामा गुणाधिकः पुण्यभृतां वरिष्ठः ।  
 यः सर्वकार्याणि निदेशमात्रात् सदा करोत्येन सुबुद्धिराशिः ॥वैद्यनाथ प्रा.प्र.५.२॥

According to Sage Manu, a king should keep a watch on his enemies by appointing spies and know about the hostile rulers in his region. Moreover, a king should take light taxation from his subjects. Accordingly king Kampana skilfully appointed his spies and believed in light taxation as it is evident from the following verses of the *Mahākāvya Madhurāvijayam* :

असुहृदां सुहृदामिव मण्डलेष्वजनि तेन न किञ्चिदलक्षितम् ।  
 प्रहितचारगणेन विवस्वता प्रसृतदीधितिना भुवनेष्विव ॥मधुराविजयम्-५.४॥  
 करपरिग्रहमाचरति प्रभौ मृदुतरं मुदितप्रकृतिर्मही ।  
 विविधसस्यविशेषनिरन्तरा पुलकितेव भृशं समरज्यत ॥मधुराविजयम्-५.५॥  
 बुद्धा च सर्वं तत्त्वेन परराजचिकीर्षितम् ।  
 तथा प्रयत्नमातिष्ठेद्यथात्मानं न पीडयेत् ॥मनुस्मृति-७.६८॥  
 यथा फलेन युज्येत राजा कर्ता च कर्मणाम् ।  
 तथावेक्ष्य नृपो राष्ट्रे कल्पयेत्सततं करान् ॥मनुस्मृति-७.१२८॥

यथाल्पाल्पमदन्त्याद्यं वार्योकोवत्सषट्पदाः ।

तथाल्पाल्पो ग्रहीतव्यो राष्ट्राद्राज्ञाद्विकः करः ॥मनुस्मृति-७.१२९॥

दूतसंप्रेषणं चैव कार्यशेषं तथैव च ।

अन्तःपुरप्रचारं च प्रणिधीनां च चेष्टितम् ॥मनुस्मृति-७.१५३॥

कृत्स्नं चाष्टविधं कर्म पञ्चवर्गं च तत्त्वतः ।

अनुरागापरागौ च प्रचारं मण्डलस्य च ॥मनुस्मृति-७.१५४॥

As portrayed by poetess Rāmabhadraṁbā, king Raghunātha too employed clever and tactful spies and messengers, who resided in the regions of enemies and put a watch on the activities of the hostile kings.

In the present composition, *Raghunātha-Abhyudaya*, the spies of king Raghunātha informed about the sad demise of king Veṅkaṭadevarāya and also about the activities of King of Pāṇḍya and Tuṇḍira :

कर्नाटभूपाश्रयिभिः कृतज्ञैः कैश्चिन्महीशैर्नृप राजकार्यम् ।

संजल्पितुं संप्रति संमुखे ते संप्रेषिताः सत्वरमेव चाराः ॥रघुनाथाभ्युदयम्-८.२४॥

इत्थं चारैरीरितं रायवृत्तं श्रुत्वा सर्वं क्षोणिपालाग्रगण्यः ।

कर्तुं तूर्णं कार्यमेतत्तदानीं वीरोत्तंसो व्याहरन्मन्त्रिवर्यान् ॥रघुनाथाभ्युदयम्-८.३३॥

इतीरितं चारमुखैरिलाया नेता स वृत्तं निखिलं निश्चयम् ।

बलं रयात्पश्चिमदिग्जयाय न्ययूयजन्निस्तुलबाहुशौर्यः ॥रघुनाथाभ्युदयम्-९.२७॥

**Priests and Brahmins :**

The teachers and priests used to play an important role in religious as well as other important administrative functions and were thus treated as friends, philosophers and guides by the King.

There were learned priests, in the royal court to guide the king in religious and spiritual matters as advised by Sage Manu in his *Manusmṛti* :

ब्राह्मणान्पर्युपासीत प्रातरुत्थाय पार्थिवः ।

त्रैविद्यवृद्धान्विदुषस्तिष्ठेत्तेषां च शासने ॥मनुस्मृति ७.३७॥

Accordingly in the *Mahākāvya Raghunātha-Abhyudaya*, it can be noted that Brahmins used to perform different types of sacrificial rituals :

अमुष्य दानैरवनीसुरेन्द्राः सदा विधास्यन्ति समस्तयज्ञान् ।  
एवं विचिन्त्येव तदा प्रमोदात्प्रदक्षिणार्चिः प्रणनर्त वह्निः ॥रघुनाथाभ्युदयम्-६.५१॥

As per the advice of the learned Brahmins King Raghunātha ordered to imprison Colaga, the ruler of Devikottah region :

करुणा तव चोलगे न कार्या नृप कारानिलये निधेहि शीघ्रम् ।  
इति विप्रवरैरुदीरितस्तं धरणीपालमणिस्तथा व्यतानीत् ॥रघुनाथाभ्युदयम्-८.१०१॥

In the *Khaṇḍakāvya Vaidyanātha-prāsāda-praśasti* also sage Hārīta, Guru of Bāppā Rāvala is portrayed as a great devotee of Lord Śiva :

तदा मुनीनां प्रवरस्तपस्वी हारीतनामा शिवभक्त आसीत् ।  
स एकलिङ्गं विधिवत्सपर्या विधेरतोषिष्ट शिवेष्टनिष्ठः ॥वैद्यनाथ प्रा.प्र.१.६॥  
वापाभिधो रावल उन्नतेच्छो हारीतमेनं गुरुमन्वमंस्त ।  
विद्याप्रसादोदयबुद्धिवृद्धै यथा मरुत्वानिव वागधीशम् ॥वैद्यनाथ प्रा.प्र.१.७॥  
तस्योपदेशेन समग्रसिद्धेर्वावापानृपस्याथ बभूव सिद्धिः ।  
आराधनात्तुष्टिमतोऽस्य शम्भोस्तदेकलिङ्गस्य विभोः प्रसादात् ॥वैद्यनाथ प्रा.प्र.१.८॥

Besides a Brahmin named Sukharāma, was appointed by Queen Devakumārikā in the task of collecting appropriate material in order to renovate and consecrate the idol of God *Vaidyanātha* :

यज्ञाङ्गसामग्रयविधिं व्यधत्त पुरोहितः श्रीसुखरामसंज्ञः ।  
संग्रामसिंहस्य यथैव जिष्णोर्महीमहेन्द्रस्य गुरुर्गुरुर्यः ॥वैद्यनाथ प्रा.प्र.५.६॥

### Conclusion :

We find a great deal of significant information related to the political situation and different strategies adopted by the rulers of Saṅgama dynasty particularly king Bukka and his son king Kampana.

Also the *Mahākāvya Raghunātha Abhyudaya* contains significant data regarding political upheaval and administrative problems which were skilfully resolved by the emperor Raghunātha (17<sup>th</sup> century AD) who succeeded in defeating the Portuguese and the Mughal kings. The text *Vaidyanātha-prāsāda-praśasti* provides information regarding the political

situation prevalent during 8<sup>th</sup>-18<sup>th</sup> century in which different kings of *Guhilot* dynasty ruled over that part of Mewar. The powerful and courageous rulers like Kṣetrasimha, Lakṣā, Saṅgrāmasimha-I, Pratāpasimha and Amarasimha bravely fought with the Muslim kings like Lila Pathan, Mohammad Shah Lodi, Ibrahim Lodi, Akbar and Shah Jahan respectively and tried their best to protect our motherland and to relieve her from the clutches of hostile invaders during 16<sup>th</sup> to 18<sup>th</sup> century AD.

