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 14th to 18th 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 heared about the birth of a son:

अथ प्रशस्ये दिवसे समस्ती: मौदूर्तिकैस्ताधिकुपुण्यलग्ने।
असूत सुतु नरनापवल्ल देवी महासेनमिचनेनुमैले: मधुराविजयम् २.४॥

*Sūt what is the meaning of this verse?*

मनातस्तो धौलकुलशारी वितीय भुरिन्द्रविण्य हिदेययः।
महीयति: पुल्मुख दिनशु: प्राक्षिण्डन:पुरामाताहर्ष: मधुराविजयम् २.२॥

*What is the meaning of this verse?*

आक्षुष्णिष्ठायिकविष: संग्रामङ्गः सकलाराती।
इत्येव निधिलय स दीर्घदर्शं नामा सुर्व कपन इत्यकारान्: मधुराविजयम् २.२॥
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 instruments were played in the palace:

अस्वर्भाजाब्धिकिरक्रां भ्रांधुस्तिकेऽग्रहपञ्चकेन।
शुष्ये मुदुर्ते सुदिते सुगाती कुलप्रदीपं सुपुबेव कुमारसं।।रघुनाथायुद्यम् ६.४९॥
महीपत्तां भाषारामेऽनिवारिता एव निजान्तरस्य।।
भवन्ति यावजगतीति भाविकप्रमोदनेन दिसः प्रसेदुः।।रघुनाथायुद्यम् ६.५०॥
सुमध्यमाय्यः सुतजनावात्सं जलिस्यं सत्तरमग्नाताय्य।।
प्रागेव भूसैपिः शरसं महीरानातो मधुरस्तदीयः।।रघुनाथायुद्यम् ६.५३॥
कुमारांगः कुलभूशानस्य मणिविभूषा न समा महार्षि।।
इत्येव सः प्रादिसद्यतुन्त्रो जनयं तज्जन्तनिवेधित्रिः।।रघुनाथायुद्यम् ६.५४॥

Saṁskāra (Sacraments):

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

वैदिकः कर्मचिन्ता: पुजैविनिधिकाविदिजनानाम।।
कार्यः शरीरसंस्कारः पावनः प्रेत्य चेह च भास्मृति २.२६॥

गार्थमोहोमात्कर्मिकौमोचीनिवेशनेऽः।।
वैजिकं गार्थिकं चाचो विजानामद्भिश्यते।।भास्मृति २.२७॥

In the Mahākāvyā Madhurāvijayam there is a reference to three Saṁskāras namely Puṁsavanam, JātaKarman and Caulakarma.

Definition of Puṁsavanam in Āśvalāyana Gṛhyasūtra is:

गार्थं येन लघ्ये निषिद्धं वीर्यमोऽभवति तदृ गर्भलम्बनम्। येन स गार्थं: पुमानृ भवति। तदृ पुंसवनम्।।

t: परं तापहरं: प्रजानां पुरोहितोक्त्वं पुश्कृतकर्म:।

बङ्खरतं काले विभवानुरूपं पुरस्तरं: पुंसवनक्रिया: स:।।मधुराविजयम्—२.२३॥

1 Javaji Panduranga — Manusmṛti — page 34
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:

V. Vriddhagirsan 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 Diksita 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 Saṅgrāmasimha

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 Panditas 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-praśasti, begins with the description of coronation ceremony of King Saṅgrāmasimha. It took place on Thursday, the eight day of the white half of the moon in the month of Jyeṣṭha (June/July) in Samvat 1710-11 i.e. 1772 AD:

---

2 Jávaji Panduranga. : Manusmṛti page 35
The coronation ceremony was performed by an old priest Sukharāma who made all the preparation for the ceremony. As referred by the poetess Devakumārikā, *Purohita* Sukharāma is compared with the Guru of the Gods:

पुरोहितः: श्री: सुखराम नामको वृद्ध: सुराणामिच यो बृहस्पति:।
सर्व तनोति स्म विधिं विधानवितृ पट्टाधिपेकोत्तरत्वम-न्यमन्त्रः॥ वैद्यनाथः प्राप्नः २.३॥

Thereafter, Sangramasimha was given the bath with holy water:

तीर्थादृशः: काध्यनकुम्भस्येऽवैभवशिवतोपस्य नूपः: समाजः:।
तत्तत्तु: नेपथ्यविधिं दग्धनो धमाधिबिशुमुकर्छ्यत हय व्याराजः॥ वैद्यनाथः प्राप्नः २.४॥

अशोभतातीय प्रतिकामुक्तेन महावीजनेन मदोत्कटेन।
क्रमसू पुरूर्दृपुरोवस्येश्वरो लोकाधिरामान्यन्देवनदानम्॥ वैद्यनाथः प्राप्नः २.५॥

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

शिवं सांभरमहसं वन्दे विधाविभवसिद्धयेः।
जगतसूति हरस्मपुरुससुसमवित्तमः॥ वैद्यनाथः प्राप्नः १.१॥

गुज्धरविश्रमराजश्वास्थविकचाय सम्ब्रमरानमसं निवासः: नामर्थाः।
यत्रपापपहुकन्तस्माररामविवितनां प्रत्यहरासयोयस्मां प्रयात्तिः॥ वैद्यनाथः प्राप्नः १.२॥

शारदा वसातु शारदामुजश्वानस्या मम मुखामसु वदा।
न्यत्पुतुष्ठदोक्ष्यक्षेत्रभागं योतोभागः लोपस्मयमेवतः मानवः॥ वैद्यनाथः प्राप्नः 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 Devakumārikā reconstructed the temple of Lord Śiva alias *Vaidyanātha* for which she appointed Śrīnivāsa, a learned priest of
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 Pratistha (consecration) of the temple:

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:
During the opening ceremony of the holy temple of \textit{Vaidyanātha} the great 
king Bhīma of Kota and Rāmasimha of Dungarpur were present:

The learned priest Sukhārama, the preceptor of prince Sangrāmasimha 
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 
(\textit{Kekārava}) heard along with thundering sound of the cloud during the 
rainy season:

Devakumārikā 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\textsuperscript{th} Century AD], king 
Hammīra [1327-1365 AD], Kumbhā [1433-1468 AD], Udayasimha [1537-
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 Cherubhāṭa, 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 वसुमातीपते: ।
- पश्चपतेः शाक्रस्येव शाक्रस्येव पार्वती ॥ मधुराविजयम् १.१४॥
- सत्वमयेषु दारेषु तामेष मनुजाधिपः: ।
- बल्मिक्यूर्गभवतेः भवतेःरोहिणीम् ॥ मधुराविजयम् १.१५॥
- अथ प्रशस्ते दिवसे समर्थ: मौहूर्तकैक्याधिपतिपुण्यत्वे ।
- असुत सुनूं नरणाधिपली देवी महासेनमिवे-नुमोले: ॥ मधुराविजयम् २.२४॥

**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 तीर्थन्यायायुष्यस्वात्सविदा गुणाभिमानो गुरुवैव शिखित: ।
- शरासनसिर्मुखेशु शास्त्री रचिच्छदेशब्यक्तिलेषु पाठवम् ॥ 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.:

- भवादशास्तु स्वत एव शुद्धया गुरुङ्गेश्रूप्तप्रकाशया ।
- धिया निरस्त्रव्यनानुवन्तया विलोकय कारणी विधातुमोले: ॥ मधुराविजयम् ३.३६॥
As per the advice and teachings of his father King Bukka, a great statesman Prince Kampana prepared his army and marched against king Sambuvaraya 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:

\[ \text{ततो धुतसमयोग स्मरयो महीपति:} \]
\[ \text{हिते: पुरोहितैयांउ मुहूँ प्रत्येक्षत} \]
\[ \text{मधुरार्जिनं 4.17} \]
\[ \text{अथवर्षेदिनो विप्रा स्तं विषेषेर्याशिषयम्} \]
\[ \text{अवर्धनमन्नृपूर्ति हंविभरितव पावकम्} \]
\[ \text{मधुरार्जिनं 4.19} \]

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

\[ \text{अथैनमासादिदत्यौनोदयं नरेन्द्रकन्यायितवययुपः} \]
\[ \text{वनागमसंभुतसंपदं वरागानायितिधिमम्भसामिव} \]
\[ \text{मधुरार्जिनं 3.17} \]
\[ \text{शचीव सांक्षेप रमेच शास्त्रिण ससतीव शाम्भो स्नुगिरिच वेधस्} \]
\[ \text{अतििप्रिया तासु बभुव काचि न्याहृतस्तत्स्त्र कृताभिषेका} \]
\[ \text{मधुरार्जिनं 3.18} \]
\[ \text{अथ कम्प्यौश्रुद्धिर कृत्यिच त्वत्तत्स्न्यासस्मयोवितकायि} \]
\[ \text{अवदतसिविच स्थिताँ प्रियां चुंचि गंगृल्लिथिनिदिताहन्याम्} \]
\[ \text{मधुरार्जिनं 7.39} \]
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 दलविचुल्लुमि निचलौदेरिताचारविध्म:।
कृतनीति: किल चाकुमाछके नृत्यकलाकारमें कलाद्य:। मघुराविजयम् ५.२४।
ततो इती विहरसोतिद्दुः स्वल्पतलस्यकरिन्यापद्यं:।
पदमुद्यञ्जसस्यमाधिति सिद्धार्थभूमित चारिदे:। मघुराविजयम् ५.२५।
द्विगुणयज्ञधारणां नृत्यमल्लोचनम् निभृत्ता नक्शमवेयस्त्र लीलेऽ:। मघुराविजयम् ५.६०।
विलकलस्यु कल्याणं स्वल्पमाधिकारमनोहरम्।
तस्मिन्स्वल्पमाधिकारमनु: स्वल्पं भिन्नस्वल्पमाधिकाराः। मघुराविजयम् ५.६१।
उद्विरागविषेधवेषमनोहरस्य रतिपवेशस्य गानविधी लिखित:।
नृत्तिगोत्रहस्तस्यलखनं यथ:। प्रयवर्द्धिकश्वनश्वनिषेधे विलक्षणसमु:। मघुराविजयम् ५.७४।

King Raghunātha and Rāmabhadrāmbā:

"In the text Usāparinayam by Kṛṣṇadevarāya (17th century) it is noted that his queens were Chencha Lakṣmammā and Kalāvati. Vijayarāghava Nāyaka was his son by his chief queen Kalāvati. King Raghunātha had a number of wives is mentioned in all the literary works and Rāmabhadrāmbā calls herself as one of his numerous consorts. The reference to Kalāvati 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 Rāmabhadrāmbā perhaps means this when she speaks of his other wives as Kāntī and not Mahiśī or Rāṇī":

वर रपूर्णेऽयनष्येव यं वदनु सवव सलिका वर्त दु:।
सहस्राकाशनायास्यामस्य कृष्णालाताय इति तर्कवाद:। रघुनाथायुधम् 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 *Saṅgīta* and a renowned poet in Sanskrit and Telugu. According to J. B. Chaudhari (in his introduction of the text “Sanskrit Poetesses”) : “Rāmabhadrāmbā 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.”

*Rāṇa* Amarasimha and Devakumārīkā :

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

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

> विषाण दता सबलेन राजा चराय योग्यामरसिंह नाथे ।
> भीमेण कुण्याय महोगधारी धामामिरामा किल दक्षिणाच ॥३७॥
> वैकुण्ठलोकं श्रयति प्रजेलो भूपासिनाथे मरसिंह राजि ।
> तदातन्त्रे: श्रान्त हवाह पूर्वीं दिव दिनेश प्रतिम: प्रशसि ॥४९॥

Princess Devakumārīkā was the daughter of *Rāṇa* Sabalasimha who was an abode of wealth, reputation and splendour :

> तस्मात: सबलसिंह इतिरिज्जो धाम विषाण यससाथ यमहुगुणनाम् ।
> त: सामदानविभिन्दिनविनुग्रहणाः सम्यक्षिंयोग विधितोत्र प्रबलो चक्षुण ॥४४॥
> तस्माৎ युगाभ्य: सबलानाकान्ताद: रमेश साधारुदिताभवद् या ।
> पितुरुप्ये सत्तदगुणोद्ययनभा युना देवकुमारिकेति ॥५६॥

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

> तुला हितियायिस तवा व्याधिक श्रीएकतिलुक्षसबसविद्याने ।
> यहे विभूषणद्रकुमारिकाय दुत: च पौर्ण विधिविद्विधार्थ ॥४२॥
> तुला: तुलीय विधिना व्यक्तिर्तु सम्यकमिसिंहस नुपस्य: माता ।
> अर्थादेशे वर्णिणि चात्य दाने सहेव सा देवकुमारिकेयं ॥४९॥
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 “Rājadampatyosukhānubhūtī” by the commentator P. S. Shastry:

Gaṅgādevī, the consort of Virakamparāya 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:

Gaṅgādevī, must have been brought up in an ancient tradition of learning. We find from the present Mahākāvyya 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

नाम श्रीणू कठाक्षेमु सूर्यां हदयहरिषु ।
पुष्पालंचये वाच्या मुद्याते पद्यसायकः **मधुराविजयम् १.६२॥**

Śaṅkara and Pārvatī

देवाय नाम तस्यासीदेवी वसुमतीपते ।
पद्यं पदोदकरस्येव श्रवरस्येव पार्वती **मधुराविजयम् १.७३॥**

Kāmsa

अमुनासु विश्वय दक्षिणस्य मधुरायां पुरि कंसविश्वसम् ।
यवनाविष्पति बलोत्तरस्य बिण्धे रसस्कुटमच्छुलवातारम् **मधुराविजयम् २.२९॥**

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

Status of women during the regency of king Raghunātha:

There were also lady poetesses like Madhuravānī, Rāmabhadrāmbā in the court of king Raghunātha. Madhuravānī 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.

Madhuravānī 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:

चतुरमुखवाणी सम्प्रगारण्य यस्मायसदसि मघुरयाणीनाम दर्तं त्वथेव।
सरस्कृतिविख्या नाथुप्रेमाविलुष्या स्तवधिकपुरस्वस्यास्तमुजालीशु सैषा॥९३॥

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:

Moreover, king Raghunātha’s court was adorned with learned scholars, philosophers and excellent poets as described by poetess Rāmabhadrāmbā in her Mahākāvyam Raghunātha-Abhyudaya in the following verses:

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 Rāmāyana 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 Mahākāvyam 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 is as follows:

1. Govinda Diksita: (16th 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 Diksita: (17th century AD) was also patronised by King Raghunātha. He has composed many works as listed herewith:

The works of Rājacūdamaṇi Diksita are as follows:

<table>
<thead>
<tr>
<th>AVAILABLE</th>
<th>NOT AVAILABLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Tantrasīkhāmaṇi</td>
<td>1. Prāyaścittapradipīkā</td>
</tr>
<tr>
<td>2. Śāstradīpikāvākyāhāryā</td>
<td>2. Saṅkarṣamuktāvalī</td>
</tr>
<tr>
<td>4. Yuddhakāṇḍacampū</td>
<td>4. Rāghavakṛṣṇapāṇḍavīyam</td>
</tr>
</tbody>
</table>

---

3 Krishnamachariar M.: History of Classical Sanskrit Literature, page 234
4 Ānandarāghavam, Rukminī-pariṣaya by Rājacūdamaṇi Diksita and M. T. Narasīhha Aiyangar's Madhuravali. The Sanskrit poetess of Tanjore are quoted by me in this thesis. I am thankful to the Director, Kuppuswami Sastri Research Institute, Chennai and University of Bombay, Mumbai. The other works written by Rājacūdamaṇi Diksita and the composition authored by Govinda Diksita viz. Sāhitya Sudhā as well as the books Raghunāthabhupāliya of Krṣṇa kavi and Raghunātha-villāsa, Raghunātha-vijaya, Sāhityaratnakāra, Alanākāra of Yajñanārāyaṇa Diksita Vijayavilāsam by Rāmabhadrāmbā are not available.
3. **Kṛṣṇa Dikṣita**: a renowned poet was also patronised by King Raghunātha. His work is also named as *Raghunātha-Abhyudaya* written in Sanskrit.

4. **Yajñanārayaṇa Dikṣita**: (17th 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 *Mahākāvyam 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 (14th-18th century AD) of the south used to patronise a number of scholars and poets in their royal courts. Even the talented ladies like Gaṅgādevī, Madhurāvāṇī, Tirumalāmbā and Rāmabhadrāmbā 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, *Khaṇḍakaṅvya Vaidyanātha-prāśāda-prāṣasti* furnishes significant information regarding the consecration (*Pratiṣṭhā*) of Vaidyanātha Temple and coronation ceremony (*Pattābhiṣeka*) 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 Rāmabhadrāmbā have given the proof of their enlightened and mature personality though their compositions namely *Madhurāvijayam* and *Raghunātha Abhyudayam* 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 *Khaṇḍakaṅvya Vaidyanātha-prāśāda-prāṣasti* 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 तीर्थलम्ब्यायदबन्धसंविदा गुणानिर्मायो गुरुणैव सिद्धिकः।
शासनसिप्रमुखेषु शालधी रगचह्दशेषविलेषु पाटवम्। मधुराविजयम्-३.२॥
```

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

गुरूज्ञेः किंल कथयते दुर्घरा रक्षकः किंचन रतनकुण्डलम्।
अमेचर्क नूतनमहान सता महाभागस्वर्गमदृढः तपः:॥ मधुरविजयम्-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:

युवानमहातन्त्रयागकर्मम् स्वतंत्रम् शर्ममदृढः नुपम्।
विपत्ताशेन व्यसनानुबन्धना शिखोति चन्द्र सशदेव तामसी॥ मधुरविजयम्-३.२६॥

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

मुग्धास्वश्र दिनास्या: परिवारः शिष्यो मद:।
तीर्थ्यत्र बृहदार्था च कामजो दसाको गणः॥ मनुस्मृति-७.२६॥

पानमशा: शिलोच मूग्या च वायाकर्मम्।
एतत्क्रियं विपश्चुर्फङ्क कामजे गणे॥ मनुस्मृति-७.५०॥

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

पौशुन्य साहस द्रोह ईवासुमार्थुषाम्।
बागाण्डच च पारस्य कोंचवत् गणोद्योक्तः॥ मनुस्मृति-७.२८॥

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

अशोकदास्वकुमारस्यो मदनान्त्येऽपूर्णावपन:।
कथं नु विश्वासपदं मनीष्णां यन्त्रज्ञानपराधशिक्षा: लिखि:॥ मधुरविजयम् ३.२७॥

विना फलं जीवितसंज्ञायां विनोदसुद्धामृग्यां भजेत कः।
प्रमाणादानां पारिपुर्वन्तहस्तिना लिखिं हि वारी कथिता विचारणं:॥ मधुरविजयम् ३.२९॥
Thereafter, there is a reference to *Arthadūtāpā*:

हितानि कुरुव्रतिपि नानुरक्षे जनस्य जलपन परमं रूषा नपः।
पञ्चासौ वर्षितापि किं न भोपण: कठोरविवस्फूर्तं सुग्रीविनीतयो घनः॥
मददाप्रेषेः ददाति मदधीर्यनानि धर्माधिकसाधनानि यः।
निपात्यते तेन मकरक्षियो च वधिधिकसाधन उपेक्षण्यनि ॥

दण्डवय पातनं चैव वाक्यारुण्यार्थं दूषणे।
क्रोधजेपि गणे विधातस्मेतेत् त्रिकं सादा ॥ मनुस्मृति-७.६२॥

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, Manusmrṭi* and *Raghuvamsa*:

शोष्यं तेजो धृतिदृश्यं युधं चायपलायनम्।
दानमीश्रिताध्व शात्रं कर्म स्वभावजम् ॥ भ.गी-१८.४३॥

स्वे स्वे धर्मं निविद्यानां सर्वेऽपमुपुरस:।
वर्णानामाश्रयाणां च राजा सुधोभिनिः किष्टाता ॥ मनुस्मृति-७.३५॥

प्रजानां विनयाधानाभिः धर्मादरणादि।
स पिता पितार्धसास्त्रं कौवल जन्महेवः ॥ रघु-१.२४॥

शक्तिक्षण ज्ञातं इत्युदग्रं: जशन्तस्य शब्दो भुवनेषु रूढः।
राज्येन केवलं ज्ञानं ज्ञान: ॥ रघु-२.३॥

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

दुःखी दण्डेन दुरसंहेन यः प्रसादं राज्यं पदविमलस्यदाम॥
स वृक्षारूढः कुर्वारपारं करोति मूलोद्धतनन्त दुर्मित: ॥ मपुराविजयम्-३.३२॥

भवादशस्तु स्वतं एव शुद्धया गुरुपदशुगुणितप्रकाशया।
विषयं निरस्तविसनानुबन्ध्या विलोक्य कायाणि विधातुमीतिः ॥ मपुराविजयम्-३.३५॥

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:

आसीतः समस्तसामन्ति मस्तकः-यस्तशासनः।
बुक्काराज हति ख्यातो राजा हरिहरानुजः॥मधुराविजयम् १.२६॥

Sage Manu has pointed out the supremacy of a king:

अराजके हि लोके-स्मिन्सर्वतोबिदुते भयात्।
रक्षार्थयुग्म सर्वस्य राजानामसुधुः॥मनुस्मृति ७.३॥

स्वे स्वे धर्म निधिदानो सर्वधार्मिक युद्धः।
वर्णनामधार्मिकाः च राजा स्यूऽधिशिरक्षिता॥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 *Mahākāvyya Madhurāvijayam* are as follows:

स तस्यामरावत्यां पुरुषोत्च इव स्थितः।
अशिष्ठवचामिव क्षोपव मनवयपारः॥मधुराविजयम् १.४७॥

मिश्रञ्जुदयशालिन्या भूत्या नीत्या प्रभूत्या।
मनुरेव पुनर्जातं तममन्यतं मानवः॥मधुराविजयम्-१.६८॥

सम्भोष्यं पुरुषार्णम् स धर्म सम्मतस्तताम्।
बहुमार्ग पुमानाद सस्ततं निघु गुणेषु विव।॥मधुराविजयम्-१.९९॥

अतिवलापमहाशितन्दरं सुमनसं गमसः प्रयात्यविनेम्।
सभुवततीमवतीर्मिवपरं हरिमंसूत सं सत्तां प्रजा:॥मधुराविजयम्-५.२॥

As it said by Sage Manu:

बाह्यं प्राप्तं संस्कारं क्षत्रियेण वचाविधि।
सर्वत्वायस्य यथायायं कर्त्यं परिरक्षणम्॥मनुस्मृति-७.२॥

एवं सर्वं विस्तार्येविदितकर्त्त्वमात्रां।
युक्तचैवामप्रमतथं परिरक्षादिनः प्रजा:॥मनुस्मृति-७.१४॥
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:

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

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 (15th-17th Century AD) like king Timma, king Cinna Cevva, king Acyutarāya and emperor Raghunātha Nāyaka.

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

\[ \text{He was regarded as an incarnation of Lord Viṣṇu in the following verses and was also compared with Indra and God Rāma.} \]

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:

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

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:

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

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

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:

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 battlefield. On hearing that fierce sound the enemies used to run away out of the great terror created by the monarch Raghunātha:

नारायणपौरिश्चरणसूत्रो फलायतमानवश रप्षेपतनः।
यस्याकृतिकवाचाध्यायेनसत्यो रामाण्यतो रागिच्चरा इवासान। **रघुनाथायुद्यमः** ॥७६५॥
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 Veṇkaṭadevarāya the ruler of the Karnat empire in getting back the empire from *Pārāsikas* (*Yavanas*) and his fame as a great warrior came to be established soon after his victory at Penukonda.”:

**Kṣaṇिःकास्प्रयातिभावं निर्वल्यं सर्वं विनिवर्त्तमानः।
अध्युतस्मापतिरात्रसूः प्रत्युत्जगाम प्रभावतिरिक्तः॥**  
*रघुनाथस्य युद्धम्-८.७६॥*

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

**अथं रघुनाथभूवलांति समरे चोलग्रामसितारसंगेतः।
बहुधा वसुधारा रामोदक्षमसुवर्ष्यास्तः॥**  
*रघुनाथस्य युद्धम्-८.७७॥*

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

**तदा प्रतिशास्त्य तथेति तत्मै विपक्षभेदं स विसामधीशः।
आशामस्याष्ट्रायुं चिन्ते न्युक्तूष्ण निखिलं बलोऽधमः॥**  
*रघुनाथस्य युद्धम्-९.२॥*
The present *Mahākāvyā 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 Saṅgrāmasiṁha:**

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

The dynasty of *Guhilots* referred in the *Khaṇḍakāvyā Vaidyanātha-prāśāda-praśasti* were adorned by renowned rulers such as Bāpptā Rāvala, Hammīra, Kṣetrasimha, Mokala, Kumbhā, Udayasimha, Pratāpasimha, Amarasiṁha, Rājasimha as shining sons of God Sun. There are 28 kings referred in the *Khaṇḍakāvyā Vaidyanātha-prāśāda-praśasti* which describe
their deeds as heroic Rajput rulers. (See vide Chapter IV, Historical for
details).

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

<table>
<thead>
<tr>
<th>Ruler</th>
<th>Period</th>
<th>Ruler</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lākṣā</td>
<td>(1382-1397 AD)</td>
<td>Mohammad Lodi</td>
</tr>
<tr>
<td>Saṅgrāma</td>
<td>(1509-1530 AD)</td>
<td>Ibrahim Lodi</td>
</tr>
<tr>
<td>Pratāpa</td>
<td>(1571-1597 AD)</td>
<td>Akbar</td>
</tr>
<tr>
<td>Amarasimha I</td>
<td>(1597-1620 AD)</td>
<td>Shah Jahan</td>
</tr>
<tr>
<td>Rājasimha</td>
<td>(1654-1681 AD)</td>
<td>Aurangzeb</td>
</tr>
</tbody>
</table>

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 *Mahākāvyya 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 :

\[\text{नृपावतंसत्य तदा निदेशान्महासाय मन्त्रिवरः सहर्षम्} \]
\[\text{पद्धतिष्कोषितिैववचानि प्रावर्तचन्तनजीविषिकासू} \]
\[\text{रघुनाथाभयुदयम्-७.३५} \]

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 :

\[\text{तदालूच्चकृष्णधाराधिनेवर्मर्नीष्णो मन्त्रिजना विनीत्या} \]
\[\text{विशं पतेःस्मद्विदितं तवाद विजापवाम्} \]
\[\text{सविदमशेषेव} \]
\[\text{रघुनाथाभयुदयम्-८.७९} \]

The coronation ceremony of *Yuvarāja* Raghunātha was performed with
great pomp with active participation of the ministers and other officials of the kingdom:

अन्तर्व श्राध्युगणातिरेकलक्ष्यं प्रजारक्षणलक्षणादयम्।

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

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

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*:

अनुदानं सुधादिनव मण्डलेष्वरजनि तेन न किंतुदेशितम्।

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*:

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*:
As portrayed by poetess Rāmabhadrāmbā, 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 Tūndira:

\[
\text{कर्नोपपाश्रयिनि: कूलै: कौशिकाह्रीशृङ्गूप राजकरियमः।} \\
\text{संजलितुं संप्रयत समुखे ते संप्रेषिता: सत्यरमेव चारा: ||रघुनाथाभ्युदयम्-८.२४||} \\
\text{इत्य चारिसिरित राजवृृं श्रुत्वा सर्व श्रोषिपालग्रहणयः।} \\
\text{कलु तृण कार्यमेंतत्तदानों वीरोंसो व्याहरमन्त्रिवर्षणूः ||रघुनाथाभ्युदयम्-८.२३||} \\
\text{इतीरित चारुमुखेरिलाया नेता स वृंतं निखिं निशांम्य।} \\
\text{बलं र्यात्मकेशवम्बरवाय न्ययुजनिवस्तुलाबन्हूःीय: ||रघुनाथाभ्युदयम्-९.२७||} \\
\]

Priests and Brahmans:

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*:

\[
\text{ब्राह्मणान्युजनिनात्मकर्मराष्ट्राय पार्थिवः।} \\
\text{चैविवधुप्राच्यान्तस्यस्तिषिष्ठे च शासने ||मनुस्मृति-७.३७||} \\
\]

Accordingly in the *Mahākāvya Raghunātha-Abhyudaya*, it can be noted that Brahmans used to perform different types of sacrificial rituals:
As per the advice of the learned Brahmins King Raghunātha ordered to imprison Colaga, the ruler of Devikottah region:

In the *Khaṇḍakāvyā* *Vaidyanātha-prāśaṇḍa-praśasti* also sage Hārita, Guru of Bāppā Rāvala is portrayed as a great devotee of Lord Śiva:

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*:

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 *Mahākāvyā Raghunātha Abhyudaya* contains significant data regarding political upheaval and administrative problems which were skilfully resolved by the emperor Raghunātha (17th century AD) who succeeded in defeating the Portuguese and the Mughal kings. The text *Vaidyanātha-prāśaṇḍa-praśasti* provides information regarding the political
situation prevalent during 8th-18th century in which different kings of Guhilot dynasty ruled over that part of Mewar. The powerful and courageous rulers like Kṣetrasimha, Laksā, Saṅgrāmasimha-I, Pratāpasimha and Amarasiṃha 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 16th to 18th century AD.

***