CHAPTER THREE
SOCIAL LIFE DEPICTED IN THE VPC

FAMILY STRUCTURE

Nobody can deny that the influence of time and place is seen in the book, written by a certain writer. Nobody can escape the influence of his time and place. Hence the social life of the age of an author comes to be reflected in the pages of the literary work. The VPC also provides some information regarding the social life or the family life of the people of that time. While going to discuss the social condition as depicted in the VPC, it should be noted that it reflects partially the south Indian society of fifteenth century. The family is the main foundation of the society. The father is the head of the family and he looks after everyone. It is seen in the VPC that the words of the father are followed without any hesitation. On the other hand, after the death of the king father, the son became the king.\(^1\) The theme of the VPC is related to the lunar dynasty.

RELIGIOUS PRACTICE

The Vedas have a deep rooted influence on the social and cultural life of India throughout the ages. The study of the

\(^1\) VPC., p. 72.
Vedas, the Purāṇas and other scriptures was seen in those days.

The VPC presents an idea of the social habits and rituals or customs of the people of the age of Tirumalāmbara. Hospitality towards a guest i.e. atithi was regarded as a part of duty. It is observed that people of those days were religiously bent. The Brāhmans enjoyed higher position in the society. People exhibited respect to the Brāhmans and preceptors. The wisdom of these learned people came to be well appreciated by the people of that age. They taught the injunctions of the Vedas and the Śāstras. Śāstras means a collection of traditional doctrines or scripts, i.e. sacred books. Illustrious Brāhmaṇas of that period were treated as the guiding persons of all ritual works. Recital of the Vedas was a part of their daily schedules. The kings also felt greatly encouraged by the words bearing immense purport of the priest. On the other hand, the people of those days carried out the injunctions strictly and hence they took bath in sacred streams with the passage of the sun.

2. a) sakalanigamāgamagocaramapi sāgaratīragocaram ....... ibid., p. 59.
   b) naigamamiva navaṇavabhandakārinam ............... ibid., p. 88
3. ibid., p. 151
5. ibid., p. 19.
6. ibid., p. 20.
7. ibid., p. 121.
into zodiacal signs.\textsuperscript{8} It comes to our notice that the people were in the habit of performing various rites\textsuperscript{9} i.e. \textit{samskāras}. The naming ceremony of a child was performed on the age of Tirumalāmbā.\textsuperscript{10} The Brāhmaṇas had assembled from various quarters to attend the auspicious ceremony.\textsuperscript{11} According to \textit{MS}\textsuperscript{12} ‘naming ceremony’ is also another important rite. It is called in the \textit{VPC} also as ‘jātakarma’\textsuperscript{13}. Before the birth of a child the \textit{Puṁsavāna}\textsuperscript{14} ceremony was also performed during the days of Tirumalāmbā. This is the ceremony of bringing forth a male child. It is performed during the period of pregnancy. Different sacrifices were performed by the people for the protection of families. These are \textit{Vājapeya}\textsuperscript{15}, \textit{Puṇḍarīka} and \textit{Sarvatomukha}. The word ‘Vājapeya’ means ‘the drink of strength or battle’ and it is one of the seven forms of the \textit{Soma} sacrifice offered by kings or Brāhmaṇas, aspiring to the highest position. The festival celebrated on the occasion of the birth of a son is found in the age of

\begin{itemize}
\item \textsuperscript{8} ibid., p. 88.
\item \textsuperscript{9} a) \ldots kṛtāraḥ svācāraḥ kṣitipātīgarānirniragamat \ldots \quad - ibid., V. 23.
\hspace{1cm} \textsuperscript{b) \ldots sarva vidhivannṛpeṇa \ldots \ldots \ldots \quad - ibid., V. 66.}
\item \textsuperscript{10} ibid., V. 65.
\item \textsuperscript{11} \ldots parisphurantaṁ bālavakāloka \ldots \ldots \ldots \quad - ibid., p. 69.
\item \textsuperscript{12} niṣekādīśmaśānāsto mantrāryasyodito vidhi \ldots \ldots \ldots \ldots \quad - MS., II. 16.
\item \textsuperscript{13} VPC.p.149.
\item \textsuperscript{14} utsavaśca mahāmāriśdayodhyāyaṁ janakula. \quad - Rmn. I. 18.15.
\item \textsuperscript{15} ...atantarīdayudhayāya karmāṇyanukramātpuṁsavānādikāni. –ibid., V. 165.
\end{itemize}

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The custom of presentation of a gift to a Brāhmaṇa after a sacred rite, was in vogue in the society of the VPC. In the description of the river Kāverī, it is found that the great sages purified their bodies by sprinkling water over them while reciting Vedic hymns. Again heart-rending meaningful hymns were employed on the occasion of the worship of Gods.

The coronation ceremony of a king, namely Achyutarāya, is described in the VPC. Tirumalāmbā gives a clear idea in this regard. Abhiṣeka (coronation) is being celebrated as a festival (utsava) from the time of the Rmn. It is found in the VPC that the victory of a king in a war was celebrated by the people as an utsava. The booms of war-drums, music, dance etc. were exhibited by the people. The victory of Rama is also described as an utsava in the MB.

17. VPC., V.64.
18. ibid., p. 23.
19. ibid., p. 20.
20. ibid., p. 72.
21. prañālaññārabhūtaṁ ca janasyānandavardhanāṁ
   utsukobhūjjano draṣṭūṁ tamayodhyāmahotsavaṁ. - Rmn. II. 5.20.
22. VPC., p. 35
23. pujayitvā yathā rāmaṁ pratijagmuryathāgataṁ
   tanmahotsava saṁkāśāmāśādākāsamacyutaṁ. - MB., Vana. 275.
The phrase 'vivāha mahotsavaṁ'\textsuperscript{24} indicates that the marriage was one of the festive occasions for the people of those days too. The marriage system is an important aspect of social life. The poetess gives the description of the marriage between the king Acyuta and the queen Varadāmbikā.\textsuperscript{25} Hence, it can be said that the marriage system of the society was reflected in the VPC.\textsuperscript{26} The reference of marriage is found in the writing of Kālidāsa.\textsuperscript{27} The MS\textsuperscript{28} also mentions different types of marriages.

There is another phrase “āhāramaṇḍapamamanīhāra”\textsuperscript{29}. It means 'a dining hall' and indicates the food habit of the people. Hence, the indication of household materials is found in the VPC.

KNOWLEDGE OF MUSIC

The VPC\textsuperscript{30} provides some information relating to music as well as dance. The history of Saṅgīta (Music) is related to the

\begin{itemize}
\item [24.] VPC., p. 17.
\item [25.] ibid., p. 121.
\item [26.] svāh strīvīravivāhasākṣisumahā ................. - ibid., V. 30.
\item [27.] gāndharveṇa vivāhena vahvyo rājaśīkanyakāh
śrūyante parinītastāḥ pitṛbhīscābhīnanditāḥ. - Ab. Ś. III. 20.
\item [28.] vrāhmadaiśvārṣagāndharvaprajāpatyesu yadvasu
aprajāyāmatiśāyaṁ bhartureva tadiṣyate. - MS., IX. 196.
\item [29.] VPC., p. 43.
\item [30.] i) .....sāhityasaṅgītamukhaiḥ prasaṅgainināya kālaṁ niyataprasanna.
   - ibid., V.56.
ii)... pravṛṭta nṛtta .............. - ibid., p. 16.
\end{itemize}
Vedic civilization. Hence it is as old as Vedic culture. The *Rg* \(^{31}\) possesses some information regarding music and musical instruments of India. According to the *NS* \(^{32}\), the *Sāmaveda* is the source of *gītā* (song). The features and contents of a *gītā* \(^{33}\) and the varieties of *vādyā* \(^{34}\) (musical instruments) are narrated in the *NS*. The necessity of dance (*nṛtta*) \(^{35}\) is also defined along with the method of the movement of hands and feet (*Karana*). \(^{36}\) The application and prohibition of *nṛtta* is described in different chapters of *NS*. The description of *Tāṇḍava* dance of Lord Śiva is found in the *VPC*. \(^{36}\) The rhythmical sound (tattat tāng), which is produced by various movements

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31. parjanyāya pragāyata. — *Rg*. VII. 103. 1.

32. sāmebhyyogītameva ca. — *NS*. I. 17.

33. i) ata urdham pravakṣyāmi gītakānāṁtu lakṣaṇāṁ. — *NS*. XXXI. 267.
   ii) ata urdham pravakṣyāmi gītānāṁ vastukalpaṇāṁ. — ibid., XXXI. 308.

34. tataṁcaivāvaṇaddhāṁ ca ghanaṁ suṣirameva ca
caturvidhāṁ tu vijñeyāṁtodiḥyāṁ lakṣaṇāṁvīlaṁ. — ibid., XXVIII.2.

35. pryēṇa sarvalokasya nṛttamistāṁ svabhāvataḥ
vivāhaprasavāvahapramādhyudayādiṣu. — ibid., IV. 261-262.


37 a) yasyāṁ yasyāmavasthāyāṁ nṛttam yojyaṁ prayokṛṭbhīḥ. — ibid., IV. 304.
   b) saṁpravṛṭte’tha sañlāpe tathā sañnihite priye
   nahi nṛttam prayoktavyāṁ yasyāṁ vā prositah priyah. — ibid., IV, 309-310.

38. tattattagiti samudhata nṛtta ............
   mahattara — dambarū — nirgatvara — dīmađima — dhanita .... — *VPC.*, p. 36
of hands and feet in the *Tāṇḍava* dance, is described in this Campū work of Tirumalāmbā.

Similarly, the word *Nṛtya* (dance) is stated in a verse of *Saṅgītadāmodra* (Śnd)⁴⁹, which is quoted in the *Śabdakalpadruma* (SKD). The movement of the limbs with *Tāla* and *Laya* is found to be described here. *Tāla*⁴⁰ is nothing but the relative proportion between time and action in respect of song and dance.

On the other hand, the term *Saṅgīta*⁴¹ comprises the three components viz., *gīta*, *vādyā* and *nṛtya*. Hence, *Saṅgīta* indicates song, musical instrument and dance. These three comes to our notice in the VPC. This work again provides us some names of various musical instruments.⁴² ‘*Bheṣṭha*’ (battle drums); ‘*Paṭah*’ (war drums) ‘*Kāhala*’ (a huge drum); ‘*Mardala*’ (a kind of drum); ‘*Huḍukkā*’ (hand drum); ‘*Veṇu*’ (flute); ‘*Mṛdaṅga*’ (tabor) ; ‘*Śrṅga*’ (horn) ; ‘*Ānaddha*’ (a drum); ‘*Ḍhakkā*’ (a drum); ‘*Muraja*’ (a drum) are

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39. nṛtyam tālalayasrayam
devarucyā prāftīo yastālamāṇaranarasaśrayaḥ
savitāsāṅgavikṣepo nṛtyam
ityucyate budhaiḥ. — Śnd. Quoted in the SKD, p. 546.

40. ayam svarah iyatākālam geyah iyatākālam vilambitaṁ
iyatākālam drutam iyatākālam madhayamiti bodhayiturṁ
īḍāśairastairāṅgulyākuṇcanapāsaṇāṅśāṅ śīriṃkriyābhirhāṁmartitavyaṁ
gātvyaṁceti kālakriyayoh pramāṇaṁ tālāḥ. - SKD., p. 375.

41. gītam vādyam nartanam ca trayaṁ saṅgītamucyate — ibid.,

42. bheṣṭ-paṭah-kāhala-mardala-madhava — ḍhakkā — muraja — huḍukkā — veṇu —
mṛdaṅga — śṛṅga — pūrva — sarva — vādyā. — VPC., p. 36.
mentioned in the VPC. The ‘Bherī’ is the same musical instrument as
is understood by Paṭaha or Mrdaṅga, Kāhala, Mardala, Hūḍukkā, Ḍhakkā, Anaddha, and Muraja. These musical instruments are
generally used in the battlefield. According to the Rmn, the terrible
and frightening sound of Bherī and Mrdaṅga is used only in the
battlefield. The VPC also describes the terrible and the dreadful
scene of a battlefield. The Veṇu (flute) is also another important
musical instrument mentioned in the VPC. It is a pipe of bamboo and
there are several holes on it. It resembles with the Vaisā and
produces different sounds. Again the word Muraja (drum) is found to
be mentioned in Kalidasean works.

The reference of the lute i.e., Viṇā, comes to our notice. Nārada’s lute i.e. Mahati is found to be mentioned. In the
Śuklayajurveda (SYV), the words gīta and viṇāvāda etc. are used

43. tataḥ suṣruburākruṣṭāṁ laṅkāyāṁ kānanaukasaḥ
    bherimṛdaṅgasāṅghuṣṭāṁ tumulaṁ lomaharṣaṇāṁ. - Rmn. VI. 24.3.
44. VPC., p. 68, V. 56, V. 62.
45. lola niśkṣa kākolikā gānākarṇa rasāvamāṇita rūdhirapānāvadhāna
    yātudhānām. — ibid., p. 42.
46. saṅgītāya prahatamurajaḥ snigdhagambhiraghoṣāṁ. - Megha., II. 1.
47. VPC., pp. 118, 151.
48. ibid., p. 37.
49. gītāya śailūṣaṁ - SYV. XXX.6.
50. tānmaheśe viṇāvādaṁ. — ibid., XXX. 20.
and it proves the prevalence of music and musical instruments in Vedic period. On the other hand, the ŚB\textsuperscript{51}, too narrates an interesting story of the origin of music. It gives a description of singing and dancing of gods with musical instruments, where Viṇā, is found. It is heard that the story of the Rmn is sung by Lava and Kuśa, playing with a kind of lute having seven strings i.e. Saptatanti\textsuperscript{52}. The names of other musical instruments are also found to be mentioned in the Rmn\textsuperscript{53}. Viṇā is a very old musical instrument because it is mentioned along with Dundubhi and Veṇu even in the Rg. The reference of Viṇā is also seen in the works of Kālidāsa\textsuperscript{54}. The use of the word ‘Viṇā’ is also found in the writing of Bhāsa\textsuperscript{55}, the great dramatist. The ŚB states an interesting story of the origin of music, where, a charming description of singing and dancing of gods with musical instruments like Viṇā\textsuperscript{56} is found. According to the NS\textsuperscript{57}.

\begin{itemize}
  \item \text{51.} \text{atha devāḥ / viṇāmevasṛṣṭvā vādayanto ............. } - ŚB., III. 2.4.6.
  \item \text{52.} \text{pāṭhe geyeca madhuraṁ pramāṇaistribhiranvitaṁ}
            \text{jātibhiḥ saptabhiṁyuktaṁ tantrilayasamanvitaṁ. } - Rmn. I. 48.
  \item \text{53.} \text{dundubhiṁbhirṁdaṅgaiśca viṇābhīḥ paṇavaistathā. } - ibid. I.5.18.
  \item \text{54.} \text{a) utṣaṅge vā malinavasane saumya nikṣipya viṇāṁ. - Megha., II. 25.}
            \item \text{b) tālalayaviśuddhāyāḥ viṇāyāḥ. - Ab.S.}
  \item \text{55.} \text{SV., Act VI. 3.}
  \item \text{56.} \text{atha devāḥ / viṇāmevasṛṣṭvā vādayanto nigāyanto}
            \text{niśeduriti vai te vayaṁ ........... } - ŚB. III. 2.4.6.
  \item \text{57.} \text{NS., op.cit., XXVIII.2.}
\end{itemize}

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there are four chief varieties of musical instruments. These are: Tāta (stringed), Avanaddha (bound with skin drum), Ghana (instrument of metal) and Suṣira (blow with air). Again the Viṃā belongs to the Tāta (stringed) variety of instruments.

Saṅkha⁵⁸ (conch) is also an important musical instrument, mentioned in the VPC. It belongs to the Suṣira type. The description of the conch of Lord Viṣṇu i.e. Pāṅcajanya is also found in the VPC⁶⁹. Normally, this instrument is said to be an auspicious one.

INFORMATION PERTAINING TO WARFARE

We come across scanty information in the VPC in respect of the use of weapons. The words ‘kośāgraṁ pāśāyudhasya⁶⁰...’ indicates the treasure house of weapons. These weapons, found in the VPC are: ‘Khāḍga’⁶¹, ‘Kuntāḥ’⁶², ‘Bāṇa’⁶³ and Śakti⁶⁴. The names of different weapons are found in the Rg.⁶⁵. Hence the use of different weapons are found to have been used from the Vedic period.

According to the Amara⁶⁶, the word weapon denotes āyudha, praharaṇa

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58. VPC., pp. 77, 93, V. 120.
59. ...... mukhara pāṅcajanya ...... – ibid., p. 77.
60. ibid., p.57
61. ibid., p. 41.
62. ibid., p. 45.
63. ibid., p. 49.
64. ibid., V. 44.
65. vāśimanta rṣṭimanto maniśinaḥ
   sudhanvāna iṣumanto niśaṅgiṇaḥ. – Rg. V. 57. 2.
66. āyudhaṁ tu praharaṇam śastraṁ astamathāstriyau. – Amra. II. Kṣatriyavarga.
śastra and astra in general. On the other hand, the Śyv states some classes of weapon maker such as: ḫuṣkāra^{67} (arrow maker), dhanuṣkāra^{68} (bow maker), jyākāra^{69} (string maker) etc. It prompts us to think about the usage of various weapons in those days.

The verse ‘anyūnamanyūdaya ......’^{70} is used to denote the use of missile. So, it can be said that the usage of various weapons was seen in the age of VPC.

Dress and Decoration

The authoress of the VPC gives us a lot of information in respect of dress and decoration. The taste of people for dress and decoration differs throughout the ages. The fashion of dress and decoration always changes with the taste of people. It reflects the living style of people in a particular society. Tirumalāmbā narrates the pattern of dress and decoration of the people of that age in the VPC. But it is observed that the people of that time were in the habit of wearing beautiful and decorated but sober dress.

It is observed in the VPC that the people of that time i.e. the fifteenth century A.D. normally wore the silken clothes. The word

67. śaravyāya ḫuṣkāram. - Śyv. XXX.7.
68. hetyai dhanuṣkāram. - ibid., XXX. 7.
69. karmaṭe jyākāram. - ibid., XXX.7.
70. VPC.V.,42.
kaūșeya\textsuperscript{71} is found in the VPC which denotes silken garments. According to Amara\textsuperscript{72}, Kaūṣeya is a kind of silken garment. The word kaūṣa vāsa\textsuperscript{73} is used in the ŚB to mean the silken cloth. In this connection, it can be noted that India has a long tradition of the use of silken clothes. In the writing of Kālidāsa\textsuperscript{74} also the reference of silken cloth is seen. Again the employment of the word dukula\textsuperscript{75} in the VPC also proves the use of silken clothes at that time. According to the Amara\textsuperscript{76} it means ‘kṣaumavastram’ i.e., silken garment.

Tirumalāṃbā uses the word ‘ambaram\textsuperscript{77} to denote clothes. Lastly the word vastra is found to be used in the VPC\textsuperscript{78}. Normally this word

\begin{center}
\begin{tabular}{ll}
71. a) & kaūśeya saimillanata saikata ...... \hspace{1cm} - VPC., p. 24. \\
   & vigalitasāvīvivirēsa kaūśeya. \hspace{1cm} - ibid., p. 122 \\
72. & kausāṃ vāsaṇa paridhāpayati. \hspace{1cm} - Amara, VI. Manusya Varga. \\
73. & kausāṃ vāsaṇa paridhāpayati. \hspace{1cm} - ŚB., V. 2.1.8. \\
74. & (a) kausēyapattomayugma ...... \hspace{1cm} - Mm., V. p. 356. \\
   & (b) paridhassa sampratī kṣaumayugalvar. \hspace{1cm} - Ab.Ś., IV, p. 110. \\
75. & dukula vidhāna sāvadāna vīci bhujā virājitār. \hspace{1cm} - VPC., p. 24. \\
   & varūṇagṛhavitāna dukūlailī \hspace{1cm} - ibid., p. 53. \\
   & nīriṇājītanākara dukūlādhika sṛṅgārita. \hspace{1cm} - ibid., p. 93. \\
76. & kṣaumāni dukūlārī syādadve tu nivītārī pravṛṭtaṁ triśu. \hspace{1cm} - Amara, Manusyaavarga. II. 113. \\
77. & mahīyā pradhānāmahiṃśpadāvādūkārīn \hspace{1cm} - VPC., V.13. \\
   & cānīkarāṃkitamivāmbaramābabhāse. \hspace{1cm} - ibid.V.84. \\
78. & tadanu dharaṇipālāstadvicitrāścācaryā \hspace{1cm} - ibid.V.84. \\
   & vilasitamanavadyaṁ vikṣya vismeracittāḥ \hspace{1cm} - ibid.V.84. \\
   & ciramiva manībhusāvastraṇīrajanābbhiḥ \hspace{1cm} - ibid.V.84. \\
   & saha bhūvamiva garvarīn sarvavidyāsvamunīcan. \hspace{1cm} - ibid.V.84.
\end{tabular}
\end{center}
is used to mean clothes and it is said clearly in the *Amara*\(^{79}\). The word ‘*uttaraṇyaṃ*\(^{80}\) is seen to be used in the *VPC* and it means the upper garment. The phrases ‘*vyāṇjita paṭṭāṇśuka*\(^{81}\) ..........’ and ‘*paṭṭavasana kausāya dukūla*\(^{82}\) ..........’ of the *VPC* support the use of silken clothes at that time. The verse portion ‘*maṇibhūṣāvastra*\(^{83}\) ...............’ Also shows the use of silken garments, interwoven with crystals. Moreover, the word ‘*paridhāna*\(^{84}\) indicates that people like to wear different costume.

Hair style is an important part of dress. It is observed in the *VPC* that the luxuriant\(^{85}\) hair of the ladies were fond of the fragrance of the filaments of numerous flowers. Again the ladies exhibited their beauty by means of their bristling hair as found in the *VPC*\(^{86}\). People of the time of the *VPC* put on various ornaments\(^{87}\), decorated with various stones and pearls. Mainly gold\(^{88}\) and bejewelled

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79. paṭaccaram jīṇaṇavastram samau naktaka karpatau
vastramācchatanam vāsaścailaṁ vasanamānsukam – *Amar Manuḍyavarga*, II.115.
80. *VPC.*, V. 136
81. ibid., p. 98.
82. ibid., p. 98.
83. ibid., V. 84.
84. ibid., pp. 64, 101.
85. atha vividha kusumakesarasurabhikesapāśāṁ. – ibid., p. 137.
86. nitamba- bimba lambamāna -veṇī niṣyandāmanda bindavaḥ. – ibid., p. 141.
87. ...... nīrājītālaṅkāra ...... – ibid., p. 93.
88. kiraṇa kanakasṛṅkhalā. – ibid., p. 23.
ornaments were used by the people of that time.

Āṅgada (bracelet) and Keyūra (armlet) are some other kinds of ornaments mentioned in the VPC. These are worn on the arms. According to the NS, these ornaments are used by the people only on their arms. In the Amara both are said to be the same.

Generally, the ornaments made of gold were put on by both men and women. The 'kīṅkīnī' is a small bell made of gold, worn by the people on their waist. The Amara holds that 'kīṅkīnī' is a small bell.

Kāncī is an ornament for the waist mentioned in the VPC. It is found in the Amara that it is a kind of ornament used by

89. (a) kṛtrimamanipatrikā ........................ - ibid., p. 54.
    (b) ibid., V. 7.
    (c) āncitamaṇivipagunodañcita, ...... - ibid., p. 102.
90. ibid., V. 7.
91. ibid., p.6.
92. (a) aṅgadarī valayam caiva bāhumūla vibhūṣaṇām. - NS. XXIII. 34.
    (b) keyūramāṅgadarī caiva kūparopari bhūṣaṇām. - ibid., XXIII. 19.
94. (a) VPC., V. 100.
    (b) ibid., p. 150.
95. kīṅkīnī kṣudraghaṇṭikā. - Amara., II, Manusya Varga.
96. .............. sīṁjana kāncī sīthilālakasannivesāṁ .............. - VPC., V. 136.
97. strīkaṭyāṁmekhalā kāncī. - Amara., II, Manusya Varga.
women on their waist. According to the $NS^{98}$, $kāṅći$ is a waist ornament used by women and it should consist of single or one string. It seems to be a very important and largely used ornament, mentioned in the Classical Sanskrit works. The use of this ornament is found in the writings of $Kālidāsa^{99}$ also. The phrase 'kesaradāma $kāṅći^{100}$, which is found in the $Kumāra$ of Kālidāsa, also help us to say that, $Kāṅći$ is a chain or belt. Of course, it is worn by women on their waist. The use of this ornament comes to our notice in the $GG^{101}$ of Jayadeva.

$Mekhalā$ is another important ornament of waist found in the $VPC^{102}$. In the $NS^{103}$ it is said that $mekhalā$ is also used by women on their waist. On the other hand, the main difference between $kāṅći$ and $mekhalā$ is that the second one should possess

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98. $kāṅći$ mauktikajalādhyā kulakāṃ mekhalaṁ tathā raśāṇā ca kalāpaśca bhavevčroṇīvibhoṣanām eka yaśtrihavet kāṅći. – $NS.$, XXIII. 36-37

99. (i) vīcikṣoḥbhasanitavihagāśrēṇikāṅcīguṇāyaḥ. – $Megha$. I. 29.
(ii) Rtu. II. 20, III. 36, IV. 4, 6,7.
(iii) Rgh. VI. 43.

100. srastāṁ nitambādavālambamānā punāḥ punāḥ kesaradāmakāṅcīṁ nyāśikṣtāṁ sthānavidā smareṇa maurvīṁ dvitiyāṁivā kāṃkasya. – $Kumāra$. III. V. 55.


103. $NS.$, op cit., XXIII.36.
eight strings.\textsuperscript{104} The Amara\textsuperscript{105} gives the same notion like NS. The word \textit{mekhalā} is used for various meaning. Moreover, it also indicates a sword belt\textsuperscript{106} or a sword knot. On the other hand, the Amara\textsuperscript{107} mentions \textit{mekhalā} as an ornament like \textit{kāñci}, \textit{saptakī \ rāṣānā} etc. particularly used by women on their waist. It is observed in the writings of Kālidāsa\textsuperscript{108} that the word \textit{mekhalā} is an ornament worn on waist by women.

This ornament is not only found in the classical literature, but also found to be used in various works including the Vedic literature, specially in the AV.\textsuperscript{109} According to the MS\textsuperscript{110} \textit{mekhalā} indicates the triple girdle worn by the first three \textit{varṇas} on their waist.

Moreover, the phrase '\textit{visr̥mara nāsā mauktika vimala}'\textsuperscript{111}, as found in the \textit{VPC} indicates an ornament worn by women on their nose. It means nose ring or nose wheel.

\textsuperscript{104} mekhala tvāstāyaśūṭikā. \textsuperscript{ – NS. XXIII. 37.}
\textsuperscript{105} Amara., op cit., II. Manusyavarga.
\textsuperscript{106} syānmekhalā tannibandhanām. \textsuperscript{ – Amara., II. Kṣatriyavarga.}
\textsuperscript{107} strīkaḷyāṁ mekhala kāñci ṣaptakī raśānā tathā. -Amara.,II, Manusyavarga.
\textsuperscript{108} (a) asamāpya vilāśa mekhalā. \textsuperscript{ – Rgh., VIII. 64.}
\textsuperscript{ (b) amūm sahasaprahitekaśaṇāni vyājārdhasandarśīmekhalānī. -ibid., XIII.42.}
\textsuperscript{109} yāṁtvāṁ pūrvebhūtakṛta ṛṣayaḥ parivedhīr satvāṁ pariśvajasva māṁ dirghāyu-tvāyamekhaṇe. \textsuperscript{ – AV. VI. 133.5.}
\textsuperscript{110} mauṅji trivṛtśamāśīlaṁ kāryā viprasya makhalā ksatriyasya tu mauṅjī jyā vaiśyaṁ saṇataṁti. \textsuperscript{ – MS. II.42.}
\textsuperscript{111} VPC., p. 130.
Vanamāli, dāma, srag are the different words to mean the same ornament i.e. garland. Garland (mālā) is a very popular item of decoration. Generally, it is worn round the neck. According to the NS, garland is nothing but a bodily ornament. In the Amara, we find three different names of garland.

One of the important ornaments relating to head is 'kiriṭa' which means crown. Mukuta also stands for crown. Again the word maulī indicates the terrace of the heads in the VPC. It is a word, which is used to denote different meanings. According to the Amara, it means head or lock of hair or crown etc. Generally the word maulo means head. Hence the word 'mauli' may mean a kind of head dress used by men.

The phrase caraṇamaṇjariṅkam is employed by the poetess to mean anklets i.e. nupūram. According to the

112. ibid., p. 53.
113. ibid., pp. 122, 129.
114. ibid., V. 26.
115. vyālambimauktikahārā mālyādyā dehabhūṣanām. – NS., XXIII. 20.
116. mālyarā mālā srajaus mūrdhni keśamadhye tu garbhakaḥ.

-Amara., II. Manuṣya varga.
117. VPC., pp. 1, 60, 74, V. 58.
118. ibid., V. 170.
119. ibid., p. 150.
120. cūḍā kiriṭarā keśāśca sarīyatā maulayastrāyaḥ. – Amara, III. Nanartha varga
121. VPC., p. 137.
Amara\textsuperscript{122}, there are four different names of anklets. The word 'mañjarī' is used by Jayadeva in his GG\textsuperscript{123}. The use of this ornament is available in the era of Kālidāsa.\textsuperscript{124}

The word tilaka\textsuperscript{125} is used to mean the mark on forehead. According to the NS\textsuperscript{126}, tilaka is used as an embellishment of the forehead. The use of sandal tilaka is found in the GG.\textsuperscript{127}

The kaṅkana\textsuperscript{128} or valaya is also another ornament mentioned in the VPC. According to Amara\textsuperscript{129} this ornament is worn on the hands. The reference of this ornament is found in the GG.\textsuperscript{130} also.

The VPC\textsuperscript{131} also gives information regarding the use of cosmetics. The people of that time, prepares cosmetics with the powder of khadira trees mixed with the pollen and filaments of clusters.

\begin{center}
\textsuperscript{122.} pādāṅgadāṁ tūlākoṭīrmangīrau nūpuroastriyāṁ. – Amar., II. Manuṣyaavarga.
\textsuperscript{123.} GG., XI. 3.
\textsuperscript{124.} saiśā sthali yatra vicinvatā tvāṁ bhraṣṭāṁ mayā nūpuromekamurvyāṁ
--- Rgh. XIII., V. 23.
\textsuperscript{125.} VPC, pp. 133, 134.
\textsuperscript{126.} tilaka patrarekha ca bhavedgaṇḍa vibhūṣaṇaṁ. – NS. XXIII. 27.
\textsuperscript{127.} cadanatilakalālātaṁ .......... - GG. II.5.
\textsuperscript{128.} (a) mahariyā – śākhā – bhujāṅcalavyañijīta- caṅcarīka- valaya –
b) kalaninadamaṇīvalayamanohārīnā .............. Ibid., p. 134.
\textsuperscript{129.} kaṅkanaṁ karabhūṣaṇam. – Amara., II. Manuṣyaavarga.
\textsuperscript{130.} GG. XI. 4.
\textsuperscript{131.} VPC., p. 64.
\end{center}
of blossoms. Another important material used for bodily embellishment is **kuṅkuma**\(^{132}\) (saffron). It is known from the Śabdakalpadruma that there are three varieties of ‘**kuṅkuma’**, i.e. produced at Kāśmīr, produced at Vāḥlika and Pārusīka. It can be definitely inferred from the VPC that ‘**kuṅkuma’** was used at that time exclusively by ladies for decorating their breasts. The use of **añjana**\(^{133}\) or **kañjala**\(^{134}\), **lākṣya**\(^{135}\) (lac) was in vogue among the women. On the other hand **añjana** or **kañjala** denotes collyrium, which is used by women for colouring eyelashes or eyelids. **lākṣārasa** (lac-caldrons) is applied by ladies on their legs. According to the Amara\(^{136}\), there are six varieties of lac. In the AbŚ\(^{137}\) also, the use of lac is seen.

As regards cosmetics and embellishments, the use of **candana**\(^{138}\) is met with in the VPC. In the Śabdakalpadruma, a

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132. (i) kuṅkumacūrṇena kusumaparāgaparijñam. - ibid., p.128.
(ii) ghamajalapāñkilakuṅkumanulepamavarii ....... - ibid., p. 138.
133. ibid., pp. 46, 101.
135. ibid., p. 139.
136. lākṣā rakṣā jatu kībe yāvo, alakto drumādayaḥ.
    - Amara. II. Manusyavarga.
137. .......... niśṭhyataścaranopabhogasulabhō lākṣyārasaḥ kenacit.
verse\textsuperscript{139} has been quoted from the work entitled \textit{Bhāvaprakāśa}. The plain meaning of the verse is that the best variety of ‘\textit{candana}’ has the property of cooling the body. But in the \textit{VPC}\textsuperscript{140}, sandal paste was also used for decorating the body.

The \textit{VPC} provides a lot of information relating to pearls and stones. These stones were used to decorate the mansions\textsuperscript{141} and other things. The paintings of different God and Goddess were bejewelled with different stones at that time.\textsuperscript{142} In the \textit{VPC},\textsuperscript{143} we observe that the people of that age used bejewelled mirror\textsuperscript{144} for their decoration. People of the time of the \textit{VPC} were fond of various ornaments decorated with pearls\textsuperscript{145} and various stones. The word ‘\textit{padma}\textit{ra}\textit{gamaṇa}\textit{ṇi}’\textsuperscript{146} stands for ruby. ‘\textit{devamaṇi}’\textsuperscript{147} is the another name of ‘\textit{kaustabha}’ gem\textsuperscript{148}. According to the \textit{Kūp}.\textsuperscript{149} ladies are said

\begin{flushleft}
\textsuperscript{139} svāde tiktaṁ kaśe pītaṁ chede ṭktam tanau sitaṁ
granthikoṭarasāmaryuktaṁ candanaṁ śreṣṭhamucyate. – SKD.
\textsuperscript{140} VPC., op. cit., p. 122.
\textsuperscript{141} (a) savidhamaṇiṣṭambha ............. – ibid., p. 106.
\hspace{1em} b) ibid., p. 122.
\textsuperscript{142} ibid., p. 54.
\textsuperscript{143} manibhiṣṭicitravinirvartitaṁ vicitraṁ caṇḍikācaritraṁ ........ – ibid., p. 109.
\textsuperscript{144} ........ nabhomanidarpaṇasya ............. – ibid., p. 38.
\textsuperscript{145} ibid., pp. 51, 122.
\textsuperscript{146} ibid., p. 122.
\textsuperscript{147} ibid., p. 88.
\textsuperscript{148} ibid., V. 166.
\textsuperscript{149} striyo yauvanaśālinyaḥ sadā mandnatatparāḥ. – Kūp. I. 45. 18.
\end{flushleft}
to be fond of decoration, it is observed that people of that age used flowers, incense, ornaments etc. for decoration.\textsuperscript{150}

**Political Condition:**

An outline of the political condition of India during the time of the \textit{VPC} can be drawn after a thorough study of this \textit{Campūkāvya}. An attempt is made here to present a discussion on the political condition of India of the days of the \textit{VPC}.

**King and Kingship:** The king is said to be the representative of God. He is regarded as the arms of the God or the Puruṣa\textsuperscript{151} from the Vedic period. According to the \textit{MS}\textsuperscript{152}, the might or power is the source of greatness and prosperity of a king. The \textit{MB}\textsuperscript{153} also wants to consider that the glory or manliness of a king exists on his arms. The \textit{VPC} also considers that power or individual strength is the necessary characteristics of a great king.

The \textit{VPC}\textsuperscript{154} appears to hold the theory of heir or succession as the means of acquiring kingship. The \textit{Campū} of Tirumalāmbā opens

\begin{itemize}
  \item \textsuperscript{150} viracita kusumopahāraṁ, vilasamāna vāsanā dhūpāṁ, vividhālaṅkāra vicitrīrāṁ, atimātraramaṇīyāṁ ............. – \textit{VPC.}, p. 123.
  \item \textsuperscript{151} \textit{a)} syv. XXXI. 11.
    \textit{b)} bāhu rājanyah kṛtaḥ. – \textit{Rg. X.} 90. 12.
  \item \textsuperscript{152} viprānaṁ jñānatō jyaśṭhyarāṁ kṣatriyānāṁ tu vīryataṁ vaisyānaṁ dhānyadhanataḥ śūdrāṅgāmeva janmataḥ. – \textit{MS.}, II. 155.
  \item \textsuperscript{153} kṣatriyobāhuḥvīryastu na tathā vākyavīryavān. – \textit{MB.}, Sabha. 19.47.
  \item \textsuperscript{154} āryā guṇaughairatha bukkamāmbāṁ sa rājamaulirvighinopayamya nṛsitānāmānamudgrāśaktimahīrāṁ suṣuve kumārāṁ – \textit{VPC.}, V. 11.
\end{itemize}
with the lunar dynasty, to which king Acyutarāya belonged. It starts
with the Emperor Candra\textsuperscript{155} who makes the ocean resonant by
caus...king has not been fully
satisfied with the gift — waters (offered) by the kings born in his race.
Here the poetess has resorted to the theory of animism in order to
show that the kings of the lunar race were renowned for their
generous disposition. Budha\textsuperscript{156} was the son of Emperor Candra. The
latter had a son called Pururavas, the sole hero of the world who won
Urvaśī as his beloved. Moreover, Pururavas never eloped Urvaśī,
rather it was she who went to him. Āyus was Pururavas' son from
Urvaśī. Again Āyus had a son, Nahuṣa by name, who was the
performer of a hundred horse sacrifices i.e. \textit{āśvamedhas}. By
performing one hundred horse sacrifices, Nahuṣa\textsuperscript{157} took possession
of Indra's throne, but afterwards he was deposed and changed into a
serpent. Nahuṣa was a great king of the lunar race and he was the
father of Yayāti another noted king. While Indra, the ruler of heaven,
was practicing penance on the banks of the lake Mānasa in order to
reduce the sins acquiring from the slaughter of Vṛtra, who was a

\textsuperscript{155} \textit{alaṁbhṛto netyavadhārayaranstaṁ muhuḥ pravṛdhya mukhaṁkaroti
manvayodbhūtamahīpatināṁ dānāṁbhāsāmeṣa taraṅgamālī}. \textit{—VPC., V. 1.}

\textsuperscript{156} \textit{navagrahālinavāhāraṇāyaṇako vabhuva tasmād budha ityūdārathī
amāntamantarnijabodhamujjalaṁ vyanakti sarvala vibhānibhena yaḥ}
\textit{—ibid., V.3.}

\textsuperscript{157} \textit{veno vinaśtoavinayānḥuṣṭaiva pārthivah}
\textit{—MS., V. 41.}
Brāhmaṇa, the gods requested Nahuṣa to come to heaven and accept the kingship of heaven in his absence. Nahuṣa accepted the offer but he became so proud that he wanted Śacī, the wife of Indra, to be his consort. Śacī, however, sent a message that she was prepared to respond to the request of Nahuṣa, if he could come to her palace in a palanquin carried by some prominent sages. Only because of passion, Nahuṣa engaged some sages to carry him to her palace, while the sages were moving slowly, he got impatient, and kicked one of them. He was none, but the venerable sage Agastya and asked him to leave immediately, whereupon the latter grew angry and cursed him with the words "Be a serpent". While the Pāṇḍavas were living in exile in the region of the Kailāśa, Bhima, fell into the grip of a snake, who was none other than Nahuṣa. Yudhiṣṭhira came to rescue his brother. That meeting with Yudhiṣṭhira brought an end to the curse of Nahuṣa and he returned to heaven.

Yayāti was a great king and he was cursed by Śukrācārya when he married Śarmiṣṭhā. And he became old in his young age only because of curse. His son Puru helped him to get rid of his curse. The name of the first wife of Yayāti was Devayāni. Turvaśu
was the son of Yayāti by Devajānī and was the brother of Yadu.\textsuperscript{158} He made his enemy destitute of wealth.\textsuperscript{159}

In course of time, king Timma was born in this lunar dynasty. He was a king of uncommon qualities and his sword was the witness of his might. Historical events begin with Timma only. Timma was the grand-father of Narasiṁha and the great grand-father of Acyuta, the two main heroes of the romance of Tirumalāṁbā. King Timma married Devakī, who was the repository of virtues. And to them was born a son named Ṣvara.\textsuperscript{160} He was endowed with great power and prominent among the kings. It is said by the poetess of the VPC that Vasudeva could beget only Hari (Krṣṇa) by Devakī, while Timma begot Isvara, the ‘Supreme Spirit’ by his wife Devakī. There are two meanings of the word Ṣvara, viz., (i) the name of Timma’s son and (ii) the Supreme Spirit. Thus he excelled that illustrious scion of the Yadu Race (Vasudeva) and possessed of high intelligence. He espoused the noble Bukkamāṁbā according to rites.

Again he begot from her, a prince, Narasiṁha by name, the annihilator of his foes. Narasiṁha grew into a great and mighty king. He was skilled in the science of polity and was the death incarnate to

\begin{footnotes}
\footnote{158. HV., 1604 and 1617}
\footnote{159. turvaśurnāma tatsūnirbasukṛtātravāḥ - VPC., V. 7.}
\footnote{160. ibid., V. 9.}
\end{footnotes}
his adversaries. During his rule, there was no anxiety, no evil at all. He was courteous and eminently brave. He made the entire earth free from thorns in the form of enemies. He was bounteous by nature. He established his capital at Vidyāpurī, the present Vijaynagar.

Narasīṁha married Ombamāmbā, the daughter of Rāmāmbikā of the solar race. He prayed god Acyuta for a son and the queen conceived. The queen gave birth to a son in due course. The child was named Acyuta, after god Acyuta. When he was quite grown up, Narasīṁha died. Then Acyutarāya’s education in all the sciences and fine arts was finished. After the decease of his father, Acyutarāya became the Emperor of Vijaynagar.

The VPC appears to hold the theory of heir or succession as the means of acquiring kingship. It is proved by the coronation ceremony of Acyutarāya after the death of Narasīṁha.

Raṣṭra or Empire: The VPC gives us various information regarding the raṣṭra as a whole. As regards the state or raṣṭra, the VPC seems to indicate the geographical, political as well as cultural unity and integrity of the Indian subcontinent in general or southern India

161. VPC., V. 12.
162. kulapradīpāṁ guṇinaṁ kadā vā sutaṁ samāsādyā suktī bhaveyāṁ ityacyutaṁ prārthayamāna eva kālānanaiśit katiśitāḥ. – ibid., V. 59.
in particular. It is known through the description of the capital of Narasimha's kingdom, which is located in the southern India. Narasimha established his capital at Vidyapuri, i.e. the present Vijaynagar.

Narasimha was a mighty king. In course of time, he set out on a tour of conquest.\textsuperscript{164} The description of the expedition (\textit{digvijaya}) of Raghu as is found in the \textit{Rgh}\textsuperscript{\textit{165}} (Canto IV) and the ASPI\textsuperscript{166} of Samudragupta also assert the geographical greatness of India, which is found to be supported in Narasimha's expedition also.

He started towards the east and conquered all the kingdoms. He defeated them with his mighty prowess. Then, accompanied by

\begin{quote}
\small
\textbf{164.} haridvadhūr̄atmaguṇīnurāgīr̄iranugrāhījyannakhilēḥ karagrahāt
prahitya duśñmiva kārtimagratvā vibhuḥ pratasthe vijayādaracchālāt.
\end{quote}

\begin{quote}
\small
\textbf{165.} a) saḥ guptamūlaptayantaḥ sūddhapārśṇirayyanvitāḥ
ṣaḍ-vidhaṁ valaṁ, ādāya pratasthe diggīṭiṣayā. - \textit{Rgh. IV., V. 26.}
\begin{quote}
\small
\textbf{166.} tasya vividhasamaraśatāvaraṇaṇaḥdakṣṣasya svabhujabala-
parākramaikabandhōḥ parākramāṇkasya parāśuśarasākunśaktiprāśāśi
tomarabhindipālānāraścavaīstikādyanekapraharaṇavirūḍhakulavrāṇaṇaḥātā
ṅkaśobḥāsutureṣuḥpācītakāntatararaṃaṇaḥ kausalakamahendra-
māḥākāntārakavyāghrājakaralakamanṭarājapaistapurakamantaraṇapaiṣṭ
apurakamahendraigririkautṭūraka svāmidattairṇḍapallakadamanaṅkāṅce-
kavisnugopāvavamuktakenīlāraḷjavaiṅgyeyakahastivarmapāḷakkkakograsenad
\end{quote}}
his large army, he proceeded towards the southern direction, marching along the coast of the sea. After that he crossed the Tunḍāra country and reached the country of Colas. Narasimha encamped on the right bank of the river Kāvenī. Though he was in the country of the enemy, he forbade his men to afflict the inhabitants of the land and passed severe punishment for the negligence of the order. The Lord of the Cola country also knew of his advent from his spies. He advanced with his army against Nṛṣīṁha and attacked him with great courage. An extremely terrific battle took place between the two armies. When Nṛṣīṁha's army began to fall back and was in great fight, he mounted his big elephant. He encouraged his brave warriors for fight and fell upon the Cola King with an irresistible force. He killed the elephant of the Cola king with his spear and captured him alive. As a result, the Cola army surrendered. He wore the crown of victory. Then, after the conclusion of the battle, king Nṛṣīṁha (Narasimha) entered the Cola capital in a splendid procession.

On the other hand, after getting this news, the heart of the king of the Maruva province was filled with intense fear and alarm. The king left his wife and children and renounced his kingdom. He fled away somewhere to the sea-coast. Narasimha laughed at his
cowardice and he entered the town of Madhurā (Madura), where the rulers presented him with the entire wealth. Then he proceeded to Rāmeśvara and paid homage to the God Rāmeśvara. He presented gifts to the Brāhmaṇas. Thus he defeated all the kings of the area. He came to Śīraṅgapattanaṁ and constructed a bridge over the river Kāverī.\textsuperscript{168} After crossing the bridge, he besieged the town. The king Mahāvīra surrounded and fell at his feet with his wife, children and others. Nṛsiṁha’s heart was filled with love and compassion. So he reinstated him in his kingdom. He then captured Dumakura and other big forts. Having seized the fort of Mātaraṇgi from his enemy, he worshipped the God Gokarna, near the western sea. He was followed by his feudatory kings and marched towards the north. He seized the fort of Mānava and captured Sultan, who was concealed in the fort out of fear. But his heart was filled with compassion and he released him. Thus vanquishing all his enemies, Nṛsiṁha returned to his capital Vidyāpurī. He ruled over the whole of India, from Rāmeśvara to the Himālayas i.e. the vast land known as Bhāratavarṣa. According to AP\textsuperscript{169} the country on the north of the sea and south of the Himalaya, is known as Bhāratavarṣa, the area of which is nine thousand Yojanas.

\textsuperscript{168} ibid., V. 49
\textsuperscript{169} uttaram yat samudrasya himādrescaivaḍaksinam

varṣanā tadbhārataṁ nāma navasāharsa visīrtam. - AP., CXVIII. 1.
In the *Purāṇas* like the *Kurma*\(^{170}\), the *Bhāgavata*\(^{171}\) etc., we observe similar description of *Bhāratavarṣa*. Hence, the kingdom of Nṛṣimha, spreads from the south to the east.

The modern historian also narrates that the idea of political unity of India is not a recent growth or discovery. India is the land lying north of the ocean and south of the snowy mountains. Hence, the *VPC* of Tirumalāmbā has a geographical and political importance. The question of unity and integrity of a state is also supported by the holy places, the sacred rivers and the mountains, which are mentioned in the *VPC*. Importance of *Rāmeśvaram* *Gokarṇam* etc. is also considered by Modern scholars.\(^{172}\) Besides the Vedic, Purānic and philosophical ideas, the rites known as *acāras* and *saṁskāras* etc are found in the *VPC*. Such information also indicate the underlying cultural unity of India as a whole.

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170. *bhārataṁ dakṣiṇaṁ varṣaṁ tataḥ kiṁpuṟuṣaṁ smṛtaṁ navasthasramekaikametesāṁ dvijasattamāḥ*. - Kūp., I. 43. 11, 13


Administration

The VPC provides us some information regarding the administration system also. The system of employing the spy or emissary (cāra) comes to our notice. The employment of spy is stated to be a must in the AS of Kautilya. According to the MS, the spies are known as the eyes of a king. Reference of the employment of cara is also found in the Kirātārjunīyāṁ (Kir).

The main duty of a king is to protect the subjects. So he should maintain a strong force. Tirumalāmbā uses the word ‘vāhinī’ which denotes army. Technically, it means division of the army. It consists of elephants, chariots, horses and men on foot. It appears that there are four divisions of the army viz. elephants, chariots, cavalry and infantry or foot soldiers, which are known as senāṅga.
The phrase ‘śādgunyaprayoga’\textsuperscript{179} indicates ‘the six components of the royal polity’ in foreign policy. These are: (i) sandhi or ‘treaty of peace’, (ii) vígra ha or ‘war’, (iii) yána or ‘march’, (iv) āsana or ‘halt’, (v) dvaidha or ‘stratagem’ and (vi) āśraya or ‘recourse to protection of a mighty king’. Reference of this six qualities of the royal of polity is also found to be mentioned in the MS\textsuperscript{180}

In addition to this, the VPC bears the concept of ‘caturūpāya’\textsuperscript{181} i.e. ‘the four means of success’ against an enemy. These are (i) sāma or ‘negotiations’, (ii) dāna or ‘bribery’, (iii) bheda or ‘sowing dissensions and (iv) daṇḍa or ‘punishment’. It was a duty of a king according to MS\textsuperscript{182} to employ these ‘four means of success’ upon an enemy. Bhāravi in his Ki r\textsuperscript{183} narrates these ‘upāyas’ as permanent prosperity of a king.

Lastly, it is observed that Tirumalāmbā mentions ‘śaktitraya’\textsuperscript{184} i.e. ‘the three constituents of regal power’. The first one

\textsuperscript{179} VPC., p. 11.
\textsuperscript{180} sandhīṇa vígrahaṇa caiva yānamāsana meva ca
dvaidhiḥbhave samāśrayaṇaḥ śādguṇāṁścintayet sadā. – MS., VII. V. 160.
\textsuperscript{181} VPC., p. 11.
\textsuperscript{182} evarī vijayamanasa yehasya syuh pariparīnānā
tānānyedvāsām sarvān sāmādibhirakramaiḥ. – MS., VII. V. 107
\textsuperscript{183} anārataṁ tena padeṣu lambhitā vibhajya samyagviniyogasatākriyāḥ
phalantyupāyāḥ paribhāhitāyatirūpetaḥ saṅgharṣamivārthasampadaḥ.
- Kir. I. 15.
\textsuperscript{184} VPC., p. 11.
namely the prabhuśakti or prabhāvaśakti indicates the majesty of the king prominent by his treasure and just rule. The next one, called the utsāhaśakti means the power of energy which raises him far above ordinary mortals. And the third one is mantraśakti, which denotes the power of counsel enabling him to judiciously wage war or conclude peace etc. This method is applied by a king at the end, which is found in the MS

Thus the poetess is found to utilize the opportunity of reflecting the elements of political importance. It is needless to mention that Tirumalāmbā's description mainly pertain to the southern India only. However, it reflects the condition prevailing over the whole of India of that time.

185. trayāṇāmapyūpāyānāṁ pūrvokānāmasambhave
tathā yudhyet sampanno vijayet ripūn yathā. - ibid., VII, 200.