CHAPTER II
CHAPTER II

MADHURĀ VIJAYAM – GANGĀ DEVĪ

Gangādevī as a literary figure was introduced to the modern world by the 'labour of love' of two pandits G. Harihara Śastry and V. Srinivasa Śastry, during the year 1916. She at once attracted the attention of the scholars through her mellifluous poems 'Madhurāvijayam' (MV) or 'Vīra Kampaśaya Caritam', though some pandits were loath to admit that such a fine composition as the MV could have been the production of a woman.

However, these sceptical scholars had to admit the fact despite their doubts because Sanskrit literature boasts of quite a few ladies as distinguished votaries of the poetic creation.

Gangādevī's only work that has come down to us is the MV. We do not even know if she had written any other poem. Most unfortunately there is no reference made to her either in literature or in epigraphical records. It is a pity that even the successors of this great poetess, who modelled their works on her work have not referred to her. In this regard Gangādevī's successors Tirumalāmbā and Rāmabhadrāmbā were more fortunate as there are a few references made to them in contemporary literature. Hence it is obvious that Gangādevī's life and personality are to be assessed based on her creation only and nothing else.
Sri.S. Tiruvanekatashari considers Gangādevī to be the chief queen of Kampana. 3 Sri.P.Subramanian Sastry the learned commentator of MV, observes that she was consecrated as the chief queen of Kampana and that she belonged to the royal family of Kakatiyas of Warrangal. 4

Both these scholars appear to have been carried away by the appellation 'devī' attached to the name of the poetess which generally signifies a consecrated queen. Following these observations some other writers also mention Gangādevī as the chief queen of Kampana.

Curiously enough there is nothing to support the above views expressed by these scholars, because, as already noted, MV is only source to know anything about the authoress and the following is the information available there.

Though the colophons of the text reads 'Gangādevi:ya virācate', the poetess refers to herself as 'priyā'. She also refers to Kampana as 'dayita' in the same context. 6 As a matter of fact any wife could be a 'priyā' and Gangādevī herself mentions that Kampana had number of wives. 7 From this evidence it could be said at the best that, Gangādevī was one of the wives of Kampana. To say that she was the chief queen, would be stretching the imagination too far.

The suffix 'devī' attached to her name need not be considered
as decisive factor in settling her position. There is ample evidence to show that even consecrated queens were referred to without the suffix 'devī'. Here the evidence of Acyutarayabhyudayam of (ARBM) Rajanātha is quite useful. The three queens Tippāmba, Nāgāmbika and Obamāmba of Narasa Nayaka are mentioned by Rajanātha without 'devī' attached to their names, though all the three had been consecrated. Tirumalāmba also refers to the chief queen of Acyutarāya as Varadāmbikā very often.

Further it is learnt from the inscription near Kaṭila that Kampana had a queen by name 'Rāmyādevī' who accompanied him to the war front and had a tank dug in her name. Thus one cannot unequivocally declare that Gangačaevī was the chief queen of Kamapna as there is epigraphical evidence to show that there was another queen who also happens to be a devī. Unfortunately the eighteenth verse of the III canto set out to name the 'agamahitī' of Kampana is available only in part. This verse, if it were complete would have been very useful in settling this issue.

If, elevating Gangādevī to the position of chief queen is one extreme opinion, there is an exactly opposite one too, which pushes her into the dark corners by counting her as one among the innumerable maids of prince Kampana, on the supposition that the queens did not accompany their husbands to the warfield.

However, this opinion is baseless as there are a number of instances to prove that wives of the Vijayanagara monarchs
accompanied them to the war front. Besides the above example of Ramayidevi, keeping Kampana's company, there is an instance of the chief queen Varadadevi going along with emperor Acyutadavaraya when he was leading the expedition against Tiruvadig in the South. It is mentioned in the ARBM that the royal family consisting of the emperor, his queen and their son Venkata performed the 'Muktatulapurushdana' on their way, at Srirangam.12

There are a number of epigraphical evidences also support this.13 From the reports of the foreign travellers also it is gathered that the queens accompanied the kings as the war lasted for months together. Thus it is not proper to opine with the view of Sri.Pantulu.

Regarding Gangaidevi being a Kakatiya princess, it is true that the poetess reveals her familiarity with the court poets and their works, belonging to Kakatiya king Prataparudradeva. This can only be helpful in noting that she was a native of Warrangal region. If she were from a royal family as supposed, she perhaps would have mentioned the same with pride. However, her complete silence about her birth and parentage is conspicuous, which enables us to assume that she was of ordinary birth. Nevertheless it should be conceded that our poetess is very modest in revealing anything about herself.
1.2. ₳ SHE AN ĀNDHRA POETESS OR KARNĀṬA POETESS?

It is interesting to note that Gangādevī is claimed by both Āndhra and Karnāṭa countries with equal fervour. It is true that this sort of tussle between Āndhra and Karnāṭa scholars exists with regard to the originators of Vijayanagara empire itself. Though it is foolish to enter into the wrangles by rival linguistic groups in this regard, it is of some interest and benefit to examine the evidence available in her composition itself to know where she stands.

In the introductory verses of the mahākāvya, the poetess, after paying reverential tributes to the poets of yore such as Vālmīki, Vyāsa, and other brilliant stars of the Sanskrit literary firmament, mentions with great respect the names of noted Telugu poets like Tikkana, Agastya and Gangādhara. This reference to Telugu poets on the part of our poetess betrays not only her familiarity of the language but also her pride for the same. This aspect becomes more conspicuous in view of the absence of any reference to the famous trio of Kannada literary world viz., Pampa, Ranna and Ponna who had become widely known through their compositions by the time Gangādevī wrote. Should this absence be attributed to the non-familiarity of the Kannada language or can it be said that she could not appreciate the literary merit of Kannada compositions?
It is very difficult to guess and offer any particular reason for this absence at this stage. Leaving aside this question as it is, if we proceed further, one is thrilled to note the patriotic zeal of Gangādevī, finding eloquent expression in her writing.

Winding up the glorious description of Bukkarāya, one of the chief architects of the magnificent Vijayānagara empire, the poetess refers to this great king as 'a full moon who was the feast to the eyes of the people of Karnāṭa'.

He is also described as 'Kuntala bhūmipāla'. Kampana is styled as 'Karnāṭa kula pradīpa' and 'Karnāṭa nātha'. The women are referred to as 'Kuntalī'; the soldiers are spoken of as Karnāṭa forces.

Bukkarāya's sovereignty came to be recognised over large region. The empire was divided into several 'raja' ruled over by princes of the royal family or highly favoured generals. These rajas spread over Kannada, Telugu and Tamil speaking areas. Since the empire was called Karnāṭa empire, the language or its dialects were also sometimes called 'Karnāṭa-bhaṣā'. Srīnātha, who wrote in the idiom of his native district Pākanādu, styled his language as Karnāṭa bhaṣā which he distinguished from Sanskrit, Telugu and Kannada.

Those parts of Telugu speaking areas which did not come under the sway of Vijayānagara empire was termed 'Āndhra deśa'.
Therefore, the equation between land and language does not hold good as it is in the present, because of the simple reason that there was no division of land made on linguistic basis, then.

The Vijayanagara kings were called Karnāṭa kings from the beginning and the empire was known as Karnāṭa loka.

Sometimes Karnāṭa and Kannada are found equated. Śrīnāṭha during his visit to Vijayanagara at the time of Devarāya II, was very home sick and pleaded thus—'tali, kannada rājya lakṣmī daya ledā neny Śrīnāṭhaugyan'.

Though the size of the empire changed from time to time, it was always called Karnāṭa sāmrājya. Even when the Vijayanagara empire had lost much of its Kannada speaking areas after the Rakkasa Tamgadi war in A.D. 1565 and when the capital was shifted to Penukogḍa from Vijayanagara, the kingdom was styled as Karnāṭa and its ruler Venkaṭadevarāya, 'Karnāṭa neta'.

Gangādevī mentions that Kampana had won wars against the dark Āndhras and that he was 'Karnāṭa kula pradīpa'.

In such a situation it is almost absurd to style Gangādevī either as 'Telugu poetess' or 'Kannada poetess' as done by some writers because she is from Karnāṭa of the Vijayanagara period which did not maintain any such difference.

It is in keeping with the factual evidence to suppose
that Gangādevī was very proud of the land of Karnāṭa and its people. Considering her love and admiration to Kampana, her intimate bond with the Karnāṭa country can be easily established on very firm grounds indeed. It should be said to the credit of our poetess that by choosing to write in the All India language Sanskrit, she has not only carved out a comfortable and creditable place in the literary map of Karnāṭa but also in the literary world of India.

1.3. Life.

Gangādevī is in sharp contrast with the literary counterparts (both male and female) of her age. It was a deep rooted habit with the poets of the medieval ages to write in the style of self-glorification.

Gangādevī follows the foot prints of the poets of yore like Bhāsa, Kālidāsa etc. Like Kālidāsa, whom she greatly admired, she has displayed immense modesty by maintaining absolute silence about herself. She gives the entire credit of shaping her personality into a learned poetess to her Guru Viśvanātha.

Details about her birth place, parentage and other aspects of her private life are to be imagined. In this regard Rāmabharāmbā, the authoress of RNBM and Tirumalāmbā authoress of the VPC, are better placed as they reveal more information about themselves and their poetic carrier.
The internal evidence available in MV reveals that Gangadevi was a great admirer of her husband's qualities of head and heart and was deeply devoted to him. From the fluent verses of the charming poem, it could be gathered that she was very dear to Kampana and that he admired and appreciated her poetic abilities as a connoisseur. He also created the right atmosphere for the flowering of her talents and provided ample opportunities for the display of its exuberance. Gangadevi was naturally very pleased with the deserving encouragement she received from her royal consort.

1.4. Attainments.

A study of the MV reveals that Gangadevi was a highly accomplished lady of her times. She was blessed with rare poetic talents. The inborn gift was well nourished by the study of various Śāstras under the watchful eyes of a beloved preceptor. She displays a good knowledge of various branches of learning such as Dharma Śāstras, Vedas, Purāṇas and Philosophy, Mantra Śāstra, Kāmandakīya Nīti Śāstra etc., besides music and dance. Her familiarity with the works of Varāhamihira and other works on Samudrika Śāstra is also clear from certain references. Gangadevi's knowledge of warfare is very sound and practical. Factual descriptions of the various aspects of waging war are found in MV.
Gangadevi's depth of learning in the field of Sanskrit poetry and refined taste find eloquent expression in the evaluation she offers in the Kavistuti at the beginning of the work. Both ancient and modern poets are considered starting from Adikavi Valmiki to Agastya, her contemporary. She has selected eleven poets from the vast and variegated field of Sanskrit literature, who are the best in their respective fields. While introducing each master, she touches upon the most salient features of his poetry. A sound sense of judgement marks her remarks. Stotra literature, a very vital branch of Sanskrit poetry is represented by Lilamuka, the reputed author of the melliflous poem KṚṣṇakarṇīṃita.

Her study and knowledge of the Telugu literature is also indicated at the beginning of her work. Following the adage 'purāṇamityeva na sādhu sarvam' she mentions the names of her contemporaries also. This shows that the poetess had a thorough understanding of the poetic traditions both in its ancient and modern aspects.

1.5. Date of the Work.

The Mahākāvyya MV records the eventful war Kampana, son of Bukkarāya, fought against the Sultan of Madhura; the war ending in the extinction of the Sultanate rule in the Pāṇḍya region that had caused havoc in the social and political life.
of the people. Historians on the basis of the inscrip-
tional evidence, \(^{40}\) give the year of Kampana's death as \(\text{\$aka}\)
1296 i.e. A.D. 1374. He is said to have passed away two years
earlier to his father Bukkarāya who died in the \(\text{\$aka}\) year 1298.
Kampana did not live long to enjoy the hard earned fruits
of his well deserved victory, for he died just a few years
after the remarkable enemy victory over the formidable enemy,
as if his life's mission were fulfilled. The Madhura war is
placed in the years from 1365 to 1370. It is evident that
Gangādevī completed her composition of the MV after this
fierce battle. Thus the period of composition of the MV
may be safely assigned to the interval between A.D. 1370 and
1374.
2. ANALYSIS OF THE TEXT

CANTO I

The Mahākāvyā opens with the customary obeisance to Lord Baṇḍeṣa (1); primordial couple Purva and Purameshvara (2) and the goddess of learning Sarasvatī (3); the poetess offers her salutations to the venerable Guru Kriyāśakti (4); then follows Gaṅgādevī's obeisance to the great Sanskrit poets who influenced her—Vālmīki (5); Vyāsa (6); Kālidāsa (7); Banabhaṭṭa (8); Bhāravi (9); Ācārya Daṇḍin (10); Bhavabhūti (11); Līlāsukā (12); and acclaimed Andhra poets both Sanskrit and Telugu viz., Tikkaya, the author of Andhra Bhārata (13); Agastya the author of seventy works (14); Gaṅgādhara Mahākavi (15); Viśvanātha, teacher of the poetess (16); Then Gaṅgādevī dwells on the subject of literary criticism (17-19); denounces the fault-finders (20); condemns plagiarism (21); speaks of the paucity of really good poets (22); admires the elevating effects of good poetry (23); pays tributes to the sense of judgement of a sound critic (24); mentions the name of the work Madhurāvijayam and craves for an attentive ear from the critical readers (25);

The actual work begins from the twenty sixth verse, which introduces the renowned king Bukkarāya, brother of Harihara; Description of Bukkarāya and his amazing wealth and huge army (27-42); The city of Vijayanagara is introduced (43); a glorious description of the city with its plenty and prosperity
follows (44-65); suburban city Pampa with its deity Virū-
pākṣa is described (66); Bukkarāya's sound administration
(67-72); queen Devāyī is introduced as the most loved and
respected lady of Bukkarāya's harem (73,74); the great
king of Kasarā is described as enjoying the company of
queen Devāyī as he ruled the country well (75).

CANTO II

The Queen Devāyī conceives; her longings during the
pregnancy are described; the longings themselves suggested
the heroic nature of the child to be born (1-13); The birth
of Kampana, the hero of the poem (14); auspicious signs such
as the blowing of the cool breeze etc., mark the occasion
of the birth (15-20); the people of the capital city rejoic-
ce on hearing the news (21); the monarch Bukka is over joyed
at the birth of a son (22); by the royal command the prisons
are thrown open (23); the monarchs set out to see the new
born child (24,25); the description of the young prince (26-30);
the proud father feels deeply happy at the sight of his son
(31,32); the king names the child as Kampana in anticipation
of his valouous achievements after duly performing the Jāta-
karman rites (33,34); the happiness of the royal couple watch-
ing the child Kampana grow into a lad is portrayed (35-39);
the queen gives birth to two more boys -Kampana and Sangama
(40); prince Kampana and his two brothers make Bukkarāya
very happy (41,42).
CANTO  III

The third canto opens with a reference to the educational training given to Kampana; the poetess says that his natural brilliance rendered teaching redundancy (1); Kampana attains proficiency in all the śastraś (2); Kampana is conceived as the embodiment of all the five sons of Kunti, as he possessed laudable virtues of honesty, great physical skill in archery and and knowledge of the science of horses (3); the prince attains youth and his youthful body glowed like the brilliant sun during spring season (4, 5); his gait turns majestic (6); he surpasses even the god of love in handsomeness (7); his slender waist (8, 9); expanse of his chest (10); and the length of his arms (11); his face (12); wide eyes (13); high nose (14); are described; description of his long tresses decorated with kalhāra flowers (15); (compare this with similar descriptions found in Varadāmbikāparināyacampū and Raghunāthā-bhyudaya); a special mention is made of the most attractive aspects of Kampana's personality such as wide eyes, deep voice formidable prowess etc., (16); his marriage with a number of princesses (17); reference to chief among them (but name is missing) (18); his conjugal bliss with her (19); Bukkarāya's instructions—though the monarch praises the admirable virtues found in his son yet he stresses the need for instructions as youth and wealth are always opposed to each other (20-26); Bukkarāya sets forth the dangerous effects of pursuing the Kāmajagaṇa (27); such as gambling (28); hunting (29);
over-indulgence in liquor(30); then he elucidates the evils of Krodhajagaṇa—such as harsh speech(31); very severe punishment to the subjects(32); showering wealth on an unworthy recipient(33); warns Kampana to keep away from these killers of kingship(34-37); Bukkarāya gives an idea of the mighty forces at his command(38,39); gives a master plan of the southern conquest he is to undertake "placing emphasis on the need to remove all the political cobwebs before launching an attack on Madhurā"(40,44); the monarch decks the person of his son with some precious jewels from his own body and Kampana decides to start on the expedition, the very next day(45); the evening falls and the prince retires to the inner apartments(46,47).

CANTO IV

A bright morning dawns(1); Kampana orders his commander-in-chief to prepare the army(2); the tumultuous sound of the war drums raise high in the sky(3); description of the same(4,5,6); preparation of the army (7); the elephantry(8); the soldiers with their weapon(9); cavalry(10); the subordinate princes wait for Kampana(11); description of parasols (12); the Cāmaras(13); the head-gears of kings set with gems (14); the flangs(15); the collective noise of the army (16); the king waits for the proper moment(17); Kampana sees a good omen(18); the brahmins recite the Atharva mantras
in blessing (19); the king comes out(20); description of the royal horse(21-28); Kampana mounts the horse(29); he starts(30); the subordinate princes salute him(31); Cola, staff-Cera and Fāṇḍya princes who assume the role of the bearers (32), the womenfolk showered on Kampana, the auspicious lāja (customary parched grains)(33); sets out in the southern direction(34); description of the king leading the army(35); the description of the dust raised by the army(36-41); the rutting elephants(42,43); the army starts(44); the rut flowing from the temples of the lordly elephants quitened the dust(45); the cool breeze from the river Tūṅgabhadra comforts the army(46); Kampana crosses the borders of the Karṇāṭa land and enters Mūluvāyipāṭṭanam(47); spends a few days there and bides time to attack Camparāya(48); the army approaches the city of Karṇa(49); the army camps there(50); attacks Camparāya(51); the two armies face each other(52); equal fight starts (saṁatīya yuddha)(53); the mighty war that ensued is described in eight verses (54-61); the Campa forces start receding(62); the ways escaping fight by the Campa forces described in humourous tone(63-66); king Kampana occupies the city and from there starts laying siege to the fort (67); details of the siege(68,69); the final war between the two forces(70-76); Camparāya emerges out of the Rāja-gambhīra fort(77); the duel between two kings(78); their skill in fighting and the equal match described(79,80);
however, Kampana overpowers Camparāya and despatches to the
kingdom of death (81, 82); Kampana settles in Kaṃcīpuram and
establishes his rule there (83);

CANTO V

This canto begins with the description of the sound
administrative policy of king Kampana who has settled in
Kaṃcīpuram (1); the king is compared to Lord Viṣṇu (2); his
political wisdom is praised (3); his secret agents referred
to (4); his easy taxation policy (5); his leadership qualities
are portrayed (6); the riches of the king Kampana in terms of
the elephantry he possessed, and the number of subordinate
princes under his overlordship (7); his righteousness in all-
wing the subdued princes to rule over their territories again
(8); the subdued princes of Magadha and Mālava etc., wait upon
king Kampana (9); the court bards sing the glory of the king (10);
Kampana's interest in music and literature is mentioned (11);
the palace maids sing the glory of the king to the accompani-
ment of the lute (12); Kampana enjoys the most graceful dance
recitals by the ladies of harem (13); Kampana goes on a hunting
expedition (14); advent of summer is described (15); the hot sum-
mer days are portrayed (16); description of the summer season
along with the changes in nature and human life, follows (17–
22); the king unable to bear the oppressive heat takes shelter
in the cool houses accompanied by his women who wear pearls
and gems on their persons, after anointing themselves with sooting sandal paste (23); the season of showers accompanied by its rich paraphernalia advances unfolding the beauty of nature, also producing yearning in the hearts of lovers (24-37); then follows the charming autumn with its crystal clear water sources, full blown lotus beds and joyful swans sporting on them, it also brings amorous delights to the youthful prince and his beloveds (38-50); then arrives the Hemanta, blowing the icy winds, making people shiver in its fear (51-55); Hemanta is followed by Jīdirā ṛtu deepening the impact of cold weather, which again is enjoyed by Kampana and his companions (56-61); the poetess then takes up the description of the king among seasons, the Spring or Vasanta, the royal ladies celebrate the advent of Spring (vasantotsava) by drawing pictures of the deity of love (Madana), and worshipping them (62-71); the king accompanied by his harem enjoys sporting in the swings (72,73); ladies of the harem sing and dance in the fragrant wilds throwing kuṅkum powder on one another in sheer delight (74,75).

Here ends the fifth canto that deals with the detailed description of the six ṛtus and the varied delights they bring to the prince Kampana, who thus found fulfilled the third puruṣārtha viz., Vāma.
CANTO VI

As a part of celebrating the spring festival the king takes a trip to the pleasure garden to enjoy the sport of collecting flowers accompanied by his harem (1); ladies of the harem with jingling waist bands followed the king like lovely creepers resounding with the hum of the bees and the southern wind (2); the tender beauty of the women, their bewitching glances, graceful steps and sweet conversation with one another is described (3-6); a very clever conversation follows in which each one of the women, in eagerness to enjoy Kampana's company tries to avoid the other by asking her to stay back or take another route in the guise of a reference to her tenderness, innocence and the like (7-13);

About forty three verses are lost from the thirteenth verse to the fiftyfifth verse; then follows a detailed description of the water sports enjoyed by the royal family in which the poetess displays her knowledge of the erotic literature (56-68); the king returns to the palace by evening, with his ladies and the canto comes to an end with a reference to the king offering his evening prayers to Lord Siva (69).
CANTO VII

Though this canto ends abruptly, it is important from two points of view: Here we find the name of authoress as 'Ganga' also referred to as the beloved of King Kampana (priya). It is again in this canto the poetess has given her own opinion of the style adopted by her (sarasodarapadam sarasvatim).

The canto begins with the description of the setting sun (1-18); then follows the colourful twilight description (19-22); gradually making way for the night fall, wherein with some remarkably original fancies (23-35); the moon's orb slowly emerges out of the womb of the eastern direction (36-39); King Kampana who has performed his evening worship is in a mood to take in the beauty of the young moon; he asks his beloved Ganga to paint in poetic words the loveliness of the rising moon (39, 40); the poetess pleased with this request, begins her description (41); the poetess gives her poetic account in a refreshingly novel manner (42-52).

CANTO VIII

In this canto is found a graphic account of the effects of the tyrannical rule of the Mohammadans after their occupation of the Dravida country. The canto opens with the deity of the city of Madhura narrating her woeful tale of decay and destruction brought upon the Tamil country, by the Mohammadan rule.
Cidambaram verily has become true to its name Vyāghra-puri (1); there is a reference to the dilapidated condition of the famous Rāganātha temple at Śrīraṅgam (2); the state of distress found in the temples (3); lack of agricultural activity along Kāverī who has turned destructive as her flow is uncurbed by the bunds or dams (4); the religious activities in the brahmin streets which used to be accompanied by vedaic mantras, are now replaced by the harsh howling of the Turuṣkās (5); the beautiful city of Madhurai has lost all its grace and charm as the ruthless Yavanas have unleashed a rule of terror on its occupants; a special reference to the brahmans being persecuted by the Turuṣkās (6-9); cow-slaughter, a routine habit of the Turuṣkās (10); an alround deterioration of the Tamil region (11); the hapless drāviḍas and their sufferings (12); the evils of the Kali age find full play in the drāviḍa land (13-16); having thus narrated the sickening career of the Yavanas the goddess of Madhurai produces a powerful sword (17); description of the ŚwOd (18-20); thevery sight of this special sword induces a spirit of heroism in king Kampana (21); placing the divine sword in front of the king the goddess setsforth its divine origin of the sword; she pays rich tributes to the enterprising spirit of king Kampana (22-36). The rest of the canto is lost.

CANTO IX

This canto gives the final fight and the removal of the cruel king of Madhurai, by Kampana.
The fierce fight between the two armies is portrayed (1); the war field is described (2); the elephant fight and the graphic picture of a well-trained war-elephant taking revenge on a horse-rider, who was hurt him on the temple (3-5); a terrific description of cannibals devouring human flesh in the war field (6); another instance of a war-elephant fighting a brave soldier (7-18); valourous Kampana wreaking vengeance on the enemy displaying his warrior-like virtues (19-22); the two heroes of the opposite sides face each other (23, 24); the equal match described (25, 26); the extraordinary heroism of the enemy who has brought an end to the rule of a number of royal houses, including the great Hoysala dynasty is portrayed; a powerful account of the terrible destruction wrought by the Yavana king (27); the terrific final fight using arrows (28-34); king Kampana wields the divine sword and beheads the Tuluśkā king (35-38); Kampana extols the wonderful capacity of the headless body of the enemy that held the reins of the horse for some time (39); a shower flows from the heavens bathes king; Kampana in appreciation of his achieving this great and grand feat (40); the liberated south (i.e the Drāviḍa region) at the end of the Muslim rule described with apt similes (41).

The canto ends abruptly with this verse. The Mahā-kāvyā also comes to an end.
3. PLOT CONSTRUCTION

The denouement is neat and well poised. The narration is crisp and the main thread of the story is never lost. The personality and exploits of \( \text{Virakampana} \), always receive the right kind of attention justifying the title of the work "\( \text{Virakamparāya Caritam} \)".

Though Bukkaraṇa, his capital city of Vijayanagara and his queen Devayī are described, descriptions are brief and appropriate. In many of the Kāvyas posterior to the MV, the parentage of the hero is assigned undue importance, perhaps with the notion that it would create a halo round the child to be born. But contrary to the desired effect, it has invariably spoiled the poise and plan of the work.

Even while dealing with Kampana's childhood and youth the poetess has shown appreciable restraint. The first three sargas are meant for the creation of the necessary back drop. The third sarga includes an outline of the proposed conquest as sketched out by Bukkaraṇa for the guidance of the young prince, before he was asked to march towards South.

Between the first war Kampana fought against the Sambuvārya and his Ānal blow delivered to the Sultan of Madhura, there was a long gap of nearly ten years. This time gap between the two important wars are suggested by the poetess by dwelling upon the ātu varṣana and other customary
descriptions of a mahākāvya. Sargas five, six and seven are taken away by these portions. Since these descriptions are related to the main character, they do not appear a burden on the thread of the story. The ṛtu varṣana found in the MV is quite exhaustive and is modelled after the famous Ṛtusamhāra of Kālidāsa.

The scheme of the MV, according to P.S. Sastry, follows that of the great epic Rāmāyaṇa. He points out a number of instances in support of this, such as an account of the capital city following the description of the king. In the MV a charming account of the city of Vijayanagara is given after introducing Bukkaraṇa. This is as found in the great epic where the description of Ayodhyā follows a descriptive account of king Daśaratha.

Many a later day mahākāvyas do not give the description of the city at all. When the description of the city is given it comes only incidentally as in the kāvyas Kumārasambhavam and Śilāpālavadham, where the cities Oḍadhiprastha and Dwāraka respectively, are described somewhere in the middle.

It is claimed that the poetess is following the Andhra tradition of introducing the king first followed by a detailed account of the city. However, a study of MV makes it clear that it conforms to the rules of a Sanskrit mahākāvya, the features of which are defined by Dandin as 'Sarga bandho mahākāvyam etc.'
3.1. Text of the Kāvya Madhurā Vijayam.

The kāvya is edited on the basis of a single palm leaf ms. by G.Harihara Sastry and V.Srinivasa Sastry, available in Trivendrum. From the dilapidated condition of the ms. the editors guess the loss of a quite a good deal of verses. Here is a brief analysis of the edited text.

Beginning from the first canto until the seventh canto the sargas are found in order, though the seventh canto ends abruptly. At the end of the seventh canto, the editors say, space enough for nearly thirty verses are found vacant. As the verse found after this gap (vyāghra purīti etc) is in a different metre than the previous verses, it is supposed to be included in the eighth sarga. The verses in this sarga and onwards are not numbered. According to the editors, about ten leaves in the ms. are lost after the eighth sarga, which perhaps amounts to a loss of a few more sargas.

Immediately after this, war description starts. The sargas lost might have contained in them the elaborate war preparations to meet the formidable enemy. The last available portion describes the fall of the Sultan in whose death the southern region became free from menace. 'If the title Madhurā Vijayam be significant it cannot be far from the right to infer that the work did not contain more than a sarga at the end' observe the editors.
The foregoing analysis makes it clear that the total loss is about four sargas.

Total number of verses available in the MV is around five hundred. The fourth canto contains the maximum number of eighty three verses followed by the fifth consisting seventy six verses. The sixth sarga is the shortest with only thirty nine verses in it.

4. STYLE

A look at the introductory verses of the first canto shows that poetess Gangadevî is a good critic too. She had a very clear grasp of the good and bad aspects of poetry. She discusses her views in these verses in accordance with the tradition prevailing in the field of Sanskrit poetry.

According to her, a literary work which abounds in all aspects viz, śabda, artha, bhāva and rasa is very rare, though works excelling in either one of these ingredients are easily available. She also feels that a composition must be free from faults because, a fault however minute it is, will not be conducive to the delight of the learned. Again according to her, mere absence of doṣa in a kāvya
cannot delight the sahādaya; therefore, possessing guṇa is very essential for the beauty of a literary work. ⁴⁷

This view of our poetess, makes her contribute to the school of Dandin, which considers guṇa and doṣa as positive factors of poetry. ⁴⁸ In this regard influence of later day Andhra writers also cannot be ruled out. Rhetoricians like Vidyānātha, author of Pratāparudra-yaṣōbhūga (A.D. 1323), Vidyādhara, author of Ekāvalī etc., following Bhoja, had split the guṇas into twenty four and defined and illustrated them most meticulously. The aspect of guṇa assumed a lot of importance at the hands of these writers.

Gangādevī is a votary of simplicity. She says, 'there is no dearth for either the heavy headed Tārkikas or Grammarians; but few are those poets who can write in a simple, straight yet a delightful manner'. ⁴⁹ The poetess seems to have a dig at poets like Śrīnarga, Māgha, Bhāṭṭi and others who claim that their works are 'vyākhya-gamyamidam kāvyam'.

The poetess appears to give a self assessment of her work: in the words 'sarasaḍāra-padaṁ sarasa-vatīṁ'. ⁵⁰ Though 'sarasa' is not a guṇa, poets have made of use of this word to mean a guṇa. For example, Śivanandalahari has 'sadbhiṣamstūya manam sarasaguṇyutam etc.' ⁵¹
'sarasa' is understood as prasada guṇa because, it is this guṇa which is common to all rasas as prasado guṇojaṁśeyāḥ sarvasadhiṣṭāṇaḥ. However, 'sarasa' has the potential to mean 'Madhuryaguṇa' as understood by Daśāra; it is defined as 'rasavadvāci vastūnyapi rasa-sthitī' i.e. the presence of sweetness in sound as well as sense.

Udāraguṇa again is differently understood by different rhetoricians. If Daśāra defines it as 'Utkarṣavān guṇa kacīt', the dhvani theorists include it in ojas, having defined it as 'vikatalakṣaṇa'. Though it is not clear what exactly the poetess intends to mean by udāra, the Sanskrit commentator, interprets the term as vikāṭaśāgara bandha, leaning on the dhvani school.

MV is written in a racy, lucid style with resonance and movement marking the diction. Gangādevī is an admirer and a student of Kalidāsa, in following the safe path of simplicity.

Her verses hardly need a second reading to reveal their meaning. Whether 'sarasa' could be interpreted as prasadaguṇa or not, every stanza in MV could be an illustration of prasadaguṇa as understood by Mammata i.e. 'śrītimātṛaṇa sābdattu yenārthaprayayo bhaveth'.

The poetess has consciously avoided all those aspects which mar the face of the lady of muse. Hence unpleasant
factors of poetry such as srutikaṭutā, too lengthy compound words, over doing of descriptions, laboured figures of speech etc., do not find place in the MV.

A few examples in illustration of the beauty of the mahākāvyya are noted below.

It has been pointed above that the style adopted by our poetess is racy and lucid. The simple and short anuṣṭubh metre employed to describe the royal horse best illustrates the point. The vigorous movement of the words have a special appeal as they are describing the agile animal.

"lolavāḷagralagnena sevyamāno nabhasvata
ramhorahasya śikṣārtham śīdyatāmiva jagmuḥa" 58.

There is an admirable combination of beautiful figure of speech with appealing sound effect.

The poetess pays tribute to the renowned dramatist Bhavabhūti, for the sweetness of his diction comparing it to 'sukhamayīsudhā i.e, the delightful ambrosia. This observation could be applied to Gangādevī's own diction without any hesitation. The lingering music of jingling words, is heard throughout the work. For example,

"caturacaṅkrama cārasaarasvati
 caraśanūpura śīṅgitamajulaiḥ
 bhṛṣa-marajyata kampamahiṣatīḥ
 sadasi satkavisūktisudhāraśaiḥ " 59.

P.S. Sastry finds that sweetness in diction is second nature
to our poetess, because there is hardly a single verse which is not pleasing to the ears. Even such a hackneyed theme as the description of evening has some strikingly original fancies.

A pathetic picture of the young ones clinging to their hapless mother on the death of her husband, unfolds itself in this portrayal of the evening.

The damsel called the eastern quarter looked splendid, wearing the white silk of moon-light presented to her by the lady Night, taken out from the conch-white box viz., the moon's orb.

This verse while portraying the placid beauty of the spread of moon-light has that feminine touch which is elegantly executed.

The woman in Gangadevi sees a pregnant lady in the Eastern region, hiding the moon in her bosom, putting up a pale face, with dull stars for her languid eyes, at the time of the rise of the moon.
vigalattимirāmbaḥ babhau
haridaiṅdrī hariḥānkaparbhīṅī" 63

The seventh Canto which is devoted to the description of sandhyā, candrodaya etc., has some very pretty pictures of nature.

A bewitchingly attractive description of the reddish dull orb of the setting Sun falling into the Ocean with its innumerable reflections in the countless ripples therein, activating the nimble ṣaphara fish, as it is mistaken for bits of meat, is found here.

"gata dīpti gabhaṁstimālino
vilūbaadvīciṣu bimbamambudab
ṣapharāḥ paḷakhaṇḍaṇaṁ śaṅkāya
rasanābhirliṇihurmuhurmuhubō" 64

In the following description which portrays the day gradually turning into night, there is an attempt to present a more serious aspect.

"The night putting on the red robes, after giving up the ordinary attair (dinaveṣa) in the form of the day, looks like a befitting stage for the dance of the wild dancer viz., Kāla." 65

Gangādevī deals with ṛtuvarṇana quite elaborately. P.S. Sastry observes that ṛtuvarṇana at such length is rarely found in other Manākāvyas. 66
The mood of the rainy season is captured in an excellent word-picture in the following.

"tata ito viharattatidangma
lalita lasyaharinmahimadhaipai,
patumddangarupemagarrkaih
nibidamavirabhyakvaridaih" 67

"Thick dark clouds form the beautiful curtained stage for the lovely dance in the form of delicate movements for women called lightnings; deep rumble of the clouds provide the much needed sound of the mrdanga drums to the dance."

The season of śarad which follows the rainy season is characterised by days and nights, both of which are clear owing to the absence of clouds. Here is a poetic tribute paid to the extraordinarily bright and beautiful day of the autumn:

'vikacapadmavilocanamatmano
mukhamavasitumattakutunala
niyatamabhranicolakagarbha-
śaradakarṣadanarpatidarpaṃ' 68

'Lady śarad removed the mirror in the form of the Sun from its cover viz., the cloud, being highly curious to look at her beautiful face, the splendour of which had increased manifold by the innumerable lotuses in bloom.'

The ṭuṣavargaṇa starts with Summer and ends with Spāṅg as in the ṭusamhāra kavya.
The descriptive portions in the MV display the influence of great masters such as Kālidāsa, Bhāravi, Bāṇabhaṭṭa, Śrīnāra, Māgha and others.

Bukkarāya's advice to the young prince Kāmapana reminds the reader of Śukanasa's advice to prince Candrāpīda in Kādambaṇī. The city deity of Madhura appearing before Kāmapana and imploring upon him to end the hated Musalman rule in Madhura, is a motif clearly borrowed from Raghuvamšam.

The style of the MV, to use the śāstric term is Vaidarbha, which is understood as 'samagragupetā'.

The pāka is drākṣa, the most agreeable one to the connoisseurs of poetry. There is a suggestion by the poetess herself about this aspect, when she says 'vīralaḥ kavya luke saralalāpapedalalāh'.

4.1. RHETORICAL EMBELLISHMENTS IN MV

Though alamkāras themselves do not contribute the chief merit of kāvyā, they have an undeniable role to play while the assessment of the beauty of poetry, on the whole is concerned. They are supposed to lend a peculiar charm to the frame of poetry (kāvyasañjāra) even as ornaments embellish one's physique. If rhetoricians like Mammaṭa give a second position to alamkāras others like Vāmana have considered them as integral parts of poetic art.
It is also true that alamkāras are bound to be there in any kāvya of considerable merit, whether the poet aims at it or not and the rhetorician wants it or not; because an alamkāra constitutes a particular mode of description. In Sanskrit poetic tradition every mode of description in all possible manners of expression is explored, discussed, analysed, defined, named and is recognised as an embellishment including the most natural descriptive mode, which it named as Svabhāvokti. Thus a discussion of the embellishments found in a Kāvya would serve as a key to unlock the secret sheaths of poetic charm in it.

Hence, an attempt is made to give a brief survey of alamkāras found in Madhurāvijayam, which will be of great help in appreciating the poetic merit contained therein.

Regarding Śabdālamkāra it should be noted that Anuprāśa (both vṛtti and ēcheka) permeates the entire work which speaks of the felicity of the poetess Ṛṣi sonorous expression.

Among the Arthālamkāras, Utprākṣa and Rūpaka take a pre-eminent place. Kāvya linga, Arhtāpatti, Atiśayokti, Bhrāntimān, Upamā, Prativasātipamā, Vyatireka, Apanūti etc., are also found quite frequently. Other alamkāras such as Tadguṣa, Samāsokti, Asamgati, Nidarśanā, Sahokti, Pariṣamkhya, Ulekha, Atyūkti are also employed. Śleṣa happens to be the base for interdependence of alamkāras in many cases. Ākliṣṭaśleṣa is a rare virtue found among poets. Hence, it is highly appre-
ciated as an added attraction of MV by P.S. Shastry. Another
notable feature of the alamkāras employed here, is that they
are always found complimenting one another, which has resulted
in Samkara very often. As already mentioned, since anuprāsa
is a common feature, śabdarthālamkārasamāśāli is also found
very often.

Now some examples in illustration of the above mentioned
facts may be considered.

Vṛtyanuprāsa is well illustrated in the verse, which
starts with the description of Bukkarāya:

"āsīt samastasāmantamastakonyastāścanaḥ
Bukkarāja iti khyato rāja hariharanujaḥ " 76

The verse describing the city of Vijayanagara, also
happens to be an ideal example of the above mentioned śabdar-
tha:

"vikasatvanitāvallī vilāsavanavatikā
dakṣīnaśa sarojākṣī phālalālalātikā " 77

Anuprāsa of the letter 'ta' is seen in the following verse
describing the assemblage of the elephants:

"viśankaṛa kalāghata vigalanmadanirjarāḥ
paraśatam jaghaṭire vikatāh kariqām ghaṭāḥ " 78

If the above verse is an instance where the alliterative effect
is of a harsh letter, in the following verse may be seen
Komalānuprāsa or pleasant alliteration, where the sweet sounding
'na' is repeated:

"vañipagiparamjsta viñanikvagharihIm
bhavayanti katham vanye bhajtabanasya bharatim" 79

Examples for Ādihipaka, Antyaśa, pāñāupraśa, pāñāupraśa are also seen in plenty in the mahākāvyya. Almost all the verses of the fourth canto appear to display one or the other alliterative effect.

Yamaka which is "(varṇānām) avṛttimeva sanghātāgocaram" may be seen in the following verse, where a powerful description of the sound emanating from the war-drums is given:

"kalpantodbhṛatacagdiśa damarudhvagāmaraḥ
dudajrāmnata gambhīro viyadadhvani taddhvanihi " 81

Profuse employment of Yamakālamlakāra is not a welcome factor in a good poetic work. Obviously there are very few verses in MV which can serve as illustrations of this Alamkūra.

There are some very good instances of Mālopaṁālamlakāra:

"yadṛśga iva nāgaṇām nāgaṇcām himavāniva
daityārīriva devānām prathamaḥ pṛthivibhujām" 82

Here the same Upameya (viz., king Bukkarāya) is compared to number of Upamānās, which results in Mālopaṁa.

"praśāntadāveva vanāntalakṣamī-
rgatoparāgā gaganasthalīva
kalindajā mardita kāliyeva
digdakṣiṣāṣītkaṭataparaśīkā " 83

This is another beautiful example of Mālopaṁa where the thorn-free southeren region (after the fall of the Sultan in the battle) is given may apt Upamanas.
The verse describing Kampana's horse, is also a good example of this Alamkāra.

The various sub-divisions of Upama viz., Sāvayava Upama Vācakalupta, Dhārmalupta, Vākyārthopama etc., are also made use of in many places.

A fine example of Sāvayavopama may be noted here. The context is that the women of the city are showering Kampana with the customary fried grains when he set out on an expedition:

"ācāralājaiḥ paurāṇam purandhryastamavākirān
ambhasām bindubhisobhrairabrahamāla ivācalam."

Here the women are compared to rows of clouds. The white grains to pure water drops and Kampana to the mountain:

"Vākyārthopama may be seen in the following verse:
"sa nayan mahatim senāṁ vyarucad vīrakuñjaraḥ
payodamālāmākārṣan paurastya iva mārutoḥ"

Svabhāvokti is seen in the description of the hot summer days:

"Vikacapatāla gandhisamīraqaisalilakeliparāyagayauvataib
ajani dairghyaharairadhikollasa dravimahobhirabhūyataṁ."

A realistic portrayal of the effects of the Summer Season on people and nature, leads to Svabhāvokti.

The Alamkāra, Sahokti, which is defined as 'sahabhūvaśacat bhasate janaraṇjanaḥ' is graphically depicted in the description of Kampana's army approaching the capital city of Kāśmi."
A very fine instance of \textit{Utprekṣa} \textit{samsṛṭi} is found in the context of the final fight between \textit{Vīrakampana} and the Sultan:  

\begin{quote}
\textit{Bāgānirastā yavanena tasmīmānapāṅgapātā īva vīralakṣmyāḥ kampēśvareṇaḥ yabhipārasīkam īvāraḥ kātakṣā īva kālarādāḥ} \\
\end{quote}

\textit{\textit{Iva}} is the \textit{Utprekṣavacaka} in both the \textit{Utprekṣas} in the verse. \textit{Asamgati} is seen in the following example:  

\begin{quote}
\textit{Vīraḥ kuhjara kumbhēṣu śayinaśaṭurtusāyakaḥ prābudhyanta surastrīṇāḥ kucakumbhēṣu tatkhaṇḍaḥ} \\
\end{quote}

"Brave fighters sent to (ever lasting) sleep by enemy arrows on the protrusion of their elephants soon woke up on the pot-like breasts of divine damsels."

If the cause and effect are found in different locations it is \textit{Asamgati}. Here, the soldiers are described as sleeping in one place and waking up in another. Hence, the \textit{alamkāra} \textit{Asamgati}. There are a number of beautiful examples of \textit{Bhrāntimadalamkāra} in MV:  

\begin{quote}
\textit{Chāyamevātamaṇaḥ keciddhāvanto bhīṭibhāvitaḥ arāṭiśankaya kaṣṭam daṣṭāṇṇulī vavandire} \\
\end{quote}

Gangādevi is giving a humorous account of the fright-stricken
Drāvīḍa soldiers who were no match to the well-trained Vijayanagara forces. They mistook their own shadows to be the enemies in their extreme fear.

Following is another example of the same alamkāra; again drawn from the war-field:

"Sangramādevatāpāṅga vibhramabhrāntidāyināḥ mitho dhanurdharairmuktāḥ petussatamukhaśārāḥ"

"Even like the fancied side glances of the amorous goddess of fight, the sharp pointed arrows let fly against one another by bow-men fell to the ground."

The war description has some very attractive instances of this alamkāra.

Nidardhanālamkāra, which is "vākyārthayoh sadāyorai-kyāropāḥ" is found in the following:

"rajastamasi vīrāstrasanghasanghaṭṭanotthitaḥ babhra sphulingasanghātaḥ khadyotanivahadyutāḥ" .

"Sparks generated in large numbers by the clash of the weapons of the warriors on either side bore a close likeness to a collection of glow-worms in the darkness of the dust".

Examples of Nidardhana are very rare in MV. Following is a charming illustration of Tadguṇālamkāra:

"padmarāgopalotkiṇa prāśāda prāntavartināḥ santatamyatra drāyante sāndhyā iva balāhakāḥ" .

Tadguṇa is defined as "svaguptatyāgādanyadīyaguṇagrahaḥ".
In the above example, the clouds are described as always possessing a reddish hue due to their presence near the ruby studded mansions. Hence, the alamkāra Tadgūga.

Atyukti which consists in giving a fantastic account of the virtues such as valour etc., is found in the verse given below:

"pratāpādityākīrtindu yugapatargrāsalalasa/aṁ
parāgaṁ parabhūpānāṁ uparāgobhavannavaṁ" 101.

"The dust that rose up acted simultaneously as an eclipse of both the Sun of prowess and the Moon of fame of the enemy (and thus effected a double eclipse at the same time).

Here is a verse describing the beautiful ponds of the city of Vijayanagara which combines four embellishments in it:

"yaddirghikāsu maṇīkyamayasupānacūribhiḥ
kaṣapādasvāpi cakravāṁśa virahone nānubhūyate" 102.

The Cakravāka birds not undergoing the pangs of separation is well supported when it is said that they moved on the gem-studded flight of steps (of the pond). Hence, there is kāvyalingālamkāra which is "samarthanīyyasya arthasya samarthanam"

There is a clear suggestion that the light emanating from the gems resembled the Sun light, which leads to Upamādhvani. Sambandhatiṣayokti which is "ayogyogakalpanam" 104, can also be found in the above description, because when there is no chance of not feeling the pangs of separation, it is described as so. Actually, when there is no reason for not feeling the viraha, itself, the birds' movement on the maṃimaya sopāna
is conceived to be the reason for it, in a charming fashion. This leads to Praudokti which is understood as "utkaraṣa
anetau tad netuvapākalpanam".

Since all the four alamkāras, set forth in the above verse are interdependent, it is Sankara.

The following verse describing Bukkaraṇa's personality is an ideal example of Vyatirekālāmkāra:

"tīgmapīlītīṣāṃśa ādīpi ādīpi ādīpi ādīpi ādīpi
saṅgaḍāpī gambhīras samemerapi yasthirāpi".  

Vyatireka consists in pointing out a distinguishing mark between the Upamāna and Upameya.

If this is an instance where the embellishment is expressed, following is an example for its suggestion i.e.

Vyatirukālāmkāra dhvani:

"jiṣṭaṇā bhuvaneṣaṇa śrīdena samavartina
saṁnidhyam lokapalānām dharaṇāu yena darśitam".  

Here Kāvyalinga based on Śleṣa on the words Jiṣṭu and Samavarti is also found. Vyatireka is suggested because it is implied that Bukkaraṇa alone by his extraordinary virtues displayed the qualities of all the Lokapālas.

The verse describing the horses of Bukkaraṇa's army is Sandehālāmkāradhvani.

Some examples for Vastudhvani through alamkāra may also be noted in the following verses:
Here the alamkāra is Kaitavopanhuti, as the word 'chna' indicates. Here it is described that Bukkarāya’s right hand in the guise of holding the sword practiced the skill of pulling at the hairs of the goddess of regal glory belonging to his foes. This description leads to the suggestion that the royal glory of his enemies approached him as if forcibly drawn towards him; which in turn means that he was always victorious in his wars. This is Vastudhvani (victory in the war) through the alamkāra.

Here is another wonderful example of Vastudhvani through alamkāra, when the poetess is referring to the numerous elephants of Bukkarāya’s army:

"baddhāssabhāggage yasya bhāntisma jayasindhurāg
bandikṛtā ivāmbhodā jaitrā tranirodhināg".

The giant sized war-elephants are fancied to be the imprisoned clouds. Hence there is Svarūpotprekṣā. The imprisonment of clouds hints at the fact that he was so powerful as to inflict punishment even on the rain-god. This is Vastudhvani effected through Utprekṣā.

It may be noted that while giving a pen-portrait of Bukkarāya’s character and personality, the poetess has employed both alamkāradhvani and Vastudhvani profusely.
The above illustrations are indicative of Gagadevi's range and skill in the employment of Alamkaras.

However, there are one or two instances, where, the employment of Alamkaras are not appropriate as in the following:

"atha sannaddha sainyastam nyarundha dravidadhipam
ghanik:tahimaniko hemanta iva bhaskaram" 112.

Here Kampana attacking Camparaya is described. Kampana is compared to Hemanta and Camparaya to the Sun.

Though it is true that Hemanta can contain the Sun, it is only momentary. When the Sun moves up in the sky, Hemanta loses his hold over the Sun. Therefore, comparing Kampana, the Nayaka to Hemanta of inferior status and Camparaya, the pratinayaka, to Bhaskara of superior

strength is not a very simile.

4.2. Rasa in Madhuravijayam.

Vira rasa is the main sentiment developed in the MV. Other rasas such as Shringara, Krupa, Abhunuta, Hasya and Bibhatsa also find place in the poem.

In course of nine cantos, two wars are described which differ in their character from each. This difference is implied by the very tone of the description adopted by the poetess.

In the first war against the Sambuvaraya, that the
well equipped Vijayanagara forces might have had an easy
time subduing the enemies is indicated at by the portrayal
of humorous situations in the war field.

The forces of Sambuvarāya badly beaten by the Karnāṭa
forces took to flight.

"Some soldiers fleeing in great disorder let fall their
weapons in great terror and swore they would never fight again."

"There were still others, who in their flight mistook
their own shadows for the pursuing enemy in the extremity of
their fright and began to prostrate before them, biting their
fingers."

Here Ḥasya is found in the context of war. Ḥasya also
finds fine delineation, in the context of Kusumāvacaya līlā
in the sixth canto, justifying its rightful place next to
Śṛngāra rasa.

The final fight between Kampana and the Sultan of Madhura
was more fierce. Accordingly there is a gripping seriousness
characterising the narration.

The ninth canto of the MV draws very powerful pictures
of the war and the warfield.

Vīra Rasa:

The king of Tugḍīra, unable to bear anymore the fiery
attack on his fort by the enthusiastic soldiers of Vīra
Kampana, emerges out of the fort in a highly enraged con-
dition.
"nirjagama nijagara accampakamapopi kopanaṭ
kṛpaṇaṇaṁ dṛvvalmikajjihvala iva jihagab"

"The Sambuvarāya, with drawn sword came out of his palace in great anger, even as a snake with its lolling tongue might come out of a mole-hill".

If this is pratināyaka Saurya, the following verse describes the nāyaka Saurya:

"ahampūrvikāya vireśvabhito yuddha kānkṣīgu pratyagrhāṁmahīpālaścampam simha iva dvipam".

There is a very forceful description of the two heroes who equaled one another in strength and courage:

"tau nikucitapūrvāṅgau niscalākṛau kṛpaṇinau ucitaśṭhānakāvāsthām citranyastāviva kṣagam"

"With the four part of their bodies bent and eyes fixed, the two kings, sword in hands stood still for a moment like a picture on piece of painting".

The superior skill of Kampana finds expression in the following:

"udagramagre yavanaḥhībhartusākṣātkalermaulimīvaṣugena samankūṣārdham jayakānḍitena ḍhvāṅṣadhvajam dhvamsayatisma dhanvi"

These descriptions have ably nurtured the sthāyībhāva, Utsāha, of Vīra rasa.

Śṛṅgāra, is developed in the portions devoted to descriptions such as ētu, jalakrīḍā, kusumāvacaya, vanavihāra
Karūga rasa is delineated when the deity of the city of Madhura paints before Kampana, the pathetic picture of the Vīdūra, put to untold misery by the cruel Sultans of Madhura. A moving account, of the Islamic onslaught on the country and its landscape, the people and their culture and everything else they held precious and sacred, makes the readers' heart ache with silent pain.

In the same context Adbhuta rasa is delineated when the goddess brings forth a big sword, which she presents to Kampana.

Bhāhatsa rasa finds expression in the context of the war. The battle ground strewn with corpses of soldiers, horses and elephants with mutilated limbs, immersed in pools of blood affords occasion for the play of bhāhatsa or the disgustful.

Blood thirsty jackals, the ever hungry vultures, the goblins and other nocturnal spirits feasting over the stinking dead bodies deepens the rasa experience. Even here it is interesting to note that the poetess leaves a mark of her lively pen:

"Birds of prey with a view to taste the inner flesh entered into the body of a dead elephant, making it quiver; jackals that mistook it for sign of life fled away, though they very much loved to feast on the body."
Vīra being the angi-rasa, naturally finds a broad canvass for its delineation; the anga-rasas also are etched out quite well even within the limited scope, indicating that a deft hand is at work.

4.3. METRES IN MADHURĀVIJAYAM

In the existing portion of the text of the mahākāvyya there are about twelve different metres. Anuṣṭubh and Upajāti appear to be the favourite metres of our poetess. Each of these metres has occurred twice in the work. The first and the fourth cantos are in anuṣṭubh. The second and the ninth cantos are Upajāti. The third sarga is in Vaṃśāsthā metre. Orṭavilambita vṛtta is employed in the fifth canto. The ardhasamavṛtta, puṣpitāgrā is used in the sixth canto. The terminating verses of the sargas employ meters like Ārdūlavikrīḍita, Mālinī, Ḫaŋī and Ṣiknəŋī.

The anuṣṭubh verses are extremely fluent displaying the hold of the poetess in the employment of this metre. Generally, handling of metres is very carefully executed.
5. SOME IMPORTANT ISSUES CLARIFIED

5.1. Who was the Sambuvarāva killed by Kampana?

Ganādevī is charged with the folly of overemphasizing the importance of her hero-husband, in claiming that the Sambuvarāva was killed in a duel between Kampana.

Scholars are almost unanimous in holding this view. "... according to MV the Sambuvarāva chief was defeated and killed in single combat, by Kampana. Evidently this is an exaggerated account by the royal poetess. Possibly to glorify the achievements of her lord. Taking the evidence of Rāmābhuyudayam, Sālubhuyudayam and the Telugu Jaimini Bhāratam and such other works, it has been argued that the Sambuvarāya who opposed Kampana "was either defeated and reinstated in his original place or terrorised into obedience and vassalage, but never has having met with his end... the MV is alone in stating that the Camparāya who opposed Kampana was killed by the latter. The learned author declares further "we do not know if the authoress of MV has represented the opponent of her hero as having been killed, either through an inadvertence or as a conscious artifice intended to heighten the poetic effect of the narrative."

Even in such a recent publication as Vijayanagara Samrājya Sthāpana, Dr. Vasundhara Filliozat charges Ganadevi of the guilt of exaggeration and misrepresentation,
because according to her "Kampana not only did not kill
the Sambuvarāya, but his general Śāluva Mangu, only defea-
ted him." 128

However, as Shri. Tiruvanakatachari has rightly
pointed out, all these scholars are mistaken with regard to
the identity of the Sambuvarāya who was vanquished by
Kampana.

Gangādevī in her work MV is only referring to the final
war with the Sambuvarāya, which took place around A.D.1362-
1363, in which the Sambuvarāya was actually killed. The
person killed was Venrman Kondan II, the son and successor
of Rājanārāya Ga Sambuvarāya, the latter being the most note-
worthy ruler of the family. This was the second war, the
Vijayanagara troops fought to remove the thorn in their path
to Madhurā, their ultimate target. Bukkarāya considered
the Sambuvarāya an obstacle in his path leading to Madhura
and advised his son Kampana to tackle him and remove him
once and for all. 130 Prior to this war there was another
clash with the Sambuvarāya during A.D.1352, in which even
Śaśāga, the minister of Kampa I took part. The Sambu-
varāya who was attacked in this first war was Rājanārāya Ga,
father of Venrman Kondan II and son of Venrman Kondan I.
This Rājanārāya Ga was defeated and was again allowed to rule
over Tughīra, with the condition that he accepted the over-
lordship of the Vijayanagara empire. Kampana, the hero of
the MV played only a nominal role in this war. But Śāluva
Mangu, one of the generals on the Vijayanagara side, distinguished himself in this war spearheaded by Sāvagga Udoya son of Kampa I. Mangu was instrumental in bringing down the pride of Rājanārāyaga and arranging for his reinstallation thus gaining the well deserved title 'Sambuvaraya Stāpanācārya'.

The killing of the successor of Rājanārāyaga is confirmed by the absence of any office records. Thus Gāgādevi is neither incorrect in saying that the Sambuvarāya was killed, nor is she exaggerating the achievements of Kampana.

5.2. Who is the Suratraga?

There is difference of opinion in identifying the Sultan, who ruled at Madhura, whose defeat and death at the hands of Vīra Kampana forms the theme of the poem MV. It is important to note the different opinions and arrive at a proper answer because the overthrow of this Sultan by Kampana is considered to be the 'most notable event of Bukkarāya's reign'.

Though the poem gives a number of significant epithets descriptive of the Sultan, it does not spell out the name. The Kāvyā describes the Sultan as 'Turuṣka Śāmrajya kṛtaḥbhigekam- one who was consecrated to the throne of Turuṣka supremacy'; 'ajñata sevocita cātu vādam- one who
was extremely proud'. He has also been referred to as
'Vallala sampallatikā kuthāram - one who cut at the roots
of the creeper of riches of the Ballāla family'; 'and one
who subdued the Cola and Pāṇḍya princes'.

Based on these references P.S. Shastri argues that the
Suratrāṇa spoken of is none other than Jalālluddin Hasanshaw,
the commander of the Sultan of Delhi.

But the learned Pūrgita opinion is totally untenable,
in view of the fact that the war between Kampana and the
Sultan, which resulted in the extinction of the Mohammadan
rule in Madhurā, which place only around A.D. 1371.

"The Muslim rule lasted for forty years in Madhurā between
A.D. 1323 to 1371". Moreover, Jalāluddin Hasanshah
fell by assassination in A.D. 1340 after a rule of five years.

Around this time Muslim rule was enjoying its hay day in
Madhurā. Further, Jalāluddin was not responsible for the
vanquishing of the Hoysala rule, which came close on the
heels of the end of Ballāla III. The Sultan who was instru-
mental in the killing of Ballāla III was Uhiyas-ud-din
Dhamgani, who 'treating him at first with apparent consi-
deration, persuaded him to part with all riches, horses and
elephants and then had him killed and played'. The
epithet 'Vallala sampallatikā kuthāram' should then refer
to Uhiyas-ud-din. Moreover the end of Ballāla came two
years after the assassination of Jalāluddin, in A.D. 1342.
Thus the latter has nothing to do with Ballāla’s end or his riches.

Uhūyās-ud-dīn was succeeded by his nephew Nasir-ud-dīn, who captured Ballāla in the Cannanur war. Some scholars suggest that the Sultan who suffered death at the hands of Kampana must be one of the successors of Ahsan shah; who ruled over Madhurā by about A.D. 1337 of Madhurā

Recent researches have shown that the last Sultan was Qurbat Hassan Kaṅgū. "The favourable circumstances which Kampana awaited came during the rule of Qurbat Hassan Kangu, the last ruler of Madhurā."  

However, it might still be asked how can this last ruler be styled as Ballāla sampallatikā kuṭhāra, when the Ballāla ruling family got extinguished as early as A.D. 1340 in the brutal killing of Ballāla III. It is not difficult to answer this doubt. Madhurāvijayam, as its title signifies is the story of the conquest of Madhurā which was held by the Mussalmans under their sway for nearly half a century. Their hold on the region became more firm after the death of Ballāla III, who was a constant menace to the Sultanate ever since it was founded in A.D. 1323. To the destruction wrought on the Drāvida country, each and every ruler contributed his mite. The Muslim policy towards the people, in general was both cruel and hostile. Gangādevi, has devoted one whole canto to the depiction of the ‘terrible
Musalman days. The frightful accounts of the Moorish traveller Ibn Batuta corroborates the literary and inscricptional accounts of the invader’s barbaric rule.

The pitiable plight of the Drāvīḍa country and a reference to the plunder of the temples given by Ganga-devi sums up in a single sweep the effect of the Musalman rule over the Drāvīḍa region, ‘which was characterised by cruelty, loot and massacre’.

Therefore, the epithets refer to earlier are characteristic of the Madhurā Sultanate as a whole, rather than as applicable to any Sultan in particular. The killing of the last of the Sultans, therefore, meant the removal of a whole era of barbaric rule, which he represented.

5.3. Hampi and Vijayanagara- are they identical?

Like many aspects of the history Vijayanagara empire, the identity of the city of Vijayanagara, in terms of its location and name is also a much debated subject. It has given rise to a number of opinions which are almost opposed to one another.

Dr. Venkataramananaih, qouting the Copper Plate grant dated A.D.1378 observes that, the new city must have been built around the Hemakūṭa since the plate describes the city as follows:
.....its fort walls were like arms stretching out to embrace Hemakūṭa. The points of its battlements like its filaments. The suburb like its blossoms....etc". He is also of the view that "the city which according to the present inscription Bukka I built, cannot be the one whose ruins extend from Hospet to Anegondi. It should have been much smaller. The fort was built around the hill of Hema-

Prof. Salatore also notices this grant, and says that "the city was founded in A.D.1308 by Bukka I and was com-

146 pleted in about A.D.1378". In support of his view he quotes the well-known inscription, Māgadi 18, which speaks of the Jaina-Śrīvaiśīgava dispute, and the Rāmānuja Cōrīya inscription at Śravaṇa Belagola and observes that "..... in these descriptions all the capitals and important cities are spoken of...Anegondi, Hosapattana, Penukonda and Kāḷāga... Vijayanagara was not in existence then". "Hence, the point to be noted is that when these two inscriptions, 'Mg'18 and 'SB' 136 were engraved, the city of Vijayanagara did not exist"

However, scholars like Father Heras, Dr. Vasundhara are of the opinion that Hampi or Hosapattana, the capital of Vijaya Virūpākṣa Ballāla, son of the celebrated Hoysala King Ballāla II was renamed as 'Abhinava Vijayanagara'. "Later, when the Sangama succeeded the Hoysalas, Hampi remained as their capital and for some time they retained the name Hosapattana. In an
Inscription of A.D. 1368 Hampi was called Abhinava Vijayanagar, which, later in ordinary usage, became simply Vijayanagar. Thus if some speak of the 'newly built city', others think of the city 'new only in name'.

In this regard it is not only interesting but also revealing to note, what Gangaduvi, Bukkaraya's daughter-in-law has got to say about Hampi and Vijayanagar.

In the first canto of the MV, the poetess gives a beautiful account of the city of Vijayanagar, after introducing its king Bukkaraya. She has devoted twenty two verses (43-65) to the description of the city, beginning the account with the words 'tasyasit vijayanāma vijayārjitasampadaŋ'. She dwells at length about the city's beauty and prosperity; its lakes and gardens; its palacious buildings and the cultured lot who inhabited them. She also refers to the round shape of the city, encircled by very strong walls.

After describing Vijaya, Pamūḍa is described as a suburban city 'śākhā Nagarī', which Lord Virūpakṣa has made his permanent abode. She says that in this small city lived a number of rich people by which reason, it is compared to Alaka, the city of Kubera, whereas Vijaya is compared to Amarāvatī, the capital city of Indra.

Thus, the two cities are described as two different places, though situated closely. Another by name Virūpakṣa Campū of Ahubila mentions that for the Car festival of
Virūpākṣa at Hampi, the chiefs of the neighbouring states arrive, among whom the Cakravartin of Vijayanagara, Harihara is one.

Nevertheless, in the tough exercise of reconstructing history the information found in literary works are generally considered not worthy of history, as the poets are prone to be more fictious than factual.

However, all that is found in literary works need not be condemned as non-historical; because, poets while describing the heroes of their works, who happen to be their patrons, usually resort to hyperboles. Names of places or geographical locations remain unaffected by poetic transformation in works like MV, based on history.

Uangadevi being the nearest contemporary of Bukkaraya and her work being the earliest historical kāvyā, her descriptions carry a stamp of credibility.

6. KAMPAÑA, THE HERO OF MADHURĀVIJAYAM

6.1. Kampana: Historical background

Kampana was the eldest son of Bukkaraya through his queen Depāyī. He had two younger brothers, by name Sangama and Kampana.

Kampana was ruling over the Mulabagil region before he was asked to march against Madhūra; soon after his conquest of Madhūra, he became the Viceroy of the region.
Kampana, the hero of MV is referred to as the 'doorkeeper' of Vīra Ballāla III in the local chronicles of Madhurā. "The Vāsēl Kāryam' was an officer of great dignity and importance; he appointed his men to guard the gates of the palace. Persons seeking audience with the king or entrance into the palace had to obtain his permission. Both Paes and Nuniz call him the 'chief of the guard'. In the battle field, he led a part of the force.

The office which Kampana held is the same as 'dauvārika' of the ancient Hindu courts, who commanded the palace guards. In fighting the Sultan and putting an end to the Islamic menace, Kampana completed the cause, for which his master Vīra Ballāla sacrificed his life.

Prof. Salatore provides some more information about Kampana as given in an inscription thus:

"The king while seated in the Jānakī Maṇḍapa in the PuṣyakotĪśvara temple at little Kanjevaram, honoured Śrī Parakāla Nambi with the name of 'Karugākara dāsan', together with honours, privileges and dwelling houses."

6.2. Is Kampana the Same as Harihara II?

According to the version available in MV, Kampana was the eldest son of Bukkarāya through his queen Dopāyī. Keeping with the epic style, Gāndhādevī describes the charming child-
hood and the glorious youth of Kampana. She freely uses the hyperboles which poetic liberty allows. She says that he was a child born to become a sovereign; as such he possessed all the marks of sovereignty.

P. S. Shastry leaning heavily on these descriptions on the one hand and considering Bukkaraya's advice and action towards Kampana on the other, argues that it is Kampana who succeeded Bukkaraya to the throne of Vijayanagara. Another point cited in favour of this argument is that Kampana is described as 'Harihara Trivtana' by Gangadevi; thus indicating that Kampana is none but Harihara II, the successor of Bukkaraya.

Considering that Kampana's mother's name is given as Depayi by the poetess, while Harihara's mother is Gaurambika, P. S. Shastry points out that if Kampana could have another name, Depayi also could have a different name in Gaurambika.

With regard to the Tiruvannamalai inscription which speaks of the death of Kumara Kampana in A.D. 1374, he says that it is not trustworthy. Further he has a basic disagreement with the historians who identify Kumara Kampana with Kampana II. Instead he says that the historian's Kampana II is different from Vira Kampana, the hero of the poem MV. According to him Kampana II might be the other son of Bukkaraya, younger brother of Vira Kampana. Shri. Sastry appeals to historians to rely more on the literary works as sources of historical information than taking the evidence of the inscriptions.
Shri. Shastry does not seem to be aware of the accepted norm among historians viz., 'literature as a hand maid to archaeology, epigraphy and numismatics, it is really very valuable'.

As it is a well established fact that the hero of MV is Kumāra Kampana or Kampana II who predeceased his father Bukkarāya in A.D.1374; and Harihara II Bukkarāya's son through Gaurāmbikā, became the Vijayanagara monarch, there is no need to take the views of Shri. Shastry seriously. A number of inscriptions bear testimony to the fact that Harihara II succeeded to the throne.

Only one point cited by Shri. Shastry in favour of his argument deserves notice and that is the description of Kampana as 'Hariharātmaja' in the poem. The verse under discussion is as follows.

"In the spring festival the royal ladies wanted to paint forms of Cupid on picture-boards. But they ended by painting the form of Hariharātmaja (i.e. king Kampana), who was always in their hearts".

The compound word Hariharātmaja is split as Harihara eva ātmaja, by the learned Paṇḍitā, which means that 'Harihara as Manmatha', taking the word 'ātmaja' to mean 'Manmatha'. However the natural meaning of the word 'ātmaja' is a 'son'. The compound could also be split as 'Hariharasya ātmajā', which then means 'the son of Harihara'. Harihara, the elder brother of Bukkarāya happens to be Kampana's uncle.
In view of the very cordial relations between the brothers and in the absence of Harihara's own offspring, describing Kampana as Harihara's son is quite understandable. It need not mean that Kampana should be identified with Harihara II.

The palmystic features described in the second canto and other attributes extolling Kampana as an emperor, can be counted upon as conventional description. Understanding the text this way does not bring down the reputation of Vīra Kampana as a great hero, whose achievements laid a firm foundation to the Vijayanagara empire.

6.3. Kampana as seen by the Poetess

Kampana is the only character that is fully developed in the poem MV. Gangādevi after depicting the two stages of his life viz., childhood and youth, devotes the poem to his matured activities in the fields of war and administration. His private life in the harem also finds elaborate treatment in the fifth, sixth and seventh cantos, comprising of the third puruṣārtha viz., Kāma.

The approach of the poetess towards sketching the character of Kampana is one of warmth, admiration, love and devotion. Composing a Mahākavya in honour of Kampana, is enough proof of this attitude of the poetess.

According to the poetess who also happens to be Kampana's beloved, he was extremely handsome and virtues by nature-
In her opinion Kampana was the ideal son, the most coveted husband, a great warrior and an ideal ruler. She makes a special mention of his learning, his just administration, his accomplishments in mandatory terms. She sees the unique virtues of all the five sons of Kunti in Kampana.

However, the most outstanding aspect of his personality was his heroism—'Viṣṇu rasānu bandham'. The spirit of adventure was most natural to him—'naisargika sāhasa pravētub'.

Gangādevī's total devotion and attraction towards Kampana tends her to consider him to be the very Lord on earth. Time and again, Kampana slaying the enemy is compared to Maddhu-śudana killing Kamsa, Rāma killing Rāvaṇa and Indra overpowering Vītra.

When Kampana ruled over Kānci, to the delight of his subjects, they looked upon him as the very Lord Kṛṣṇa—'Hari-mamamsāta tam. sa tām prajāb'.

Gangādevī depicts Kampana as enjoying the company of learned poets in his court and taking active part in the music and dance recitals by the ladies/harem.

An inscription from Kolar describes Kampana as a 'unique treasure of music, a tree of paradise to the learned and as a king intend on establishing Dharma'.

Thus Gangādevī's account of Kampana is corroborated by inscriptional evidence.
There is a criticism levelled against Vangadevi with regard to the name of the hero of her Mahakavya. It has been contended that Kampana is a deformation of 'Kempagga'; the former being a Sanskritised version of the latter, a pure Kannada form. An inscription from the Bangalore region is quoted in support of the criticism, thus lending some weigage for the argument.

The verse in question is the following:

"ākampayisatyayamekavīraḥ
sangrāmarange sakalānarāthin
ityeva niścitya sa dīrgadarśī
nāmā sutam kampana ityakārśīt"

"The king who always looked ahead named his child 'Kampana,' as he clearly foresaw in his mind that in proper time, the latter would become a matchless warrior, and was sure to make his enemies in the field of battle quake with fear".

Even while appreciating the poetess for an 'interesting and beautiful derivation of the word,' her ingenuity is dismissed as mere 'poetic fancy.'

However, a perusal of the proper names in vogue during the days of Vijayanagara or for that matter periods earlier to that, reveals that the observation is made in haste and the poetess is criticised unnecessarily for no fault of hers.
Proper names like Sāyaga, Singaga, Muddaga etc., were very popular during those days. Quite contrary to the opinion expressed above, by Dr. Vasundhara, Dr. K. Krishnamurthy points out that Māyaga is a Kannada version of the Sanskrit 'Mādhava'. Names like Tikkana, Peddana, Vemana, Gaurana were very common in the Telugu speaking areas. Names ending either 'na' or 'ga' are seen from very ancient times, in both Kannada and Telugu speaking regions. If in some cases like Gopaga, Māyaga, Nārāga etc., the derivation is traced to its Sanskrit sources, in some other cases like Kampana they remain totally untraceable. Whatever it is, these forms ending with 'na' or 'ga' happen to be natural available in Kannada and Telugu languages. They are not Sanskritised versions of regional forms as claimed by some scholars; instead the vice versa is factual.

Further, the Bitraguḍa Inscription of A.D.1340 which is therefore decisively earlier to Gangadevī, in a verse eulogizing Kampana I, one of the five brothers of the founders of the Vijayanagara empire, says 'Kampa's name was true its meaning, as he made his enemies tremble in fear.'

May be our poetess is indebted to the author of this inscription for the interpretation of the word 'Kampana'.

In view of the above discussion it may be concluded that Kamnana is not a Sanskritisation of Kampana; instead 'Kampaggā itself is a corrupt form of the original Kampana, in some cases, as in the Bangalore inscription quoted above'. Further it may be noted that as we approach modern times the soft sound
'na or 'na' at the end of the names have changed into double consonants as in Rāmaqga, Gopaqga, Rāvagga etc. Moreover, if Dr. Vasundhara's view is taken seriously then it would result in accepting such absurdities like Seyyaqga Sengqga etc., as original Kannada forms, of which Sāyāna, Sinyaqga et c., are respectively their Sanskrit corruptions.

7. MADHURA VIJAYAM AS A HISTORICAL KĀVYA
- OMISSIONS AND COMMISSIONS.

The publication of the MV was greeted by the scholarly world not only as a beautiful Mahākāvya, but also as a fresh and authentic source of historical evidence on the early period of Vijayanagara History. The work commemorates the great victory of Vīra Kamparāya over the Mohammadan ruler of Madhurā. This victory is a notable event in the medieval history of South India, because it laid the foundation to the 'barrier in the shape of the empire of Vijayanagara which was raised by the hand of providence to protect the virgin South from ravishment her sister Northern India had suffered at the merciless and vandalistic hands of the Mohammadans.

The historical importance of MV becomes more pronounced because, 'the over throw of the Madhura Sultanate by Kumāra Kampana is considered to be the most notable event of Sukka's reign' and 'the details of this campaign are not forthcoming except an epic version of it found in MV'.
MV is also 'the earliest known historical epic from South India and is valuable for the reconstruction of South Indian History'.

Number of unedited inscriptions are strewn all over the Tamil Country regarding the rule and conquest of Kampana, the Vijayanagara Viceroy to the southern part of the empire, giving flashes of information. A total picture of the conquest starting from the march of the army up to the death of Sultan, is to be found only in MV.

Historians have already used the information available in the poem either to corroborate or to correct many points in the South Indian history, specially the early Vijayanagara history.

In the following pages may be noted a few salient features of the contribution made by Ganga Devi to Vijayanagara history.

7.1. Description of Bukkarāya:

Bukkarāya is the first monarch of the celebrated empire whose untiring efforts protected the land from the hated foreign rule and helped flourish arts and architecture, religion and literature.

MV for the first time gives a beautiful account of this monarch in about eighteen verses highlighting his various virtues. Most notable among them are, his extraordinary strength, wealth and religious bent of mind.
7.2 City of Vijayanagara:

The poetess describes the splendid city of Vijayanagara as 'Bukkarāya's capital'. In the course of the description, the poetess refers to those very characteristic features which attracted the attention of a very travelled who visited the city in later times. The highlights of the account given by the poetess may be summed up as follows:

i. The circular shape of the city and its encircling walls- cakrācala prakārēga prakārēga pariṣkṛtā.

ii. Numerous gardens and pleasure ponds which spotted the city-...ārāmaiḥ abitovṛtā, kṛṣṇarobhīḥ sahitā.

iii. High raised buildings looking beautiful and bright owing to the lime painting they received- saudhainī prakāśitotsedhā, jāradambhodapāṇḍaraīḥ.

iv. The prosperous condition of the city- līleva dīṣṭi-veddhinām dāleva sakalaśriyām.

v. Cultural richness of the city- gandharva gaga sannidnya navya divya varūṁhiṇī.

It is interesting to note that the description given by Wangādevī corresponds with that given by Domingo Paes, the sixteenth century Portuguese traveller, who is supposed to be 'a well informed man and has written what he saw'.

7.3 Kriyādakī and Vidyāraṇya:

Highest tributes are paid by the poetess to Kriyādakī guru in the beginning of the work. There is no reference to Śrī Vidyāraṇya, anywhere in the text. This appears
to support the view held by some historians that Kriyādakti ācārya was the first royal priest of the sons of Sangama and not Śrī Vidyāragya.

74 War Fare:

MV also records the method of war fare adopted by the Vijayanagara kings. In a vivid account of laying siege to the Rājagambhiramalai, the fort of Camparāya, use of bows and arrows, catapults worked with stones and huge ladders are mentioned. It is also said that Kampana's soldiers released firey shafts (i.e. arrows with burning tips) towards the fort.

75 Muslim Rule at Madhurā- A Hindu Point of View:

The policy of the Islamic state towards the Hindus Viz., 'there is no alternative for them but death or Islam' was meticulously followed by many of the rulers. MV while giving an eye witness account of the yavanānām janagarhitam caritram, describes the evil effects of this tyrannical, and anti-people rule on the Drāviḍa deśa. Through the description of the destruction wrought on the temple, the vital institution, which 'was a centre of religious, cultural and economic activity in the local areas', the poetess voices the death pangs of a culture strangled to breathlessness by an alien rule during the medieval ages.
Reference to Līlāsūka:

Gangādevī's reference to the author of क्र्याकर्मदतम in the beginning of the poem, has helped to fix up a lower limit for the much debated date of the popular author Līlāsūka.

Despite these facts MV suffers from a serious lapse from the viewpoint of history in not supplying the names of the chief personalities about whom the kāvya is written.

The name of the pratināyaka, against whom Kaṃpana fought his first war is given as Camparāya. This being a family name does not make it clear who the exactly the person was. As already noted this ambiguity has provided scope for lot of misinterpretation.

Again, the Sultan of Madhurā is not indicated by name. The poetess gives the generic term 'Suratrāṇa', which applies to all the rulers of Madhurā. Absence of the name of the Sultan, the war against whom forms the theme of the epic poem appears to a grave lacuna. The MV with the name of the Sultan, would have been a weightier work historically.

Another serious lapse is that the names of the generals who assisted Viśva Kaṃpana in his victories against the enemies are totally missing. Though the poetess makes indirect references to the heroes, any direct reference is conspicuous by its absence.
When names of Goppana, Somappa Odayar, Saluva Mangu etc., have entered all possible sources of history owing to their most praiseworthy contribution to the overthrow of the Muslim rule at Madhurā, MV displays a narrow outlook in not including their names.

Goppana, one of the ablest generals of Kampana, who re-installed Śrī Ranganātha idol at Śrī Rangam, delighted the hearts of one and all including the great Vaiṣṇava Ācārya Śrī Vedānta Deśikar.

However, the consoling factor is that, though Gāngādevī has not included these names in her work, they are not lost to history; other sources such as the local chronicles of Madhurā, inscriptions etc., have come to help where our poetess has withheld information.
REFERENCES

2. See the foregoing chapt.s.
3. Madhura Vijayam, introd. p.1
4. Madhura Vijayam, introd. p.2
5. Lakshmikantamma, Andhra kavyatrulu, p.3
6. VII.39,40.
7. I.17
8. I.52
9. vide VPC
10. Dr. Vasundhara Filliozat, Vijayanagara Samrajya Sthapane, part II. p.22
11. View of Sri Ramaiah Pantulu quoted by K. Seetharaj Ramiah, Tanjapurandhra Nayakula Caritramu, p.16
12. A.N. Krishna Iyengar, introd. p.27
13. ibid.
14. He translated Mahabharata into Telugu.
15. Author of Balabhаратam and other 74 works.
16. He dramatised the Vyasa Bharatam.
17. I.74
18. II.22
19. IX.37
20. IV.51
21. VI.63
22. IV.64
23. "nā kavitambu niyamu karnāṭa bhaṣā ", Bheumaśvara
   purāṇam, quoted by Dr. N. Venkataramaniah, Vijayanagara-
   Origin of the City and the Empire, appendix 0.

24. Cātu padyamaṇjanarīv

25. Rāmaḥadṛāmbā, RNBM, VII.60

26. Madhurā Vijayam, IX.28

27. IX.37

28. M. Sharadamma, Famous Women of Kārṇāṭaka; Dr. Sarojini Mabishī,
   Kārṇāṭakada kavayatīryaru; P. Shriramamurtī, Contribution
   of Āndhra to Sanskrit.

29. Vide. Colophons of RNBM, VPC, introductory verses of
   Subḥāṣīta Sudhāṇidhi of Śāyaṇa etc.

30. I.16

31. VII.39 & 40

32. VII.41

33. II.24; V.4

34. VII.16 & 25

35. I.2 & 69

36. V.33 & 63

37. V.5 & 13

38. V.41; III.28 & 30

39. I.4-16

40. T.A. Uopinatha Rao; K.A. Neelakantha Shastry etc.

41. VPC of Tirumalām바 RNNBM of Yajñya Nārāyaṇa Dīkṣita etc.

42. Madhurā Vijayam., introd. p. 19
43. cf.: Raghuvamsam, Naisadham etc.
44. P. S. Shastry, MV. introd. p. 20
45. I. 17
46. I. 19
47. : : : loc. cit
48. Kav. dar. I. 7 etc.
49. I. 22
50. VII. 41
51. Vs. 98
52. By P. S. Shastry, the commentator.
53. Anandavardhana, Onvanyaloka, II. 10
54. Kav. dar. I. 51
55. ibid. I. 76
56. Mambta, Kavyaprakasa, VIII
57. ibid. VIII. 76
58. IV. 26
59. V. 11
60. MV. introd. p. 18
61. VII. 32
62. VII. 46
63. VII. 35
64. VII. 13
65. VII. 19
67. V. 25
68. V. 46
69. Vāmana, Kāvyālamkāra Sutra Vṛtti, 1.2.11

70. I.22

71. 'Kāvyādhabhakram dharman alamkāran pracakṣate;
   - kāv.śar. II.1

72. c.f. Viśvanātha's remarks/Kāvyā, Sāhityadarpaṇa, pari.1.

73. c.f. his definition of Kāvyā. 'analamkṛti punaḥ kvāpi'.

74. doṣairuyktam guṇairuyktam
   apiyenojñam vacaḥ
   strīrūpamiva no bhaṭi
   tam bruve alamkriyoccayam— Kāvyālamkāra sūtravṛtti.

75. MV. introd. p.18

76. I.26

77. I.51

78. IV.8

79. I.8


81. IV.4

82. I.27

83. IX.41

84. IV.21

85. IV.33

86. IV.35

87. V.16

88. CL.53

89. IV.49

90. IX.29.
91. IV.31
92. CL.80
93. IV.66
94. IV.56
95. IV.38, 59; also I.55 & 56
96. CL.48
97. IV.55
98. I.58
99. CL.139
100. CL.162
101. IV.37
102. I.60
103. CL.118
104. CL.35
105. CL.122
106. I.28.
107. CL.26
108. I.39
109. I.41
110. I.35
111. I.40
112. IV.51
113. IV.61
114. IV.66
115. 6-13
116. IV.77
117. IV.78
118. IV.79
119. IX.32
120. VI.57, 58-60.
121. VIII.1-15.
122. 17-27
123. IV. 58-60; IX.6-8.
124. IX.7
125. T.V.Mahalingam, Administration and Social Life under Vijayanagara, p.176.
126. T.A.\textit{upinatna Rao, MV.introd.,pp.11-12.}
127. loc.cit.
128. p.22
129. MV.introd.
130. MV. III.41
131. Alamkāra sudhānīdhi, vs.1. quoted by Dr. K.Krishnamurthy,\textit{Subhaśita sudhānīdhi,} introd.
132. For a detailed account of the Sambuvārayaś and their wars with Vijayanagara rulers See. Tiruvenkatāchari,\textit{MV.introd.}
133. ibid.
134. K.A.\textit{Neelakantha Shastry, A History of South India, p.266.}
135. IX.27.
136. MV, introd.\textit{i.e.} p.19.
137. Tiruvenkatāchari, MV.p.41,42.
138. Neelakantha Shastry, ibid.p.239.
139. ibid. p.240
140. T.A. Gopinath Rao, MV. introd. p.15.
141. Elliot and Dowson, Amirkhusru- The Tarik-i-alai, Vol. III p.27.
142. Tiruvenkatachary, MV. introd. p.51
143. Though Vijaya Virūpākṣa Ballāla succeeded Ballāla III, he was soon overcome by Vijayanagara rulers.
144. ibid. p.45
145. Vijayanagara-Origin of the City and the Empire, p.53.
147. ibid. pp. 103-104
148. Domingo Paes and Fernao Nuniz, The Vijayanagara Empire, ud. Dr. V. Sundhara Filliotdt, introd. p.3
149. P. Shriramamurthy, Contribution of Andhra to Sanskrit Literature, p.104-
150. MV. II. 40
152. T.V. Mahalingam, Administration and Social Life under Vijayanagara, p.40.
153. Social and Political Life in the Vijayanagara Empire, Vol. II. p.266
154. II. 28-30
156. V. 71
157. *op.cit.*
158. *op.cit.*
159. Tируvenkatachari, MV. introd. p. 6
160. (i) tasya gaurāmbikā nāma mahīśī śrīmatī mātā mānanīya guṇa māyāvallabhasya yathā rāma

...............Hariharam gauryām kumāramudā-pādayat

vidē. EC. Vol. VIII. HN. 87. p. 46.
(ii) ...raṇendram śrī hariharam bukkarāyo māhuśvarī. gauryāmajījanaddāvyām mahāsenamathātmāyam

ibid. Hassan. 11. p. 240

161. V. 71
162. MV. p. 363
163. II. 31
164. III. 1, 2; IV. 3, 5, etc.
165. III. 3.
166. II. 4
167. VIII. 25
168. VIII. 28.
169. III. 44
170. VIII. 23.
171. V. 2.
172. ad. V. 11, 12, 13.
173. E.C. X. p. 64.
176. II.34

177. According to this critic, literature is a very dangerous and misleading guide to reconstruct history.

178. Subhāgaśītāsudhānīdhī of Sāyāga, introd.p,8.fn.13


180. "tasyānujaściramadātāṭītṛīm kampa bhūpatib yāthaṛthyamabhajannāma yasya kampayiturḥvīsam"

181. Inscriptions are not infallible sources of historical information either.

182. T.A.Upinatha Rao, MV.introd.

183. Neelakantha Sastry, A History of South India, p.266.


185. I.26-42

186. I.43-65


188. I.4.

189. B.A.Salestore, Dr.Krishna & others.

190. VIII.


192. I. 12.

194. Refer Sec. 5.1 of the second ch. of the present thesis.

195. III. 39; IV. 78.