CHAPTER - III
CHAPTER III

VARADĀMBIKĀPARIṆAYACAMPū

1. Tirumalāṁbā, the Authoress of the Campū.

1.1. A Discussion of the title 'Oduva'

Tirumalāṁbā, the authoress of VPC, has been identified with 'Oduva' Tirumalāṁbā, who authored the commemorative verse composed on the occasion of the 'Suvrṇa meru dāna', by the emperor Acyutarāva, which is preserved in the Viśḍala temple at Hampi. This identification appears quite acceptable, but for the fact that there has been no satisfactory explanation to the term 'Oduva' attached to the name of the authoress.

The term 'Oduva' has been taken to mean a student by the author of 'the sources of Vijayanagar History'. There are one or two instances where the word occurs in this sense: If 'Oduva' means a student, naturally 'Odisuva' (its causal form) should mean a teacher. There is inscriptive evidence in this regard wherein 'Odisuva' is used in the sense of a teacher. But the difficulty is in the understanding the term 'Oduva' with reference to a scholar and a poetess, Tirumalāṁbā. Because 'Oduva' means (wherever it has occurred) an ordinary student. It would have been understandable if Tirumalāṁbā was a rare case to take to studies. It is very well known that education among women (belonging to the aristocratic
families, royal houses, and courtisan class) was quite common; many of them achieving very high degrees of proficiency in various branches of learning. Hence to understand the term in the sense of a student as applicable to Tirumalāmba, is not very convincing.

It is suggested that Tirumalāmba was a 'reader in the court'—whose duty was perhaps the reading of poetical and other compositions to the ladies of the royal family as well as to the royal court.' But there is no reference to the office of a reader in the court of Vijayanagara, anywhere. The offices of Rayasam—which means the profession of writing, lipikāra—scribe, karaṇika—accountant, engraver, calendaraker, etc., are frequently mentioned in the inscriptions.

Though it is tempting to read the meaning 'reader in the court' into 'Oduva', it simply cannot be done for lack of evidence. If it were a regular office there should have been at least another example in support of this claim. But unfortunately there is no other instance of a court reader with the title 'Oduva' attached to his or her name; instead, we have paurāṇikas, vacanikas, paṭhakas and poets whose duty it was to read out and explain portions from mythology, poetry etc.
However, there were 'Oduvār' and 'Araiyaars'
appointed in the temples to sing the hymns to the
deities at the time of worship, in the Drāviḍa country. This was a highly respected office held hierarchically
by certain families. These 'Oduvār' were referred to
with their professional term attached to their surnames
like, Subbaraya Oduvar. The 'Oduvās' of the Tamil
region has a connotation different from the meaning
suggested in the sense in which it is used in the Tamil
region, cannot be applied to Tirumalāmbā, because there
is no instance of a woman 'Oduvār' available to support it.

Thus the word 'Oduva', though quite clear literally
remains unintelligible as a title, attached to the name
of Tirumalāmbā.

1.2. Social Status

Regarding the social status of Tirumalāmbā different
views expressed. "She is considered to be one of the
ladies-in-waiting in the Raya's palace", who was posse-
ssed of great beauty and other accomplishments by which,
the emperor "Acyutarāya became so enamoured of her that
he elevated her to the position of a queen". A few Telugu works from the Tanjore court, speak of
Tirumalāmbā's status as a queen of Acyutarāya.
According to these works, the sister-in-law of Acyutarāya, was the wife of the first Nayaka of Tanjore viz.,
Sevvappa or Cinnaserva. The work Vijayavilasa gives
the name of the queen as Tirumalamba, whose sister
Murtimamba was the wife of Sevvappa Nayaka. Rama-
bhadramba, the reputed author of Raghunathabyudayam also says that Murtimamba was the sister of
the emperor's queen.

These repeated references in then contemporary
literature leaves no doubt in settling the position
of Tirumalamba as the queen of Acyutaraya. This is
in full support of Tirumalamba's own claim in her
Campu, that she was a favourite queen of Acyutaraya.

But impelled, perhaps, by the view that a queen
cannot have been all that she claims (viz., patron of
poets etc.), there is an attempt to identify Tirumalamba
with Varadamba, the chief queen. Sri Kuruganti Seetha-
ramiah in support of his opinion, says that Tirumalamba
was another name of the chief queen Varadamba; as
she was the sister of the two Tirumalas, she was also
called Tirumalamba. Further, the facts mentioned in the
epilogue of the work 'Varadambikaparijayam', go well with
the status of a chief queen; the liberty in spending huge
sums of money in patronising poets, making charities etc.

But during the Vijayananagara days, all queens of the
emperor enjoyed this liberty, changing only in slight
degrees, is a historical fact. Further, that the chief
queen should have written a work describing her own love
and marriage with the emperor is highly improbable. Varadāmbikā is nowhere mentioned as a scholar and poetess, though there are frequent references to her name.

Thus the suggested identity of Tirumalāmbā and Varadāmbikā cannot hold any water. The view that she was first a lady-in-waiting, was later elevated to the status of a queen, can only be a conjecture as it stands uncorroborated by any factual evidence.

The available material both internal and external, establish that Tirumalāmbā was a queen of the emperor Acyutarāya.

1.3. Attainments and life

In the epilogue of the Campū the authoress gives a brief autobiographical sketch, which gives an interesting insight into the various achievements and the life of the poetess.

According to the epilogue, the natural brilliance of her intellect was further polished by her deep study of all types of literary compositions: rhetorics, mythology and vedas; she had a remarkable power of retention which enabled her to commit to memory anything after hearing them but once only; she had composed many literary works in various languages which were highly appreciated (lit. delighted the ears) by learned poets and scholars; she could write a number of scripts; her voice was extremely sweet, comparable to the notes of
a Cuckoo; by her learning and beauty she produced the conviction of being an incarnation of the Goddess of music.

If this is the information available about her literary accomplishments and knowledge of arts, following are the details given about her life.

She was the confidant and 'the be-all and the end-all of the deepest love of emperor Acyutarāya'; performance of various righteous acts had cleansed her heart of all impurities; her favours were great and unfeigned; her good fortune and prosperity were augmented by the benedictions of eminent Brahmins held in highest esteem, at the great sacrifices . . ., Vājapeya, Pauḍarīka, and Sarvatāmmikha. She always patronised poets and their families.

From the above account it could be understood that our poetess was a lady of manifold accomplishments. She was rich both in learning and wealth, which she used in the right direction. She was possessed of great personal beauty and musical talent.

A perusal of the Campū, not only supports most of these claims, but would reveal the personality of the poetess further.

Besides a thorough grounding in literature and other allied branches of learning, the Campū displays her knowledge of many practical sciences such as medicine, military science etc. If her deep knowledge of music is indicated
by the numerous references to the scientific aspects of music in the Campū, her innate love for the subject is revealed in the musical quality of the language used in various prose passages. Her interest in music is seen in her listing about eleven musical instruments used in the war field such as Bherī, Paṭah, Kāhala, Mardala, Dhakka, Anaddha, Muraja, Huqkka, Venu, Mrdaṅga, and Āṅōgra in addition to Vipañcī and Parivādinī, the two types of lutes commonly used on other occasions.

Her vivid and graphic account of the fierce battle scenes, suggests that she had a first hand knowledge of the war-field. Her descriptions of the Tuṅgīra and Colā countries, the river Kaverī and the ocean show that she had travelled widely in these regions perhaps while accompanying the emperor on his expeditions. She speaks of the renowned Agraḥāras where the learned and pious Brahmins resided, and the great temples where trikāla pūja was performed including the Nartana seva by the temple dancers (descriptions of Tuṅgīra deśa). Her deep reverence towards scholarly Brahmins is indicated when she records that their personal virtuous deeds served as illustrations of (the injunctions of ) the Veda and the Sastras; she refers to their pious life; their austerity and sincerity; their hospitality and extreme goodness of character, in appreciating tones.
Tirumalāmbā's love, respect and admiration for her lord Acyutadevarāya is unbounded. She is never tired of giving eloquent expression to his personal charms, his literary attainments and his military achievements. She has included the eulogy of Acyutarāya in her work. Her Campū which sings the glory of the marriage of Varadāmbika, her rival, is ample proof of her pure heart (nirvāla hṛdaya), because in those days of polygamy, "the women diverted themselves with intrigues against their co-wives to secure the fleeting affection of their inconstant husbands."

What wonder if Tirumalāmbā fascinated Acyutarāya by her qualities of head and heart.
1.4. Date of Composition of the Campī

It is supposed\(^{18}\) that the work might have been written during the reign of emperor Kṛṣṇadeva Raya, because it comes to a close soon after the description of the youth of Cina Venkaṭadri, son of Acyutarāya. Support is drawn from Raṇāṭha, the author of Acyutarāyābhyudayam, who mentions that when Acyutarāya was crowned king, his son was 'old enough to be installed as the heir-apparent'.\(^ {19}\)

But the internal evidence available in the text of the Campī does not allow us to believe that the work was composed before the year A.D. 1530, the year of coronation of Acyuta, though the circumstances which led to the coronation are left out. She mentions that Acyutarāya was to the city with respectful persuasion by the ministers, at the time of coronation.\(^ {20}\) This is indication enough to hold that, by the time the work was composed Acyutarāya was already crowned emperor.

It is said that Kṛṣṇadeva Raya, with the object of securing his position free from all plots and intrigues of the rival claimants, sent away his nephew and two brothers Acyutarāya and Ranga, as prisoners to the fortress of Candragiri.\(^ {21}\)

It is doubtful if Tirumālamba, who admitted admired Acyutarāya as the very incarnation of lord Viṣṇu should have had the necessary inspiration and enthusiasm to undertake the composition of the work in such circumstances, when Acyuta was kept a prisoner through out the reign of Kṛṣṇadeva Raya.
The Campū gives repeated references to the authority wielded by Acyutarāya as a monarch, seated on the jewelled throne of Vijayanagara. Further the work comes to a close with the statement that Acyutarāya crowned Cinavenkaṭādri as the heir-apparent to the kingdom. This could be a fact only if he himself were the king and not otherwise. How can Acyutarāya prisoner himself, away from the capital install his son as the future king? The splendour and style of the life depicted inside the harem of Acyutarāya too go to indicate that the work was composed during Acyutarāya's reign, when he was the master of his affairs.

According to Rajānātha, the Youvvarājyābhiṣeka of prince Cinavenkaṭādri, took place along with the coronation of Acyutarāya as the monarch, which is a possibility.

However, relying completely on the order of events as described in the Campū, Dr. Lakshman Swarup says "according to Tirumalāmbā, Acyutarāya was already emperor when he married Varadāmbikā. The fruit of this marriage was Cinavenkaṭādri, who therefore could not be old enough as stated by Rajānātha, to be made heir-apparent at or soon after the coronation of Acyutarāya" and assigns a period between A.D. 1540 to A.D. 1542, to the composition of Campū.

But if Tirumalāmbā's version at one is taken into consideration, one is forced to reject facts proved by other literary works composed during the period of
Acyutarāya and more important sources of history such as the inscriptions. For example, if we follow our aetess, Obamāmba would be the only queen and Acyutarāya would be the only son of Narasa Nāyaka, which is in complete contradiction with historical facts.

Thus it is reasonable to suppose that the omissions and change of order of events in the life of Acyutarāya effected in the Campū, are deliberate to suit the framework of the literary type i.e. a romance, the authoress intended to compose.25

Taking into consideration all the points mentioned above, the date of composition of the Campū may be assigned to any time after A.D.1530 and before A.D.1542, the year of coronation and the last regnal year respectively, of Acyutarāya.
The Campū starts with a description of the moon (the originator of the race to which the hero, Acyutarāya belongs); all the mythological significance and poetic conventions surrounding the moon are duly portrayed; then Budha was born as his son (3); from him was born Purūravas, a hero of the earth, whose mighty arms displayed their strength even in the heavenly region(4); Purūravas begets Āyus by Īrvasī, and from him was born Nahuṣa, who successfully performed hundred horse-sacrifices(5); Nahuṣa gave birth to Yayāti, who ruled the earth for a long time(6); his son was Turvasu, who subdued the enemies and held sway over the earth(7).

In this glorious family was born a king by name Tirma, in course of time(8); this king of rare virtues begot a king by name Īśvara (through his wife Devakī), who due to his great strength and wealth was true to his name(9,10); Īśvara married Bukkamāṃbā and Nṛsimha(Narasa Nāyaka) was their son(11); then follows a lengthy prose passage devoted to the description of the king Nṛsimha, in which the poetess uses all the conventional modes of poetic expression adopted by prose writers in such descriptions; the name of his city is mentioned as Vidyāpurī (i.e. Vījayanagara)(15); once he set out on tour of conquest(16); conquering the eastern quarter first he reached the
southern quarter marching along the sea \(^{26}(17)\); then follows a long prose passage given to the description of the Ṭunqīṭra country, which is an admixture of both realistic and imaginative and aspects; then in a single verse the fabulous riches of the Coḷa country are referred to \(^{(18)}\); Nṛsimha ordered his army commanders to note that whosoever afflicts the country considering it belonging to another, shall receive severe punishment \(^{27}(19)\); then the description of the river Kāverī is taken up. The profuse flow of waters in its streams; its sanctifying character, its sweetness and placidity are repeatedly referred to. The fauna and flora of the Kāverī delta finds eloquent expression here; a mention is made of groups of sages living in the forest on the banks of Kāverī.

Nṛsimha encamps his army, oppressed with the fatigue of the journey; there is a reference to the opulence of the counties situated on the right bank of the Kāverī \(^{(21)}\).

The Coḷa king learnt through the spies, the arrival of the Vijayanagara troops. Though he was advised by his ministers to submit to Nṛsimha, who was superior to himself in all respects, the Coḷa king ignores them and prepares for the war. Nṛsimha coming to know about the Coḷa king's war preparations smilingly accepts the challenge \(^{(22)}\); staying there for one night, he starts the next day with all his vassals following him; the army marches slowly lifting the sky higher up by its tumultuous boom of the kettle-drums \(^{(23,24)}\). The Coḷa king also prepares his huge army to march towards Nṛsimha and attack him(prose passage).
An account of Nśsimha's enthusiastic army marching forward brandishing banners again and again, with shields in their far-stretched left hands, is given; then there is an eulogistic proclamation on the glory of the warriors to encourage them (prose passage). The heroic spirit of the army is described in two verses (25, 26); there is a reference to the numerous bow-men in the army (27); in a lengthy prose passage to follow, there is an account of the army arranging itself; again the extraordinary skill of the bow-men is described (28); a band of bards loudly recites the panegyrics of the heroes participating in the war; both the armies advance forward facing each other. War-heralding musical instruments were played on both the sides marking the commencement of the war; there is a very realistic description of the tumultuous noise produced by the boom of war-drums and other instruments; the roaring elephants and the neighing horses of the army troops add to the intense noise of the war-music (prose passage).

Then follows a description of the column of dust raised by both the armies; a series of meaningful poetic fancies are employed here (prose passage). The effects of the column of the dust on the earth is portrayed (29, 30); the opposing forces attack one another, discriminating between their own people and those of the foe by their special slogans (31); here the poetess gives an extraordinary vivid picture of the bloody war field (32-34).

The Coḷa king accompanied by an army of rare elephants rushes towards his foe (35).
There is a beautiful description of the lordly elephants of the Coḷa king, which entered the war field fully equipped with lances tied to the tips of their tusks and the like, (prose passage). The war-hungry beasts strike terror in the rank and file of the Vijayanagara troops killing a number of heroes (38-39); a dispassionate account of the heavy loss of life, both animal and human on the side of Nṛsimha at the hands of the elephantry, is given. Nṛsimha unable to bear this severe set back arrives on the scene to rescue his side (40, 41); mounted on a huge elephant with a drawn sword, he encouraged his army by attacking the enemy; having ravaged the forces of the enemy for a long time, he finally attacks the Coḷa king, who was also seated on a huge elephant (42); the two elephants of the opposing heroes strike at each other with their trunks and tusks (43); ultimately, Nṛsimha was able to kill the elephants of the Coḷa king with his spear (44); the Coḷa king is captured, the war comes to a close (45, 46).

The victorious Nṛsimha enters the capital of the Coḷa king with the army rejoicing over the well deserved victory.

The Marava chief (ie. Māṇabhūpa or Māṇabhūga, the ruler of Madurai, belonging to the Marava caste) having learnt this news renounces all his belongings and flees somewhere to the seacoast in a highly confused state 28. Nṛsimha enters the city of Madurai and takes possession of the entire wealth of the country. Then he proceeds towards Rāmeśvaram along the path (leading) to the bridge (prose passage).
Then follows a lengthy description of the sea; the bridge built by Śrī Rāma is also described(47); Nṛṣimha worships the great god Rāmeśvara at the shore-temple and makes numerous gifts to the temple(48); he receives the blessings of the brahmins there, who were pleased by the shoes of innumerable valuable gifts they had received from him.

Leaving Rāmeśvarānam he proceeded towards Āṅgārapattanam girt by the river Kāverī and laid siege to that city. He had to bridge the river Kāverī in flood, before attacking the city fort(49); a vivid account of the manner of laying siege; use of a variety of weapons including machines to hurl stones and huge ladder to claim the fort, is given. Then, the king of Āṅgārapattanam, Mahāvīra surrendered to Nṛṣimha with all his wealth. The compassionate king Nṛṣimha re-installs him there. Continuing his journey he secured Dūmakura(30) and other big forts(prose passage). He seizes the fort of Matarangi(31) on his way to Gokarnā and worships lord Gokarṇeśvara at there,(50); in Gokarnā Bṛgetra he offered numerous gifts such as Tula-pūruṣa(gift of gold equal to the body weight) and others(51). From there, Nṛṣimha marches towards the north.

There he attacks the Suratrāṇa(sultan), Varāhapaḍa by name(32) who, unable to bear the heat of his might, followed by numerous friends such as Śukra, hides in the Mānavadurga(Manvey in Hyderabad); but Nṛṣimha pursues and captures him(33). (prose passage(34))
Thus conquering all the kings on his way, Nṛsimha returns to Vidyāpurī concluding the conquest. Then follows a brief account of the city of Vijayā-nagara, which is realistic in nature.

Nṛsimha dismisses all the vassal princes, his companions in the tour of conquest after suitably rewarding them; entrusting the affairs of the thorn-free kingdom to his able ministers, Nṛsimha passed his time in literary, musical and other pursuits; once his bride purohita, remarks about a suitable bride for him; Nṛsimha married Obamāmbā, daughter of Rādarāja and ŚrīRāmāmbikā of the solar race; he prays lord Viṣṇu for the favour of a virtuous son; Obamāmbā conceives and in due course a son is born; great festivities and meriment take place in the city; very auspicious omens attend the birth of the child; king Nṛsimha makes valuable gifts to the brahmins and others on the happy occasion; the child is named as Acyuta; all the prescribed rites of the young prince are performed; the young prince grows into a boy and in due course acquires all the vidyās effortlessly, with the help of the preceptors; Nṛsimha feels highly satisfied watching the progress of the prince in all branches of learning including martial arts; In due course Nṛsimha departs to the other world.
Thereafter Acyutarāya is coronated by the ministers who persuaded him to accept the kingship; the earth greatly rejoices on obtaining Acyutarāya for her lord (prose passage); then follows an elaborate description of Acyutarāya's youthful glory, in rolling compounds; the poetess dwells in detail upon the personal charm of the prince from top to toe and concludes that he was Cupid incarnate (70-76); then there is a reference to Acyuta's character and attainment in musical arts and literature (prose passage).

Once king Acyutarāya orders the head-chamberlain to fetch a well bred horse; the latter immediately brings one which had already been saddled and which outstripped the mind in speed (77). Then follows a very long but beautiful description of the horse, brought to the royal presence led by two men on either side (prose passage and vs.78).

Acyutarāya mounts the horse; followed by princes of his age, he slowly rode through 'Hasti-Nakha' (i.e. the mound that protected the access to the gate of the city) on account of its being thronged with elephants, horses and soldiers and reached the race-course. Then follows a very unique description of the various feats of horsemanship displayed by the princes (79-82); then the poetess proceeds to give a splendid account of the equestrian feats displayed by Acyutarāya. Then the bards sing the glory of Acyutarāya with special reference to his attainments in wielding various weapons, music, literature etc., (86-95); on his way back
to the city, he decides to spend sometime in the garden accompanied by his jester (prose passage). There he experiences the throbbing of his right hand (96); then a charming description of the garden follows; Acyutārāya after taking rest in the royal tent, strolls in the garden gazing at the trees enjoying the amusing talk of his jester (97); the latter hints at his marriage by pointing out at the mango trees fondled by creeper-wives (98-101); but the king very cleverly stops him and proceeds further; there he was attracted by the sound of some maidens conversing with each other and then he beholds a temple dedicated to Gaurī. A brief prose passage follows in which the temple is described; entering the temple Acyutārāya saw matrons moving on all sides shining like lightning in a dense cloud (102); in the midst of the girls, he beheld a certain princess, the like of which never existed; then follows a descriptive passage given to the unique charm of the princess; King Acyutārāya stands spell-bound, as if lost in deep meditation (103, 104); the princess who was meditating all this time opened her eyes and beholds the king (prose passage); both of them stood there for long after their tremulous eyes met one another (105 and a prose passage).

In the time, the jester came in and announced that the minister wanted to have an audience with the king on some official purpose (106); the king leaving behind the jester to enquire about the parentage etc., of the princess, came out constantly contemplating on her beauty (prose passage).
On reaching the palace, Acyutarāya feels the pangs of separation; his spends time all by himself thinking of the beauty, he beheld in the temple of Gaurī (a top-to-toe description of the princess is given in this context; 108). The jester brings news about the princess; he says that the princess is named Varadāmbikā and that she belongs to the solar race, her mother is Trapāmbikā and her two brothers are the Prime Ministers, both called Tirumalarāyas (the brothers were respectively called 'Ped.'—elder and 'Cina'—younger Tirumala), who are known for their liberality, strength and other qualities; and that Varadāmbikā had come to the temple of Gaurī to observe the vow, 'Varapūrājanā'—'the attainment of a suitable bride-groom', the jester also adds that the virtuous princess was equally disturbed by the Cupid, at the sight of his majesty (prose passage); the Vidūṣaka, implores upon the king to accept her hand in marriage, as she is equal to him in virtue and family status (119); she is represented as the nine treasures, personified in respect of her beauty (120); now Acyutarāya, with the longing of his heart doubly intensified on hearing the words of the Vidūṣaka passes his days some how engrossed in musical, literary and other pastimes (prose passage).

Then there is a moving account of the pangs of separation, Varadāmbikā feels; her intense desire to be united
Varaḍāmbikā reveals her heart to her close friends, who importunatly press her to disclose the reason of her uneasiness; in the meantime, a chamberlain brings the happy news that the monarch Acyutarāya has sought the hand of Varaḍāmbikā in marriage through his ministres and purohita and that she should be prepared for the auspicious occasion (prose passage).

The friends of Varaḍāmbikā, on hearing these words, joyfully and quickly made toilet (125); then Acyutarāya proceeds to his bride's home (sambandhi gṛha) wonderfully decked, seated on a splendidly decorated elephant, watched by the men and women of the city with delight and curiosity (prose passage); the high minded king marries the princess according to the prescribed rites and brings her to his palace (126); he installs her as his chief queen with the consecration of the tiara, thus manifesting his excessive love for her (127).

Then the advent of spring is described. The poetess dwells in detail on the loveliness of the spring season which excites the sentiment of love (prose passage and 128-131); once the Udyānapālīka (garden kepress) after presenting the king with ornaments of numerous flowers, humbly requests the king to visit the pleasure garden; in her sophistication she submits that the garden is longing to enjoy the happy occasion of his majesty's arrival (prose passage, 132-134); the king was greatly pleased at this and he
lovingly dismisses her, rewarding her appropriately, with
the words "I am just coming".

Accompanied by lovely female attendants, who were de-
lighted even at the thought of the joy of a stroll in the
garden, he goes to the pleasure garden (prose passage); on
reaching it, the king shone as if he were springs himself
in the company of sylvan deities (135); the ladies start
Collecting flowers (136); then ensued the conversation,
befitting the garden-sport of the young woman in humorous
tone (137 and prose passage); the queen Varadāmbā thoroughly
enjoys herself in the company of the playful young maids
(138); all the ladies move about collecting variety of
flowers for a long time, though the sun was blazing
(139-145); then there is a brief description of the noon
(146,147); then all the women move towards a pond to en-
joy the aquatic sport (prose passage); there is a brief
description of the beauty of the pond.

The women, suitably dressed, enter the pond with gol-
den syringes in their hands; they were also armed with lac-
caldrons filled with honey-juice, tender leaves and clus-
ters of flowers (prose passage); then follows the descrip-
tion of the king enjoying the water-sport with all the
women; evening sets in (149-162); the king reaches the ple-
asure house and spends a happy time in the company of queen
Varadāmbā (prose passage).
In course of time Varadāmbā gives birth to a son (163-²66); the king celebrates the occasion with due festivities and performs all the rites; the boy is named Cīnāvenkatādri(167); the prince's childhood is described briefly(168); king Acyutarāya, seeing the young prince, who displayed a unique dignity, installs him as the heir-apparent to the throne(prose passage); then there is a benediction, inviting the favour of lord Venkatesvara for the protection of the entire royal family.

The Campū ends here.³⁹ Then the authoress introduces herself referring to her unique attainments in the field of science and literature etc.

There is an appendix to the work which gives an eulogy of king Acyutarāya(169-173).
3. LITERARY EVALUATION

3.1. Plot Construction

Varadāmbikāparīqayam belongs to the genre of literature called Campū; for it is written both in prose and verse, which are equally important.

As it is, the plot of the romance is short. But for the digressions, the story is simple and "all its events unite so as to lead one to the final catastrophe—the marriage of Acyutadevarāya with Varadāmbikā and the birth and installation as the heir-apparent of their son Cintāvenkaṭādri". 40

While dealing with the parentage of the hero, the poetess gives undue importance to the military exploits of Nṛsimha, Acyuta's father, which consumes almost a half of the romance.

Viewing from a purely literary stand point, it is a defect in the plot delineation of the romance, giving rise to 'anaucitya doṣa' or impropriety. The part of the romance takes away the attention from the main theme, viz., Varadāmbikā's marriage with Acyutadevarāya.

If this is an instance of overdoing an aspect, not so significant from the thematical viewpoint, there is another instance of oversimplification of a very vital aspect, which is the very essence of the theme of the romance.
Acyutarāya's marriage with Varadāmbikā is that vital aspect which is responsible for giving the romance its title 'Varadāmbikāpariṇāyam', and as such ought to have been described in detail. But it is really surprising to find that the poet too has disposed off the happy occasion, so very summarily. There is a brief reference to the bridegroom's arrival at the bride's home and the marriage as such is referred to in just one verse:

Pravṛṣṭya taśmin pramanā nrgalaḥ
Tam rājakanyām vidhinopayamyā
śriyam payodheriva Máyāsayī
damanayattām sadanam svakīyam

The gorgeous celebrations and other items of entertainments that usually follow a royal wedding are conspicuous by their absence. The very next verse mentioning the marriage takes up the description of the spring.

The story of Varadāmbikāpariṇāyam, moves in a manner as is usual in such compositions. Poetic descriptions progress in the well-known order; parentage, childhood, youth, marriage, hero's prowess, hunt and sport in garden and water, city and palace, sunset and sunrise, love and separation and seasons and scenes of nature.

Regarding the narrative aspect of the Camū, it is said, "the slender thread of narrative is often lost in the elaborate description which forms the preponderating
part of it"41

But a critical and careful study of the Cauḍū reveals that excepting the descriptive parts devoted to the Tunḍīra deśa42 the river Kārī and the ocean (which happen to be the longest compounds also), the other descriptions do not harm the narration in any way. The passages might slow down the pace of the story movement a little, but never, affect or obstruct it to the extent of losing the thread of the narrative. Contrary to the opinion expressed, it is also observed that the descriptive portions of war, equestrian feats, spring and sport etc., lend a characteristic liveliness to the narration, making it a rich and variegated treat. Further by a close perusal of the Cauḍū, it may be noted that after Acyutarāya's entry, the tempo of the story picks up and moves with vigour. Once Varadāmbikā is introduced, there is a clear shift in the mode of narration; because, it puts on a dramatic hue, with more and more number of characters making their appearance. The charming conversation between the maids of the princess Varadāmbikā in the Gaurī temple; between the ladies of the harem, engaged in sport in the garden and water; the poignant soliloquies of Acyutarāya and Varadāmbikā in pangs of separation, etc., have undoubtedly removed the monotony in the narration, making it absorbing.

* * * *
3.2. STYLE

Varadāmbikāparināyacampū has about 175 verses interspersed between prose passages.

The prose of the Campū follows the Gaudī Rāti, conforming to the rules laid down for prose construction in literary composition, a highly elaborate and polished language abounding in lengthy compounds exuding the poetic excellence of vigour (Ojo guṇa).

The gadya of our poetess exhibits all the four recognized varieties of prose composition viz., Muktaka, Utkalikāprāya, Vṛtttagandhi and Ārnaka.

Muktaka is that which is free from compounds. This can be seen in the following short sentences.


Showing traces of metres is the vṛtttagandhi gadya. Examples of this variety may be seen in the following instances.

"Abhirūpyakaraṇakamalabhūranokahānām";
"Utsavadivasaḥ puṣpitalatikānām";
"Prasūtimāsaḥ pavanapṛthukahānām", etc., p.124.

Utkalikāprāya, is the variety consisting of lengthy compounds, which may be illustrated in the following examples:

"Śāndṛataṭamahīruhaṁtara-nipatadaravindabandhu-mayukha parivartamāna-jalāvarta-cakranivartita...", pp.21,22.
Here again, the varieties of compounds as consisting of short vowels and long vowels in ratios of greater and lesser inequality\(^{44}\) are displayed by Tīrūmalānābā. For compounds of only short vowels here is an example:


Considered to be the longest compound found in Sanskrit prose literature, the following passage displays the varieties of compounds recognised by Daṇḍin (Ucchāvaca-prakāra).

"Nitantārāndhakārita...makaṇandabindusandhutara kākanda-tarukula-talpa-kalpa-mṛdula-sikata-jālajatila mūla-tala-maruvaka-muladalaghu-lachulaya-kalita-niravā-sākulita-lokah...etc.," p.18-19.

Cūrṇaka is the fourth type of gādyā consisting of shorter compounds, as in the following example:

"Mādhavikas, mākanda-dhūlīdhasaritāḥ-dodhaya-silīra kēsara-pāccahikaya-kāñcañavedikāḥ", "kalapike, nirūpaya kamalikākalitaḥ kaṭhāraparāga ranga-vallīm...etc.," pp.102,103.

The conversational occasions are dealt with using either Muktaka or Cūrṇaka type of gādyā, thus securing simplicity of diction. This easy flow however, is not confined to occasions of conversation but is used on other occasions also. Employment of figures of speech such as special mention (prisankhyā), anti-thesis (viro-dhābhāsa), series of similes (mālopaṁma) and others afford
an occasion for short phrases as seen in the following instances:

"חרגתaraṅga-मālini, पा-रथाभिसष्ठा सुकैववादिलिनी सन्मार्गालंघनानं चाँड्रामसी... एता, पक्षापतस्य पतन-गोः, प्रमात्तता मातंगेशु... एता," pp.11-12.

The gadya is the easiest here:

"एत्य ए क्रया गंतव्यम्, कुत्रा तिघ्नम्, किम् करोऽणि किमि समप्रतमिति किमेऽि जनाना... एता," p.116. The Campū has a number of such passages of effortless phrases. Despite this, it is a fact that "the compounds of this romance are generally longer even than those found in Baṇa's Kādambarī and Harṣacarita"45.

The verses of the campū display a very pleasant diction sometimes; but on other occasions it tends to be harsh.

Tanvānāmbu cankramāṇ... etc., vs.10;
Tavaiva yogyā dharaṇिण्डra candra... etc., vs.119;
Muhuḥ sarovārisu keiliolā... etc., vs.151;
Aravinda bandhu kuruvinḍa... etc., vs.157,
are examples of charming diction in verse.

Jayatisma... etc., vs.5,
Vijitapaṇapuro... etc., vs.10, and a few others may be quoted in illustration of not a very happy phrasing by our poetess.

Like in the prose passages, even in some verses also long compounds find place.
ParivahatkgatajaughapataaccamI...etc., vs.34.
Vinayanayavivāka....etc., vs.55.
Udastamikhamullasat....vs.79.
Fārṣṇidvayāmcalahati....etc., vs.80.
Vilasadalasacāraih....etc., vs.105.
Valgaddhikārivarga....etc., vs.162.
illustrate this point.

However it has been rightly pointed out that "the verses are more charming and simpler than her prose".46

The inclusion of verses in the Campū is a very welcome factor because "when the reader is tired and bored in plodding his way through prose, the verse comes to relieve him from dullness and refresh him so that he may proceed further".47 Dr. Lakshman Swarup 48 feels that Vaidarbhī is the style of the verses in the Campū. But as noted already, the verses too follow the Gaudīrīti on several occasions.

The language of the Campū is flexible, changing according to the mood of the subject-matter treated (bhavocitabhāṣā). This can be well illustrated by some prose passages and verses found in the context of the fight between Nṛsimha and the Cola king. Vīra, is one of the main sentiments, and the forceful diction employed here becomes a very effective vehicle to suggest the sentiment.
Nṛsimha's hasty arrival on the battle scene to enthuse his side, after watching the severe setback received at the hands of the powerful Coḷa army, is beautifully captured in the following verse:

"Ṣḥītam pramītam samarādāpetam
Vītam samadhye kila ceṣṭāmānam
Caitanya śūnyam sakalam svasainyam
Trātum Nṛsimhaḥ tarasājagāma"

vs. 40

There is a light touch of humour and liveliness in the conversation that ensued between the ladies engaged in plucking flowers in the pleasure garden; the ladies tease one another mildly. This lighter vein is most suited to occasion.

Though Tirumalāmbā's command over the language is admirable, she does not employ this facility for embodying the common truths in homely language. There are hardly about half a dozen general statements found in the entire Campū:

"Satām prasādāh sahajo naroṣaḥ" vs. 66.
"Sadāṣayāḥ sadgura cīkṣayeva" vs. 66.
"Santāḥ sadānukula hi sadāśrideṣu" vs. 109.
"Ṭīvṛānurāgam hi tanotyukeṣa" vs. 142.

are the only few memorable quotes in the Campū.
3.3. DESCRIPTIVE POWER AND CHARMING PANCY

Tirumalāmbā has a rich power of description. Her Camānī abounds in lengthy descriptions which are charming for the most part. Along with the chief personages it depicts the Tūṇḍīra dēṣa and Cōla dēṣa, the river Kāverī, the armies and the battle, the sea and the Rāmēśvara bridge the garden, the horse and feats of horsemanship, the spring season with all its persuasiveness of love, noon and evening and aquatic sports.

There is striking beauty and suggestion when ripe fields of paddy are compared to the golden platform for amusement of the goddess of fortune of the countryside. The picture of the bounteous country-side, the poetess intends to paint, finds a finishing touch with the use of the word 'Sowbhāgyalakṣmī', here. There is another colourful picture of the country-side in the comparison of the expanded tails of the brilliantly hued peacock dancing all over, to the tresses of the wanton earth.

Tirumalāmbā's poetry is merited with qualities of charming imagination and effective expression. There is originality of imagination when it is said that the group of great sages engaged in the purification of their bodies by sprinkling water (over them) while reciting hymns were imitated by the clusters of trees on the banks, (of Kāverī) that were resonant with the twitter of birds and were wet with drops of water tossed up by the ends of
tender leaves of the long and stooping branches, swaying up and down as a result of the currents of the

The column of dust raised by the marching armies of Cola and Nrsimha that wrapped up things between heaven and earth is very effectively described "it was lifting as it were, the terrestrial orb (uttambhayanniva vilambharavālayam); it was retarding, as it were, the movement of the wind; it was dashing as it were, against the regions of the east and other quarters; and it was dissuading as it were, all distinction of far and near.

The poetess shows undeniable powers of pointed expressions. "It made (the column of dust) all the people inactive, as if they had been crippled, struck dumb, blinded, defiled, paralysed, fettered, sealed or painted.

The boom of the war drums before the pitched battle between the kings of Cola and Vijayanagara, is significantly compared to the great sound of Lord Śiva's Śhakla at the time of the Tandava dance, which is performed during the periodical dissolution of the world. The comparison assumes real depth of meaning, because, there resulted a very heavy loss of life both human and animal in the fierce battle that ensued.

There is a very apt and extremely fitting simile when the bloody war field, after a fierce fight, strewn with arms and other limbs of the heroes is compared to a forest (strewn with) branches, flowers, leaves and fruits.
of trees dropping in the raging forest conflagration

Mythology has that Bhūmi devī as one of the consorts of Lord Viṣṇu. This affectionate bond between the goddess earth and Lord Viṣṇu is beautifully suggested when the Setu is fancied to be the huge arm of the earth stretched into the ocean to embrace her lord. The magnitude of the earth is very powerfully indicated at by the words Viśvambhara and Bhujakāṇḍa used in the context. The sense conveyed by the words are fully exploited securing 'pada prayojana' of a very high order.

A very attractive scene of the ballet dance performance (hālīṭsakā) including the details of music and make-up, is recreated in the description of the flower-laden creepers of the garden, gently shaken by the cool breeze, as the swarms of bees hummed sweetly around them.

There is a delicate feminine touch in imagining the pleasure ponds in the garden, to be sapphire-boxes filled with folded silk-garments, beautiful silken-ramants, pieces of musk, camphor, and snow boxes (respectively) manifested by the swarms of ruddy geese, cakravāka birds, bees, pollen and white lotuses.

Tirumalāṁbā, sees the all-too-familiar picture of a happy home in the garden thus: "the mango trees fondled by creeper-wives with their sprout fingers, moved by bee-babies placed on breasts of clusters of flowers, are manifesting the pleasant conjugal life." An equally attractive and charming childhood is drawn with delicate strokes..."Moving slowly holding the sprout fingers of the
of the nurses in the form of the forest creepers, watched
by tre's with smiling eyes in the form of the bunches of
blown flowers, resounding with tiny bells in the form of
sporting bees, constantly scattering pollen and frisking
about, exhibiting a charming childhood, the breezes gla-
ddened (the king)\(^61\).

There are a few more instances of Tirumalāmbā's innate
femininity expressing itself in the scenes of nature,
she portrays.

One of the ladies engaged in plucking flowers in the
pleasure garden tells the other "behold, friend, the young
girl in the form of the new jasmine creeper is bending low
on account of the weight of her flowers, as if on account
of bashfulness produced in her on being seen by the Punāna
with his side-long glances in the form of swarms of hove-
ring bees"\(^62\). Another lady afraid of bees did not approach
the spring creeper, which was, as if quickly prohibiting
her (from doing so) with the graceful movement of its
hands in the form of tender-leaves, shaken by the wind,
saying "do not touch me; at present I am puśpavatī"\(^63\).
The word 'puśpavatī' with its double meaning (flowery
and menstruating woman) is the peg on which this fancy rests.
3.4. NOVELTY OF IMAGINATION

Though the authoress is obliged to deal with the same old matters of description, some of her descriptions are marked with the novelty of imagination and faithfulness to the real nature of things. Description of evening and moon rise happen to be the compulsory aspects of any poetic work in Sanskrit, thereby reducing the chances for originality in either conception or execution, as innumerable minds have been at work ever since the poetic tradition was inaugurated. Nevertheless, it is a matter of pride that our poetess has produced some original pen-pictures of the hackneyed theme.

"Aravinda bandhu kuruvindapidhāne
Capalena balaśāśina vyapanīte
Ghusrīṇam viyanmahavanīla karaṇāt
Galitem yathā ghanamadṛṣṭyata sandhyā"
vs.157.

"following in the wake of clouds, twilight looked like saffron which dropped from the sapphire-bos of the sky when the ruby lid in the form of the sun was removed by the fickle moon-child".

Both poetic imagination and feminine approach are at work in the production of the above simile.

Appearance of the orb of the moon followed by clusters of stars in the evening sky is charmingly conceived to be the result of the victory of the ocean of moon-light, over the ocean of milk.
"Velātipātena payāḥpayodhim
Jyotsnāsamudrāḥ sutaṛam vijitya
Apūparajjaitra ādānkhadankham
Prāḍaca tārāgāṇa puṣpavṛṣṭim"

vs.161.

"after its victory over the ocean of the milk, the ocean of moon-light, blew the Conch of victory in the form of the moon and received a shower of dense mass of flowers in the form of stars".

Here is a strikingly original picture of sun set;

"Apara giri tarakṣoratapacchāyaleśājñā
Haritamalinarṇaivarṇairāścitasyāmāmāś
Kavalitadinadhenoḥ kaṇṭharaṅktena raktam
Visūmalanijapādaiḥ āmadṛulam prothamaśīt"

vs.156.

"the sun with its spreading rays became the moustached snout of the hyena in the form of the western mountain, marked with strips of green, yellow and black colour in the form of patches of sun-shine and shade. This snout was red with the blood the throat of the cow in the form of the day, which it had devoured".

The devouring of stray cows grazing in the mountain region by the hyena and other wild beasts was a matter of common experience. The slow and dull hours of the evening were the chosen time of these wild beasts to
strike at unsuspecting animals. It may be noted that
this novel imagination has a totally realistic base.

śṛṅgāra happens to be one of the main sentiments
of a literary composition in Sanskrit. It is but natu-
ral that the description of the feminine grace and cha-
rm should find a pre-eminent place in this set-up.
The poets have dwelt on this subject at great length,
dealing with every mark of beauty (both realistic and
imaginary) while describing the respective heroines of
their works. Tirumālāmbā also finds an opportunity
to depict the beauty of a woman while describing Varā-
dāmbikā, the heroine of the romance.

The line of hair above the navel (romāvalī) is con-
sidered to be a mark of feminine beauty and is often
described by the Sanskrit poets. Practically the same
idea is repeated over and again by the masters starting
from Kalidāsa, Śrī 64.

But Tirumālāmbā strikes a new path in this regard
when she fancies the line of hair to be the line of de-
marcation, dividing the frontiers (of the heart and hips
which are respectively the seats of bashfulness and love).

While portraying the pangs of separation of the love-
lorn Varadāmbikā, the poetess suggests in a refreshingly
new manner that, to her, there was nothing outside her
royal lover Acyutarāya, by using all the seven cases in
which Sanskrit stems are declined, for the king:
Sa eva mama prāṇasama iti tameva gāyantī, 
tena saha rahasi riramsamānā, tasmai vidrānita 
hṛdaya, tasmādeva jīvitumicchantā, tasya dāsyameva 
ajasra mākāṅkṣāntī, tasminneva pratiṣṭhīta praṇayaḥ.

Tirumālāmbā's description of Varadāmbīka's — 
slender waist may also be noted for its originality.
3.5. RHETORICAL EMBELLISHMENTS

Tirumalāmbā writes in a highly ornate style making profuse use of alamkāras both ḍabda and Artha. The Campū is full of many instances where attractive embellishments can be traced.

Out of one hundred and seventy and odd verses in the Campū, there are very few verses, wherein, one or the other alamkāra cannot be traced. Some outstanding examples may be noted below.

For Anuprāśa-alamkāra, in which a single syllable produces the alliterative effect owing to its frequent repetition, the following verses may be pointed out.

"Nānāgraḥārairnavaratnahāraīḥ
Suvarṇapuspapairāpi suktipuspapaiḥ
Abhyarcyā rāmesvaramādareṇā
Tatsannidhau dānaḍatānyatānīt"
vs.48.

"Vijñāya caravadanaṇḍ vyavāsayamasya
Prjñāvatastadānu pārśvagatānamātyāṇ
Ālokya sasmitamavocata rājasimho
Yo dāhum pravāma vayamapycitam kileti"
vs.22

The following verse has rhythm combined with alliterative effect.

"Vilasadalasacārairvismayasmeratāraīḥ
Praṇayarasagabhīraīḥ prāntavistāraśāraīḥ"
Simile, metaphor and poetic fancy are the most common of the embellishments found in the Campū, as it is the case with any other poetic work.

The Cola king trying to attack Nṛsimha, the renowned warrior, affords a fine opportunity to the poetess to effect a simile indicative of mock-heroism in a highly satirical tone:

"Kopāṭopolācoḥabhipālako duṣprapānekeṇekapanIKaparṇavaḥ
Agādvagādabhyamitram jīgIṣcḥagaiḥ sākam kesarṇindram karīva"

Here is a fine example for the combination of Nālārūpaka and Utprekṣā:

"Jankhodāragalā niśavaramukhī nīlālakā kacchāpa
Karāṅghrimakarāṅkañīvanakalākundacchadantāvalī
DībhākṣiGaṇaIyasadguṇamahāpadmā mukundādara
Yatrāste varaḍāmbikā nava nidhisṭatra sthitānmanmahe"

The poetess is suggesting the invaluable beauty of the heroine of the Campū by identifying her limbs with the nine treasures belonging to Kubera 68.

In the context of the description of Kusumāvacaya līlā, one lady points out to the other thus:

68
"when we are removing all the weapons from Cupid's arsenal in the form of this garden, the cuckoos are flying away carrying the mango sprout (as if to safeguard at least that), his dear weapon in their beaks."

This is a good instance where the 'Sambhāvanā is 'anukta', giving rise to 'gamyotprekṣā'.

In the same context of kusumāvacaya varṇana, there is an attractive verse which combines both vastūtprekṣā and hetūtprekṣā:

"Kasyāścidādya karāntarālam
Galatkālāślisvanagarvavādāh
Navapravalo nakhaṁtiyoğāt
Prapadya lajjāmatha pāṇḍarajbhūt"

vs.141.

Vastūtprekṣā here, is found in the implication that the palm of the young lady who held this sprout, was more tender and better hued than the sprout itself. Hetūtprekṣā consists in the fact that the reason for the sprout to turn pale is fancied to be its shamefacedness on account of coming in contact with the lustre of the nails (which is not true).

The following verse is describing the afternoon; when, as the sun starts moving towards the west, Cnāya (shadow), turns back towards the east after following the sun for a long time.
Here the description of the movement of the shadow as the day progresses is meaningfully utilised to suggest the incident of a passionate wife following the husband, who has set out on a journey. The husband embracing her lovingly before parting (merger of the shadow with the sun at mid-day) and such other details add to the suggestion.

It is a brilliant example of Samasokti and Svabhavokti. If the factual description of the shadow movement results in Svabhavokti alamkara, the implication of the husband and wife incident gives the samasokti alamkara, which is "parisphurtih prastute aprastutasya cet" 70.

Here is a beautiful verse in which three alamkaras viz., pratyanika, Hetutpreksha and the third type of Asangati are prominently visible:

"Ambhoruhahamapasarayanti sobhamamuniti sarojabandhuh
Karaih karoti sma rujeva tivraih kantani kantana
pankajani"

vs.145.
When it is said that the sun, the friend of lotuses, withered the lotus-like faces of the ladies, it is Praty- 
ñañkālamkāra, because it consists in showing forth one's valour in the enemy ranks"—"balavataḥ sātro在国内 parāsmaḥ"; to conceive that the sun did this out of indignation illustrates the Metūtprekṣā in the verse. The description that the sun (wanting to fade out the faces) though hit hard, was not able to do so and the faces became more brightened up (kāntāni), is nothing but Asangati, which is defined as "anyatkartum pravṛttasya tadviruddha kṛtistathā".

The verse describing the sun set is another good example of the samāsokti and utprekṣā and sliṣṭopama:

"Undoubtedly, the sun with his long glittering rays (vilasat-karadandah) took away with him Lakṣmī from her lotus abode as if he were the chamberlain, with a club shining in his hand (vilasat kara dandah) of Viṣṇu, reposing in the interior of the ocean."73

Here the natural happening viz., the folding of lotuses at the sun set is fancied to be the result of the act of the Goddess Lakṣmī going away from them; this leads to Utprekṣā. The sun god leading Indīrā to her husband's house (in the ocean) is indicating at the lokavṛttānta of a similar nature. This is nothing but Samāsokti. The sun being compared to the Kapacukīn holding the shining club in his hand, results in sliṣṭopama.
Bhrāntimadalamkāra is seen in the following verse:

"When a lady dived into the lake, having splashed the lotus-like face of another with water, the latter, as if out of retaliation, threw water on the lotus, mistaking it for her face."

The following verse in which the fame of Acyutarāya is referred to, is a good example of Vyājastuti:

"He always carries the devotion to the glorious Vīṣṇu in his heart, compassion in his eyes, earth on his shoulders, Lakṣmī with in the four walls of his chest and Sarasvatī in his mouth. How is it then, that though devoted to me he does not carry me in his person? in order to know this, as it were, O Acyutarāya, your fame has approached her friends in the form of quarters and has requested (them to intervene on her behalf)."

Here the description that the fame is not borne by any particular limb of Acyutarāya, is eulogy enough and implies that his fame was spread far and wide.

The charming verse describing the moon-lit night, the ideal time for Cupid's play, is a fine example of Apanhūti, Rūpaka and Samāsokti:

"When Cupid joyfully set out to espouse the unique 'treasure of victory' (jayasampat), the evening time, under the pretext of moon-light manifestly displayed, everywhere on the terrestrial orb (kuvalaye), the current of fresh milk
for washing his feet, which (current) was poured out of
the shining golden pitcher of the lunar orb*76.

The imagination of the poetess that the orb of the
moon as the glittering golden pitcher and the moon-light,
the current of fresh milk flowing from it, has a unique
charm of its own. When it is said that the current of
fresh milk, (navyadugdha laharī) 'under the pretext of
moon-light' (Candrātapacchadmanā), it is Apanhuti because
it is defined as 'anyasya āropārtho dharmanihavah'77.
Rūpakālaṁkāra is quite evident in 'saṅkamandalalasaṁ
bhṛṅgāra'.

Samāsokti consists in the fact that the verse as a
whole is relating a 'lokavṛttānta' viz., 'vivāha vidhi'
in which washing the feet of the bridegroom is an essen-
tial aspect.

Apart from these examples quoted above, there are a
number of verses which can be illustrated as beautiful
examples for many alāṁkāras like Utprekṣā78, Sahokti79,
Aṭiśayokti,80 Arthāntaranyāsa81 etc.

Description of the war scenes affords some striking
examples for Svabhāvokti alāṁkāra which speaks of the rea-
listic nature of the description.

Keeping in tune with the practice of prose writers
of yore, our poetess ha$ made the prose passages in the
Campū, as embellished as possible by employing series of
various figures of speech.

Anuprāsālāṁkāra is a common feature of Tirumalāṁbā's
prose. Any passage selected at random can illustrate the point:

"....sphutita-bhūri-nārikela-vāridhāra-pūrita-sāram..." (p.15).
"....nirantarāṇdhakārīta-digantara-kandaladāmanda-sudhārasa-
bindu-sāndratara-ghanāghana-vṛnda-sandehakara-syandamāna-
makarandabindu-bandhuratara-mākanda...." (p.18).
"tadanukāra-karavāla-dalita-mahābala-kumbha-mūlotkula-
samullāsitālīna-vimala-mauktika-jāla-līlā-vācālena...." (p.51).

The main alamkāras in the prose passages are Śliṣṭopama, Virodhābhāsa, Utprekṣā, Parisṅkhya, Upama and Rūpakā.

Nṛṣimha capturing the Coḷa king at the end of a fierce fight is forcefully conveyed by the Malopama used in the context:

"....Narasimhabhūpālascolendram kaṃcukinamiva vainateyāḥ
kunjaramiva paṅcamukhaḥ sārangamiva citrāngo jīvagrāham
jagrāha" (p.50).

For Śliṣṭopama, the following excerpt may be cited from the long passage devoted to the battle scene:

"....it (battle field) was crowded with hosts of swordsmen
(khadgikula parivṛtam) like a forest, which teams with packs
of rhinoceroses. It manifested the great noise of the advent
of the periodical dissolution of the world (aviṣkṛtakalpa-gama
atopam) like the heavenly garden which displays the sublimity
of the desire granting tree. It was embellished with innum-
erable heroes (anantabali gōbitam) like the nether-world, which
adorned with Śeṣanāga and king Bali. It displayed defeat and victory (prakāṭita-bhanga-udayam) like the sea-water which displays the rising of waves\textsuperscript{82}.

Parisamkhya which defined as "Niṣidhya ekasmin vastu yantraṇam"\textsuperscript{83}, is illustrated by the following passage:

"...there were waves in the ocean-'bhangastarangamālini' (but there was no breach among the subjects); there was desire for the exquisite sense-'parārthabhilāṣāḥ' among excellent poets (but there was no desire to appropriate others property); there was crossing of the Orion-i.e. Mrgaśīra-'saṃmarga-langhanam' in the case of the moon (but there was no deviation from the right path in the case of the people); there was a series of irregular metres-'Viṣama-vṛttakramaḥ' in prosody, (but there was no going on immoral path among his subjects)....."\textsuperscript{84}.

The long description of the river Kāverī is rounded up with pleasant phrases of fine rhythmic effect:

"...pāvanatāpahasitajhanhukumārīm, pātaka-vātandhaya-mayūrīm kāverīmatānīt".
Five sentiments find a detailed delineation in the *Campū*. They are *Virā* (the heroic), *Śṛṅgāra* (the erotic), *Raudra* (the furious), *Bhayānaka* (the terrific), and *Bīhatsa* (the disgustful).

*Virā* and *Śṛṅgāra* find a prominent place than the others and thus form the "angirasas". In the first part of the *Campū*, which is devoted to the conquest of Nṛsimha, the main sentiment is *Virā*. *Raudra*, *Bhayānaka* and *Bīhatsa* come as 'angarasas' to the *Virā* in the description of the battle. The second part has *Śṛṅgāra* as the main sentiment.

It is to be noted that *Virā* and *Śṛṅgāra* run parallel in the *Campū*, instead of being complementary to one another. Because, *Virā* is delineated with respect to the father while *Śṛṅgāra* is with respect to the son. If Narasa Nāyaka, is the hero of the great wars depicted in the *Campū*, his son Acyuta-rāya, is the hero of the romance. From the point of view of importance, it is difficult to demarcate between *Virā* and *Śṛṅgāra*, as both are treated equally prominently.

In the delineation of *Śṛṅgāra*, the 'Vipralambha' aspect of it is more appealing than its counterpart 'Sambhoga'. The sentiment of Hāsya is depicted as dependent on *Śṛṅgāra* in the context of the garden-sport.
Strained fancies were quite common in later compositions. Tirumālaṁba, falling in line with this practice fashions some out-of-the-way conceits, a few of which are noted.

The surging waves of the river Kāverī are fancied "as hands raised up to cause the descent on the earth of heavenly Ganges filled with intense joy, at her flowing in the heaven; the volume of limpid waters of the river Kāverī reflecting the trees grown on both the banks are resembled to the body of lord Śiva, beautified on both sides by the reflection of Pārvatī." 96

The tumultuous sound of war-drums is likened to the hoarse and grating sound of hard-strokes like that issuing from the tip of the terrible snout of the great boar.96

Mountains that had pinions, hiding in the ocean are depicted as trembling in fear and anxiety at "the imminent arrival of Indra into the interior of the ocean (to cut-off their wings), because the column of dust raising from the surface of the earth dug up with spade like edges of the hard hoofs of the gigantic steeds of king Nṛsimha's marching army, had completely dried up the waters of the ocean". 97

Wishing to say that Nṛsimha was a great king, with the earth as his chief queen, the poetess indulges in a very
laborious imagination which has invited the remark
"the poetess has stuffed in too much, here and all this
at the cost of intellegibility".89

"The ocean displaying the hundreds of torrential streams (issuing) from the mountain of gold that melted in the
like the brocaded saree of the earth, which,
fire of his majesty, shone, proclaimed her status as the
chief queen of Narasimha".89

The poetess trying to compare the mane of the horse
(of Acyutarāya) to the rays of the moon, ends up in a very
artificial imagination thus:

"The deer, afraid of being pushed away by the horse's
speed, ran away and sought shelter with the moon (the dark
spot). The moon committed a great mistake in admitting
the deer to its interior. Hence it wanted to rectify
that mistake and sent a pencil of rays to the horse to
apologise on its behalf. The mane was this pencil of rays".90

There are many such fantastic and artificial descri-
tions in the Camān.
Tirumalāmbā refers to her wide learning in the epilogue of her composition with special reference to various literary types such as Kāvyā, Nātaka, Alamkāra etc., Puraṇas, Vedas and her unique ability to write on any subject. A close study of the work reveals that it is not mere boast, as she displays a sound knowledge of many Śastras both in its theoretical and practical aspects, such as Vyākaraṇa, Tarka, Advaita Vedānta, Mythology, Śakuna Śāstra, Music and dance, Āyurveda, Gardening, Equestrian sports, Military Sciences and Polity.

Tirumalāmbā's knowledge of the Tarka Śāstra appears to be very thorough. She brings in some concepts of this Śāstra in a very unusual context, while describing the beauty of Varadāmbika, the heroine of the romance. While describing her slender waist, the peculiar concept of "perception of non-existence" (abhāva pratyakṣa), is brought in. The poetess says, "why should non-existence not appear on her waist lying in between her breasts and hips?"

Fancying the thin line of hair on the belly (romāvalī) considered as a mark of beauty, as the line of demarcation between the seats of bashfulness and sentiment of love (viz., the heart and the hips respectively), the poetess uses the fallacy of 'two opposite qualities residing in the same place' (samānādhihikaranya doṣa) in a very deft manner.
She says, "afraid lest there should be clash between bashfulness and love as a result of their residing in the same person, the prime of youth, being a friend of both of them, has drawn the line of hair (to avoid the doṣa), and that is why they are equally supreme in their respective spheres".  

The concept of "supremacy in respective spheres" (sāmānya prādhānya vāda) of the Tārkikas is also mentioned in the same context. In the perception of non-existence (abhāva pratyakṣa) mentioned above, there is couched reference to the territorial policy followed by the rulers of her times, i.e. "a small state lying in between two powerful states must perish one day or other."

There is a very vivid description of a debate with all the technical terms of the context found in the Tarka Śastra, when the authoress is describing Nṛsimha's sound administration employing the figure of speech 'special mention' (parisaṃkhyā):

"There were detection of weak points (paraḍūgaṇa), fallacies (chala), discussions on the vedāntic doctrine of Māyā (māyā vāda) and checkmate (nigrahamasthāna) in learned debates".

The term Advaita Śastra is capable of two senses:

(i) That inculcates the principle of completely crushing the power of the enemy, i.e., treatises on state craft, (ii) That teaches the identity of paramātman and jīvātman i.e., Vedānta Śastra.
Tirumalāmbā uses the term in both the senses while describing king Nṛsimha, expressing her admiration for his great qualities thus— "He, the best of heroes, who had fully increased his power, by the acquisition of right knowledge, through the study of the system of Advaita, pervaded the three worlds and made Vidyāpurī to shine by his splendour". 94

Description of the lord Rāmeśvara affords another occasion for the poetess to refer to Advaita vedānta, employing the figure of speech 'antithesis' (viruddhābhāsa). Rāmeśvara, who though manifesting his possession of the three qualities (vyakta guṇa tryamapi) in the creation, preservation and dissolution (of the universe) proclaims his freedom from attributes (nirguṇa) 95 " says the poetess.

Description of the river Kaverī gives an opportunity to make mention of the realised soul, with a pun on the word 'hamsa' which means 'a universal spirit' as well as 'a swan', thus—" it was the movement of swans that could be clearly detected by (their) foot prints in the vicinity of the pond like the knowledge of the supreme spirit, which has been explicitly stated in the words of the best Upaniṣads and to which only an ascetic of the highest order who lives far from the crowd has access" 96.

Giving a pen-picture of the king Nṛsimha, she says that the demy-gods were delighted to sing the noble deeds of Nṛsimha, accompanied on their lutes played with correct measure (māna) and protracted tones (tāna) 97.
Referred to his ideal administrative abilities she says that there was regulated rise and fall of notes in the seven stringed instruments (\(\text{mürchānā parivādinī}_{\text{ā}}\)); when Acyutārāya was suffering from the pangs of separation after returning to the palace having seen Varadāmbikā accidentally in the Gaurī temple, he is supposed to have passed "his days some times carefully differentiating between the tunes like the Auqāva and Ṣādava some times by listening to songs sung to the accompaniment of the tune lute, illustrating various notes (\(\text{svara} \)), scale (\(\text{grāma} \)) and the harmonious rise and fall of notes (\(\text{mürchānā} \))."

During the spring, the sweet humming bees are likened to musicians well versed in instrumental music.

References to dance are less when compared to music. The ballet dance HallIsaka, finds a very apt mention in the description of the swinging creepers of the garden;

"The garden was resplendent with dancing girls in the form of creepers who were putting on bodices of heaps pollen sticking to the regions of their bud-spreads; who were singing numerous songs in the form of the extremely soft notes of cuckoos and other birds; who were covered with perspiration in the form of the profusely exuding honey-juice; who were waving with the rows of fickle eyes in the form of lines of hovering bees; who were entertaining people with the pleasant and resonant sounds of ballet dance on
account of beautiful bracelets (pallava) swinging on their uplifted arms (sakha). 101

A reference to the violent dance form Tāṇḍava is made with its sound tat-tat-tak, produced from Śiva's drum. 102

Tirumalāmbā makes use of the popular legends of the Rāmāyaṇa and the Mahābhārata, the stories of Vṛtra, Namuci, Samudramathana, Śumbha and Niśumbha etc., but also the rare ones like the Jālandhara story found in the Padmapuṣpaṇa and the Lingapurāṇa.

Some passages in the text speak of Tirumalāmbā's familiarity with the use of medical herbs and Ayurvedic medicines.

While describing the milch-cows of the Tūndīra country she speaks of the good quality of the milk in addition to its plenty. The milk is compared to the sap of the Viśālīya karaṇī herb, 103 (which heals the wound caused by the arrow). The rebuilding ability of the great tonic, gold-calx (kāśicana bhasita) is referred to, while describing the golden splendour of the campaka flowers, in the pleasure garden, thus "the campaka blossoms had increased their lustre as if on account of taking the gold-calx in the form of yellowpoll en" 104.

The authoress alludes to her knowledge of gardening, when she fancies the Cupid to be the gardener, who plants the amour-seed (śringāra bīja) i.e. the bee in the circular juicy basin (sarasālavālavālaya i.e. the lotus) and tends it constantly, so that it had burst into a two-leaved sprout 105.
When the poetess is describing the garden-keeper as indicating the absence of the *Jāti* flower by her waist (madhya bha-gena jāti kusuma: सून्याताम्), in addition to suggesting that the garden-keeper had a very slender waist, she is also displaying her knowledge of the flowering plants because the *Jāti* does not flower in spring season.¹⁰⁶

Her familiarity with the agricultural activity finds expression in an unusual context, when she is giving an account of the column of dust raised by the armies of Nṛsimha and the Cola king, thus- “it(dust) was a heap of powdered cow-dung for the rich harvest of the kalama rice in the form of the great fame (of the heroes).”¹⁰⁷ Growing the best quality rice kalama by manuring the young plants with powdered cow-dung was an age old practice in India. pursued during the Vijayanagara period also.

A knowledge of *Sakuma Śastra* is indicated when the Udyāna pālika reports that the sylvan glory is engaged in taking omens from the flight of birds (*Sakunta Śakuna pravaṇā*) longing to enjoy the happy occasion of his Majesty’s (Acyuta’s) arrival.
3.9 METRES

The Campū has about 173 verses (there is a mistake in the numbering of the verses in Dr. Laxman Saroop's edition of the VRC. The verse next to the 27th verse is numbered as 29 leaving out 28. Thus according to this edition, the total number of verses is 174, whereas it is 173 in Prof. Suryakanta's edition, composed in about 25 different metres. A variety of metres are used in the verses, starting from the simple Amūṭup to the elaborate Sārdūlavikrīḍita and the Iragdhāra.

Among these excepting one verse in Āravṛttta (verse 150) which is regulated by the number of mātrās in a quarter, all the others are in metres regulated by the number of syllables in a quarter i.e. Akṣara candas. Both samavṛttas and ardhasama-vṛttas are employed.

Six vṛttas belonging to the trṣṭup class, consisting of 11 syllables in a quarter, are used. They are Indravajra, Upen-dravajra, Upajāti, class of metres having 12 syllables in a foot, Drutavilambita and Vamśastha are used. Among the metres of the Atijagatī class consisting 13 syllables in a quarter, Praharṣi-pī and Sarasā are used. (This metre is found in the name of 'kalahamsa' in both Dr. Saroop's and Prof. Suryakanta's editions. vide. introd.)

From the Śakvarī class having 14 letters in a quarter, the popular metres Vasantatilaka and Manjubhāṣīṇī, are used. Among the metres belonging to the Atīśakvarī group consisting 15
syllables in a foot, only one metre viz., the well-known Malini is made use of. Of the Atyaṭi class with seventeen syllables in a quarter, four metres are employed. They are ḍikhariṇī, Mandākrānta, Pṛthvī and Narkutaka (or Natkutaka). It may be noted that compared to the other metres of the Atyaṭi class, Narkutaka is rarely used by poets. Tirumālamaṇḍa also makes use of this metre only twice in 'pṛṇadabhara etc.' 109 and 'ghana ghana nikvana....' 110.

Among the elaborate metres Śārdūlavikṛdita, belonging to the Dvārti class consisting of nineteen syllables in a foot and falling under the Prakṛti class is employed only once in vs. 56. Among the Ardhasamavṛttas three metres viz., Hariṇapluta, Viyoginī and Puṣpitāgrā are employed.

The most popular metre employed in poetic compositions viz., Upājati retains a pre-eminent place in this work also. Forty four verses are composed in this metre. It is followed by Vasantaratīlakā which is used in twenty four verses 111.
In her Campū, Tirumalāmbā has exhibited a remarkable mastery over Sanskrit language. Looking at the vastness of her vocabulary, Dr. Laxman Saroop observes "she must have committed several lexica to memory". This must have been so because she had the rare gift of a profound retentive power by which she could retain in her memory any work after hearing them but once.

Tirumalāmbā has used some rare and obscure words like Nissaṅa in the sense of a war drum; Samudgala, the exact sense is not known is used in the context of Coḷa varṇāna. The word Nyṛharyakṣa is used as a synonym of Nyṛsimha. Lolā-nilākṣa kalolika is used in the context of battle, again the meaning of which is not clear.

The poetess also makes use of certain words which are not found in Sanskrit language like Vādhūka. Rincholika is an obscure word used in the context of the description of the garden in the sense of a 'heap'. Like Śrīharṣa, Tirumalāmbā is also fond of making use of some uncommon forms of verbs. She uses Udītam for Uditam. However, even a master of the language, Tirumalāmbā is guilty of some common errors.

The past tense suffix 'sma' is used along with the past form (lang) as 'apaśyaditi SMA' instead of 'paśyatīsamA'.

Fancying the line of hair above the navel of Varadāmbikā, in her pregnancy, she says 'it shone as if it were the creeper-
like hand stretched towards the child in the womb by the earth' 119. But it may be noted that arms and not hands, are compared to creepers.

There is an error of redundancy (punarukti doṣa) when the words 'dimbha' and 'āyudha' are used together, because both give the same meaning 120. Sometimes, Tirumalāmbā is seen fabricating also. In the context of Samudra varṇana at Rāmedava, she says, 'the litters of water-snakes, cut into pieces by the arrows of Rāma.....etc' 121. However, this cannot be substantiated by the account found in the epic Rāmāyaṇa. According to Vālmīki, the power of the Brahmastra (which Rāma wielded) is supposed to have only stunned the creatures and no harm was done to any one including the snakes.

There are some mistakes falsely attributed to Tirumalāmbā, a few of which may be noted.

The poetess describes the luxuriant growth of hairs of Acyutārāya thus:

"They (hairs) were lovely like the Yamunā flowing back on account of its progress being arrested, before it entered the ocean by the side of the ocean in the form of massed beauty of his charming moon-like face" 123.

Here the black hairs are compared to the stream of river Yamunā, thus implying that the waters of Yamunā is black in colour.
Prof. Suryakanta, however, finds two faults in this description. He says "the hairs are compared to the Yamunä, the colour whose water is silvery-white. It is the Ganges whose waters present a bluish hue. Secondly, we know of no ocean into which the Yamunä falls."

Again, while the authoress describes the glances of Varadömibikä (as falling on Acyutaräya), she says, "they were like the waves of the waters of the Ganges and Yamunä poured out at the coronation of the king, of her unique love".

Adding an elucidatory note on this line, Prof. Suryakanta remarks thus: "their white part corresponded to the water of the Yamunä, the colour of which is white and their black part corresponded to the water of the Ganges, which is bluish in hue."

But Tirumalämbä is perfectly/in both the above instances, because her descriptions are supported by factual and mythological evidence.

It is a well-known fact that the waters of Yamunä is dark and that of the Ganges is white. This fact is repeatedly referred to in poetic works also. No less a poet than Kälidäsa, devotes a 'kulaka' consisting of four verses to describe the holy confluence of the two rivers, in Raghu-
vamśam. The poet uses a series of comparisons to indicate the colour of the waters of the two rivers, which is unmistakable.
The Yamuna stream is repeatedly compared with objects of dark hue, such as Indranila, Indivara, Tamas, Kalaguru etc., in contrast to the stream of Gang, which is like Sitapah-kaja, Candana, ChandramasiPrabha; Jaradabhralekha, Bhasma etc.

Further the stream of river Gang is described as looking like a beautiful necklace made of white pearls decorating the neck of the earth.

Thus, it may be seen that the learned scholar who finds fault with Tirumalamba, is thoroughly confused regarding the colour of the waters of the two rivers.

The second mistake he points out in Tirumalamba's description viz., "we know of no river into which the Yamuna falls" is also not tenable because, the poetess has the support of Harivamsam, the 'khila' of the Mahabharta. The river Yamuna is referred to as going towards the ocean time and again: '.....kshubhita sagaramama'

'.....sandesah kathitah sagayangame'.

Yamuna herself (in the form of a woman) tells Balarama, that she will be mistaken by her co-wives (i.e., the other rivers) when she reaches the ocean, if she were to sport with him: '.....praptam mam sagare numam sapatnyah vegagarvitaah'.

The usages vatandhaya and puşpondhaya are sanctioned by the sutra 'pahhradhma dhet drsoh' and the 'mumagama' is due to the words falling under the prṣodarādi class. Hence Prof. Suryakanta's observation that 'there cannot be any word like that' does not hold water.
4.1. A NOTE ON THE WORD 'JALAMĀNUSA'

The word 'Jalānānuṣa' is used four times in the work.
In the context of the description of the river Kāverī, the lads of the Jalānānavas are referred to as ascending and descending the flight of steps set with Indraṇīla gems, eager to bask in the sun-rays in order to remove the chill produced in them by their continued stay in water.\(^{134}\)

Again in the context of the description of the ocean there is a reference to the "acquatic-boys riding infuriated elephants in the form of series of gigantic waves".\(^{135}\)
In the same context the jalānānavas are spoken of as beings 'the joints of whose bodies bore the scars of the wounds, caused by laceration inflicted by the primeval body'.\(^{136}\)

Again the eddies of the ocean are compared to the "the navels of the wives of acquatic-men constantly sporting in it".\(^{137}\)

When the word occurs in the context of the river, there is a half-hearted attempt to take it in the sense of a 'fisherman' and in other contexts jalānānava is translated as acquatic-man by Prof. Suryakanta.\(^{138}\)

Though it is difficult to ascertain the exact meaning of the word jalānānava, one can safely conclude that it cannot mean a 'fisherman', because of the clear references to the jalānānavas, as very ancient beings dwelling in deep waters and always enjoying themselves.
Jalāmānaṇavas and jalayogas referred to here may be taken to be 'mermen' and 'mermaids' respectively. A merman is a half human being with the head and trunk of a man and the tail of a fish.

5. INFLUENCE OF MASTER-MINDS ON TIRUMALĀMBĀ

It is rightly observed that "great writers rise like morning sun, who cast a long shadow wherein the substance is given an appearance of undue prominence. In this respect great writers are a boon and a curse; a boon of life to the world and a curse of stagnation to literature". 139

All poets belonging to the later period of great writers wittingly or unwittingly, are influenced by the master-minds through a deep study and appreciation of their unique productions. This is more so in a poetic tradition, where descriptions of same objects and similar situations were made almost compulsory. Tirumalāmbā spakes of her thorough study of the literary productions of earlier poets. There is nothing surprising if some sequences and descriptive portions remained imprinted in her consciousness, which carried a special fancy for her, to find expression in her composition.

Some instances where traces of influence of the dominating geniuses in the field are noticeable, are noted below.

The prose in general of the Campū, bears the stamp of the writings of the three celebrated names in the field of
prose literature viz., Subandhu, Bāṇa and Daṇḍin. The practice of Subandhu and Bāṇa using series of literary embellishments such as śilpa, both Abhanga and Sabhanga, Virodhabhāsa, Parisankhya, Upamā, Utprekṣa, Rūpaka, Ati-ṣayakti etc., in descriptive passages is invariably followed by Tirumalāmbā in her prose passages. The special feature of Daṇḍin's style viz., selection of beautiful and alliterative words (līlitya) finds repeated usage in the prose of the Campū. Instances of these are strown all over the work, from which a few may be noted:

"Payodhāragama sambhramā pravṛttta nṛtta mayūra vistarīta vasumati vilāsavatī viśrasta keda kalāpamukāra kalāpa pre-kṣanīyam". 140

"Prajñālītā madanānaleṣu mandanileṣu kapīḍa parāga kāmcanā bhasita sevayeva prapaśicita kanti santāneṣu campaka prasūneṣu". 141

The verse describing the beauty of Varadāmbikā reminds the reader of Kālidāsa's handiwork while portraying a pen-picture of Pārvatī, sitting in the yogic posture 143. Tirumalāmbā has drawn the idea from Kālidāsa and has executed in a different manner. If it is the 'jalabindu' thone before finding its way into her deep navel, here, it is the gaze of Acyutaramāya, that traverses all over the beautiful body of Varadāmbikā, before joining her glances.

The description of advent of spring season in the pleasure garden, during which the ascetics are described as trying
to re-set the disturbed equilibrium of their minds is clearly based on Kālidāsa's description of spring in Kumārasambhavam, while depicting the effects of the untimely spring season, the poet had observed that the sages were somehow successful in controlling their minds.

Though displaying feats of horse-manship was a routine activity of the horse-man during Tirumalāmbā's period including a detailed description of the same in the composition might have been suggested to her by Śrīharṣa. In the Naigadhacaritam, the author says that the horse of Naḍa displayed the five paces such as Āskandita etc.

The accidental meet of Acyutarāya and Varadāmbikā in the shrine of Gaurī, reminds the reader of a similar situation in the play Nāgānandam of king Harṣa. Like Jīmūtavāhana, the hero of the play, Acyutarāya is also accompanied by the Vidūṣaka; Varadāmbikā, like Malaya-vatī, the heroine of the play, has come to the temple accompanied by her maids to worship the goddess desiring the fulfilment of her wish viz., attainment of a worthy husband, 'Varaprāṣadhana'.

Acyutarāya experiencing the throbbing of his right arm before he entered the garden may even bring faint reminicences of the first scene of the play Abhijñānāsākuntalam, where the king Duṣyanta depicted as feeling perplexed first and happy next, over the throbbing of
his right arm, as he was about to enter the tapovana.

If Duṣyanta is blessed by the ascetics to beget a worthy son before he met Śakuntala, Acyutarāya on the other hand, is repeatedly exposed to the meaningful scenes of 'gha-medhi dharma' and 'śāiva 1īlā' as enacted by the plants, creepers and trees of the garden, before meeting Varadāmbikā. Again the portrayal of the king's gaze as perplexed, being unable to see or see again or leave off Varadāmbikā's charming person, like bee constantly going to and from in roses of fresh lotuses has its germs in Duṣyanta's helplessness on seeing Śakuntala as depicted by Kālidāsa.

The imprint of Bāga's genius on Tirumalāmbā's poetic art not only regarding the manner, but the matter as well is very well evidenced by a number of instances. It is possible that the descriptive portions of the horse (of Acyutarāya), the pond in the pleasure garden, the garden-keeperess are suggested to poetess by the corresponding descriptions of Indrayudha (Candrāśīla's horse), the Acchoda saras and the pratīthāri of king Śūdraka in the Kādambarī, though there is hardly any similarity in the actual details described.

The graphic account of the love at first sight of Varadāmbikā on seeing king Acyutarāya, is clearly influenced by the portrayal of Mahāśveta by Sīna on seeing Runḍarāśīka, the ascetic lad in the Kādambarī. Like Mahāśveta,
Varadāmbikā also indulges in self-criticism on being so easily moved by love; she belittles her position and attainments in comparison to Acyutarāya, as Mahāśvetā does with regard to Puṇḍarīka. The love-smitten Varadāmbikā, back in her home from the temple of Gaurī, is an exact replica of the deeply agitated Mahāśvetā, after she returned home from her Acchoda saras trip. Like the heroine of the Kādambarī, Varadāmbikā is also fully absorbed in thoughts about her beloved and is not in a mood either to attend to her toilet or to her regular duties. If Bāṇa describes Mahāśvetā as "kevalamāruhuḥ kumārī puraprāśādam visarjya ca sakhījanam dvāri nivartitādeṣa pariṣeṣapraśveṣa ...sarva vyāparān uṣṭijyā ekākinī" etc. 152 Tirumalāmbā depicts the state of Varadāmbikā as follows:

"atha sa puṁśagatya bhavanam anābhāṣamāṇaḥ sakhi jamam anavekṣamāṇaḥ pariṣeṣikāvargam etc." 153
6. SOME UNIQUE ASPECTS OF THE CAMPŪ

6.1. Depiction of elephant-fight.

War was one of the major experiences of the times during which Tirumalāmbā lived and she scores best in the portrayal of the same.

War preparations, the heroes participating therein, the manner in which the army marched, the singing of panegyrics of the heroes to blow up their ego, the deafening boom of the various war-drums, the blinding columns of dust raised by the marching, the agile steeds and the mountain-like elephants, the skillful archers and the brave soldiers, the various weapons used in war, methods of laying siege, all these details of the war depicted in realistic colours by the poetess.

The most notable aspects of these details is the miniatures of elephant-fight drawn by her. It is a well-known fact that elephantry formed an integral part of the four-fold army during the medieval period. Huge elephants were specially trained to participate in the war.

A fierce war between the rebel Coḷa king, who commanded a very well-equipped elephantry and the Vijayanagara forces led by Nṛsimha, affords a very fine opportunity for the poetess to paint the terrific scenes of the murderous battle.

"The Coḷa elephants entered the battle field, like
rumbling huge clouds, looking like summits of the walking mountains of collyrium, deepening their trumpetings by the sounds of big bells tied around their necks, looking terrific with the spears (kuntas) tied to their tusks, creating an impression holding big iron bars with their upturned enormous trunks ..." 154.

"Lordly elephants appeared to be engaged in the play of foot-ball, as they were impetuously throwing far the heads of the soldiers whom they had trampled" 155.

"An elephant ripping open the body of a horse it had thrown up, shone like a hero who gracefully rips open with an axe a coconut, which he had thrown up, while it is yet in the air". 156

"Another furious elephant imitated the act of Bhīma, the hero of the Mahābhārata war, rending asunder Jarāsandha as it pulled one foot of an enemy soldier after trampling his other foot, under its feet". 157

The two elephants of the Coḷa king and Nṛsimha face one another in the final fight.

"The two elephants pulled each other's trunks; struck so hard against each other's tusks, that sparks flew out by their impact; resonant with the ringing of bells they presented a fine spectacle of the progress of the battle". 158

These horrible scenes of the battle ground "strewn with arms, thighs, feet and other limbs of heroes floating in the flood of blood" 159, in which "the jingle
of cymbals in the form of pairs of broken human-skulls, constituted a fitting accompaniment to the dance of headless trunks, are delineated with a surprisingly dispassionate tone, with no reference whatsoever to the suffering it caused to the people concerned. This may be due to the fact that the war field was considered a play-field by the warling heroes, sangrama keli sarah (pleasure pond in the form of the battle field) as the poetess would put it.

6.2. EQUESTRIAN SPORTS- AŚVAKRĪḌĀ VARṆANAM

Tirumalāmbā gives a sparkling account of the rare feats of horse-manship in the Campū. A detailed description of this delightful ad heroic sport found here, is a refreshingly new aspect of this work. Description of the horse of the hero, has come to stay as a permanent feature of many Sanskrit compositions after Dāṇa’s striking portrayal of Indrāyudha in the Kādambarī. But feats of horse-manship appears to have been considered not attractive enough to deserve description in a poetic composition by poets though it is reasonable to believe that some sort of equestrian sports were quite common as horse-riding was a necessity of the times. However, Tirumalāmbā prefers to tread a path by choosing to devote a sizeable portion to the description of this sport in her work.
Acyutarāya, the hero of the romance, is portrayed as a sportsman par excellence in this particular field. This has undoubtedly added to the attraction of the personality of the hero of the romance, because the heroic aspect of Acyutarāya's character fades into insignificance when compared with the truly heroic personality of his father, Nāmasaṃyāyaka, whose victorious expedition is dealt with at great length. Without this unique sportsmanship quality, Acyutarāya's characterisation would have suffered, as he is not depicted as taking part in any war, though his great valour is referred to time and again.

Acyutadevaṛāya, riding his distinguished horse entered the race-course followed by a number of princes on their horses.

The princes first displayed skill in horse-riding and were appreciated by the spectators.

"Some horsemen who were skilled in three modes of whipping made their horses dance; the dancing horses had their heads raised, hoofs uplifted and ears pricked. As the horsemen whipped them in different parts of their bodies, they repeatedly performed 'murala', 'jhampika' and other paces to the delight of the onlookers."164

"The Vijayanagara princes, who far excelled the Yavanas in their skill of horse-riding (because the yavanas only rode at the gallop) used the new and fine
race-courses to display 'bhanjalI' 'jhalapika' and other graceful steps of the horses.~165

References to new race-courses (vihara mayI)166 and superior skill of the Vijayanagara heroes lead us to believe that this royal sport was pursued with great vigour in the city of Vijayanagara and was a very popular pastime of horse riders.

Having watched the graceful equestrian feats performed by the sub-ordinate princes, with smiling countenance and having rewarded them with remarks suited to each, Acyutaraya entered the race-course to display his rare skill in the sport. He first diverted himself for some time mounting now one horse and then the other with greatest ease.167

Subsequently he rode so as to show off the five graceful paces of horses, viz., leaping (Gaskandita), trotting (dhauritaka), cantering (recita), galloping (valgita) and capering (pluta). Then he made the horse incline like a ball by skilfully striking it with the lash of the whip and then the inclined horse was made to dance in a large circuit now on the ground and then in the air in different directions. Thus imitating the skill of NaIa, Nakula, and Revata, the celebrated horse-men of yore, he put the horse to its paces and feats for a long time.

Then he had some spectacular items shown to the delight of the admiring audience.
Me threw up a spear (kunta) which, his horse instantly and sportively intercepted. He discharged an arrow swiftly into the air, which was caught by the horse just close to the ground (before the fall). He made the horse dance with such speed that its recession (nivartana), on rush (avartana) and plunges (parabhipatanabhipatana) were undiscernible by reason of its quick movements; it avoided even the touch of the dust raised by its own exceedingly nimble feet. 169

The spell bound audience were caught in the web of its lovely and perfect movements.

Even the horse riders themselves were struck with wonder on beholding Acyutarāya's flawless and wonderful display of horsemanship. 170

Such then, is the account of equestrian feats given by Tirumālāmbā. 171

6.3. DESCRIPTION OF FEMININE BEAUTY

Scholars are of the opinion that the description of a man by a woman is nowhere found in the vast sanskrit literature except in Tirumālāmbā's VFC, with the sole exception of the three Stotra kāvyas by Śrī Śankarācārya. 173

Now as things stand, it may not be in keeping with facts, to make a sweeping remark that the description of a man by a woman is found nowhere except in the Campū of
Tirumalāmbara*. Because, the other two historical works of Gangādevī and Rāmabhadrāmbara do contain the descriptions of man's physical beauty.

Gangādevī, in her MV, gives an attractive but short account of Vītra kampana's physique in about ten verses. She describes the feet, waist, chest, arms, moustache, eyes, ears, nose employing original and striking similes. 

Rāmabhadrāmbara, in her RNBM, gives a very vivid portrait of the celebrated hero, Raghunātha of Tanjore, in thirty-two verses.

The personal charm of Raghunātha Nāyaka, as expressing itself in his hairs, forehead, eyebrows, eyes, corner of the eyes, ears, nose, row of teeth, lips, moustache, neck, chest, shoulders, waist, hands, the line of hair above the navel, thighs, knees, calf-muscles and feet, is beautifully described by the poetess. Her account of Raghunātha Nāyaka's physical beauty, is a harmonious blend of truthful representation and charming poetic expression, issuing out of her genuine admiration for Raghunātha, who was considered the Soloman in wisdom and the Absolom in beauty, of his age.

Though it is a fact that full-length description of a man from top-to-toe, is not available in Sanskrit poetic works, there are very interesting pen-pictures of varied men found in them. Every poet has introduced the chief character with atleast some reference to his physical appearance.
Kādambarī of Bāṇa, for instance, has got many such attractive portions devoted to the physical beauty of men. From them, two outstanding portraits may be pointed out. One being that of Rūḍhārīka, the ascetic boy and the other being that of the youthful Śabara Senāpati. If the former is a pleasing account, the latter is a powerful sketch.

Tirumālāmbā, in her elaborate account of Acyutarāya's personal charms, displays her high-soaring fancy coupled with a thorough knowledge of Śāmudākā Śāstra. This descriptive portion is taken to "constitute an important contribution to Sanskrit literature." 176.

However, a contribution even more unique, if not more important than this, is the description of feminine charm found in the Cāmpū, which perhaps is the only instance of a woman describing the beauty of a woman. Neither Ganāgādevī, Tirumālāmbā's predecessor nor Rāmahādārāmbā, her successor, has given the elaborate treatment of this aspect, as she has done. Tirumālāmbā gives a top-to-toe description of Varadāmbikā, of peerless form (though not as detailed as that of Acyutarāya).

The poetess paints the bewitching beauty of the heroine, now in a detailed fashion and then in a brief manner. Employing the rhetorical device Ṛūpakātiśayokti, where the object of comparison (Upameya) is concealed by the standard of comparison (Upamāna) 177, the peerless form of Varadāmbikā depicted (as seen by Acyutarāya) thus:
Though the well-known standards of comparison, such as trunks of plantain trees for thighs, shining lotuses for feet etc., are used to denote the beauty of the various limbs, still the description possesses a novelty of its own as all the Upamānas are brought together, creating a scintillating scene.

Another aspect worth mentioning in the Camrū is the portrayal of the love-lorn condition of a woman by another woman. The deep emotional upset Varaḍāmbikā underwent under the first impulse of love, is treated with utmost sympathy. Another instance of a lady describing the 'virahāvasthā' of a maiden, so elaborately and with such understanding is not known in Sanskrit literature. Tirumalāmbā seems to be voicing her own feelings of deep love and admiration towards Acyutarāya when she describes Varaḍāmbikā, as absolutely absorbed in the thoughts about Acyutarāya thus:

"Thinking he alone is dear to me as my life, she sang his name only; desired to enjoy with him in private; bestowed her heart upon him; longed to derive her existence from him; incessantly aspired to be in his service; and fixed her affection on him."
"Sthitvāmbrorūhasāligarbhaṅkaḍāśā yānti cakradritā-  
pyāvartabhramitām valambya gaganam prottunāsailadvayam  
Āruhyojvalacandramapaṅgalasudhamāṣādyā dṛṣṭirvibhoḥ  
Jyotsnāmadhyamupāgatāpi patitā nīlāmbuvāhāntare" 178

Though the well-known standards of comparison, such as  
trunks of plantain trees for thighs, shining lotuses for feet etc., are used to denote the beauty of the various  
limbs, still the description possesses a novelty of its own as all the Upamānas are brought together, creating a  
scintillating scene.

Another aspect worth mentioning in the Cauḍū is the portrayal of the love-lorn condition of a woman by another  
woman. The deep emotional upset Varadāmbikā underwent under the first impulse of love, is treated with utmost  
sympathy. Another instance of a lady describing the 'virahāvasthā' of a maiden, so elaborately and with such  
understanding is not known in Sanskrit literature.  
Tirumalāṃbā seems to be voicing her own feelings of deep  
love and admiration towards Acyutarāya when she describes  
Varadāṃbikā, as absolutely absorbed in the thoughts about  
Acyutarāya thus:

"Thinking 'he alone is dear to me as my life' she  
sang his name only; desired to enjoy with him in private;  
bestowed her heart upon him; longed to derive her existence  
from him; incessantly aspired to be in his service; and fixed  
her affection on him". 179.
7. TIRUMALĀMBĀ AND RAJĀNĀTHA

Acyutarāya was a scholar and a patron of learning like his brother Kṛṣṇadevarāya the great. He extended his liberal patronage to several scholars and poets. Rājānātha was of the Diṇḍima family was patronised by Acyutarāya. Rājānātha wrote two important works viz., ACRBM AND Bhāgavata Cāmpū. The author mentions that the latter was written at the instance of the monarch.¹⁷⁹

The ACRBM which gives a biography of Acyutarāya, is considered as a very valuable historical document in which 'there is not a single transaction recorded, which stands uncorroborated either by other literary works or by epigraphical testimony.'¹⁸⁰ It is said that as contemporary of Acyutarāya, Rājānātha's account has not only been found to be genuine but absolutely dependable, because of the poet's intimate connection with the emperor and his family.¹⁸¹

Hence, a comparison of Rājānātha's account of Acyutarāya and Tirumalāmbā's presentation must prove to be a matter of great benefit and interest. At the outset, it should be noted that though both of them happen to be the court poets of King Acyutarāya, who have authored reputed works, there is no mention of either of them in their respective works. Tirumalāmbā speaks of king Acyutarāya as taking part in the literary activity along with the learned poets of his court,¹⁸² but does not
mention the name of Rājanātha. Similarly Rājanātha, who was supposed to be quite intimate with the royal family does not spell out Tirumalāmbā's name despite the fact that she was his favourite queen and a noted poetess.

The two most important historical figures, Tirumalāmbā introduces are Narasa Nāyaka and Acyutarāya. The purāṇic genealogy described by Tirumalāmbā fully agrees with that given by Rājanātha, which again is in total conformity with the Kaṭilādi and Uṇanāḍjari plates of Acyutarāya.

In the family originated by the moon, a king by name Timma was born, who begot Ṭīvra. He gave birth to two sons viz., Narasa Nāyaka, the illustrious father of Acyutārāya, and Timma. Here, Rājanātha gives the name of Narasa Nāyaka's brother Timma, while Tirumalāmbā ignores the fact. Among the three queens of Narasa Nāyaka, our poetess mentions only Obamāmbā, the mother of Acyutarāya. But Rājanātha gives the names of the other two queens also, Tippāmbikā and Nagāmbikā, the mothers of Vīra Narasimha and Kṛṣṇadevarāya, respectively. But it is significant that among the three queens Rājanātha mentions, only Obamāmbā, is described as Paṭṭābhiṣiktā or crowned queen. Rājanātha further states that, first, Vīra Narasimha and then Kṛṣṇadevarāya ascended the throne of Vijayanagara after Narasa Nāyaka. He also mentions, though briefly, the most important aspects of their administrative policies and
personalities which are fully corroborated by historical records. But Tirumalāmbā, turns blind to these facts when she narrates in her Campū, that Acyutarāya succeeded to the throne immediately after Narasa Nayaka's death. But the historical point that Acyutarāya was not in the city of Vijayanagar, when the opportunity to ascend the throne came his way, is suggested in the words 'amātyaiḥ aṃyāya samānītaḥ'- was brought to the city with respectful persuasion by his ministers. History tells that Kṛṣṇadevarāya was the most illustrious king of the Tuluva dynasty, inaugurated by Narasa Nayaka. Again it is Kṛṣṇadevarāya who nominated Acyutarāya as his successor to the throne, as his own son was only of eighteen months age at the time of his death.

It is surprising that Tirumalāmbā does not even mention the name of Kṛṣṇadevarāya the great, thus falling short of the expectations of a historian. Here, Rājanātha's catholicity of outlook and impartial narration scores over that of the authoress of the VPC.

Again Rājanātha keeping in tune with the events as they occurred, mentions that Acyutarāya was crowned at Tirupati before God Venkaṭēśvara, from the water in the divine conch before the actual coronation at the capital city Vidyāpura.

Regarding Acyutarāya's marriage with Varadāmbikā, Tirumalāmbā's version is that the marriage took place after
Acyutarāya ascended the throne. However, Rajānātha states that Varadāmbikā was married to Acyutarāya, along with a number of other princesses many years before the coronation and among them Varadāmbikā was most dear to his heart. According to the poetess, Varadāmbikā's son, Cina venkaṭādri was crowned prince many years after Acyutarāya ruled as a king. But Rajānātha mentions that all the three significant events viz., the coronation of Acyutarāya as the monarch, consecration of Varadāmbikā as the chief-queen and installation of Cina venkaṭādri as the crowned prince took place simultaneously.

Now it is clear that there are a number of instances of difference, between the two contemporaries of Acyutarāya. It would be easy to appreciate this difference of opinion, if it is borne in mind that there is no identity of purpose in the very approach of the two poets. If Tirumalāmbā proposed to write a romance, Rajānātha tried to record the events of the actual life of Acyutarāya, though in the poetic garb.

Tirumalāmbā, to suit the needs of her composition has naturally chosen those events and rearranged them in such a manner that they project the ideal image of a hero of a poetic work and therefore, according to her, Acyutarāya is the only son the great monarch, who inherits the throne immediately after the death of his father. He happens to meet his beloved queen in a temple and he is married to her only after both of them undergo the travails of doubt and
despair with regard to their mutual suitability; the prince is born in due course who is installed as the crown-prince by his father. This work is named 'Varadāmbikā pariṇayam,' ad obviously it comes to a close here; the events in the life of Acyutarāya beyond that, however important they are, don not find any place in her work.

But Rajānātha's task is to give a factual narration of not only merely a few events of Acyutarāya's private life but his entire political career as well. Hence his portrayal of Acyutarāya is naturally spread on a bigger canvas, giving more details of Acyutarāya as a monarch; his expedition, his wars and victories, his visits to the holy places and the liberal donations he made there etc. Rajānātha's work is written in twelve cantos though some portions are devoted to flights of poetic imagination.

This fundamental difference in the very conception of the theme of their respective works explains the difference in depiction also. Rajānātha

Regarding Narasa Nayaka, he gives all the important points of his southern expedition such as the bridging of the river Kaveri to attack the Śrīrangapattana fort; his fight with the Coḷa king; his defeat of the Mohammdan ruler of the Māṉava dūrga; his clash with Marava the ruler of Madhura and his perfomance of the sixteen celebrated dānas. Tirumalāmbā also gives these highlights in a more detailed manner, drawing very vivid and graphic
pictures of the fierce battle scenes. If Rājānātha devotes about six verses for this purpose, Tirumalāmbā earmarks almost half of her work for the same, as noted already. However, there are some minor points in which the two accounts differ.

According to Tirumalāmbā, the Marava ruler fled in fear of Narasa Nāyaka's arrival and hid himself in some island on the sea coast. But, Rājānātha says that the Marava ruler was killed in the battle by Narasa Nāyaka even as Kamsa was done to death by Śrī Kṛṣṇa.

Tirumalāmbā gives a very elaborate description of the terrific battle with the Cola king, who encountered Narasa Nāyaka with his irresistible elephant corps. She tells that, the Cola king, who, was on an upper hand in the initial stages was ultimately captured alive by Narasa Nāyaka, in a duel. But nowhere in these details one finds the name of the Cola king.

Rājānātha on the other hand, mentions that a chief by name Koneti Rāja, crossed swords with Narasa Nāyaka accompanied by his powerful elephantry and was captured in the battle. Scholars have identified this Koneti Rāja of Rājānātha's account with the Cola king of Tirumalāmbā's description, as the Kāṇṭīvaram plates of Kṛṣṇadevaraśya fully support the statements of both Rājānātha and Tirumalāmbā.

Tirumalāmbā's account of Narasa Nāyaka's southern expedition is more complete than that of Rājānātha. She
mentions that, he on his way back home from Rāmeśvaram, secured the forts of Tarasingi and others, came/Gokarṇa and performed the 'Tulāpuruṣa dāna' there. These details are missing in ACRBM.

It may be noted that both the authors do not mention anything about the status of Narasa Nāyaka who was the most favoured general of the emperor Śrīva Narasimha. It is known from history that Narasa Nāyaka was appointed as the 'protector' to the emperor's elder son, who was nominated to the throne. The rivalry between Timmarāja (another powerful noble of the Vijayanagara court, who favoured the younger prince, Narasinga) and Narasa Nāyaka and the latter's triumph in a war against the former and other details of Narasa Nāyaka's political career have also been left out. 196
8. HISTORICAL PERSONS MENTIONED IN THE CAMPA

(in the order of occurrence in the text)

1. Timme—Narasa Nāyaka's grand father. 197
2. Devaki—Timme's wife . 198
3. Tāvare—Timme's son . 99
5. Nāsimha or Narasa Nāyaka—Tāvare's son through Sukkamambā. He is depicted as a great warrior and a good ruler.
6. The Cola king— in him one finds ' a brave enemy, who faces his mighty foe Narasa Nāyaka with his full force and fights — until he is captured. 201
7. The Naruva chief— he is drawn as contrast to the Cola king, as he flees from his kingdom out of terror, on hearing that Narasa Nāyaka is approaching his territories. 202
8. Surastrāga Varāhapāda—the Sultan who seeks refuge in the Māhava durga. He is depicted as being captured first and released later. 203
9. Śukra—his identity is not known, but appears to be one of the allies of the Sultan. 204
10. Nehāvīra—the chief of Śrī Rangapatṭanam. He opposes Narasa Nāyaka but when he is overpowered, surrenders to him and gets reinstalled in his dominion. 205


14. Trapāmbikā—mother of Varadāmbikā the heroine of the Campū.

15. Tirumalarāyas—the two brothers of Varadāmbikā. They are represented as highly esteemed personalities owing to their liberality and strength.


17. Cinc Venkaṭādri—son of Acyutarāya and Varadāmbikā. He was crowned as the heir-apparent at a very young age owing to his superior disposition.
REFERENCES

1. See S.K. Iyengar, *Sources of Vijayanagara History*, p.170; Dr. Lakshman Swarup, *VRC Introd.* pp.10-11; She is also considered to be the author of the verses composed on the occasion of Acyutarāya's dāna 'Ānandanidhi' and three verses recording his 'Muktā tulāpūruṣa' (body weight of pearls) at Kamicīpuram according to some scholars, see Great women of India, ed. Swami Mañchavananda and Ramesh Chandra Majumdar, p.335.


3. "Oduva giriya" in one of the Kirtanas of Kanakadīsa.


7. See Dr. S.A. Saletore, *Social and Political life under Vijayanagar*, p.38.

8. See Dr. Seetha, *Tanjore as a seat of music during 16th, 17th and 18th centuries*, p.27.

9. Ibid., p.100

10. See Dr. N. Venkataramaniah, *Studies*, p.424.

12. **Vijayavilājāmuna** of Chamakūra Venkatākavi, I.11
   and **Raghunāthābhhyudayamu** of Vijayarāghava Nāyaka.

13. VI.11


16. See Varadābikāpariṇāya Campū, pp.63 to 666 and pp.152-153


19. loc.cit

20. 'Amātaihī anunīya samānītah', p.72.

21. See M.H. Rama sharma, The History of the Vijayanagara empire

22. Chatrachāyatāle šastam cārayan sakalam jagat, vs.83;
   Swamin Acyutarāya bhūṣitamahā simhāsanamtvāmaham...vs.170;
   Dharā samprati āruhyāmsalamsacyutamahārāyasya
   visṝmyati etc., vs.172 to mention only a few.

23. When Kṛṣṇadevarāya died he was 45 years of age Acyuta
   being his younger brother must have been around 40 years
   od age at that time. It is quite possible that, Cinavenka-
   ōdri was in his tender youth when he was crowned.
   See M.H. Rama sharma, Ibid.

24. VFC, introd, p.10

25. See subsec. 'Tirumalāmbā and Rājānātha' of the present
   thesis for a detailed discussion of the points
   mentioned here.
26. This according to Dr. S. K. Iyengar "seems to be the same as that of his father Isvarā. Both of them were subordinates of the emperor Sala va Narasimha, during his wars against the Uriya kings of Kapileśvara and Ruruśottama who had conquered some portions of the Vijayaempire in the north-east", sources, p. 170 fn.

27. Note the special affection of Narasa Nayaka towards the Cola king country.

28. Both ARDN of Rañānātha and Pārijātāpaharaṇāgamu of Nandi Timmaṇa, say that the ruler of Madurai was killed. The latter incorrectly refers to the lord of Madurai as Cola vallabha.

29. He is the Heuṇa cheiftain Nañjarāja, according to Prof. N. A. Neelakanta Āstrī, a History of South India, p. 276.

30. Dr. S. K. Iyengar

31. Dr. S. K. Iyengar reads it as Tarasangi but has not been able to identify this port.

32. Tirumalāṃbā mentioning 'Varāhapāda', as the name of the Sultan is quite intriguing. Because Varāhapāda literally means 'the foot of a boar'. Prof. Suryakanta thinks that it might be a nick-name, given by the poetess to the Sultan to insinuate the stupidity of the Sultan, since the word pig is figuratively used for a stupid person. See VPC, p. 196.

33. Rañānātha calls this Sultan by the name 'Hayapati',
which means master of horses, ARBM, XI, 1; Tirumālāmbā also mentions this Sultan as rich with horses. He may be identified with the Yusuf Adil Shah of Bijapur.

34. The description given by Tirumalāmbā agrees with that of the city given by foreign travellers like Domingo Pace, Abdur Razzaque and others.

35. It may be noted that Tirumalāmbā does not make mention of the other two queens of Nṛṣimha viz., Ṛgāmbikā and Tippambikā.

36. Here again the poetess does not mention the names of either Vīra Narasimha or Kṛṣṇadevarāya the great, the two half-brothers of Acyutarāya, who ruled the kingdom after Naraśa Nāyaka, before Acyutarāya was coronated.

37. See subsection 'equestrian sports' of the present thesis.

38. The mention of only the mother's name and that of the brothers makes Prof. Suryakanta observe "the fact that these brothers alone are approached to bestow on Acyuta indicate that Varadāmbikā's father was dead at the time of her marriage", VFC, p. 208; from the ARBM it is learnt that Varadāmbikā's father was a chief called Salaga, III. 48.

39. It may be noted that the Campū is not divided into either chapters or subsections.
40. Prof. Suryakanta, VFC, introd. p. viii.
41. ibid. p. ix
42. The war Nṛsimha, waged against the chief of Tuṇḍīra, is also not mentioned. This description is totally unconnected with the story, except for the fact that Nṛsimha, had to pass through the Tuṇḍīra before reaching the Cola country.
43. "Ojassamāsa bhūyastvam etad gadyasya jīvitanā, kāv. 1.80
44. tad gurūṇām laghūnām ca bāhulyālpatvamidraṇāḥ
kāv. 1.81.
45. Prof. Suryakanta, VFC, introd. p. xxvi.
46. ibid.
47. loc. cit.
48. VFC, introd. p. 15.
49. pp. 132, 133.
50. phalita śāli kṣedāra niveditajānapada sowbhāgyalakṣmī vinoda kanaka vedikā bandhān.....etc., p. 16.
51. pravṛttta nṛtta mañṣura vistārita prekṣaṇīyam, p. 16.
52. samāraṇa sancaraṇa vaśa.....samantoccāraṇa prokṣaṇa paratantra mūndra vṛṇḍām. Kāverī varṇanam-p. 23
53. p. 38.
54. loc. cit.
55. samvarta samaya nivartita.....etc., p. 36.
56. vs. 34.
57. pītāṁbha parirmbha vijāmbhitādara vidvambharaḥ prasārita bhujakāṇḍa.....p. 58.
58. Samullāsitadākhā vellita pallava....hallīsaka vīlāsa kolāhalābhiḥ vallilāsikābhīḥ....p.66.
59. Sunāsīra maṇipātra vidyotī cakra cakráṅga.... cipaṭiktā paṭṭavasana kauśeyya dukūla...etc.pp.68,69.
60. Ramyam grhamedhi dharmam..etc.,vs.101.
61. vs.100; Tirumalāmārā is very fond of depicting the young breezes in the garden as youngsters at play,cf. marut kiḍoreṇa...etc, vs.144 and samīra kiḍorakāṇāṁ, p.131.
62. ....namībhavati navamālikā bālikā, p.133.
63. vs.143.
64. vide. kum. sam, I.38; kādambarī, p.284.
65. pp.118,119; this has a parallel in kṛṣṇo rakṣatunō... etc., of the Nukundamāla by Kulaḍekhaṇa Ālvar.
66. p.133.
67 To avoid repetition only those verses not pointed out by Dr. Lakshman Saroop and Prof. Suryakanta are selected.
68. They are: Mahāpadmasca padmasca ṣankho makarakacchapanu Mukundah kunda nīlau ca varasca nidhayonava,
           Amara.I.91.
69. vs.138.
70. CL.56.
71. ibid.116.
72. CL.87.
73. vs.158.
74. *Vs*. 149.
75. *vs*. 171.
76. *vs*. 162.
77. CL.21.
78. *vs*. 76.
80. *vs*. 103.
81. *vs*. 46.
82. p.43.
83. CL.110.
84. pp.11,12.
85. p.23.
86. A reference to the Varāha incarnation of Viṣṇu, p.37.
87. p.6.
88. Prof. Suryakanta, VFC, p.168.
90. p.86; see Prof. Suryakanta's note.628.
91. p.113.
92. loc.cit.
94. *vs*. 15.
95. p.56.
96. p.27.
97. p.5.
98. p.12.
99. p.117.
100. p.126.
101. p.66
102. p.36.
103. p.17.
104. p.128.
105. Vs.130.
106. p.128.
107. p.38.
108. Vs.131.
110. Vs.44; there is some confusion regarding the classification of the verses of the Campū under various metres in Prof. Suryakanta's edn. The verse 44 is actually mentioned as verse 45 while giving the metrical analysis, vide. introd.XXVIII. This may be due to Prof. Suryakanta, following Dr. Saroop's numbering, which as noted already is faulty after Vs.27.
111. For a detailed metrical analysis of the verses found in the Campū, see Dr. Saroop, VPC. introd. pp.30-34.
112. VPC. introd. p.15.
113. See epilogue of the Campū.
114. Approximately taken to mean a female evil spirit by Prof. Suryakanta.
115. p.54.
116. parāgarincholikā kaśiculikābhīṣṭ....p.66, it cannot be understood as jacket, as kaśiculikā is already there to denote this sense.
117. VPC, vs. 110; Naigadham, VI.5.2,74
118. vs. 148
119. garbhaḥagatam sutam prati vistāritā hastavallarīva
       romarājirarājīt, p.148
120. mudgara yantra cakra pṛṣātkā khadga mukha dimbha
       vividhāyudha..., p.61.
121. daśakaṇṭṭadamanavādhumākāviśikhaṅkhāṅdita..., p.54.
122. Rāmāyaṇa, VI.12-14
123. kamanīya vadana kumudini ramaṇa lāvaṇyapūra ratnā-
       karalaharilaya bahirniruddha nivartamāna vikartana-
       nandini nandanīyaḥ, p.82.
124. VPC, p.204
125. p.107
126. ibid. p. 215
127. Raghuvamśam, XIII.5.45-57
128. ibid. XIII.48 (muktavān kaṇṭṭagateva bhūmeḥ).
129. Ch.83.38 & 49
130. Ch.83.102.
131. vātandhaya mayūrīṃ kāverīṃ, p.27: it is wrongly read
       as pātandhaya in Prof. Suryakanta's edn.
133. VPC, p.186
134. jalamāna māṇavaka ārohhāvaroha ..., p.22.
135. jalamānuṣa baṭu jhātakarapuṭṭādhaṅkita ...., p.54.
136. cirantana jalamānuṣaiḥ nirantaram ......., p.56.
137. anavarata vihāri vāriyoqā nābhimaṇḍala....p.56.
139. Adya Rāmāchārya, Orama in Sanskrit literature, Ch. XX. p.156.
140. pp.16, 17.
141. p.127.
142. vs.103; see 'novelty of imagination', supra.
144. Savikāra hṛdaya punah samādhanā savadhāneṣu tapodhaneṣu, p.128.
145. Prayatna samstambhitā vikriyāṇām etc., III.34.
146. See 'equestrian sports' of the present Thesis.
147. Act. I.
148. vs. 16.
149. vss. 101 & 100.
150. Api viśītum vapuraṁīkṣitum etc., vs. 104.
151. Bhramaraṅga vibhāte kundamantastuṣṭāram
    na ca khalu paribhoktum naiva ṣāknomi hātmun, Act. V.19.
152. Kādambarī, p.441
153. VPC, p.118.
154. p.44.
155. vs. 36.
156. vs. 38
157. vs.39.
158. vs.43.
159. vs.33.
160. p.42.
161. p. 45.

162. cf. description of Naṭa's horse in Naiṣadhiyam; Kampana's horse in Mv; Shahaji's horse in Jähendra Vilāsa of Śridhara Venkateśa etc.

163. Jähendra Vilāsa mentions that king Shahaji's horse was an expert in dancing, III. 20, 21.

Rādhāmādhava Vilāsa Campū of Jayarāṇa Pindye speaks of training the horses to dance, as a part of the comprehensive syllabus, of the prince's education, Ullāsa. X.

Though these two works are later than Tirumalāmbā, yet they point at the popularity and the royal support given to the sport.

164. vs. 79.

165. vs. 81.

166. p. 90

167. vs. 82.

168. pp. 91 & 92.

169. vs. 84.

170. Even Śrīharṣa devotes just three verses to the description of Aśvakrīḍā of Naṭa in Naiṣadhiyam. See I. 71–73.

171. Prof. Suryakanta, VPC, introd. p. IX; Dr. Laxman Saroop, VPC, introd. p. 29.

172. They are Viśvupādaśīṁanta varṇana, Śivakesādi pādaṁanta varṇana and Śivapādaśīṁanta varṇana.

173. III. 7–16.

174. VII. 1–33.
175. Dr. Laxman Saroop, VPC, introd. p.29.
177. vs.103.
179. S. Krishnaswamy Iyengar, sources, p.177.
180. A.N. Krishna Iyengar, ACRBM, introd. p.3.
181. loc. cit.
182. VPC, p.117.
183. ACRBM, I.1-22.
185. I.53,54; Sāluva Timmaya Daṇḍanātha, one of the ministers of Krishnadevarāya, in the introductory verses to his commentary on Bālabhārata of Agastya Paṇḍita, mentions the names of only two queens of Narasa Nāyaka leaving the name of Obamāmbā, the mother of Acyutarāya. See. vss. 8,9 & 10.
186. ACRBM, I.52.
188. VPC, vs.69 & the following prose passage.
189. He was in the court of Candragiri in the neighbourhood of Tirupati. A.N. Krishna Iyengar, ACRBM, introd. p.22.
190. III.23; again at Kālahasti before the God Kālahasteśvara
191. III. 14,15.
192. Athāvagatya vārtāmām utrāsita bhaya...maruvaphapāka śāsana nipatya samudratīramadhye kutrāpyadudravat, p.22.
193. ACRBM, I. 31.

194. Jārangamiva citrāṅgo jīvagrāham jagrāha, p.50

195. See. A.N.Krishna Iyengar, ACRBM, introd.p.9;
   but following Nandi Timmanna, the author of
   Parijatapaharaṇamu, Prof.Neelakanta Śastraī
   identifies this Koneṭi Rāja with the tyrannical
   ruler of the Tondaimaṇḍalam region, vide A his-
   tory of South India, p.275.

196. Vide. M.H.Rama Sharma, The History of the Vijaya-
   nagar empire- Beginnings and Expansion, Vol.1. Ch.XVI.

197. Vs. 8.

198. Vs. 9.

199. Vs.9.

200. Vs 11.


202. p.52.

203. Vs.52.

204. p.63.

205. p.62.

206. p.66.

207. Vs.60.

208. p.115.

209. loc.cit.

210. Vs.167.