CHAPTER IV
CHAPTER IV
RAGHUNĀTHĀKHYAYUDAYAM

1. RĀMABHADEHARĪMBĀ THE AUTHORESS OF THE WORK

Among the galaxy of famous literary figures who adorned the court of Raghunātha Nāyaka, Rāmabhadrāmbā was also a prominent one. She was a gifted poetess and a scholar much favoured by the prince. She admired Raghunātha very deeply not only for his depth of learning, but also for his patronisation of learning. She displays her deep debt of gratitude to Raghunātha for his help in the composition of RNDN.¹

Regarding her social status, there are two opinions among scholars. If some give her the status of a consort of Raghunātha Nāyaka ² others consider her, a courtisan ³. Sri. T.R.Cintāmanī says that she was a 'mistress of Raghunātha Nāyaka'.

To consider Rāmabhadrāmbā as a queen-consort of Raghunātha Nāyaka, evidence is lacking. Vijayarāghava Nāyaka in his Telugu works, gives the names of some of the queens of Raghunātha Nāyaka. There, Rāmabhadrāmbā's name is not mentioned. Further Rāmabhadrāmbā also does not refer to herself as the queen of the prince, any where in her Mahā-kāvya. However she has been referred to with utmost regard as 'Rāmabhadrammavaru' in Rājagopālavlāsāmu ⁴ and these words are put in the mouth of Vijayarāghava Nāyaka (son of Raghunātha Nāyaka and successor to the throne of Tanjore)
indicating the respect which the members of the royal household, had for Ramabhadramba. A look at RNBM reveals that Ramabhadramba's regard and devotion to Raghunatha was unparalleled. The poetess adored him as the very god in human shape.

With this positive information available, we may suppose that Ramabhadramba was an extremely gifted lady born in the courtisan family, which was highly respected then. A close study of RNBM makes it clear that she was wedded to the prince Raghunatha, both intellectually and emotionally as she was enamoured of his versatility. She commanded great respect because of her learning and enjoyed unparalleled privileges because of birth.

1.1 ATTAINMENTS:

Ramabhadramba along with Madhuravati forms the most famed pair of women-poets in Sanskrit at the time of Raghunatha Nayaka. There are some references to her scholarship and poetic talent in contemporary literature. In Raghunathabhuyadayamu, a Yakṣagana composition, by Vijayaraghava Nayaka, there is an interesting episode of the literary durbar of Raghunatha Nayaka.

Once Raghunatha commands his court poets to examine the two poetesses, by giving them Samasyas in Telugu, Sanskrit and Prakrit languages. The poets' reaction to this is revealing. They say "good lord, how can we examine these who are the human incarnates of the city deities, Lakṣmī. 
and Sarasvatī. However they proceed to examine them at the behest of the king.

Rāmabhadrāmbā was given a samasyā in Telugu as 'Rārājani yacyutendra Raghunātha nṛpa' which she immediately completed as follows:

"Yeri nī sarirājulu
bhūramaṇulu nimmu jālam cūgadudura bhaļe
svārājani rerājani
rārājaniyacyutendra Raghunāthanṛpa".

After this she was given the Sanskrit 3amasyā, "Kim te santāna pādapāyante", which she completed in a beautiful manner as under:

"Kati kati naḥ kṣitipatayaḥ
kim te Raghunātha Nāyakāyante
bhui bahavaḥ kila taravaḥ
kim te santāna pādapāyante"

Again both of them were given samasyās in Prākṛt language, separately. It is said that the poetesses completed the samasyās to the full satisfaction of the king as well as the poets.

This episode gives some information, however meagre it is, about the kind of literary activities our poetess participated in. It is important to note that the two were referred to as the goddess of learning and the goddess of wealth. Cengalvakālakavi, Rāmabhadrāmba's teacher in Telugu versification, speaks of her talents very highly in the field of poetry. He mentions that she was an adept in composing
hundred verse in a ghatikā-ghatikāṣatalekhini, that she was specialised in composing both oṣṭhyasāhita and nirosṭya i.e. writing with and without labials; and that she was noted for her exceptionally sweet compositions of novel characters.

In the colophons of RNBM Rāmabhadrāmbā says that she attained her expertise in the field of literature as result of Jīrī Rāma's grace. She also says that she was a Sātalekhini and well versed in eight languages and could compose four types of poetry viz., āśu, citra, Madhura and vistara and that she had ascended the seat of literary domain-

śāhityasāmrājyabhadrapīthārūghnayā.

Though Rāmabhadrāmbā speaks of her achievements mainly in the field of poetry, the internal evidence available in RNBM reveals that she had a thorough knowledge of the fine arts, dance and music.

Though it is reasonable to suppose that she must have written few more works as she was an adept in eight languages, there is no conclusive proof in support of the same. The only surviving work of the poetess is RNBM, perhaps her chief composition.

It is heartening to note that the sole surviving work, speaks eloquently of Rāmabhadrāmbā's personality as a poetess, a scholar and as a biographer with a keen sense of history.
1.2. Date of Composition:

The internal evidence in RNBM makes it clear that the work was composed during a period, when Raghuñatha was enjoying a leisurely life, after he had won the major battles.

Ramabhadrāmbā says that Raghuñatha was installed as Yuvarāja, before he led the Tanjore Army to participate in the Penukoṇḍa war, to help Venkatadevarāya, against the combined forces of the Mohammadans. The date of this war is given as sometime before A.D.1589. (Vṛddhaqiśa Nāyakās of Tanjore, p.52). Commencement of Raghuñatha’s part in the administration is placed in A.D.1600, as Acyutappa Nāyaka, his father, was till then the ruler.

The last important war, Raghuñatha fought was the Toppur war, after the death of Venkaṭadevarāya which is said to have occurred in A.D.1614. Thus there is no difficulty in fixing the lower limit for the date of composition of RNBM as around A.D.1616, allowing a reasonable period for Raghuñatha to march back to Tanjore and settle down. Raghuñatha’s reign is supposed to have extended upto A.D.1634; when Śrīrāṅga and Veṇkaṭa were fighting one another for the throne of Penukoṇḍa, in A.D.1632, Raghuñatha was the ruler of Tanjore, with the veteran Govinda Dīkṣita, as his chief-minister (cf. N. Rama Sharma, The History of the Vijayanagar Empire, Vol.2, p.163). Thus, it can be reasonably concluded that the work must have been composed somewhere during A.D.1616 and
A.D.1630 when Raghunātha Nayaka, had well settled for an undisturbed rule. This interval of about fourteen years holds good for the composition of Madhuravāgī also, as both these happened to be the court poetesses of Raghunātha Nayaka.
ANALYSIS OF THE TEXT

The text of Rāmāyaṇa is fortunately available in full. Though there are some verses lost in the second and the seventh canto, the total loss amounts to only about seventeen verses.

The subdivisions in the Mahākāvyya are named Sargas. About nine hundred verses composed in 'different metres are subdivided into twelve Sargas. Average number of verses in a Sarga is about seventy five. The longest Sarga is the eleventh, which consists of one hundred and nine verses. The shortest is the third Sarga, with fifty one verses.

CANTO I

This sarga gives a detailed description of the Coḷa Deśa, its inhabitants etc; reference is made to the many works of Raghunātha, the hero of the Mahākāvyya.

Blessings of God Śrī Rāma, Goddess Lākṣmī, Ādi Sakti and Ardhanārīśvara are invoked upon the hero Raghunātha, of the Mahākāvyya, for his plenty and prosperity (1-5); the Poetess wishes that Lord Ganeśa should bless her with choice boons, in the world of literature (6); she wishes the co-operation of Goddess Sarasvatī, in her literary endeavour (7); all the other gods may feel satisfied, as Raghunātha is described in detail, because, all of them show forth their prowess through him (8); pleads
excuse for not dwelling upon any other work, as her entire attention is diverted towards the delightful deeds of Raghunātha alone (9); the poetess confesses that Raghunātha who knows the essence of poetry, is a great help in composing her work (10).

From the eleventh verse up to the end of the canto (75th verse), the poetess dwells in detail on the prosperous condition of the Coḍa land situated on the banks of river Kāverī.

First, she takes up for description the river Kāverī herself, the chief source of all the bounties the Coḍa country enjoys. Mention is made of mango groves, coconut trees, rice fields, beetle and areca nut, banana and other rich crops grown in the Coḍa field.

There is a reference to the grand festivals and other religious activities taking place in the temple. Performance of Vedic sacrifices in the Agrahāras, all along the banks of Kāverī, does not escape the attention of the poetess.

CANTO II

This canto gives a fair account of the city of Tanjore, the capital of the Coḍa Deśa, in its prosperous and cultural aspects.

The poetess takes pride in mentioning the city as a birth place of the best of women (1,51-56); the protective moat around the city, as deep as to reflect the nether-
lands is described (9-11); the city army consisting of
the best of war elephants and speedy horses, is described
(12-19); the market streets of the city overflowing with
all kinds of precious gems, is portrayed (20, 21-60).
Raghunātha's munificence and righteous rule is portrayed
(6, 50); there is a reference to the learned grammarians
and Vedāntins of the city (9, 31).

In this sarga consisting of 60 verses, slokas from
31 to 46 are missing.

CANTO III

Raghunātha Nāyaka, the hero of the poem is described
in this sarga. Raghunātha's appealing personal charms,
depth learning, versatility and unique achievements in the
fields of fine arts and literature, war field and adminis-
tration, are referred to in detail in this sarga.

Raghunātha was verily the incarnation of God Śrī Rāma
himself (1); Raghunātha was a man of rare virtues (2, 3); he
was like a father to his subjects as he protected them well
(4); dwelling in the palace amidst a bevy of beauties, he was
like Lord Kṛṣṇa (5, 6); the name of the palace is given as
'Pādma' (9); mention is made of the deep learning of even
young girls of three years of age, of the royal family (20);
many kings wait upon Raghunātha seeking his help (24-28);
his warrior-like qualities, that frighten the enemies, his
mighty army, his tours of conquest etc., are referred to (29-50); people enjoy the rule of Raghunātha as if they were living in the Kṛtayuga, the age of peace and prosperity (51).

CANTO IV

Some of the details of daily routine of Raghunātha are set forth in this sarga. The 'Kamala Vilāsa' a portion of the palace is said to have contained the audience-chamber of the king.

Raghunātha after performing the morning rites as per the vedic injunctions, prostrates at Goddess Lakṣmī, housed in the palace (1); a maid servant announces that it is time for taking bath (2); he was led to the bathing apartment by a number of palace maids (3,4); there, he sat on a golden stool and placed his precious jewelry in a golden tray held by a maid (5); a number of charming maids attend on him; one of them applies scented oil over his head; another bathes him with water drawn from golden vessels; after the bath, another maid offers him the scented smoke of the agaru and kastūri (6-17); then Raghunātha worships the sun deity chanting verses in praise of the sun god (18-29); enters Kamala Vilāsa, a portion of the palace-complex after worshipping the cow (30); there, he worships the idols of Śrī Rāma, Sīta and Lakṣmī with the help of the Purohita (31-35); does japa (36); offers sahasranāma pūja (38,39);
the occasion was attended by hundreds of nobles and brāhmīns (40); the learned brāhmīns take part in the Rāmakathā pārāyaṇa, a part of the daily worship (41-69); then Raghunātha proceeds to the inner chamber to put on the royal robes and ornaments (70, 71).

CANTO V

This canto continues the narration of the previous sarga. The king is on the throne attended by the vassal princes of Pāṇḍya, Simhala etc. Several princes of the North were also present in the court through their representatives, according to the auhoress. Scholars well-versed in various Śastra and poets of eminence were also present.

The maids bring the trays full of jewels, inferring the king's arrival on seeing the door-keepers' placed florry (1); another maid/the mirror for his use (2). Then, there is an elaborate account of/ornaments, the king put on on his person, starting from the gem-studded crown to the valuable anklet on his foot (3-19); thus beaming in full royal glory he enters the court hall (20); then follows a brief account of the artistic grandeur of the court hall, where sculptors of eminence had displayed their skill (21-32); the king was conducted into the court by the Rurohitas holding pūrṇākumbhas, as the staff-bearers restrained the nobles and others who were eager to behold the king (33);
the kings of Pāṇḍya, Simhala and Śaurasena countries attend on Raghunātha as he proceeds towards the throne (434, 35); he ascends the Simhasana, as the court singers fill the air with melodious music (36); the splendour of the king seated on the throne is described (37); kings of Kerala, Magadha, Malava, Āṅga and Gauda (Vaṅga) countries are present in the court (38-44); the kings of the east regions present a diamond sword through their representatives (45); the kings of the south have sent strings of pearls, picked from the river Tāmraparṇi (46); the kings of the north have presented heaps of gold (47); the kings of Pāṇḍita, Śaka, Sindhu, Bāhlīka, Āraṭṭa and other countries have paid their tributes in the form of war-worthy horses (49); the kings of Vindhyā, Simhala, Kalinga etc., have brought well-trained elephants (50); many of them offered the king Raghunātha, a number of girls fully decked with ornaments (51); thus many kings offered their tributes to Raghunātha (52); scholars in various Śāstras such as Nyāya, Mīmāṁsā, Vyākaraṇa, Vedānta etc., display their depth of learning in his learned presence (53); hundreds of Pundits skilled in literary arts, composed verses in appreciation of Raghunātha's poetic abilities (55); the Vaṭṭikas played on their lutes in very sweet tones, compositions dealing with unique accomplishments of the king, since his boyhood (56); all join, in admiring Raghunātha for his rare gifts in the field of dance and music; the splendour of the court is described (57, 58).
CANTO VI

In this sarga, the authoress proceeds to give the pedigree of king Raghunātha, starting from Timma, father of Sevvappa Nāyaka, the founder of the Tanjore principality. Devotional, religious and various other welfare activities undertaken by the ancestors of Raghunātha are mentioned.

Raghunātha's parents Acṣuṭhappā Nāyaka and Mūrtyambikā, worship Lord Ranganātha, requesting/to favour them with a worthy son; and subsequent birth of the prince, is portrayed. All this narration is put in the mouth of the court bards.

Two bards start singing the genealogy of the king Raghunātha, in his presence, in the court hall 'Lakṣmīvilāsa'.

There was a famed royal family of the fourth caste (Payojanābheḥ padamāṅkajātā) in which, was born Timma, a renowned king (2,3); his queen was Bayyambikā (4); Sevva (Cevvappa Nāyaka) of deep religious temperament was their son (5), he was renowned for his admirable virtues (6), he built a big gopura to the God at Tiruvaṅgāmalai and covered it with gold (7); at Vṛddhācalam, he constructed a gopura and dhvajastambha (8); the steps and the outer wall in the temple at Śrī Śaila were built under his orders (9); on the banks of Kaverī he built several temples and endowed several Agraḥārās (10);

His queen was Mūrtyambikā, sister of Acyutarāya's queen of Vijayanagara (11); their was Achutappa Nāyaka (12); the golden vimāna over the shrine of ŚrīTranganātha at ŚrīTranga,
was conceived by him (13); in Rāmaśvara his bounties were many (14); several dānas, including the Muktātulāpuruṣa, were performed by him; he endowed many Agrahāras, and built many satrās (15-16); his virtues are portrayed, there is a reference to his learning (17-19); his wife was Mūrtiyambikā, very dear to his heart (20-21); Acyuta shares his deep agony of childlessness with Mūrtiyambikā (22-27); suggests that they should worship Lord Viṣṇu to obtain a son (28); they decide to worship Lord Ranganātha (29); giving up all comforts of the palace life, they live a pious life deep in devotion (30); the Lord pleased at their devotion, appears before them (31-32).

The king prays the Lord to favour him with a son of great fame and rare abilities in various fields (33-39); the lord grants the boon saying that he alone has to, be born as his son as no one else can possess all the virtues he has enlisted (40-41); Mūrtiyambikā conceives (42); she expresses peculiar desire to be served by the wives of the enemy kings during pregnancy (43-48); she gives birth to the prop of the family in the auspicious moment (49); favourable omens attend the birth of the child (50-52); the king is informed of the good news (53); he gives away many gifts to brahmins and others (54, 55); the king names the child as 'Raghunātha' as he was the Lord incarnate (56); Acyutappa and Mūrtiyambikā watch with pleasure and fulfillment, of Raghunātha's development in the field of learning as also in age.
CANTO VII

This sarga is devoted to a description of the personal beauty of Raghunātha Nayaka; his marriage and coronation as Yuvaraja. Raghunātha's help to Venkatadevarāya, the Karnaṭa monarch, in saving the empire from its enemies is also recorded.

Raghunātha attains manhood. A poetic account of the youthful glory of his limbs from toe-to-toe is given (1-33); he is married to a number of princesses including the Pāṇḍya princess (34); Acyutappa Nāyaka voices his desire to install Raghunātha as the crown prince (35); the council of ministers unanimously agrees to the suggestion; preparations for the happy occasion start (36); many kings in good terms with Tanjore, arrive and the entire city puts on a festive look (36-39); on an auspicious day Raghunātha is coronated as the crown prince amidst all pomp and glory (40-42); Venkatadevarāya, the Karnaṭa monarch is much worried by the combined attack made on him by the Mohammedans (43); he applies for Raghunātha's help, but Acyutappa Nāyaka hesitates to send the young prince to wage against the powerful enemy (44-47); but Venkatadevarāya insists and convinces Acyutappa Nāyaka by quoting the analogy of Śrī Rāma (48-55); the Tanjore army marches ahead led by Raghunātha and reaches Candragiri (5659); in a few days of travel, thence, he arrives at Penugonda, the capital city of Venkatadevarāya (60); the Karnaṭa monarch is overjoyed on his arrival and the people of Penugonda, watch
Raghunātha
with delight coupled with curiosity (61, 62); some Yavanas secretly escape to the jungles, with their families on hearing Raghunātha's arrival (63); those who challenged him from the surrounding forts including the Murasas in the famed fortress at Bālālapura, were routed by Raghunātha (64–67); thus winning all the territory and forts occupied by the enemies, he made Venkaṭadevarāya feel his position secured (68, 69); Venkaṭadevarāya acknowledges his services in open court and presents him with numerous gifts (70, 71); in the meantime, the women folk of the king of Tuṇḍīra bring to his notice, their husband's imprisonment by Venkaṭadevarāya (72); Raghunātha uses his good offices to secure the release of Kṛṣṇappa Nayaka, the Tuṇḍīra chief (73); he in turn feeling grateful, gave his sister in marriage to Raghunātha (74); Raghunātha returns to Tanjore (75); Acyuta-ppa Nayaka, greatly elated at the victory of his son goes to receive him (76); Raghunātha is brought to the palace with all the customary ceremonies suited to the occasion (78); Acyutappa is highly pleased with Raghunātha, who had now established himself as a warrior of renown (79).
CANTO VIII

This sarga gives a factual account of Raghunātha's valiant acts and the most important wars he waged-

1. Against Salaga (Colaga), the chief of the island fortress (Dīvikottai), at the mouth of the river Coleroon.

2. Against the Parangis (Portuguese) in order to restore Nepalā (island of Jaffna in Śrī Lāṅkā) to its Hindu ruler.

3. Against Jaggaraṇāya and his allies near Toppūr.

Raghunātha is holding Durbar (1); some brahmans came there and offer presents along with their blessings (2); they praise Raghunātha for his formidable strength in punishing the enemies (3-6); they refer to the wicked Colaga, whom the neighbouring king Viṭṭala, is unable to contain (7); there is a reference to the various kinds of atrocities he is committing on the people of the region, including abduction of women, even like Rāvaṇa and the brahmans seek the help of Raghunātha to punish him (8-11); Raghunātha promises to protect them from the evils of Colaga (12); by this time, he is informed about the arrival of the king of Nepalā, with his kith and kin (13); Raghunātha accords a hearty welcome to him (14,15); the Nepalā chief narrates the extent to which his ancestors were indebted to Raghunātha's ancestors (16,17); he says that ever since the
Portuguese came to the island of Nepāla, they were being repulsed by the kings of Nepāla and that was the main cause of enmity between them (18); he also narrates that the Portuguese have captured the city by foul means and that Raghunātha should help him in driving them away (19-21); Raghunātha readily consents to help the king of Nepāla in getting back his kingdom (22); by this time Raghunātha was told that some messengers sent by the friends of the Karnāṭa emperor were awaiting audience (23, 24); on admitting to the court they told Raghunātha that Venkaṭa-devarāya was dead and that his son Śrī Rāganātha was crowned king; Jaggarāja was against the monarch and one night, along with his younger brother he massacred the entire family of the monarch; A washerman was able to save stealthily a young child of the king; some of the followers of the late king wanted to retaliate on Jaggarāja and they were there, on behalf of the followers to request him to kill Jaggarāja in the battle and install the young surviving prince on the throne; they reminded him of the services he had rendered to the Karnāṭa emperor on a previous occasion, even as a young boy (26-32); Raghunātha seeks advice of the council of the ministers on giving priority to either of the three requests made almost simultaneously (34, 35); the ministers after dwelling briefly on the principles of polity, suggest that he should attack Colaga first, as, that is the easiest of the three acts on hand (36-47);
accepting this suggestion, Raghunātha made preparations at once to proceed against Colaga (48-50); Raghunātha wears the war-apparel (51,52); worships the sun and does 'Rāma japa' before starting (53); he starts as the brahmmins were reciting vedic mantras in benediction, after seeing the Garuḍa (indicating victory) (54); in ten verses that follow Raghunātha seated on the elephant with all the attendant royal insignia, is described (55-65); army requirements consisting of innumerable articles were loaded on the backs of the camels (66); many valuable articles including the golden cot for the use of the king followed (67); some followed the king with locked and sealed boxes consisting of huge amounts of money (68); some others carried giant boxes filled with gems, golden seats and valuable clothes (69); groups of prostitutes, music and dance parties join the army (70,71); Raghunātha reaches Mumbhāgopa (72); there he performed many dānas in accordance with the Kalpa injunctions, after worshipping in the temple (73-75); from there he proceeded along the river bank and arrived near Colaga's island (76,77); Colaga seeks the help of Kṛṣṇappa Nayaka, the Tungātra chief (78); Kṛṣṇappa Nayaka's wise ministers advice him not to collaborate with Colaga for two reasons (79,80); but Kṛṣṇappa Nayaka does not pay any heed to their wise counsel and arrives near Colaga's island (81); Colaga, encouraged by the timely help he received, defends his island fortress using matchlocks (agni yantras) (82);
finding that Colaga was secure in his fortress, Raghunātha orders for a bridge to be constructed to reach the fortress (83); crossing the river seated on mighty elephants Raghunātha's army attacks the fortress; a fierce fight ensues between the two; huge columns of smoke emanating from the burnt gun-powder fill the regions of the sky; the Agni Yantras cause a shower of stones too; Raghunātha makes use of huge ladders to gain a commanding position on the outer wall of the fortress and soon Colaga was overpowered by him (84-93); Colaga falls at the feet of Raghunātha craving for mercy on his life; his wives too join him in begging for his life; Raghunātha takes pity on him and issues orders to imprison him instead of killing him (94); his soldiers take under their control many treasures and numerous maids decked with ornaments, belonging to the enemy (95); Kṛṣṇappa Nāyaka takes to his heels on hearing the fate of Colaga (96); many brahmins of the regions, with a sense of relief reigning supreme in their minds come and congratulate Raghunātha on his victory; they praise him as the new incarnation of Śrī Rāma as he had to bridge the river (Śetu bandha) to punish the Colaga Rāvana (97-99); they shower their blessings on him, requesting him at the same time not to release Colaga out of mercy. Raghunātha concedes their request (100-102).
The military exploits narrated in this sarga are in accordance with the promises Raghunātha made to the king of Nepāla and the vassals of the murdered Karnāta king, mentioned in the previous sarga.

The Nepāla prince reminds Raghunātha, who had subdued Colāga, of his own difficulties (1); Raghunātha immediately sets out towards that kingdom (2); his march along the sea coast is described (3-11); Raghunātha decides to send his army chiefs, to fight the cause of the Jaffna king, because, he fears disapproval of crossing the sea (11); to enable them to reach the island quickly he got a bridge of boats constructed by his engineers (12); selected army chiefs and the troops under their command cross the waters by the boat-bridge (13); in eight vessels that follow, there is a graphic account of the battle, that raged between Raghunātha's forces who surrounded the island and the Portuguese; use of matchlocks (agniyantras) muskets and canons besides many traditional weapons in the course of the battle, is recorded (14-21); overpowered by the valiant heroes of Raghunātha's army the fright-stricken Portuguese start jumping into the waters leaving behind all hopes of defence (22); consequently Raghunātha installs the ruler of Jaffna in his island, even as Sīrī Rāma installed Vibhīṣaṇa on the throne of Laṅkā (23); meanwhile the spies arrive with the alarming news of the
wicked plan of the Tūṇḍīya and Rāṇḍīya kings (allies of Jaggarāṇya), to murder even the lone surviving child of Īrī Rangarāṇya; They also report that the allies have effected a breach of the great dam across the river Kāverī (24-26); Raghunātha on hearing this, proceeds immediately leading a huge and enthusiastic army and reaches Toppūr (27-29); in the following verses there is a picturesque account of the tent erected for the use of the king by his men; it is mentioned that the temporary dwelling of the king was fully guarded by soldiers from all sides; it was very spacious and was well furnished with valuable seats, cots and other articles brought from the capital; use of Lāmāśca and other aromatic substances made the tent sweet smelling (30-34); the merchants with the permission of the officers of the king opened their shops displaying various articles in their smaller tents (35); here onwards the poetess to give a humorous account of the army personnel putting up their settlements; they vied with one another to secure proper places; one soldier hitting on the right place erected his tent; but by the time he came back looking for his friends, he found to his utter surprise that his tent was already occupied by some one else; The merchant folk were amused to see a bulky woman jump out of fear from their camels; a man staring at a woman, seated on an elephant was teased by the onlookers saying 'the elephant is eyeing the she-elephant'; the prostitutes started plying their trade; as the blazing sun started spreading
his scorching heat, the oppressed people took shelter under trees caring little either for caste or class distinctions; masters abused their servants, who were not able to procure them comfortable places; standing crops in the neighbouring fields were freely used as fodder for horses and elephants by their riders; the surrounding trees provided the army with its requirements of building materials (35-48); the soldiers who were provided with all the necessities to their hearts' content did not mind the exhaustion caused by long journey (49); the staff-bearers, by the orders of the king, informed the army-chiefs in person, of the starting of the battle the very next day (50); Raghunātha observing the battle code of conduct, sent his messengers to the enemy camps to see if war could be avoided (51); (as the mission failed) Raghunātha prepared himself for the impending war the next day; he worshipped Śrī Rāma and the sun god (52); the eighteen verses that follow are devoted to the description of the march of the army well equipped with all the weapons; there is a reference to the presence of Yavana soldiers in Raghunātha's army (53-71).

CANTO X

The tenth canto describes in detail the Toppur war, in which Jaggarāya was killed and his allies were routed. Raghunātha returns to his capital city, fulfilling all the three promises he had made.
Raghunātha's forces clash with the Pāṇḍya army. The
Pāṇḍya soldiers make use of fire arms and guns in large
numbers (1-3); the mode of war is described in about twen-
ty verses; there is a reference to the wounded elephants
by the burns caused due to the throwing of fire arms (10);
in one instance, if there is a reference to the cavalry
providing protection to the infantry by encircling them (14);
in another instance it is mentioned that the infantry was
attacked by the cavalry, of the enemy side (4-23); Raghunā-
tha is engaged to see the Pāṇḍya forces offer stiff resis-
tance and he himself proceeds to the battle field mounting
on an elephant, wielding the bow (24, 25); Jaggarāya appears
on the scene and after a brief fight, falls (26-28); heavy
loss of life results on the side of the allies (29-32); the
Pāṇḍya chief Mithu Veerappa Nāyaka, runs for life leaving
behind all his treasures, elephants, horses as well as his
wives (33, 34); Nṛṣidhra king follows the Pāṇḍya chief and
is belittled by his own forces (35); Rāvillaka Veṅka ... and
Nāka Rāja follow the footsteps of Pāṇḍya and Nṛṣidhra chiefs
(36, 37); a sarcastic reference is made to Rāvillaka Veṅka, who
shivered in his shoes as he had not seen the battle field,
in his life time (38); the army commanders lose hope as they
find their kings turn their backs to the battle (40);
there is a lengthy account of the Pāṇḍya army running
helter skelter in the confusion that followed on their losing
the battle (41-50); the forces of Raghunātha march ahead to
take possession of the military camp (skandhavāra) of the
enemy (51); there is a glorious account of immense treasures
found in the military camps, stored in huge boxes. Raghunā-
tha's forces also take under their control, vast numbers of
elephants, horses and women (52-59); the king of Pāṇḍyas,
who was ultimately captured, was magnanimously released by
Raghunātha (60,61); he erects a pillar of victory (Vijaya-
stanbha) there, to mark the grand occasion (62); he dis trib-
utes all the wealth, he found in the military camps of the
enemies, amongst his soldiers (63-65); in the meantime, his
envoys bring the news that the shameless chief of Tūṅgira
is mustering forces to start hostilities against him, afresh;
they request him to send some troops against Yāṇappa Nāyaka
to deal with the situation; Raghunātha did accordingly (66-69);
then he shifted to Tiruvaippayāru (pānacanāda), marching along
the banks of the river Kāverī and there awaited the results
of the expedition sent by him, devoting his time to the ser-
vice of Lord Śiva (70-72); the soldiers who marched against
Krṣṇappa Nāyaka capture several fortresses like Bhuvanagiri
and finally return victorious (73-75); Raghunātha honoured
them with numerous gifts and returns to Tānjore, happy and
satisfied.

CANTO XI

The eleventh sarga is notable in two aspects. One
is that, it is entirely devoted to the accomplishments of the
ladies of the court of Raghunatha. Second is that, it is the lengthiest sarga in the Mahākāvyya, consisting of hundred and seven verses.

As the victorious Raghunātha returned to the capital, the ministers made preparations to celebrate the occasion with great jubilation by decorating the city (1-3); as he entered the royal road women folk of the city, curious to have a look at him thronged to the balconies (4); there is a poetic description of the women hastening to the doors caring little to complete their makeup (5-11); they speak of his valorous deeds, his personal charm, his wisdom and strength, in great admiration (12-16); thus being seen and appreciated by the city folk, Raghunātha enters his palace (17); the bards finished their recitation of his life account at this point and they are suitably rewarded by the king (18); then he enters another apartment of the palace viz., Acyutaranga; from there he goes to Vijayabhavana, the inner apartment, after dismissing the followers (19-21); there behind a curtain of pearls, he saw with delight, thousands of women highly learned in various branches of learning, looking like goddesses of learning (22); in the following five verses, is found a minute description of accomplishments of the ladies; they could compose in various languages; could complete any incomplete versē; some of them were well versed in various śastras; some of them were proficient in various musical instruments; some were pastmasters in literary types such
as Yakṣagāṇa, Dvipada Kāvyā etc., Raghunātha not only examined them and appreciated, but instructed them further; accompanied by them he goes to the Rāma soudha (23-28); the following eight verses give a vivid description of the ladies of the palace engaged in practising dance, in the Rāma soudha; it is also mentioned that dance types belonging to the different countries were given importance; Raghunātha who was highly skilled himself in the art of dancing appreciated them and gave further instructions (29-36); then he proceeds to Indirā mandira, the auspicious apartment where some women were seen engaged in playing on Mṛdangam and other musical instruments (37); the following twenty-eight verses are given to a very minute account of the famed Indirā mandira hall (so named because it housed Goddess Lakṣmī) in which were painted pictures representing Raghunātha's victory over Colaga, conferment of sovereignty on the king of Nepāla, the victory over the rulers of Pāṇḍya and Tungīra countries etc. The poetess mentions that many a scholarly ladies were engaged in composing various works based on the theme of the pictures painted there. Many-splendoured glory of the Indira mandira, is depicted in vivid colours; a mention is made of the variety of birds, housed in golden cages, being taught to speak, dance etc., by the ladies (38-65); then Raghunātha is led by one of the ladies-in-waiting by the hand and he is accompanied by numerous women displaying their deep respect and admiration by singing his glorious deeds, to the
place where the idol of Goddess Lakṣmī is placed (66-70); there he worships the Goddess by reciting beautiful verses in her praise, offering golden lotuses at her feet (71-77); by this time a maid politely announces the time for the lunch (78); then Raghunātha proceeds to the dining hall accompanied by his women (79); there he sits on a very valuable seat set with gems; the women take their seats on golden stools placed in rows (80); a vivid description of the maids arranging for meals follows (81-85); Raghunātha dines the most tasty foods served with all courtesy, holding witty conversation with his queens (86); then he washes his hands with scented water and walks some hundred steps (satapadā) reciting the 'Rāmāyaṇa sāra sangraha'; after this he chews some Tulasi leaves given as Hariprasāda (88); then he sat for a while holding converse with his queens chewing betel (89-96); many women skilled in various arts display their artistry to entertain the king (97); in the meanwhile, the sun moves slowly towards the west; then follows a poetic account of the twilight (98-108); as the palace ghatikā indicated the evening time, Raghunātha proceeds to the Rāma soudha and prostrates before the idol of Śrī Rāma, which was being waved with lamps by the women (109).
This sarga is devoted to the description of the evening entertainment of Raghunātha.

A detailed account of dance recital in the nātyaśāla, attached to the palace is given (1-30); after watching the dance performance, Raghunātha goes to Indirā mandira (31); as he was watching the moon seated on a raised platform a desire to take a stroll in the moon-light, arises in his mind (32); accompanied by his women he enjoys the pleasures in the moon-light with all the recreations, the garden offered, such as sport-hillocks, cool ponds etc.,(34-70); then he comes to the candraśāla where women singing very melodic tones to the accompaniment of instrumental music (71-73); again coming back to Indirā mandira, he spends some time with women and distributes flowers, perfumes and betals to them (75-76); as the attendant women were singing 'Karṇāmṛta', the king goes to sleep. He was awakened early in the morning to the singing of morning tunes by court-bards (77-78); Raghunātha, attending to his morning ablutions and decorations goes to the court hall where his subordinates were waiting for him (79-86); here the poetess refers to the peaceful condition of the subjects under Raghunātha's rule (87,88); the Maha Kāvya comes to a close with the authoress voicing her great admiration for the hero of the poem thus 'blessed are those who contemplate on Raghunātha, the very incarnation of Śrī Rāma' (89).
3. RAGHUNĀTHĀBHYYUDAYAM: TITLE AND THEME

RNBM of Rāmabhadrāmbā is a Sanskrit Mahākavya in twelve cantos. It is mistaken to be a composition in 'fine Telugu' by Dr. S. Seetha at one place and misrepresented as a 'dvipada kāvya in Sanskrit' at another place. Actually RNBM of Rāmabhadrāmbā is neither in Telugu nor is it a dvipada kāvya. Moreover, there is no dvipada metre in Sanskrit. The confusion may be due to the fact, that about half a dozen works written in honour of Raghunātha, bearing the same title are available. This identity in the title has misdirected many a scholar. Sri Kuruganti Seetharamaiah has ventured to correct the 'mistake' of Sri Jayanti Ramiah Pantulu, who rightly observes that the Raghunāthābhyyudaya- and Raghunāthanāyakābhyyudayamu are two different works by Vijayarāgghava Nāyaka.

In RNBM Rāmabhadrāmbā sings the glory of Raghunātha, in rich and regardful tunes.

Raghunātha was the most illustrious prince of the Nāyaka family which ruled Tanjore principality for about one and a quarter century from about A.D. 1530 to 1660. "Raghunātha Nāyaka was a great ruler, a profound scholar and a liberal patron. By his learning and patronage, wars and victories, he earned immortal name and lasting glory." He was deeply learned in many arts and sciences and was specially proficient in literature, music and dance. This earned him/titles, 'Sarasasāhitya kalābhoja'.
He was the author of many literary compositions in Telugu like Vālmīki caritra, Śṛṅgāra Śavitrī, Pārijātāpaharaṇamu, Āndhra Rāmāyaṇamu etc. He invented many rāgas and tālas. He encouraged learning among women with uncommon zeal. He is said to have guided many scholars of his time including Yajñāna-Rāmāyaṇa Dīksita and Rāmabhadraṃbā.

The life of religion and spiritual routine followed by Raghunātha was remarkable. He offered daily worship at the feet of three deities, Śrī Rāma, the Sun god and the goddess of wealth, Indirā. The poetess has included the 'stutis' to all the deities uttered by Raghunātha, in her work. She also mentions that after meals every afternoon, he recited the Rāmāyaṇa Sarasarangraha, as he walked hundred steps (śata pada).

His military exploits were no less remarkable than his cultural and artistic achievements. He fought a number of wars, more to help those who sought his protection than to defend his own dominion. He dislodged the Portuguese from Nagapatam, saved the throne of Kānṭāta from falling into the hands of the Mohammdan rulers again; by fighting bravely on the side of the Kānṭāta monarch, Viṇṇaṇaṭādevarāya; destroyed the den of the Colaga chieftain, an enemy of the people, at Viṇṇi-kottai; re-installed the king of Jaffna(Nepāla) in the island by ousting the Portuguese invaders; defeated the disloyal combination of against the empire of Kānṭāta, in the war/succession that ensued, after the death of Viṇṇaṇaṭādevarāya.
In addition to the contemporary indigenous works, foreign evidence also 'gives him an equally high place among the powerful rulers of the land, praised his even-handed administration of justice and protection of foreigners'. He was considered 'the most war-like prince of all those parts' and 'the Solomon of his age in wisdom and the Absolom of his time in personal beauty'.

No wonder, Rāmabhṛmbā chose to write the biography of this prince, whose achievements in every field was astounding. It is revealed from the work that Rāmabhṛmbā was induced to take up this theme of her patron's life, more by the genuine admiration she had for his exemplary life than by any desire to please him or profit by it.

Rāmabhṛmbā writes with the full conviction that Raghunātha of such exemplary virtues cannot have been an ordinary mortal. Raghunātha's life and achievements are likened to that of Śrī Rāma, the ideal hero of the epic Rāmāyaṇa. Accordingly, Acyutappa Nayaka and Māryambika, Raghunātha's parents performed tapas, pleased by which Lord Śrī Rāganātha granted them, a boon that he himself would be born as their son. Even as young Śrī Rāma was taken to wage war against the terrific Rākṣasas, Raghunātha's help was sought in putting down the mighty Mohammandans, at a tender age. Just as Śrī Rāma punished Rāvaṇa for abducting Sītā, the Colaga Rāvaṇa was severely dealt with by Raghunātha, for his guilt of carrying away women. Similarly, if Śrī Rāma was known as
Ragunātha also gave full protection to those who came seeking his help.

The deep conviction of the poetess regarding Ragunātha's superhuman abilities is voiced forth on a number of occasions where he is referred to as, either Śrī Rāma or Śrī Kṛṣṇa.27

Despite this legendary aura created around Ragunātha, it is surprising that Rāmabhadrāmbā's composition is a historical work of great importance. The details of Ragunātha's personal life and military achievements are portrayed most realistically. At the same time splendid scenes of the interior of the palace come alive through the pen of Rāmabhadrāmbā.

3.1. PLOT CONSTRUCTION.

There is refreshing novelty and considerable skill in the plot construction of the Mahākāvya Ragunāthābhuyudayam. Rāmabhadrāmbā deviates from the beaten track while planning her work. The plot of the Mahākāvya is worked out in such a way that the details of a single day of the hero's daily routine are introduced. Every minute act of the Nayaka, starting from the time he woke up from the bed in the morning till he went to bed in the night, is dexterously woven into the poetic texture of the Mahākāvya. This has contributed to Rāmabhadrāmbā's work being biographical in nature in addition to its being historical. It is significant to note that despite this unusual course of narrating
the events the authorcess has been careful enough to see that her composition conforms to the norms of a Mahākavya as enunciated by rhetoricians. All the rules laid down are meticulously followed in the work.

Unlike many of the Kāvyas in Sanskrit, the work proper begins with a description of the Coḷa deśa and Kāyaṭ. This is supposed to be a Tamilian tradition of opening a work with the nāttu and nagara patala. The second canto gives a description of the city of Tanjore, the capital of Coḷa deśa. The third canto introduces Raghunāṭha Nāyaka, the hero of the Mahākavya in all his glory. The fourth canto begins with the description of the Nāyaka attending to his morining ablution and the worship of the deities.

The fifth canto gives a detailed description of his toilet and his proceeding to the court hall. The sixth canto introduces two bards who begin singing the pedigree of Raghunāṭha in full court. Here the poetess has adopted the flash back technique to narrate the previous events of the hero’s life through the bards.

The bards while singing the glory of the family, set forth the details of the hero’s parentage and narrate his achievements in various fields. Most vivid descriptions of the great wars he fought, including the Toppūr war are put in the mouth of the ministrels. By mid-day which is the hour of lunch and rest for the king, the bards retire after completing their account, in the eleventh canto.
The rest of the eleventh canto gives the details of the Nāyaka dining with the entire paraphernalia of the palace. The twelfth canto begins with the arrangements being made in the nāṭyaśālā for the evening entertainment of the king, after which he sports with his women in moonlight and retires to bed. The canto comes to a close with a reference to his waking up next morning and attending to his duties as usual.

Thus from the beginning of the fourth canto till the end of the twelfth canto the time duration involved is twenty four hours.

A remarkable aspect of Raghunāṭhābhyudayam is that descriptions do not hamper the progress of the narration anywhere. The details pertaining to the daily routine of the king set forth in the Kavya read like a running commentary offered by the poetess. The insight it gives into the private life of the Nāyaka is very interesting. This particular manner of planning a work, on the biographical lines, is a unique feature of Rāmabhadraṃba's composition. No work earlier to our poetess seems to have followed this pattern though her successors planned their works on these lines.
4. SOME UNIQUE ASPECTS OF THE WORK


Intertwined with the description of the Coīla region is the description of the river Kāverī, because it is the latter which has endowed the land with that characteristic feature, which has come to stay as 'Kāverī culture'.

Along with the factual account of the prosperous life on the banks of the river, the life-line of the Coīla land, it is thrilling to find the high drama of the life of the river itself unfolding in a most fascinating manner.

The first canto of RNBM sends the reader to nostalgic moods of the Meghadūtam, where the description of the river vividly reflects their numerous moods.

As if to indicate the river's grand majestic and perennial character the terms 'Sahyātmajā-daughter of the mountain Sahya' and the vedic epithet 'Marudvṛdhā-increased by storm gods', are used very often instead of Kāverī.

The river Kāverī appears to have fascinated the poetess. The contribution of this wonderful river, to the culture of the delta, which attained 'a marvellous complexion, varied, brilliant and uplifting' is picturesquely portrayed by Rāmabhadrambā in her work.

She paints in very colourful strokes the prosperity and the plenty of the land, as the direct outcome of the river's beneficial presence near it. She has scaled unusual heights of poetic imagination in the description of this great river. Varied moods of her vivacious personality are given effective
expression here.

The sanctity, placidity and sweetness of her waters, the beauty and granduer of her flow, the bounty and utility of her existence, her passionate bond with the lord of rivers, her meaningful co-existence with the sylvan surroundings—all these aspects of the river are portrayed with rare insight.

If this is one side of the portrayal, the other side is the human element which is always there when nature is described in Sanskrit literature. Emotions of the human world are projected on the nature which brings her closer to the human heart, (Samādhi guṇa). Rivers are given the female form and expression including names. To treat a river as a woman is the most natural way of highlighting the various aspects of the river's course. Thus our poetess born into this tradition of transporting the emotional plane of the human life to the natural phenomenon, depicts the river Kaverī, as a woman living the life, passing through the multifarious experiences it offers.

In this depiction of Kaverī which runs like an undercurrent in the description of the Coḷa region, could be seen the development of the river from an young girl at play into a matured woman beaming with self-confidence and sustaining ability, with which she laughs even at the celestial river.

Hero is Kaverī playing her childish pranks:

*Watching the young girls playing on the sandy banks, the river
Kāverī, who arrives near the ocean is led into the (ocean's) harem by the Kañcukin in the form of the wind:

Sahyātmajāṁ marutasauvidallo
Yasyāṁ nayatyantikamamburājeḥ

The lord of waters engages his beloved river in amorous sports respecting her passionate love for him i.e. rasa-tirekāt:

"......
Saratpatih sahyasutāṁ tarangai-
ṛalingya yasyāṁ ramatośnuvelam"

Sahyātmajā has come all the way fulfilling the desires of all, touching shrine after shrine and worshipping deity after deity, with holy men paying obeisance to her on either side only to be united with her lord:

"Sahyātmajāyaḥ satatāṁ vahantyāḥ
Phalam payodneḥ parirambhaeva"

The river, who unfolds her magnificence through her thousand streams, is crowned the chief queen of the lord of the rivers:

"......
Srotah ūtaiḥ santatasobhamānāṁ
Sahyātmajāṁ yaṁ samavāpa kāntāṁ"

Then follows a pretty picture of the river-queen, being complimented by her friends, the sylvan deities, through the waving of lamps in the form of nīpa blossoms (blood red in colour):

"Rurandhrikāṁ sindhupateḥ parastāt
ĀrāmalakāṁIravalokya yasyāṁ"
Prasūnamuktāḥ paritovakīrya

NīrājayaatyantikanPadīpaḥ

The pregnant river has her own peculiar wishes:

"Anyaprasūnānyayavalokya lagna-
Nyanokahēśvāttamadhuvratāni
Sahyātmajāyaḥ salilam yadantaḥ
Ācakṣate dohadamanyadeva"

Marudvṛdhā, the proud mother of pretty children, in the form of tender sugar-cane, watches them with elated eyes, in the form of full blown lotuses:

"pravadhayantī payasa niyānake
rasālaṇimbhān ramanīyavegam
āmodabhārollasitābjanetra-
mālokayāmāsa māridyadantaḥ"

The river's philosophy of life is seen in her living for the benefit of others:

"Phalam vinā jīvana bhāra bhājām...
 tvayonnatatvatvam dhriyate vṛtheti"

The river seems to make mockery of the celestial river whose life does not appear to be inspired by such high values.

The river is also very proud of the aura of sanctity that pervades her as the lord Rāganātha (at Śrīraṅgam) has chosen to dwell in her vicinity:

"Pāyvam matīyam bhajato murāreḥ
pādodbhava kinnu samā mameti
A truly vivid portrayal of the multi-faceted personality of the river indeed! After Kālidāsa, the prince among poets, it is Rāmabhadrāmbā, who has attempted to paint the river in such colour to reflect her moods.

4.2. Description of Raghunātha's Personal Charms.

Many classics in Sanskrit composed by men give a top-to-toe description of their heroines. Though the heroes of these works are also bestowed some attention with regard to their physical appearance, a detailed description is to be found only in the works of women authors. It has already been noted that Tirumalāmbā, the sixteenth century poetess, a senior contemporary of Rāmabhadrāmbā has included a top-to-toe description of Acyutadevarāya in her VPC. Perhaps VPC is the first work to deal with the physical charm of a man at such a length. The next work which portrays in an equally detailed manner, the beauty of a man is Rāmabhārāmbā's RNBM.

The portrayal of Raghunātha's physical beauty is worth noting because of its flashes of novelty.

The bright face, the shapely forehead and the red-tinged eye-corners, all these together elicit a fine imagery of the (half)moon emerging forth from the milky ocean in the evening time: "Mukhācāja lāvanya sudhāsudhābdau samudgato yasya ṣaṭIlalāṭam
addhā na cedāyata locanāgrāt
patālyā sandhyā prabhavet katham va

The poetess describes the nose and moustache of Raghunātha in a very attractive fashion thus:

"Bṛṅgocita gandhaphalī sumeṣu
sameyuṣī mādHAVasannidhānam
bhāgyena nasāpadametya yasya
niṣeyyate śmaśrunibhena bhṛṅgaiḥ"

Though the conventional standard viz., the Campaka bud (gandhaphalī) is used to convey the beauty of the nose, still there is a refreshing novelty in its application.

After seeing Raghunātha’s lotus-like face and pearl-like teeth, every one thought that lotus is the birth place of pearls, says the poetess. A pretty fancy indeed:

"Ālokya dantānkuravēsaramyām
muktāvalim yasya mukhāravinde
mahītale mauktikajanmahūmim
Śamsanti sarve sarasīruhāpi"

The radiant beauty of Raghunātha’s face is brought out very effectively in the following description:

'the moon wishing to give up its scar, became his face by its good fortune. However, it was not destined to be totally free from the scar as Raghunātha’s face always possessed the side-lock.'
Generally the lengthy arms of the heroes are compared to either iron bars of a city gate or to huge serpents indicative of their mighty strength. But our poetess strikes a new path in comparing Raghunātha's arms to the branches of kalpavṛkṣa, thus focusing on a special feature of his personality viz., his liberality.

"Paśyāmi yasyojiyavalaśabhaḥukalpa
śrīkāhāyatavatīṣaye nidānam
vikhyātanaṁavidha nityādāna
prakṛṣṭa dharālapayonuṣangam" 59

To indicate that Raghunātha was 'simha madhya' i.e., of slender waist, following is the way adopted by the poetess:

"The lion of goddess Pārvatī, became his waist owing to the great merit acquired by serving her (as a vehicle). What is not attainable by tapas?"

The above examples are illustrative of Rāmahadrāmbā's approach to the description of physical beauty. It may be noted that occasionally the poetess indicates the special virtues of the hero, while portraying his handsomeness.

Rāmahadrāmbā's description that Raghunātha was an extremely handsome person is corroborated by external evidence also, because, he was considered 'the Absalom of his age in personal beauty'.
4.3. नृत्या तथा नृत्यासाला

From among the host of literary works produced during the time of Raghunātha Nāyaka, Kāmabhadraṁba's composition may be singled out for yet another unique aspect viz., the description of the नृत्या तथा नृत्यासाला.

Very detailed and authentic references to playing on the Veena are found in the works of Yajñyanārāyaṇa Dīkṣita and Raghunātha Nāyaka. An accurate and a beautiful account of Viṇā performance issues forth from Raghunātha himself in his Vālmīki caritra and Śṛṅgāra Śāvithrī by Urvaśī and Śāvithrī respectively. Other contemporary poets like Camakūra Veṇkaṭa kavi and Cengalva Kāla kavi give very interesting information about music, dance and drama performances during the time of Raghunātha. There is a reference to a 'nāṭaka साला' which was vibrating with the tingling bells of the dancers in Raghunātha Rāmāyaṇa.

But in RNBK alone, is found a vivid and a graphic portrayal of dance and drama which could be styled as an official descriptive report of the proceedings in the नृत्या साला of the palace of Raghunātha Nāyaka. Probably the only missing point in the report is the names of the dancers, which Vijayarāghava Nāyaka supplies along with the specific items of dance in which the dancers specialised.
In the eleventh canto the poetess refers to Raghu-
ñatha a past master in the science of dancing (ādeśañāṭyā-
gama mārmāparaṅgaḥ) examining the dance rehearsals and
instructing the dancers further. However, in the twelfth
canto the first thirty verses are devoted to a detailed
treatment of the resplendent auditorium and the pre-arran-
gement done there for the performance; the arrival of the
audience, the description of the actual performance, app-
reciation of the audience and the conclusion of the perfor-
mance with the valuable honours and rich presentations con-
ferred on the artists.

Dance and drama performance portrayed here is supposed
to have taken place in the evening, as a part of the Nayaka's
entertainment.

The poetess first gives an idea of the nāṭyaśaḷā
where the performance was held, thus indicating the wealth
and taste of the Nayaka.

Fresh flower garlands were hung on the doors; aromatic
substances were generously sprinkled inside the hall; agaru
was burnt; attractive laced curtains interwoven with pre-
cious gems of various colours were drawn in the nāṭyaśaḷā,
which was sparkling with festoons of pearl-strings and
gem-studded walls and roof. Beautiful golden female
figures decorated with precious stores, erected in the
borders of the nāṭyaśaḷā, set to motion (by machines-yantra-
kalat-pratimāya-mohaiḥ) created an illusion of the presence
of celestial damsels in the theatrical hall

The prince arrives there with his large retinue comprising of his queens, numerous female attendants, princesses from friendly countries and others of his own age and taste. Poets, singers, minstrels, connoisseurs and other nobles also assembled in the hall. They take their seats permitted by the king. When the hall is full with the appreciative audience, all attention to witness the performance, puppets (vañkalabhanjikāḥ) were introduced accompanied by dancers with tāla instruments and flutes. The dancers display their skill in playing on the flute.

The musical sound of mardala and other tālavādyas blending with the attractive sound of bangles on the arms of the girls playing on them, created a charming atmosphere along with the dense smoke of burning agaru. Then come two dancers exquisitely dressed, who hold a red curtain dazzling with fine work of golden embroidery. Behind the curtain a dancer performed the nāṭipraveśalīlā to the accompaniment of 'birudavādyas'. After the performance of the praveśalīlā, the curtain is withdrawn exposing the dancer to the full view of the audience. The dancer adept in the art, radiant like a digit of moon emerging from behind the curtain of evening clouds, offers puṣparāja, to start with. The graceful dancer clever in expressing her ideas through her perfect abhinaya, appropriate to the occasion, and her fine facial expressions
pleased the prince immensely. After this solo performance, there was a group performance in which a large number of dancers, who vied with one another in their family status (kula), beauty (rupa), virtue (guna) and learning (vidya) participated with great enthusiasm.

Again individuals performed. A dancer dancing with her exquisite manipulation of eyes, displaying her mastery over lasya appeared like a dancing pea-cock (mayurika). Yet another artist performed in a most bewitching manner the taqāva in the five mārgatālas, like caṅcatpūṭa etc.

The play 'Raghunātha vilā' was set to tālas like jayamaṅgala, caccarī, simhalā, turanga ṭila, nissāruka, ratilā, rāgābharaṇa, harinandana, nandi, nandana and sūlādi tālas was performed with utmost ease by another accomplished dancer. A skilled dancer performed difficult postures like the toe touching the forehead (mūrdha-pada) and she also displayed her mastery over the samyukta hastas and asamyukta hastas. Her performance was replete with rasa and bhāva.

The court hall reverberated with loud cries of appropriation by the audience, who enjoyed the aesthetic aspects of the dance recital. The king presents the artists with perfumes, flowers, silk-raiments and gifts of money in appreciation of their superb art.

The audience leave the auditorium taking with them the memories of the memorable recitals.
The above account of the nāṭyaśāla and the nāṭya given by Rāmabhadrāmbā, set in the proper cultural context, presents a complete and a unified picture of a dance recital in the court of Raghunātha Nāyaka. The minute details regarding the technical aspects of dance portrayed here, besides reflecting the high standards of performance display the scholarship of the authoress also.

4.4. Female Education

A unique aspect of Rāmabhadrāmbā's work is that it makes ample references to the educated women of her times. Sanskrit works are replete with descriptions of the physical charms of women, perhaps following the adage 'rūpeṇa striaḥ kathyante'. Recognition of and references to their intellectual capabilities are very rare.

The period of Raghunātha Nāyaka in the history of Tanjore was a period of rejuvenation in the spheres of arts, literature and culture. His 'literary durbar has been acclaimed as the most scholarly by the contemporary writers. Education of women also received his special attention. Our poetess Rāmabhadrāmbā and another equally famous literary figure of his court, Madhuravāṇi testify to this fact. Both of them very gratefully acknowledge the attention bestowed and the training imparted to them by Raghunātha Nāyaka, in shaping their personalities as authors of poetic works and musicians.
The eleventh canto of RNBK refers to the learned ladies of the palace, who pursued their studies in various fields under the personal supervision of the learned prince Raghunātha. The seven verses of this canto (22-28) give a fairly good insight into the many accomplishments of the ladies. Rāmahadraṁbā says that the prince was immensely pleased to see the highly learned ladies who shone like goddesses of learning-mūrtimātiva ṛaradaḥ.

They were proficient in composing four types of poetry; were familiar with a number of languages and could easily write in them on any subject appropriate to the occasion. Many of them were Ātalekhinīś. They could complete incomplete verses; could compose hundred verses in a qhatikā (about twenty five minutes) and some of them could compose poetic works in eight languages.

Thus giving an account of the ladies possessed of creative talents, the authoress intends to give information about the scholarly ladies.

There were ladies who could beautifully expound the meaning of the great literary works. Some of them were well versed in śastraś such as Vaiṣeṣika, Nyāya, Sāmīkhyā etc. Many of them were highly skilled in musical arts; adepts in playing upon the Vīṇā, Śvaraamanḍāla, Ravaṇahasta and such other instruments. There were ladies who singing very sweetly the portions from Yakṣāgānas, Dvipada Kāvyaś and other literary compositions. Many of them were accomplished dancers who had
attained perfection in dancing particular items.

The poetess again speaks of women engaged in writing contemporary history and literary works based on history in many languages, pertaining to Raghunātha's life and achievements. This account, according to which there were a galaxy of gifted and talented ladies in the court of Raghunātha is no mere concoction of our poetess because all that she has said is borne out by other literary evidence.

Writings of Vijayarāghava Nayaka and Ranaqajamma, the court poetess of the former also testify to Rāmabhadrāmba's statement. Madhuravāṇī also makes ample remarks about the gifted ladies of Raghunātha's court. In the introductory verses of her Sanskrit version of the Āndhra Rāmāyaṇa (composed by Raghunātha) she says, 'there were thousands of women who were proficient in musical arts, scholars in śastras, skilled in composing sweet poetry and authors who were specially noted for their compositions such as prabandha kāvyas in Sanskrit and Telugu.

The colophons of her work unfolds the scholarly personality of the poetess herself. At the end of each sarga, she refers to a particular aspect of her special gifts and scholarship.

Rāmabhadrāmba, in another occasion says that the standard of learning among the royal ladies was such that even girl babies of three years of age were found beaming with the radiance of learning.

This would enable us to understand that educational
training for women started at a very tender age.

Though such is the overwhelming evidence available regarding the subject of female education at the time of Raghunātha, it is a pity that excepting these women poets no other poet belonging to his court makes even a passing reference to this vital aspect of cultural atmosphere of his times. It is a well known fact that a whole lot of poets and scholars wrote under the direct patronage of this learned prince. Among them Yajñā nārāyaṇa Dīkṣita, Rāja-cūdāmaṇi Dīkṣita, Kṛṣṇa Dīkṣita and the family of Appayya-Dīkṣita are notable. However, in none of the works of these poets there is a reference to women-poets or female education. But, in sharp contrast to this apparent indifference of men poets, we find in Rāmabhadrāmbā's work a detailed reference to the poets and scholars in very respectful terms. The poetess speaks of the eminent poets (kavīvarāḥ) and outstanding scholars (Gastra kovidāḥ) present at the court of Raghunātha. Rāmabhadrāmbā also makes a special reference to the great grammarians of her period with ample pride in her tone which displays her love of learning and catholicity of outlook.
5. Style

RNBM is set in an easy narrative style and stands on a different plane from the elaborate descriptive style of the post-Kālidāsa period. Though there is profuse employment of embellishments, their use is made functional without affecting the progress of the narrative. The poetess has avoided the temptation of over doing descriptions and laborious constructions. Perhaps the only portions which do not directly relate to the narration, are the some what lengthy stutis in honour of the Sun god and Śrī Rāma, offered by Raqhunātha, which take away most part of the IV canto. But for this stray instance, the work is free from digressions of any sort.

Dr. P. Sri Ramamurthy has rightly observed that 'traces of Telugu poetry like internal rhyme are seen in her Sanskrit verses', because of Rāmahadhrambhā's Telugu background.

Verses illustrative of this special feature of RNBM are strewn all over the work which has lent a musical sweetness to the diction. Even while narrating such ordinary acts like 'they brought food from the kitchen' or 'he washed his hands and feet' the pleasing effect of the language is felt:

"Amuṣya Śamsanta ivābja locanāḥ
sahemapātrāṇaḥ sahasā mahānasāt"
"Pramçjya vakttram ca Jayau paräivayam
pramodamanojani pärthivägranIyp."

Rämabhadrämbä is neither flat nor flamboyant; she
keeps up a uniform felicity of expression suited to a
biographer. The diction in RNBM varies slightly in acco-
ydance with the mood of the matter portrayed.

Almost perfect balance achieved, between sound and
sense may be noted in some instances.

In the following example the beauty of diction itself
seems to exude the agreeable atmosphere of the charming nätya
śalä decorated with fresh flowers and perfume:

"Dalat presünänkitadäma saurabhä-
milanmilindarava medurodaram
śalIla lāsyakrama caṅkramaocita-
prakṛptaparägaparäga bhasuram"

Following is the verse describing the combined effect of
dense smoke of agaru and the rumbling sound of the mardala,
inside the nätya śalä:

"MadavatI malayārava mämsala
mukhara mardala mahananisvanä
atämätägaru dhūpaparamparä
ghanaghanāghana garjita nätikäm"

There is a unique example of the description of a child
where the phrasing blends beautifully with the simplicity
and the delicacy of the object described, which may form
an ideal example of 'mṛđubandha'.
The diction throughout the description of war scenes is quite forceful (sphuṭa bandha), though it cannot be compared with the brilliant portrayal of Tirumalāmbā.

Here is an example:

"Sainyadvandve sancarantī vijñakam
dantācantiyāṣahaddantipanktiḥ
 gambhīrāmbhorāśimārge bhramantī
kṣubhyadvīcī kṣoṃibhrṃnaṃḍalīvā"

One striking feature in RNSM is that, artificiality either in conception or in execution is very rare. Conventional descriptions do not find place here. In fact some of the poetic conventions are used differently by the poetess. It is usual to describe the whirlpool (āvarta) in a river to be its deep navel. But Rāmabhadrāmba imagines the āvarta, to be the swelling bosom of the river:

"Sahyatmāja yatra tathā svayam ca
prakājya cakrastanabhāramāste" 107

"Cakrastane sahyatanūbhavāyāḥ" 108

Rāmabhadrāmba is generally happy in her choice of words. The range of her vocabulary does not extend to unknown or unfamiliar quarters. Practically there are not many words
which sound either strange or peculiar. Perhaps the only
exception is 'bhujāmahodhike', in which the usage 'mahos
dhike' is not properly understood. However, there are some
words which hold a special fascination for the poetess. The
notable among them are 'valāri' and 'manudvṛdhₐ' in the
first canto, which occur a dozen times each. If the latter
is her favourite term for Kāverī, the former is her choice
synonym for Indra. Apart from such expressions like 'dharā-
valāri',109 'mahIvalāri'10 etc., 'valārinīla' is also used
instead of 'Indranīla'. Again, the poetess is seen using the
compound words formed out of synonyms of earth and moon very
often, like 'mahInduḥ', 'jagatIsudhāmJuḥ',114 'kṣitInduḥ' etc.

The usage of the particle 'vā' in the sense of 'iva' is
very common as in 'pascimo vā payodhiḥ', 'mānuto vā
dharaṇyam', 'pāvakam vā pataṅgāḥ', 'jayyām pāllavīm vā
vyarājan' etc.

Another aspect worth noting in RNBM, is that there are
some phrases which have made their way straight from the
vernaculars. A few examples may be given as under:

"Trāpām viṇā dharaṇīḥhavaiḥ"121

(The kings without a sense of shame).

"Kāntāyuktah klṛpta pājapraṇāmaḥ"122

(falling at the feet with wife and children)

"Jagāda vākyam samayānuṅkulam"123

(spoke according to the occasion)
This is exactly the way it is used in vernaculars.

The word 'anduga' is borrowed from the Dravijian dictionary.

Now we may proceed to note some instances regarding the
diction:

There appears to be some imbalance in the construction
as a whole, in the following verse which according to Dan-qin
may be termed as 'bandha vaiśamya' :

"Sa sannatāngī samaye sakhīnām
parasatābhīḥ parilālanābhiḥ
puṣyat pratīkājani pūrvapakṣa
vibhāvarī śhīrvidhurekhiṣeva" 126

Here, the soft touch felt in the first two quarters
disappears
in the last two quarters, making way for a some what harsh
impact.

In RNBM, the construction is generally free from
long compounds. But there are a few instances where they
make their presence felt, as in the following:

"Pāre-parārdhya-dvijapāli-ṇitya
mṛṣṭānna-dānāmita-puṣyar̥dīṃ
adeśa-bhāṣā-samanuprakāṛṣṭa
kavītva-dīvyat-ṛhātikā-prabandham" 127

Phrasing in the following appears to give a semblance of
tongue-twisters:

"Deṣā bhūtāh śīrṣasūryaśīlaṇāh
bhrafāyadbhūtāh prādravandinavegāh" 128
"Raktasiktan rajarajTakabandhan
dure drstva dudruvadduyamanah."
"Ksonipalan ksobhaparyakulaksa-
naiksiistraradacyutakgsamapasonoh"

Many such examples may be found in the portions descriptive
of the war and the war-fields.

Despite the above examples, the style of RNBM is in
general simple, easy-flowing and polished. The points
discussed above substantiate this observation regarding
Ramabhadrambas style.

5.1. Rhetorical Embellishments

Ramabhadrambas employment of alamkaras is wide ranging.
Both Sabdalamkaras and Arthalamkaras are profusely made use
of. Besides the inevitable Upam, Rupaka, Utpreksha and
other embellishments, she has used a large variety of un-
usual alamkaras such as Anyonya, Miliita, Nirukti, Lokokti,
Kavyarthapatti etc. Thus RNBM has turned out to be
a poetic work of appealing quality. A careful study of the
alamkaras employed by the authoress will reveal that they
spontaneously issue forth from her pen since there is very
little artificiality in their conception.

Some distinguishing instances are given below which
prove the point.
5.1. 1. शब्दालंकारसः

The following verse is an example of Yamakāṅkāra which is defined as 'vyāvṛttirvarṇasamhateḥ'.

"Satatam pramadāvane samantāt
vividhān puṣpitapādaṁ vilokya
kathayanti yadantarā vasantam
Raghunāṭham ramaṇījanā vasantam" 132

Here Raghunāṭha is described as Vasanta. There is antyaprāsa in the last two quarters. Here is another exquisite example of Yamaka:

"Jalajāta bāndhava samasta yogihṛt
jalajāntareṣu ciravāsa sauḥṛdāt
jagatītale jalajasantatim bhavaṁ
nayati pramodamadhunā navam navam" 133

In this verse both 'jalaja' and 'navam' get repeated.

The Yamakāṅkāras, in some cases do not end in just fulfilling the required repetition of similar syllable groups. But they also happen to be striking examples of perfect rhythm and symmetry in composition. The following verses may be quoted in illustration of the same:

"Agre jāgratyaccutakamāpasunoh
sauvvarṇānām ketanānām samāhe
vidyudvallī vibhrameṇa bhramadbhir
dūre dūre dudruve rajahāgaih"

"vilāsinīlāsya vilāsalīla sa
mṛḍāṅgā sangīta ninādameduram
Anuprasāhanākara is defined as "Śabdastāmyani vaiṣāmyepi svarasyayat". It is seen in the following example:

"Ankūrita premabhārairapāngai
ralakṣitaḥ sāṅga ivāṅga janmā...."

Adiprāsa is seen in the following verse, which is equal in Sama and Viṣama pādas:

"Ālololambālakamānanābja-
ābābhūratam padmadalāyatākṣam
ālokaye sādhvi kadatmajāta-
mavyaktavarṇalapānābhīramām"

In the following example, may be seen adiprāsa and antyapraṣa which is equal in all the four pādas:

"Madhurādharaḥcita mṛdusmitāṅkuram
mṛgaṇābhibhītraka manoharānanam
mahānyaratna mukūṭaprabhōjivalam
maṇikūṇḍalāṅkita kapolamaṇḍalam"

Madhyaprāsa is also found except in the last quarter. A remarkable instance of pleasant alliteration.

There are also some instances where the alliteration appears to be forced to some extent and does not fall happy on the ear. The following verse illustrates the point specially in the last two pādas:
"Athaṅkākṣijalājāvalokājai-
raravindabāndhavamatīva bhāvayan
japātānojjjanakajā patīritam
jayakaranam sa jagatīpurandaraḥ” .

Examples for pādagata amuprāsa are available in plenty in the mahākāvya.

5.1.2. Arthālankāras:

Describing the lofty elephants of the city of Tanjore, the poetess says 'goddess Lakṣmī seated on the temple region of the lordly elephants, effortlessly derives the pleasure of meeting and talking with her brother, the moon, during nights' .

Here, the embellishment is sambandhātiśayokti, which is defined as 'ayoge yoga kalpanam' . The lordly elephants were so lofty that they reached the Candraloka, is the implication, which is clearly description of 'sambandha', where there is none.

There are some fine instances of Mālitālankāra wherein the differentiating mark between two things (described) is not traceable owing to extreme similarity :

"Prasāvāstrasārā niśangabhājo
maṇipeṭṭihīta mahārhaṇbhūṣāṁ
abhavan rajāṁ svalakṣitā yat
kulaṭā nilapatāvagunṭhanena" .

In this verse, the harlots, who went in search of their lovers are described as not seen in the darkness of the night, as they
had covered themselves with blue veils. Hence there is Miltonālanākāra' here.

Here is an exquisite example of 'bhṛṇṭimadalanākāra', where dark tresses of hairs are mistaken for clouds:

"Ambho vihāradgaladambudhāram
venībharam vāridharam viśānkyā
yatrānatāngIranuyānti nityam
sarīttaṭādāsadanam mayūraḥ" 145

"The pea-cocks (of the river banks) mistaking the water-dripping tresses of hairs of the lovely women to be the clouds pouring out water drops, follow them, who have set out towards their homes after sporting in water".

It may be noted that the verse consists of the alliteration of the syllable 'ra', thus resulting in śabdārthaṭālānākāra-samsrṣṭi.

There is another equally pretty example of this alankāra in the following:

"The young geese keep following the bevy of beauties of the palace, every time stop near their foot-prints in the misconception that they are land-growing lotuses (sthala padma)." 146

Here the foot-prints are misconstrued as lotuses. Hence it results in 'bhṛṇṭi'.

It may be noted that in both the examples, 'bhṛṇṭi' is based on the behaviour of the birds, which is very charming indeed.
Anyonyālalankāra can be traced in the verse given below, which again, is with respect to pea-cocks:

"The host of pea-cocks, who were given various lessons in the art of dancing by the ladies of the palace appeared to pay back, out of gratitude, for their services, by waving them with their rich tails" 146).

Here mutual benefit is clearly set forth between the ladies and the pea-cocks, which actually forms the basis for Ahyonya, which is understood as 'vatrasyaadupakāraḥ parasparam' 147.

The embellishment Kāvyaliṅga, which is defined as 'Samarthanīyaṣya arthasya samarthanam' 148. is found in the following description. Raghunātha worships goddess Lakṣmī thus:

"Oh goddess Indira, people in this world call you 'the fickle one' (capalā), but you have falsified this allegation made on you, as you have considered my jewelled mansion as your permanent abode" 149.

In this verse yanaka and anuprāsa are also seen. Hence there is Sadārthālalākārasamsrati.

In the first canto, describing the plenty of sacrifices in the Coḷa lamp, the poetess says:

"The thousand eyed god (Indrā) wishes to possess thousand hands (to) to receive the 'havis' set apart for him in the numerous sacrifices performed simultaneously" 150. This description again, is a good instance of Kāvyaliṅga-lakāra, because Indra’s wish is well supported in the description.
In the following verse which is devoted to the description of the feet of Rādhunātha Sayaka, there is the embellishment Arthāpatti:

"Payoruham yasya padadvayena
parājitam prāpya sa pañcabāṇah
jayatyaJeśām jagatīm yadevam
tadeva tasyātiṣyayam vyanaṅti" 151.

"The cupid wins over the entire world with the lotus, (one of his five arrows) which, in turn is already won over by the feet (of Rādhunātha). This itself indicates his extraordinary charm".

Kavyārthāpatti is defined as 'Kaimutyānartā sansiddhihi'

Here Arthāpatti consists in the suggestion 'if the feet alone can be of such significance, what to speak of the other limbs?'

The following verse describing the character and the personality of Rādhunātha is another beautiful illustration of the above mentioned alaṅkāra, which is suggested here:

"Amuṣya saundaryamamuṣya dhīratāṁ
amuṣya gāṁbhīryamamuṣya vaibhavam
amuṣya vaikuṇṭhamamuṣya vartanam
phanīṣvaro vā bhaṅgitum na hi prabhuḥ".153

Here, "the lord of serpents himself is not able to set forth his virtues" is voiced, "what to speak of the mortals?" is implied. Hence the alaṅkāra is suggested. In other words this verse is an example for alaṅkāradhvanī.
Tulyayoçita, which is defined as "Varṇyānāṁ itareguṁ vā dharmaikyan" is seen in the following description:

"Nirīti yām fasati nītirītyā
Rāmāvatāre Raghunāthabhūpo
āraṇavaṭṭimātivṛṣṭirāṭacati
akṣīṇyanaṁāstirahoh prajānāṁ".

In this verse, which sets forth, Raghunātha's just and efficient rule it is described that "the gardens in the dominion got the aṭivṛṣṭi (in terms of yield) whereas eyes of the people saw anāvṛṣṭi (as there was no occasion for tears)". The same verb 'āvicati' is to be repeated in both places.

This is an example of the first type of Tulyayogyita-lāṅkāra, as the reference is to two prakṛtis only.

The same alāṅkāra, based on dleṣa, can be seen in the following example. In the context of the description of the war the poetess observes thus:

"It is surprising that among the enemy kings, those cowards fleeing the battle field in extreme fear and those brave soldiers falling on the battle ground (after displaying) extreme valour, both move about to take possession of 'Śvārājya'. i.e., freedom from the enemy in the case of the former and from life-Mokṣa in the case of the latter."

Here again it is 'Varṇyānāṁ dharmaikyan'. The two varṇyas being the cowards and the heroes. There is dleṣa on the word 'Śvārājya'. 
There is a charming verse in illustration of the fifth type of 'vibhāvanā' in the context of eulogy of the sun god by Raghunātha Nāyaka:

"Oh lord, thy very name is Tapanā (Tapanosabhaskara) yet you allay the inner heat of those who worship at your feet (harase mahāntamabhītāpam). Who can ever realise your greatness?"

Vibhāvanā of the fifth type is defined as 'viruddhā-ūkāryanīcattānti'.

In the above illustration 'Tapanā' (one who causes heat) is described as one who is removing the same. Hence pāñcamī vibhāvanā.

The alākāra Nirukti, which is understood as "vocato namnam anyarthatva prakalpanam" is found in the same context of the worship of the sun:

"Salilan haranti sahasaiva tatpūhā, pradīpānti te tapana bhānavo yataḥ tata eva kinnu dharaṇītaladvadhunā pratījaniṣṭa nanu citrabhānuta" "Lord Tapanā, are you referred to as 'citrabhānu' in this world, because, you provide water to the world through the very same rays by which you take away water?".

The alākāra has its base in the etymological significance (yaugikārtha) of the term 'citrabhānu' which means 'possessed of strange rays'-citṛa bhānavaḥ yasya saḥ"
In the following instances may be seen Asaṅgati based on Utpākṣā and dleṣa.

"His sharp intellect and sword, as if out of mutual hatred pierce the hearts of his opponents (paseṣām) in learned assembled and war-fields (samitau) respectively"

Asaṅgati of the third type is defined as "Anyat kartum pravṛttasya tadviruddha kṛtisca sā".

In the above description, intellect and sword instead of hitting each other display their valour elsewhere. Hence it is Asaṅgati and this display of valour is due to their mutual hatred, which is fancied. There is dleṣa in the word samiti. Thus this verse is a good example of sankara of the three embellishments.

Here is an example of viṣṭopama and adipāsa resulting in Samsrṣṭi:

"Ratnapīṭha parilakṣito mani-
 bhūṣaṇairarucadeṣa bhūpatiḥ
ratnasāṇughana sāmulakṣitaḥ
padminipatiiriva prabhābhariḥ"

Viṣṭopama consists in the fact that both the Upameya and the Upamāṇa are given significant adjectives.

Svabhāvokti which is defined as 'svabhāvasya jātya-
disthasya varṇanam" is seen in the following verse where the particular manner of the pan-bearer, serving pan to the king is portrayed in a realistic fashion:
"Kanistīkā veṣṭita muṣṭīdaṇṭika
karankaśahī karahātakṣaditah
nakhāṅkitam pāṇḍaram nāgavallarī
dalam salīlam dharaṇībhuje sīdāt".

Here yamakālamkāra is also seen in veṣṭi-muṣṭī and karanka-karahātaka. Hence it is an instance of sabdārtha-
alaṅkāra samśrṣṭī.

Mudrālaṅkāra can be traced in the verse given below
as the poetess is indicating the name of the dancer though
the word 'Candralekha':

"Athāhūṁtyām pratisīrikāyām
ālakṣyamanāh hariqāyatākṣī
sāndhyaprabhāsamālathanena sañyāh
sākṣīkṛtevājani candralekha".

Lokokti alaṅkāra, where the description is after the
idiomatic and other usages found among the people, is
also used in a few instances:

"Dhīrodātto devatānyastabhāraḥ
jauryopetaḥ satyasandho dayāluḥ
tyājī vidvān dīnarakṣāadhurīno
bhumiṃpālah pūjyate bhūtalesmin".

Here the phrase 'devatānyastabhāraḥ' is clearly after
the ordinary run.

"Kathāmidam kathayāma" is another example of this
type. "Vaktīti vartā na sa varṣanāya", "Trapāṁ vina
dharaṇīdhave" etc., may be pointed out as instances
of Lokokti.
In the context of describing the plants of sacrifices and other religious activities in the Cola land there are a few striking examples of Apanhuti alakhara:

"Tājaya gotradvīṣi yām pripanne
vījāntya paśāvyaparopāṇī
dharaṭāla bhūmidhara vasanti
vahantā bhūmīmiti kimvadanti." 173

"On seeing Indra, come out (to participate in the sacrifices) the mountains suspecting their pinions being cut off (by him) enter the interior of the earth. Consequently the saying that the mountains bear the earth is only a rumour!.

This is a good example of Parvastapanhuti which consists in concealing some virtue in order to project another (anyatra tasyāropārtho dharmanindhavaḥ) 174. Here 'bhūmi vahanatva' o. the mountains is concealed in order to project 'bhūmivāsa' in them.

The next verse is also based on the same idea of the fear of the thunder-bolt. But the consequent result is different:

"The mountains fearing the power of the thunder-bolt, circumvent lord Gāmbhū, in the form of huge rathas (ratha-apadeśat racayanti sāilāḥ)" 175

This is an ideal example of Sudhāpanhuti which is 'anyasyāropārtho dharmanindhavaḥ'. 176
The poetess has shown remarkable skill in the composition of the following verse which possesses a number of alankāras viz., Vyatireka, Avajālānkanātraṇa. The last two based on śleṣa, in addition to antyaprāsa in the first two quarters:

"Krayavikrayataḥ kṛtārthacaryā maṇi-jālānkanitamandirā vadārayāt praḥasanti mahādevārāvalabhānā-vapi durvarṇagāḍrayayam 'nubaraṃ'."177

"The contented trading community (Aryaḥ, of Tānjarā) residing in mansions beautified with jewel-curtains laugh at Kubera, who dwells in a durvarṇa178-(silver and discoloured) nāha, despite being a neighbour of the great lord Mahēśa himself."

Since the mountain Vaiśālīya, where Śiva lives is also known as Rajatādri, the poetess imagines that he is durvarṇagāḍrayaḥ.

Vyatireka, which is defined as 'Videṣādvedupamānopamayayoḥ'179 is evident when it is said that the 'Aryaḥ' lived in 'maṇi-jālānkanīkita mandiras' in contrast to the ordinary silver house of Kubera.

If virtues and vices of certain objects are described as not influencing the other it is Avajālānkanāra.180

In the above description Mahēśvara's neighbourhood has not resulted in any great riches to Kubera and he continues to live in his usual silver dwelling. Hence it is Avajīna.
The other meaning of the word durvarga viz., dis-coloured gives rise to Atdgugalankara. It is defined as 'Sangатन्यायुगा anangīkāramāhu'. Here again Makada's neighbourhood ought to have given Kubera's dwelling a fine colour. But since it is maintaining its durvarga Atdgugalankara is felt in the description.

It may be noted that in most of the examples considered above there is Sabdārthālankāarasamgrati, which means that both sound and sense are beautiful. This trend is generally maintained throughout the work.
5.2 METRES

The authoress has used about fourteen different metres in the Mahakāvya. Among these, five metres belong to the Tristūpa class. These metres of eleven syllables in a foot are the most frequently used in poetic composition: and specially in Mahakāvyaśas. Accordingly they have occupied a dominant place in the Raghunāthābhuyadayaṃ also. They are Indravajrā, Upendravajrā, and Upajāti—a combination of these two, Śalinī and Rathoddhatā.

The first canto is composed in the metre Upajāti. In the second canto is employed Vasantamalikā an ardhasamavṛtta, consisting of eleven syllables in the first and the third quarters and twelve syllables in the second and fourth quarters. The third is in the Indravajrā metre. The fourth canto uses the Mañjuśaṅgī metre consisting of thirteen syllables in a foot, belonging to the Atijagatī class. The fifth, sixth and the seventh are in the Rathoddhatī, Upajāti and Upendravajrā respectively. The eighth canto is composed in the metres Rucirā, Indravajrā and Vasantatilakā. The ninth and the tenth cantos are in Upajāti and Śalinī metres respectively. The eleventh canto employs the Vamśasthā metre of twelve syllables in each foot belonging to the Jagatī class. The concluding canto viz. the twelfth is again in the Vasantamalikā an ardhasamavṛtta.

Following the established practice of varying the metres at the end of a canto, Rāmabhadrāmbā, terminates
each canto employing metres different from the ones used earlier. These metres of the concluding verses of different cantos include a few elaborate ones such as Sārduḷavikrīḍita, Sragdharā, Pañcacāmara and Mālinī besides Vasanta tilakā and Svāgata.

Among these, Pañcacāmara is rarely found in Mahākāvyas. Even our authoress has used it only once in the twelfth canto (vs.86). In this metre regulated by sixteen syllables in a quarter, laghu and guru follow each other in a train¹⁸².

In the handling of metres, the only point that might invite a remark is that sometimes at the end of a foot a work is split and carried over to the next foot. In illustration, sindhu-bandhum¹⁸³, i-tyabhī¹⁸⁴, sa-tpada¹⁸⁵ may be pointed out. Perhaps these are the only few instances where the metre looks a little awkward. Very rarely is found a verse where the foot end may not fall happily on the ear as in "saroruhodya-dali....."¹⁸⁶. But for these rare cases the metre is handled with care and craft throughout.
6. SOME SIGNIFICANT DESCRIPTIONS

6.1. Description of the Coḷa Land

Rāmabhadrāmba, as already pointed out earlier opens her Mahākāvyya with the description of the Coḷa region, an unusual practice among the writers in Sanskrit. Generally Sanskrit works begin with the description of the hero or his genealogy. If some give the account of the country or city after the description of the hero\(^1\), some others do not make any reference to the city at all\(^2\).

Rāmabhadrāmba's love and admiration for the Coḷa region of bewitching beauty, is expressed in unmistakable terms in the first sarga of RNB M.

Watered by the Kaverī and blessed with the bounty of rainfall, there was plenty and prosperity in the region. Also known as the land of five rivers of the South (Paṁcānada) it possessed the fertile soil and the ideal climate for the pursuit of peaceful arts. The land thus became noted for its tradition of learning and spirituality, music and dance.

Our poetess sings the glittering glory of this land of bounty with special reference to its profuse agricultural produce and religious activities.

She refers to its wonderful landscape of lush green fields of paddy and sugarcane, sylvan surroundings and watery plains, rich orchards and lofty areca intertwined by beetle creepers, the coconut-fringed river banks, the
rich temples and their cultural bounties, the agraharas and the vedic rites.

The Coṭa land has always been known as the 'garden and granary of South India'. It is revealed in a manner characteristic of the poetess in the very first verse with which she begins the description as 'Coṭāvamī Śālivanī nicola', i.e., the Coṭa land having the vast paddy fields for its veil. She speaks of the rich yield of paddy by aptly comparing the heaps of paddy to the rocks of lofty mountains. Swayed by her high soaring imagination she says 'the scar on the moon is due to his surface being scrapped by the lofty peaks of paddy-mountains grown on the banks of Kāverī'. 'The sun afraid of facing hurdles again and again in his aerial way by the peaks of paddy mountains appeases (the Coṭa region) by bounteous rainfall.'

The Coṭa mahālā is also a rich mango growing area. This fact is beautifully suggested in the description that the mango trees filled the waters of Kāverī with streams of honey (makaranda pūraiḥ) flowing from their flowers, out of gratitude, as she had supplied them with profuse water. Mango groves are found in abundance which yield very sweet fruits, in the area. The poetess sees a very charming picture of hospitable house-holders in the fruit yielding mango groves (cūtavatāḥ) of the region, the fruits of which are freely made use of by caravans, after resting under their shade.
Sugarcane is another chief crop of the region. The poetess alludes to this fact in a very attractive fashion.

She conceives the young sugarcane plants to be the babies of mother Kāverī (rasālaṃḍīmaṇhaḥ) and the grown-up crop waving in the wind, to the connoisseurs (rasikāḥ) of the fine dance recital performed by the dancer, Sāhyasūta.

Jackfruits are another speciality of the region. Some good q varieties of trees yield richly bearing fruits even on the trunk. The poetess mentions this fact in a poetic way—phalanti pādaiḥ panaśā madῆyaiḥ etc.,

Areca nuts and betel leaves happen to be the chief cash crops, usually grown in the coastal region. There is a reference to these crops including the way they were grown. The poetess speaks of the best variety of plantains grown on the banks of Kāverī-gotrātisayam kadalyaiḥ.

The abundant growth of coconut in the area is indicated by the sheer number of verses devoted to its description. Rāmabhadrāmba speaks of the loftyness of the trees, the huge size of the nuts, and the sweetness of the tender coconuts, in laudatory terms. She also refers to the production of coconut-oil by the use of press-machines (yantra niyantraṇena).

The poetess refers to the manner in which the river was harnessed to the agricultural purposes by the industrious farmers.
The Vedic tradition had its firm roots in the land. There are a number of references to the abundance of Vedic rites being performed by brahmins, the very sources of learning and religion, who resided in Agraharas all along the banks of the river.

The Cola land was also known for its wealthy temples, where worship was offered at a grand scale followed by cultural activities like music and dance, recitation of holy scriptures and social practices like mass feeding. She alludes to the richness of the temples where the use of gold and silver was very common. One of the main activities of the temple was holding the annual car festival (rathotsava) in honour of the presiding deity. The gods were taken round in huge cars built for the specific purpose. There is a wonderful description of the gigantic size of the rathas in RNBM.

There is found a refreshing picture of the uncared but well-fed oxen not burdened by any work in the field, roaming near the temples, owing to their getting fodder in plenty on the river banks. She also speaks of prāpas or refreshing centres, which indicates the availability of certain civic amenities to the people.

Such is the factual account given by our poetess regarding the Cola land, which is remarkable for its absolutely realistic approach. It is interesting to note that
this is in sharp contrast to the usual practice of Sanskrit writers whose descriptions are always marked with a high degree of conventionality and generalisation, rendering them inapplicable to any region in particular.

These formal descriptive portions do not have any other significance excepting their poetic merit, if any. Sometimes they hang loosely on the delicate thread of the story weakening it further. But Ramabhadrāmba has been careful in avoiding this precarious position by making the description a functional part of the plot.

6.2. Portrayal of War:

In RN3M consisting of 12 cantos nearly 4 cantos are earmarked to the portrayal of war, which is about one third of the bulk of the Mahākāvyya. This is indicative of the important role wars and victories played in the life of Raghunātha.

The war portrayal in RN3M gives a total picture, depicting all the stages of its progress, starting from the march of the army to the defeat of the enemy and taking possession of his belongings. Some of these items are considered essential in a Mahākāvyya—"maṇtrādūtāprayāṇājī nāyakabhyudairapi". Though all mahākāvyas compulsorily depict these, many of them adopt a tone of generality, which is not the case in Rāmabhadrāmba's war description.
The poetess informs that Raghunātha performed Rāma-japa before starting for the war and came out of the palace after sighting the eagle (considered to be a good omen). She gives a picturesque account of the Tanjore army. A number of palanquins laden with sealed boxes containing treasures, accompanied the king. She says that Civil supplies and other precious articles of royal use were carried along with the marching prince. She informs that vedyās, music and dance parties, and merchants joined the army. She gives a witty account of the manner adopted by the soldiers in pitching up their tents; the materials they used to erect the tent, the lively things inside the war camps etc.

The use of matchlocks, firing guns, muskets and cannons and other methods of improved war fare, besides traditional war weaponry is mentioned. An account of forts both sthala and jala is also given.

One of the most fierce battles Raghunātha had to fight was, the Topūr war; the Tanjore army had to face the combined forces of Jaggarāyaya and his allies, which included among others the Pāṇḍya and the Tūrīṣṭra army. Raghunātha Nayaka, with his superior tactics and high morale was able to fight them all. The poetess, while giving a pen-picture of the battle scenes at Topūr, takes to the style of mock-heroic and her humour turns satirical.
After the Pāṇḍya army returned unsuccessful, Jaggarāya emerges out very boldly to face Raghunātha Nāyaka. The poetess finds in this act of Jaggarāya, a similarity of a moth approaching the blazing sun in its utter foolishness:

"Pāṇḍyaṇāṁ pālapalasairya sādānyāṃ
dataṁ āṣṭaḥ patyāṅgīrīto Jaggarājaḥ sabandhuh
daddhotsāhah pratyagatpārthivendram
bhāsvatam drāk pāvakam vā patanāh"

Jaggarāja meeting his inevitable fate of death at the hands of Raghunātha, elicits a sarcastic remark as follows:

"Janyakṣoṇyām Jaggarājaḥ papāta"
"He fell dead on the land of his birth"

The miserable plight of the Pāṇḍya Nāyaka who had to virtually run for his life, although he commanded a huge army and an enormously rich treasury, is vividly portrayed:

Pāṇḍyastavyaktvā praṇabhītyā samitīyāṃ
dīrghākrodam praṭravaddīnadāhāḥ"

The pitiable plight of Rāvilla Venka and Mākarāja is couched in witty language:

sanghaiḥ sākam srastahastāyudhaḥ
After the so-called leaders ran for their safety, their followers found themselves in an utterly helpless situation. The poetess gives very effective expression of their bewildered condition, thus:

"................

sthātum yātum naiva daktāstādānī-

māsannatma-prāgarakṣāti lolay"

The sarcastic tone reaches its zenith when it is said 'all those princes (nṛpaughaḥ) who came to lend a helping hand (to Jaggarāya), now finding that only blades of grass can save them, held the same in between their teeth (as a mark of total submission)'.

Raghunātha's convincing victory over the rebels who had effected the breach of the great dam across the river Kāverī (to prevent the Tanjore army from marching forward) is described in a language that exudes revenge:

"Chinnam setum śīrsajālāirnavīnam

pāthahprūnām kanṭharaaktaiḥ pareśam

saṅtānāṇaḥ sahyajāyastādānīṁa-

bhāt jauryādacyutakṣāmpasūnuḥ"

'The damaged setu was rebuilt by the fallen heads of the evil enemies; the drained water was refilled with their blood'.

"Prāgeva ṛāk prādravatpāṇyabhūpān

madhye sainyam Ṛakarājaśājāyāyaṁ"
To redeem the Jaffna island from the Portuguese invaders Raghunātha's troops had to face all odds. The Portuguese used firing guns, cannons etc., but Tanjore forces braved all these with conviction and courage. They outwitted the 'parangis' by their lightning speed in surrounding the island, with the result that the invaders had to escape somehow. The poetess here draws a witty pen-picture of the parangis trying to save their skin:

"Dhanāni dārāṇaḥ saṃmāraṇjitaṁ
śastraṇi śauryeṇa saṃam dhiṣṭāṇi
viṁśaya sarve bhaya-vihamalāstō
niṁhuja jalaṇāṁ nyapatan sīvegam"

'The terror stricken Portuguese, fearing for their lives, speedily fell into the safe folds of water, renouncing all that belonged to them, including their women and children.'

Sajātiya yuddha (equal fight) was the order of the day. But occasionally it turned out be Viṣṭiṣya also. In RNBM the poetess takes note of this change of mood of the fighting forces thus:

"Aṣṭāroha maṇḍalakāragatya
pādāthaṁ ghumṇayamāsa panktīṁ
caṅkramārāṭhī cankramairjambhamanāh
śiṁsāṁ trṇyāṁ māruto vā dharaṇyām"

The cavalry men encircled the infantry and caused the soldiers to whirl around, just as a stormy wind sets a heap
of straw, to violent motion.

The poetess draws striking pen-pictures of both types of princes, those who fought bravely and those who took to their heels.

On the whole, the war scenes depicted in RNBM reflect the mood and spirit of the people of the 17th century, for whom, war was almost a routine thing to happen.

7. Social Customs Mentioned in the Mahākāvya.

In the RNBM are found mentioned some practices and customs prevalent during the 17th century. It is interesting to note that some of them have come down to our times also, while a few of them look strange and alien when compared to present day practices.

Some customs of cultural significance like 'nīrajanā' waving of lamps, at the auspicious occasions and singing of 'sobhanagīta' when a girl attains puberty are mentioned by the poetess. She says the latter was a peculiar custom of the Drampiṅganaṇas. However both these practices are found in vogue in all parts of the country even today. She mentions that sighting an eagle as a good omen, which is so, even today. The practice of holding the hand against the mouth as a mark of respect, while speaking to revered persons, royal personalities etc., is mentioned by Rāma-bhadrāṃbā-mukhāntikapraṇihita hastamudrāṇaḥ. 226 This
practice is as much in vogue today, even as it was then.

'Prapas' maintained then for the benefit of the travellers are now replaced by hotels and other refreshing centres.

The poetess mentions that the respectable women of her period did not cover the upper part of their body; this might offend the present day sensibilities. This was a peculiar habit prevalent in Dravida and Cera(Kerala) countries. Ocean crossing considered a taboo then, speaks of the orthodox view point of the 17th century society.

The poetess refers to one of the most essential items of men's toilet prevalent in pre-British India, when she says that the hero of RNBM, decorated his hairs with flowers 'Sugandhi cuḍarpita prasūnamalika......'.

Rāmabhadramsāḥ refers to the crude ways of the Moommadans who lacked many gentle qualities like compassion, courtesy etc., "Daksināya satkārya ājāvīhināḥ caranti lōke yavanāḥ sajarvāḥ".

Some practices prevalent regarding the rules of war are also mentioned by the poetess. She very often refers to a most common practice of the defeated, holding grass in their mouth, as a symbol of their defeat-'vaktre dāyā-yanisma ghāśān'. The victorious king not only took possession of the wealth of the defeated but also his numerous female attendants, rich with ornaments. The subordinate princes while paying tributes to the sovereign,
presented a host of beautiful girls enriching them with precious ornaments along with other things.

8. Historical Personalities

1. Raghunātha Nayaka:— Ruler of Tanjore and the hero of the Mahākavya. He is described as the dhīrodātta nayaka by the poetess. His life and achievements unfolded in the Mahākavya, testify this description. 'He was the most powerful upholder of the unity of the Hindu empire', when disintegrating forces were largely at work.

2. Timma:— Raghunātha Nayaka's great grandfather. His wife was Bayyambikā.

3. Cinacevva:— Timma's son and Raghunātha's grandfather. His wife was Mūrtyambikā. There is a detailed account of the numerous religious acts performed by this prince. He is said to have constructed a huge gopura to the Arunāgiri-nātha temple at Soṇadri i.e., Tiruvannāmalai, and covered it with gold. He also built a gopura at Cidambaram to the temple of Vṛddhagirīṣa. He is also credited with the construction of a prākāra, sopānapankti (flight of steps) etc., to the Śrisāila temple.

4. Acyutadevarāya:— The Vijayanagara monarch, whose sister-in-law, Mūrtyambikā, was Cinacevva's queen.
5. Acyutappa Nāyaka:— Raghunātha's father. He was a deeply religious man known for his acts of charity. His chief queen was Mūryambikā, Raghunātha's mother. He donated lavishly to the temples. Of all the temples that received large benefaction and gifts, Ranganātha temple at Śrī Rangam and the Rāmesvāra temple at Rāmesvāram stand first and foremost. Rāmabhadrāmbā speaks in glowing terms of Acyutappa-Nāyaka's generous gifts to Śrī Ranganātha temple. He is said to have constructed the golden Vimāna of the innermost shrine and presented the image of the god with a golden crown studded with precious stones; a jewelled armour and a golden simhasana. He is said to have performed all the sixteen dānas such as Muktātulāpūruṣa at Rāmesvāram. He created endowments for the learned Brahmin families by way of Agrahāras. The poetess displays her utmost regard to this munificent prince.

6. Venkatadevarāya:— The Karnāṭa monāch, who sought Raghunātha's help against the Mohammadan army led by Mohammad Kuli Qutab Shah. The latter had laid siege to Penukonda, consequent upon Venkatadevarāya's invasion of Golconda. Penukonda was his capital. He is said to have acknowledged the services of Raghunātha in open court, after the latter was successful in driving out the Mohammadans from Penukonda.

7. Vittala Rāja:— A chieftain of the South-eastern coast, who was not able to contain the cruel Colaga.
8. Coḷaga:— Chieftain of the island fortress, Divikoṭṭai, at the mouth of river Coleroon. He was a very cruel and powerful man, who terrorised the people around him. But he was captured by Raghunātha after a severe fight and was imprisoned.

9. King of Nepāla:— The name of this king is given as San-
kili. He came to the court of Tanjore, to gather Raghunātha's support in order to drive away the Portuguese, who had occupied his island.

10. Kṛṣṇappa Nayaka:— The chief of Gingee (Tungīranātha), was imprisoned by Venkaṭadevarāya. Raghunātha got him released when he visited Penukonda. But this ungrateful man later joined hands with Coḷaga against Raghunātha, but was routed by the latter.

11. Śrīraṅgarāya:— He ascended the throne of Karnāṭa after Venkaṭadevarāya's death, but was imprisoned and murdered with his family by Jaggarāya.

12. Rāmarāya:— The young prince, son of Śrīraṅgarāya, saved by a washerman from the murderous hands of Jaggarāya. He was later raised to the throne of Karnāṭa, by Raghunātha after defeating the treacherous Jaggarāya and his allies.

13. Jaggarāya:— The rebel leader who opposed Śrīraṅgarāya's succession to the throne of Karnāṭa. He mercilessly caused the murder of the royal family, collected a big army and resisted Raghunātha. Ultimately he was done to death in the fierce battle at Topur. This battle is known to history as 'Topur war'.
All these were the allies of Jaggarāya who collectively opposed Raghunātha.

About the Pāṇḍya king the poetess mentions that he had, fabulous wealth and a huge army consisting of innumerable horses and elephants, a rich military stores (Skandhāvāra), all of which he had to shun and flee in fear of life, after his set back in Topur war.

Regarding Rayadalavāyi cēnca, Rāmabhadrāmbā gives some interesting information. She says that this great hero, who had never seen a battle in his life-time, took to his heels as he saw, even from a distance, the fallen princes and soldiers in the battle field, rolling in pools of blood.

Apart from these, the poetess makes mention of the 'parangis' and the 'yavanās', who are the Portuguese and the Mohammadans respectively.

It is curious to note that the name of Yacama Nayaka one of the loyal ministers of Venkaṭadevarāya, who fought on behalf of the young prince Rāmarāya, is not mentioned.
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9. Vṛddhagiriṇjan, Nayaks of Tanjore,p.52
10. loc.cit.
12. Though, the Tanjore army had to face the Portuguese in Jaffna twice again, around A.D.1620, and on both the occasions, Tanjore army suffered defeat it did not affect the peace prevailing in the province. Further it is understood that Raghunāṭha did not participate in these wars at Jaffna,ibid, p.149.
13. The date A.D.1640-1650 suggested by M.T.Narasimhacharya for Madhuravaṇī's composition cannot be accepted for obvious reasons.
14. Tanjore as a seat, p.35
15. ibid.p.45.
16. Dr. S. Seetha is similarly confused regarding Rāmaḥadreśaṁbā's social status. She is referred to as a consort of Raghunātha in one place and a mistress in another.

17. Sāhityaratnakara of Yajñārāyana Dīkṣhita is also known as Raghunāthaḥbhupālīya. His drama is entitled 'Raghunātha Vilāsa'. Vijayarāghava Nayaka has two Telugu works to his credit which are named as 'Raghunāthaḥbhudyadāyamu' and 'Raghunāthaḥnāyakābhudyadāyamu'; one is Yakṣa-gāna and the other is a dvipada kāvya.


22. Rājacudāmani Dīkṣita, Ānandarāgahva nāṭakam.

23. Camakūra Venkaṭakavi, Vijayavilāsamu, p. 9

24. The names of the rāgas and Tālas are given by in RNBM, XII. 24, 25.


27. Rāmāvatāro Raghunāthaḥbhupāḥ, I. 46, III. 1, VII. 31 etc. and Martyavatāram madhusūdanasya, VII. 17 etc.

28. Kāvyādāra, I. 16-19

29. T. R. Chintamani, introd. to Sāhityaratnakara, p. XI xi
30. IV.1
31. VI.1
32. XI.17
33. XII.85
34. Vijayarāghava Nāyaka
36. Imam me gange sarasvati
   śutudri stomam sacatā paruṣṇya
   asiknya marudvādha vitastaya etc., Rg.Veda.X.6.75.
37. According to Dāṇḍin, Kāv. I.93.
38. I.25.
39. I.30
40. I.32
41. I.17
42. I.31
43. I.14
44. Saint Tyāgarāja's kṛti 'sarividalina kāvcrini jūḍare', see S. Seetha, Tanjore as a seat, p.48.
45. I.23
46. I.24
47. I.22
48. I.27
49. I.28
50. I.18
51. I.15
52. VII.3
53. VII.10
54. VII.11
55. VII.13
56. Nagaraparighapramtya banu, sakuntala, act. II.15.
57. Bhujanga sankino gdhrā.  
   jagrurhurbhujām bhujām, M.V., IV.59
58. Ramabhadrāmba refers to the extraordinary liberality of Raghunātha, on many occasions. Cf. I.49, II.6, III.8 etc; but Yajmanaraāyaṇa Dīkṣita, gives the names of the dānas such as navaratna, kāncana tulā, gosahasra etc., SR, XII. 67, 68, 75 etc.
59. VII.16
60. VII.21
61. H. Wickey, quoted by Vṛddhagirīdan, Nayaks of Tanjore., p.
62. Raghunātha Vilāsa, a drama and SR. a Mahākavya.
63. Author of 'Vijayavilāsamu'
64. Author of 'Rājagopālavilāsamu'
65. In his two Telugu works already referred
66. XII.1-3
67. XII.27
68. XII.4-7
69. XII.8
70. XII.10; sounding the flute in the beginning of the performance is in keeping with the tradition of Bhrata's stage dramatics, cf. S. Seetha, Tanjore as a seat, p.45.
71. XII.11

72. XII.12

73. According to Dr. S. Seetha these are instruments given as presents to the dancers, p.54.

74. XII.13,14

75. XII.15

76. XII.16-19

77. XII.20

78. XII.21

79. XII.22

80. XII.23

81. It is not known if this play is the same as the composition of Yagmanarayaṇa Dīkṣita.

82. XII.24,25

83. XII.26

84. XII.28,29

85. S. Seetha, Tanjore as a seat of music, p.48.

86. RNBM, I.10; Madhuravāṇī, Raghunātha Rāmāyaṇa, I.91-
   Susikṣitāsau viduṣā tvayā́iva.

87. XI.53

88. Raghunātha's son and successor to the throne of Tanjore.

89. The author of Ugapariṇayamu.

90. I.82

92. Antahpurantarharhekṣaṇāsu
triḥāyaṇāṁāmapi dhīvantā, III.20

93. Author of SR and Raghunātha Viḷāsa etc.

94. Author of Rukminī kalyāṇa, Kāvyadarpaṇa etc.

95. Author of Raghunāthabhūpāliya

96. IV.53-59

97. Paṭhitum kimabhijīma paṇḍitaughāt
sarahasyam navameva śabdajātam, II.9

98. The contribution of Āndhra to Sanskrit literature, p.168.

99. XI.62

100. XI.87

101. XII.3

102. XII.11

103. Kāv, I.48

104. VI.24

105. X.9


107. I.16

108. IX.7

109. VIII.44

110. III.8

111. II.58

112. III.27

113. X.1

114. XI.16
115. X.60
116. X.1
117. X.23
118. X.27
119. X.29
120. See Lokokti alamkāra under 'rhetorical embellishments' of the present Thesis, for more examples.
121. X.68
122. VII.9
123. VII.48
124. I.30
125. Kāv, I.49
126. VI.48
127. VI.37
128. X.39
129. X.38
130. X.50
131. Kāv, III.3
132. II.47
133. IV.72
134. X.26
135. XI.27
136. VII.61
137. VI. 24
138. IV. 32
139. VIII.53
140. VI.11, 23, 24, 53; VII.30, 41, 74; XI.15, 19 etc.,
141. II.16.
142. CL.35.
143. Sadṛṣyad bheda eva na dṛṣṭyate, CL.144
144. II.24
145. I.41
146. II.54
147. CL.93
149. CL.118
149. II.76
150. I.61
151. VII.30
152. CL.117
153. II.15
154. CL.39
155. I.46
156. III.48
157. Tāpanah savita raviḥ, Amara, I.117
158. IV.19
159. CL.76
160. CL.163
161. IV.24
162. citrabhānurvirocanaḥ, Amara, I.116
163. III.17
167. Candralekha was a dancer of rare skill, who enjoyed the unique privilege of performing the first item of dance in the royal presence. She was formerly in the court of Viravenaṭadevarāya. After his death she came to the Tanjore court. Dr. Seetha, Tanjore as a seat of music, p. 53.

168. XII.14
169. VIII.38
170. VIII.9
171. III.15
172. XI.68
173. I.72
174. CL.23
175. I.73
176. CL.21
177. II.57
178. Durvarṇam rajatam rūpyam, Amara, II.68
179. CL.26
180. CL.133
181. CL.142
182. Tāgu guṇurnirantarām yadā sa Paṅcaśāmaraḥ, Vṛttaratnākaraḥ, III. Aṣṭi. 4
187. Gangadevi describes the city of Vijayanagara, after the description of Bukka, M.V-I.

188. Ayodhya, the capital city of D莅pa is not described anywhere in Raghuvamśam by Kālidāsa.
In illustration of this point, the description of Kaverī found in VPC may be considered.

Kav. I-17
X.70, 71
Ibid
See 'Analysis of the text' of the present thesis, IX.27-50
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