According to poetess Rāmabhadrā in her Mahākāvyā Raghunātha-Abhyudaya, Gaud Bhūpati is depicted as wearing a white garment and holding a water pitcher beside king Raghunātha.

D. G. Vedia states in his book “Viśvagunādarśa Campū”, “Gaud originally is the name of the part of Bengal. In modern times it implies the whole Bengali speaking region.”

Kaling:

तालवृत्तक्रमवीजयदराकामक्रम स कलिस्न्रूपति:।
व्याप्कः: सह गुरुवर्षोऽस्तरौज्ज्वलं जगति जुल्म्यविव।॥रघुनाथाभयुदयम्-५.४१॥

There is a reference of Kaling Bhūpati fanning king Raghunātha.

D. G. Vedia observes in his book “Kaling is the name of a country lying to the south of Orissa and extending to the mouth of Godāvari.”

Kerala:

पार्शवसीपः नूपाकारंसिद्ध: पाण्डवसमयवानुपालनम्।
भाभव्यूकार्कवशाभाजन: केरलाधिपतिम् केरवलम्।॥रघुनाथाभयुदयम्-५.३५॥

In the same Mahākāvyā it is said that the king of Kerala is sitting near king Raghunātha.

D. G. Vedia opines in his book “Viśvagunādarśa Campū”, “This region is known as a land of extreme heat high humidity, lagoons and sand dunes. The Malabar coast down to the southern most top of the peninsula had always remained an independent territory isolated from the rest of India by virtue of its position between Ghātas and sea.”

Pandya:

सिंहासनप्रदोहिविशालसिद्ध: जिधारस्वस्त्रं क्षितिपालवालम्।
तुण्डीरपाण्डवदितकुषुमपूर्वीचारायजेवं विष्णुं जगितः।॥रघुनाथाभयुदयम्-९.२५॥

पाण्डवक्षेत्रप्रायाबाल्यविशालसाधवारादृश्यात्मन्यायन्त्रायंकस्येष्म्।
द्यामाक्रमणोपप्रकोललकलापि: संघ:शाम्भौनिकासाम्यम्।॥रघुनाथाभयुदयम्-१०.३॥
It comprised of the existing districts of Madurai and Tiruvenelly. It was thus centred round the basin of the river Vaigai on which the city of Madhura is situated.

The city of Vijaynagar described in the *Mahākāvya Madhurāvijayam*:

The city Vijaynagar was established by king Bukka, who made it as its capital city. Poetess Gaṅgādevī beautifully describes this city of Vijaynagar in 20 verses in the first canto.

This city was situated on the bank river *Tungabhadrā* and was adorned by huge and gem set town gate (*Gopura*) resembling the peaks of *Sumeru*:

There were tall and beautiful trees like *Aśoka, Campaka, Nāga, Kesara* in the gardens of the city. Moreover, the lakes, full of blossomed fragrant lotuses and graceful swans enriched the beauty of the city:

\[\text{\dots}\]
The Royal palace of king Kampana looked splendid on the bank of river \textit{Tunga\-bhadrā} where peacocks used to dance spontaneously in the gardens of the palace by hearing the sweet music played on \textit{Mrdaṅga} (drum):

\begin{quote}
यशस्तौमैरिवाशेष नगरिविजयार्जिते:।
सौङ्गे: प्रकाशितोलेष्या सरद्रमोंदपाण्ड्रे:॥मधुराविजयम् १.५०॥
\end{quote}

\begin{quote}
यत्र सोङ्गेषु संगीत मुद्रप्रतिनादिपु:।
अन्ताण्डे ताण्डवारम्य वितन्नमिति शिख्रण्डन:॥मधुराविजयम् १.५७॥
\end{quote}

Similar description of city \textit{Laṅkā} is found in \textit{Sundara Kāṇḍa} of \textit{Rāmāyaṇa}.

\begin{quote}
काल्यनेनावृत्तां रम्यं प्राकारेभं महापुरीम्।
 अत्राक्षरशतकोषीण प्रताकाव्यमालितीम्॥रामायण-सुन्दरकाण्ड-२.२६॥
\end{quote}

The city was endowed with beautiful ladies. Some verses describe the lovely glances, gait and breasts of the ladies in a very charming diction:

\begin{quote}
यत्र स्रीणां कठ्याष्ट्रे चूनां हद्रयाहरिपु:।
 पुष्पालसत्रें सार्ल्यु सुच्चते पर्यास्यक:॥मधुराविजयम् १.६२॥
\end{quote}

\begin{quote}
यत्र वामदुव्यामेव काँटिन्यं स्तानमण्डले:।
 कोटिल्यं कबरीभारे काश्यं मध्ये च हस्यते॥मधुराविजयम् १.६५॥
\end{quote}

Thus, beautiful city of Vijaynagar is described by poetess Gāṅgādevī in the text \textit{Madhurāvijayam}.

The city Madhura described in the \textit{Mahākāvyya Madhurāvijayam}:

\textit{Madhurāmaṇḍalām} is the name of the Pandya country the capital of which was Madhura.

Commentator P. S. Shastry rightly observes, “Madhura was the capital of Pandya kingdom. The country, now to the south of the Rayalaseema was then divided into Chola and Pandya regions.” The city being very beautiful and charming was rightly called Madhura which was shattered by the Muslim rulers who also destroyed the splendid structures like temples, palaces and streets therein (see the map):
The courtyards of the royal palaces, which were once sprinkled with the cool water, were sprinkled with the tears of Brahmins captured by Turuṣka and also in the temples in which sounds of Mṛdaṅga (Drums) were heard formerly were now echoing the fearful howls of jackals:

The rivers too were affected by the activities of Yavana rulers. The streets, which were earlier resounding with the recitation of the Vedic mantras were now full of the fowl roars of drunken Turuṣkas rulers and their officers. The sacred smoke coming out of the sacrificial altar was replaced by the filthy odour of raw meat of different animals thrown on the roads and also the Royal Paths, Highways, which were formerly frequented by the charming ladies wearing Nupura (anklets) giving out sweet tinkling sound were turned into the horrible places for dragging away the poor Brahmins with iron fetters.

In short the lands of Agrahāras (The donation of land given to the Brahmins) earlier used by the learned Brahmins were turned into Madyaśālā (Liquor houses):
City Tanjore described in the *Mahākāvyya Raghunātha-Abhyudaya*:

Thaṇjavur or Taṇjavur in Tamil is known as Tanjore today. It is 218 miles southwest from Madras (Chennai) and 24 miles from Kumbhakonam situated on the bank of river *Kāverī*. J. M. Somasundaram states in his book “The Great Temple at Tanjore”, “According to Purāṇas, this place was an abode of the demon named Taṇjan (तण्जन) and other demons who were killed by Lord Viṣṇu in the form of Nīla-megha perumala. At the time of his death the demon requested Lord Viṣṇu to make this place holy and known by his name. Hence this place is known as Taṇjavur. This city is also known for its bronzes of great beauty, ancient specimens of which are housed in the Art Museum of the city. It is rightly called the cultural centre of *Kāverī* delta having been the capital of great centre of Chola Empire which flourished between 10th and 14th century. The Nāyakas and the Marāṭhā rulers also made it the capital. Tanjore comprises primarily two divisions the small fort of Cevvappa (16th century), grandfather of king Raghunātha and the large fort of Vijayarāghava, son of king Raghunātha (17th century) and three suburbs.”

City Tanjore is described at length in the Second canto of the *Mahākāvyya Raghunātha-Abhyudaya* written by poetess Rāmabhadrāmbā. According to the poetess Rāmabhadrāmbā the city was the abode of Goddess Lakṣmī whose citizens were disciplined and followed the path of law and order:
The city looked marvellous with fountains and gardens:

The palaces were studded with jewels, so Tanjore (Tajjanagari) appeared like the city of Indra (Amaravati) whose market places and shops were flooded with gems and valuable objects:

Tundir Manḍala or Ṭoṇḍa Manḍala:

*Tundir Manḍala* is the Dravid region of which the capital was Kanchipuram. According to the commentator P. S. Shastry,

„नृण्डौर तदां देशम । पूर्व नृण्डौराङ्गेऽराजा शिवनियोगात्सवाणि वेदशाश्वाणि स्वराज्ये प्रत्याशयत् । तत्राम्रहितोमयं देशस्तुण्डौरि इति प्रसिद्ध इति स्मरयते।”

In the *Mahākāvyā Madhurāvijayam* poetess Gaṅgādevī depicts, prince Kampana conquering and subjugating the Dravid king Camparāya reducing him to the position of a tributary king and proceeding victoriously to Kanchi, modern Canjeevaram:
Similarly in the Mahākavya Raghunāthā-Abhyudaya as depicted by the poetess Rāmabhadrāmbā, Kṛṣṇappa Nayaka was the ruler of the Tundir Maṇḍala who was defeated by king Raghunātha:

अन् नानारे भुपकुलावततःसुदर्शन्नाथ भरीवाणमम् ।
कारास्थितं तत्वमदाकारायायलका: । रघुनाथाभुदयम्-७.७२॥
तदात्मनावधारिणाथरैवात रघुनाथभूषणः ।
कारास्थितं कृष्णपनायकं तं व्यक्तिकेकृपदेवसरयात् । रघुनाथाभुदयम्-७.७३॥

Marakat:

King Kampana is said to have made the city of Marakat, the seat of Government of the newly acquired province as depicted by poetess Gāṅgādevī:

अथ स तत्र महीतलमण्डने मरकतालमभाजि महापुरे ।
विरचितस्थितिप्रविनाथसन्न जगदोषमरकबनकुलम् । मधुराविजयम् ५.१॥

Marakat was the city of emeralds. It was the new capital of king Kampana after the subjugation of the ruler of Kanchi.

Kumbhakonam City:

N. L. Dey in his book “The dictionary of Ancient and Medieval India” states “Kumbhaghona or Kumbhakonam is in the Tanjore district and was one of the capitals of the Chola kingdom and was a celebrated place of learning”:

अवलोकनयत्रभविवस्तुसङ्ख्या: पशि कल्पिता बहुविधोपकारिका: ।
अधिसञ्ज्ञातमण्डलीच पालीमथ कुम्भोणानगरीमणावृष्प: । रघुनाथाभुदयम्-८.७२॥

Srirangam:

D. G. Vedia states in his book “Viśvagunādāraśa Campū”, “It is known as
Seringham and is situated two miles to the north of Trichinapally in the province of Madras. Srirangam is situated on the bank of river Kāverī.” It contains a celebrated shrine of Śrī Raṅganātha, a chief deity of the Raghu race. It is one of the biggest temples with numerous Gopuras (town gate). Rāmānuja, the great propounder of the Viśiṣṭādvaita philosophy resided here and passed away here. The temple was supported by all the dynasties of South India namely Cholas, Pandyas and Nāyakas. The Mohammedan rulers had tried to destroy it often in the 13th century AD.

King Cevva, grandfather of the hero of the Mahākāvyā Raghunātha-Abhyudaya had built a Vimāna (golden hall) of Śrī Raṅganātha as depicted by poetess Rāmabhadrāmbā :

विधाय हेम्मः रूचिरं विमानं रसिपररति रस्स्दामसः।
किरीटराजं च कृती चक्कार सिंहासनं चापि स राजसिंहः।

Hill Rājagambhīra :

In this hill Rājagambhīra, the enemy of king Kampana, Camparāya had sought asylum (refuge).

अथ तद्य पुरोपेव नीत्या शिविरतं नुषः।
अचलं राजगम्भीर मरुन्य दिशदार्धितम्।

Chandraprabha states in her book “Historical Mahākāvyas in Sanskrit” “This Rājagambhīra hill is said to have received its name from one Rājagambhīra Śambuvarāya, an ancestor of Camparāya (1336 AD) of Kampana’s time. Inscriptional records say that Rājagambhīra Śambuvarāya who lived during the reign of Chola king, Rājarāya III, was a subordinate of that king who flourished during the Śaka 1180. This was during the siege of Rājagambhīra where Campa had taken refuge. King Camparāya of Dramīḍa was killed by Kampana at Rājagambhīra rājya.”
RIVERS

Tuṅgabhadrā:

River Tuṅgabhadrā flows from western part of Mysore and emerges to the north portion of Nandi Konkur of districts Kurnool to river Kṛṣṇā. Then passes through Śimogā meets river ‘Bhadrā’ and hence named Tuṅgabhadrā.

As stated by the poetess Gaṅgādevī in her Mahākāvyya Madhurāvijayam, river Tuṅgabhadrā encircles the city of Vijaynagar. The cool breeze blowing over the river Tuṅgabhadrā welcomed the victory march of king Kampana’s army:

सुरलोकनास्त्रान्त स्वर्णदीमत्सरादिवः
परिखाकारां यात्या परीता तुज्जभ्रत्रया।
मधुराविजयम् १.४४॥
तं तुज्जभ्रत्राक्रोडः शीर्षःस्तुःकीतलः।
आनुकूल्येऽयत्र भाष्यमाचकर्त्वम् गारुः।
मधुराविजयम् ४.४६॥

Tāmraparṇī:

The description of river Tāmraparṇī is found in the following verses:

सा तुज्जभ्रत्रां सब्धये वहन्ता सुध्रुराद्वत्त्व सुखावागाहम्।
विहर्युष्म स्वर्णज्ञसेवनानास्तिरक्रिते बारिष्ठि ताम्रपर्णाः।
मधुराविजयम् २.४॥
स्तनदनसनपाण्डु ताम्रपर्णाः स्तनीनामभवत्तुरा यदस्मः।
तदसुस्स्थिरंपैः श्रोणिमान्तिनिहतानामभिः गस्य नृस्सौः।
मधुराविजयम् ८.१३॥

As depicted by poetess Gaṅgādevī, “The water of river Tāmraparṇī was rich with pearls and it gave pleasure to elephants too. Besides, Queen Devāyī went for Jalavihāra (water sport) in river Tāmraparṇī”.

In the other verse, the devastated condition of river Tāmraparṇī is described. The water of river Tāmraparṇī was first white with sandal paste but during the reign of Yavana kings it was made red by the blood of cows slaughtered by Muslim rulers:

N. L. Dey states in his book “The Dictionary of Ancient and Medieval
India”, “The river Tamraparnī is in Tinnevelly, which was been formed by the united stream of the Tamboravari and the Chittar. It was famous for the pearl fishery.”

D. G. Vedia, states in his book ‘Viśvagunāḍaśa Campū’, “It is called Tamravarnī (Tamra – Red and Varṇa – Colour) because of the red water.”

In the Mahākāvya Raghunātha-Abhyudaya, this river is mentioned only once:

कदाचिदंति: कविचेष्ट सुका धृत्या प्रतीतानि ताम्परणी।
इतरेषु मणीवितस्य हसतयम् वत्र कवेरकन्या ॥रघुनाथाभ्युदयम्-१.२९॥

Kśirataraṅgini:

Poetess Gaṅgādevī mentions river Pālāru alias Palar by the name Kśirataraṅgini in her Mahākāvya Madhurāvijayam. It is the chief river of the North Tamil Nadu:

प्रसौत्सत्वमूलि स्तोने: क्षीरतरक्षिणी।
कौत्या चम्पकशितीन्द्रस्य सार्क कल्पतामगात् ॥मधुराविजयम् ४.४९॥

As rightly observed by the commentator Potukucchi Subrahmanya Shastry, “क्षीरतरक्षिणी क्षीरनदी ‘पाले’ हिंदू भाषायां प्रसिद्ध काठ्यीपुर्णः कृपापरिमिते देशे तदा उत्ताधिष्ठया कविचेष्टो। तथायोक्त मार्कण्डयुगराणे- “तस्मात्क्षीराधिभा शेषान्नदीनां ज्ञानाधिभिनी।
तद्वस्त्राभोतेरे पार्श्व पादोजनमात्रः। काठ्यीक्षेत्र तप स्थान प्रागुक्तं तत्र वर्तति” हि।”

Kāverī:

There is a reference of river Kāverī in both the Mahākāvyas namely Madhurāvijayam and Raghunātha-Abhyudaya.

The river is mentioned as ‘Sahyakanyā’ in the Mahākāvya Madhurāvijayam by poetess Gaṅgādevī in the eighth canto. While in the Mahākāvya Raghunātha-Abhyudaya it is described at length in the first canto.

N. L. Dey states in his book “The Dictionary of Ancient and Medieval
India”, “It is a river in the southern India, which rises from the spring called Candratirtha in the Brahmagiri Mountain in Coorg. It is a golden river known as the daughter of Kavera. It is a river flowing from the mountain called Sahya. Srirangam is situated on the bank of this river.”

The river Kaveri alias Daksina Ganga, crossed the boundary of the region near the city Tanjore and became Utpathagaminī going astray like Turuṣka rulers who turned away from the noble path of the morality and followed the path of injustice and immorality. Thus these Yavana rulers not only spoiled the streets and roads but also the rivers by their evil deeds:

अतिलख्यं चिरन्तनिः स्वसीमामपदेष्यत्जीवनप्रवृत्तिः।
मुदुहृत्यमामिनी तुलुक्काननुआतुक्तरैः सहसक्त्या॥ मधुरविविजयम् ८.६॥

Moreover, in the Mahākāvyā Raghunātha-Abhyudaya there is a picturesque description of trees, and vegetation growing on the bank of river Kaverī as depicted by poetess Rāmabhandrāmbā. She has used words like Sahyātmajā, Sahyasutā, Sahyabhavā and Kaverakanyā, for the river Kaverī because she springs from Sahya mountain and is said to be the daughter of sage Kavera.

River Kaverī is personified as a lady growing day by day. On seeing the Mango trees nourished by her, she feels happy like a mother:

प्रवर्षयत्नी पयसा निजाङ्गे रसालिम्बानु रमणीयवेचनाः।
अमोदविरोहसितान्त्रमालोकयामास सरिषयदन्तः॥ रघुनाथाभ्युदयसम्-१.२८॥

In the next verse, beautiful flow of the river Kaverī is depicted. It looked as if it is continuously dancing with the waves surging up:

रक्षसद्वे यन्त्र सरोतर्द्वं सहसात्मायं सततं नद्याम्।
रसालवेष्ठा रसिका विलोच्य वुकापिष्कं मुहुराचरतन्ति॥ रघुनाथाभ्युदयसम्-१.३२॥

Poetess states that on the bank of river Kaverī, there were several gardens of Sugarcane (trees) which were taken by the men and women to the huge machine for being pressed for taking out the juice of Sugarcane.
Peacocks are depicted by the poetess as if imitating the ladies on the bank of river Kaṭerī:

अम्बेद्रवागदुगलम्बुधार वेणीभर वारिरर विशक्त्र ।
यत्तानिज्ञ्रीरुचुन्ति निर्त्य सरितवदासदन मण्डुरा:॥ रघुनाथाधुरदयम्—१.४१॥

Also the rows of the mango trees are imagined as stretching their branches on the bank of river Kaṭerī, as if calling the travellers to distribute their sweet mango fruits like the house holders honouring the guest by offering the fruits desired by them:

आह्य पञ्चवक्तैरिलिनादपुर्व धन्यः कवीरतनयात्तपूजावतः ।
यस्या गुहस्थनिवहा इव यावदिमानदक्षति पथिकाक्षमलययतः:॥रघु—१.७५॥

There is a graphic description by poetess Rāmabhadrāmbā of river Kaṭerī flowing in a country called Chola.

Geographical references found in the text Vaidyanātha-prāśāda-prāśasti

The rulers of Rāṇa dynasty beginning with Bāppa Rāvala not only fought with the Mughal kings, and established and brought prosperity to the region of Mewar but also undertook the construction of number of temples, palaces and the reservoirs of water.

Each and every king of this Guhilot dynasty was concerned with the well being of his citizens and strove to create immemorial monuments like Ekaliṅga Temple, Kumbhalgarh (Fort), Jagadish Temple, Udaisagar (lake), Rajasagar (lake) and Vaidyanātha Shrine. These constructions were meant for beautification of the cities and for maintaining the cultural as well as religious harmony in those days.

The concept of Iṣṭāpūrta and that of Lokasarāggraḥa evolved by God Kṛṣṇa in his Bhagavadgītā (IV.25) specifically refers to the works of public welfare carried out by our ancestors particularly the kings and Emperors like those of Mewar.
Temple of *Ekalingajī*:

The well-known temple of Śrī *Ekalingajī* about 19 kilometres from Udaipur, Rajasthan was built by Bāppā Rāvala (8th century AD) in honour of Lord Śiva, also called *Ekalingajī* their family deity. Hārīta, the spiritual teacher of king Bāppā Rāvala advised the latter to build the temple of *Ekalingajī* due to whose divine grace, the king could achieve an excellent success in all his endeavours. This tradition of worshipping and honouring God *Ekalinga* was continued by the successors of Bāppā Rāvala who renovated and rebuilt the *Ekalinga* temple again and again.

Devakumārikā, the queen of *Mahārāṇā* Amarasimha (1699-1711 AD) has also paid respectful tribute to God *Ekalingajī* whose worship (*Saparyā*) was duly performed by the family priest even during her reign.

In the introductory verses of the text *Vaidyanātha-prāśāda-praśasti*, Poetess Devakumārikā pays her homage to Lord *Ekalinga* by whose grace these *Rānās* were able to rule the kingdom. *Saparyā* was performed by the family priest especially on *Māghacaturdasī* (*Śivarātrī*) i.e. fourteenth day in the second fortnight in the month of *Māgha*, (February).

In the *Rājapraśasti Mahākāvyya*, author Ranchod Bhatt, protege in the kingdom of *Rāṇā* Rājasimha, pays his homage to Lord *Ekalinga*:

Jagadīśa Temple:

Jagadīśa temple was built by Rāṇā Jagatasiṃha in 1651 AD and is dedicated to Lord Viṣṇu. It is referred very briefly in the text.
Ranchod Bhatt, in his *Mahākavya Rājapraśasti*, points out “Jagatasimha worshipped the *Jyotirlinga* adorned by king Māndhātā and performed the *Tulādāna* (weighing donation) of Gold each year thereafter.”

King Jagatasimha generously gave various types of donations. He is said to have installed an idol of Lord Jagannātha on *Vaiśākhī Pūrṇimā* (the full moon day) in the month of *Vaiśākhā*, (April):

Jagatasimha constructed the beautiful temple of Lord Viṣṇu, in the town of Udaipur. According to James Tod *Rāṇā* Jagatasimha built the palace on the lake called Jaganivas on which is Jagamandira.

L. P. Mathur in his book “Forts and Strongholds of Rajasthan” says that among the several temples of Udaipur the Jagadīśa temple is worth a visit, which was built in 1651 AD.

**The Temple of Vaidyanātha**

The temple of *Vaidyanātha* is located about 6 kms. from the city of Udaipur in the western direction in the village named Śrīśārāma.

In order to please Lord Śiva, Devakumārikā, the mother of Rāṇā Saṃgramsimha made all efforts to renovate the Śiva temple named *Vaidyanātha* in the year 1772 AD:
The lakes constructed by the kings of Mewar

Rajasthan is well known for its artificial lakes; the most famous of these are found in the city Udaipur:

Mahārāṁī Udayasimha who ruled from 1542 AD is said to have built the beautiful city named Udaipur. Lake Udaisagar (1559-1565 AD) is formed by a lofty dam of massive stone blocks and it is at a distance of 13 Kms. from the town Udaipur.

The city of Udaipur is situated in a bowl shaped basin of the Aravalis. In the 17th century the Mahārāṁīs constructed the walled fortifications of the town. Thick ramparts are also built on the hills and its surrounding area. Udaipur looks beautiful by its scenery all around. As quoted by L. P. Mathur in his “Forts and Strongholds of Rajasthan”, Udaipur is called the ‘Venice of the East’. Among the several temples of Udaipur the Jagadīśa Temple is worth a visit. It was built in 1651 AD. Some places of Interest to visit with a radius of about 50 Kms. from Udaipur are :-

(i) Udaisagar built by Udayasimha is at a distance of 13 Kilometers from the town Udaipur. Here in AD 1572 Pratāpa arranged a dinner in honour of Rājā Mānasimha, a noble of Akbar.

(ii) The well-known temple of Sri Ekaliṅga about 19 kilometres from Udaipur was built by the Mahārāṁīs in honour of Śiva, their family deity. The rulers of Udaipur always called themselves as Diwan of Ekaliṅgajī and maintained that they held the state of Mewar in trust.
(iii) At a short distance from Ekalingajī, the village Nagada is famous for the two Śāsa-bahu temples. These temples were built in eleventh century by the ruler of Mewar.

(iv) The Nathdwara and Kankroli situated at a distance of about 53 and 68 kilometres respectively from Udaipur attract a large number of Vaishnav devotees. The beautiful embankment of Rajsamand, a big lake near Kankroli is picturesque.

(v) Jaisamand, one of the biggest artificial lakes of India; was built by Jayasimha in the last decades of the seventeenth century. The embankment of this lake is terraced with white marbles on the north side.

(vi) The famous fort of Chittodgarh and Kumbhalgarh can also be reached from Udaipur in short time.”

Lake Rajsamand:

Rajsamand was built by Mahārāṇā Rājasimha (1654 to 1681 AD) who was the son of Mahārāṇā Jagatasingha. He built the famous Rajsamand Lake at Kankroli to save his subjects from famine.

Ranchod Bhatt in his Mahākāvyya Rajapraśasti observes:

While Rājasimha was going to Jaisalmer to get married he saw on the way a vast space of land, where he decided to construct a dam as per the right advice of his Purohita. King Rājasimha gave the name to the lake Rājsagar on one fine auspicious day:
Dharmpal rightly remarks in his book ‘Rajasthan’ “The Rajsamand is situated about 60 kms. north by north-east of Udaipur. The lake is formed by a dam by Rāṇā Rājasimha I between 1661 and 1676 AD. Its construction helped in relieving the sufferings of a starving population. It is in fact the oldest known famine relief work in Rajasthan.”

Jagamandira:

The palace called Jagamandira was built by Mahārāṇā Karṇasimha in 1622 AD in the lake Jaganiivāsa in Udaipur.

This vast and magnificent building which is a symbol of architectural marvel and aesthetic excellence was rebuilt and renovated by a number of later kings of Udaipur like Rāṇā Jagatasimha and Rāṇā Amarasimha.

L. P. Mathur in his book “Forts and Strongholds of Rajasthan” rightly says that Jagatasimha (1628 - 1654 AD) is said to have constructed ladies apartments, a garden and a courtyard and afterwards Rāṇā Amarasimha added to its beauty and splendour:

All these buildings designed and engineered before some twelve hundred years are utilised and visited by the people all over the world even today. The Jagamandira is converted into luxurious hotel in Udaipur at present.

MOUNTAINS

Meru or Sumeru:

Beauty of mountain Sumeru is referred by the poetess Gaṅgādevī in the Mahākāvya Madhurāvijāyam in the description of the city of Vijaynagar:
Meru is a famous mountain in the navel or the centre of the earth, on which heaven of Indra containing the cities of Gods and inhabitants of the celestial spirits is situated. It is called Sumeru, Hemādri or Golden mountain, Ratnasānu or jewel peak or Devaparvata or the mountain of Gods. It is identified with Rudra Himalaya in the Garwal where the river Gaṅgā comes out. It is situated near Badrikashram.

**Lokāloka Mountain**

*Lokāloka Mountain* is mentioned in the *Khaṇḍakāvyya Santānagopāla* of poetess Lakṣmī Rājñī (19th century AD).

*Lokāloka* is a name of a mythical mountain that encircles the earth and is situated beyond the sea of fresh water which surrounds the last of the seven continents; beyond *Lokāloka* there is complete darkness and to this side of it there is light:

ततो व्यातिते उद्विवरे तु लोकालोकांकाविधये तत्र तमोंतिथिनिरन्तरसम्म:।
निवार्यं चक्रप्रभयं महत्या निर्द्वनेत्रं निजगाद पार्ष्ठसम्म॥संतानगोपाल २.२॥

**Govardhana**

*Govardhana* is a celebrated hill in Vṛndāvana near Mathurā, which was lifted up and supported by Lord Kṛṣṇa on one finger for 7 days to shelter the cowherds from a storm of rain sent by God Indra:

In the *Khaṇḍakāvyya Santānagopāla* it is said:

रुषितवासवृषस्तः प्रवेशमयं स्वकरोदधृतपर्वतं।
गतमदेन शाचोपितिनामुपनंदिविशविभिविनि: समपूजस्य:॥संतानगोपाल ३.३॥

The same reference is found in *Bhāgavata Purāṇa*:

इत्युक्तवर्षेन हस्तेन कृत्या गोवर्धनाचलस्य:।
दथार लोलया कृष्णस्याचरनाभाभवः॥भागवतपुराण १०.२५.१९॥
Bharata (India):

In the composition “भम भारतम्”, poetess Uma Deshpande has shown her love and admiration for her motherland India. She glorifies Kashmir, which is covered with snow and looks like Tilaka on the forehead of India:

प्रवस्यतमकाशिमरं हिमवता सुकान्तिप्रदं
ललाटकलं शुभं तिलकसूद्रं भासते।
मनोजमलं पदं सुरिशितं संहोषितम्
हयं हि भरतस्थली सुरससुन्दरी राजते॥अर्चनम्॥

She also feels proud of the Gurjara Bhūmi, her Karmabhūmi:

यत्र गुर्जाति नरसिंहवाणि
स्वराज्यस्पतेराशमभूमिः।
यत्र श्रूकेते वल्लभकिर्ति:
पुष्पमलोकसिद्धानां धरणी॥अर्चनम्॥

Vadodara:

The city of Vadodara popularly known as Baroda is one of the most economically, socially and culturally advanced places of the state of Gujarat state.

Poetess Uma Deshpande glorifies the city of Vadodara as the old city which is like the ornament of motherland, whose wealth and knowledge add to the fame of king Sayājirāo III:

वदोदर नाम पुरुष पुराण ललामभूतं ननु मातृभूमि:।
वसिन्नं हयं श्रीक्ष शस्वतं च यशः समाजीन्यपतेश्चनोति॥अर्चनम्॥
City of Vadodara is purified by celestial sages and beautified by picturesque scenes. She has glorified Maharaja Sayajirao University, which is the playground for Goddess Saraswatī, established by Sir Sayajirao III:

विद्यालयं यत्तरं प्रसिद्धं क्रोडङ्गणं नाम श्रीशारदय:।
संस्थापितं तैशच सयाजीपूर्व: सत्सेवितं पण्डिते: पुण्यशरीर:। अर्चनम् ३॥
सत्यं शिवं सुन्दरम्यन कार्य राजर्षिणा तेन कृतं प्रजायथम्।
निर्मातरं स्मारकमस्य राज: यशं सयाजीनुपतेरथिनोति। अर्चनम् ५॥

J. P. Thaker in his book “Viśvāmitrīmahātmya” states “Though modern Vadodara stands on both the sides of river Viśvāmitrī, it should be noted that the original town was established on its eastern side and as such the ancient references are particularly to that portion of the town. In ancient Sanskrit and Prakrit literature, Vadodara is referred to by different names such as Vatapadrā, Vatapatra, Paṭapadra, Vaḍavada, Vaḍa-udaya, Vaḍa-udra, Vaḍa-udrā. So Vatapadra or Vaḍapadra means a habitation in the confines of which stands a Banyan tree.”

The town name Vatapadra was established after the name of the Banyan tree, which became an excellent abode of brave heroes as rightly pointed in the following verse of the book “Viśvāmitrīmahātmya”:

तव नामसङ्ग्रं नगरं प्रविष्टं मया कृतम्।
चरणद्रेति विख्यते वीरायतनमुतमम्॥ विश्वामित्रीमाहात्म्य ९९.२६॥

Jaisalmer:

Poetess Pravesh Saxena, in Anubhūti, beautifully describes the dawn of the Jaisalmer in Rajasthan:

गवाशक्ति
दशिष्पातं कृमिन्
बुधीयायामयन:।
तस्योपरि
प्रभातातरा
L. P. Mathur states in his book “Forts and Strongholds of Rajasthan” “As the traditions say, Jaisalmer has its origin in a prophecy of Lord Kṛṣṇa. According to the prophecy, a remote descendant of Yādava clan would raise his capital at this place, which would endure for centuries. Jaisal, the most illustrious ruler wandering in search of a peace met a sage named Īśa. The ascetic advised him to build a fort on triangular hill. Jaisal started the construction of this fort in 1155. It took a period of seven years to complete it. The height of the tripuṭa (triangular) hill is 250 feet. The fort has a regular supply of water through a few wells in its area including the Jaisalu well which is said to have been dug by Kṛṣṇa to quench the thirst of Arjuna. During the next four centuries several additions in its fortifications were made.”

R. A. Agarwal, as quoted by Mathur L. P. in his book “Forts and Strongholds of Rajasthan” points out, “Unlike the Mughal forts, it is devoid of a well-laid out gardens, fountains and other such appearances.”

Conclusion:

The poetesses belonging to the medieval period (14th-18th century) have significantly highlighted some of the cities, the temples, as well as the rivers and the lakes. They have depicted the beauty of the famous cities like Vijaynagar, Madhura and Tanjore situated at present in Southern India.

Similarly, the rivers like Tuṅgabhadrā, Tāmraparṇī and Kāverī nourishing
the human life as well as flora and fauna along their bank are beautifully depicted by these poetesses. We find a number of temples, dedicated to the deities like Ekaliṅgajī, Vaidyanātha, in Rajasthan even today, but these famous temples were built and renovated by the Mewar kings during 8th-18th century. Poetess Devakumārikā has skilfully depicted the significance of these deities and their temples in her composition Vaidyanātha-prāśāda-praśasti. In the same text we find reference to the splendid lakes like Udaisagar and Rajasagar, which not only quenched the thirst of the people but also added to the beauty of the city of Udaipur.

In modern poetry some selected cities like Vadodara and Jaisalmer are briefly described by the poetesses like Uma Deshpande and Pravesh Saxena.

Thus the description of the cities, reservoirs of water, temples, etc. found in the compositions studied by me is important both from the point of view of Geography and contemporary historical development.
117. Eklingi Temple, Udaipur
PROVINCES AND RIVERS MENTIONED IN THE MAHAKAVYA MADHURAJAYA
PROVINCES AND RIVERS MENTIONED IN THE MAHÂRAVYA MADHUKÂRTIJÂYAM