CHAPTER VII

GAÑGÁDEVÍ'S SCHOLARSHIP
Gaṅgādevī being a gem of poetess, throws the light of her poetic genius (Sakti or pratibhā) throughout the Madhurāvijayam. Besides, her proficiency (nipunatā) in different sciences and practice (Abhyāsa) of the poetry under the guidance of poets and critics have been found as being the cause of the refinement of the Madhurāvijayam. As Mamātā has stated the three requisite factors - Sakti, Nipunatā and Abhyāsa, constituting the basic ground of poetry, the author, Gaṅgādevī has collectively displayed all these three and made the composition of the Madhurāvijayam, significant. Gaṅgādevī, no doubt all along the delineation of the theme of the Madhurā- Vijayam generates a poetic delight in the hearts of Sahṛdayās. Moreover, her descriptions do not deviate from the common truth. It is through this excellent skill of interfusing the ideas in the Madhurāvijayam, that Gaṅgādevī has won the admiration of all lovers of poetry.

A profuse material pertaining to Gaṅgādevī's erudition in the various branches of knowledge, is available in her celebrated work the Madhurāvijayam. Gaṅgādevī's scholarship in different branches of learning like knowledge of the world, Dharmaśāstra, Vedās and philosophy, Purāṇas, Political Science, Kalāśāstra, Mantraśāstra, Physical Science, Knowledge of warfare, ideals of kingship, poetic imagination, Music, Dance, Palmistry, Religion, Geography, Botany etc., may be exemplified in the following manner.
Gangādevī's close observation of the world points out happy harmony between Realism and Idealism. Her well-acquaintance with the world and different sciences makes the descriptions of the things or expressions of feelings and emotions charming with realistic thought. An element of her knowledge of the world can be witnessed as below.

Time was certainly the plough man, the stars were well-washed seeds of grain, the dark skies were field rendered muddy, where in those seeds were sown by him in order to raise the crop of moonlight. Such was the fancy in the mind of all.²

This verse reflects here knowledge of Agriculture, that is, farmers first plough the field and make wet with the water, then well washed seeds are sown in muddy field, afterwards farmers take all care till they receive the fruit, therforem. So too, in the verse above, the time has pervaded the moonlight in the dark and made the people happy.

<table>
<thead>
<tr>
<th>Time</th>
<th>Plough man</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dark sky</td>
<td>muddy field</td>
</tr>
<tr>
<td>Stars</td>
<td>well washed seeds</td>
</tr>
<tr>
<td>Moonlight</td>
<td>fruit</td>
</tr>
</tbody>
</table>
This description in a poetic style captures the hearts of readers. So also there are many example in the poetry, illustrations with similar viewpoints are like:

The darkness began to set in, now obscuring trees, now the sky, now the regions, and it gave rise to various fancies such as: that they were tender leaves of tamala with which the region decorated their ears, or that they were must paste drawing on the face of the lady called night, or that they were smokes rising from the quenching of the suns heated surface, or that they were black bees disguised as darkness filling the regions after leaving the closing lotuses, of the black waters of the Jamuna rising up, fall as trees when disturbed by Sri Krishna people eyes suddenly lost their (power of seeing) it seemed as if the burning lamp of the sun was put out, and from the lamp pot of sky, lamp black being scattered all round.

Horses with foaming mouths, and swift as wind, were seen bounding like waves in the army ocean.

This description of animate object i.e., horse appearing as the wave in the army ocean, suggests Gangadevi knowledge of animals' nature in various occasion.
HER KNOWLEDGE OF THE DHARMAŚĀSTRAS

Gangādevi's profound knowledge of Dharmaśāstras is also reflected in various contexts. Though her Mahākāvyaa abounds in sentiments like Śringāra, Vīra (Major sentiments) etc., her ideas as regards the ethical discipline are also presented through some events. For instance after the birth of Kampana, Būkka (the king) duly bathed and was clad in white silk. After doing this immense riches as gifts to Brāhmins with a delighted heart he came to see the face of his son. Through this description, the poetess has expressed her knowledge of ethics (Dharmaśāstra). It is laid down in the Dharmaśāstra, that soon after the birth of a son or daughter, father should take holy bath. And after performing due rights in connection with birth, he has to give away the gifts to the brāhmins. Then, he can see his offspring. This idea finds its expression even in the earlier treatises on ethics.

Her ideas as regards the moral discipline are also presented through some events. Kampana engaging himself in hunting, cleared the forest by killing hyenas, wounding buffaloes, scattering deer, and slaughtering wild boars. He also subdued rhinoceroses and caught hold of elephants. Killing the elephants except in the case of battle, is prohibited according to the rules of battle. That is why
Kampana found to be not killed, but caught hold of elephants in course of his hunting. Besides, the purpose behind Kampana's hunting is not self-enjoyment but to keep his subjects away from any danger from the wild animals. Thus protecting the subjects from any type of obstacle is one of the moral disciplines for a king.

**HER KNOWLEDGE OF THE VEDAS AND PHILOSOPHY**

The reflection of her knowledge of the Vedas and philosophy may be seen in the second benedictory verse of the Madhurāvijayam. The wordings of the verse are quite philosophic. The phrase "Who bear the form of the creator's model for making man and woman" reminds of Manu's statement speaking of creatorship of Lord Śiva: "The Lord having assumed Himself two forms within His body, one man and the other being woman, then created the world." This idea finds its expression even in the works of earlier great poets like Kālidāsa.

Secondly, these two forms of Him embody the effulgence of universal consciousness (यह भविष्यते). This phrase suggests Brahman being self-effulgent. He surpasses all luminaries and He is the source of all luminaries. This line of philosophy is in consonance with the Śvetāsvatara statement:
Further she has expressed her knowledge of Vedāsāstra and Philosophy in the description of the ideal King Bukka. Though impartial to all the three puruṣārthas - dharma, artha and kāma - the King who was the ideal of all virtuous people, had a special regard for dharma, even as Viṣṇu, the lord of all, has for Satva, among his three guṇas Satva, rajas and tamas.

HER ERUDITION IN THE PURĀNAS

We can find out her knowledge of Purāṇas in the description of the day and night. Due to night, the birds hid themselves in the trees. This is described in the following words:

"Taking a warning as it were, from the fall on one Khaga (the Sun, also a bird) because of his over-stepping Viṣṇupāda (the feet of Viṣṇu, also Sky), the other Khagas (birds) quietly hid themselves in their nests in trees."

This description reminds us of the reference in the Brahmapurāṇa, which suggests Garuda's retaining its inherent power. Once Garuda attempted to eat Śesā's son, Maṇināgā by name. But Lord Viṣṇu commanded him not to eat as he is a devotee of Lord Śiva. Although, Garuda not obeying Viṣṇu's words, ate out Maṇināgā. Viṣṇu got enraged at it and cursed
him to be desisted from his inherent power. But, due to the favour of Siva, Garuḍa became free from his sin after taking bath in the holy river Gautami and regained his inherent power."

Further, she describes how darkness began to spread everywhere. This she describes thus. Then darkness began to set in, now obscuring trees, now the sky, now the regions; and it gave rise to various fancies such as that they were tender leaves of tamāla with which the regions decorated their ears; or that they were mask paste drawings on the face of the lady called night or that they were smokes rising from the quenching of the sun-heated surface or that they were black bees disguised as darkness filling the regions after leaving the closing lotuses, or the black waters of the Jamuna rising up tall as trees, when disturbed by Śrī Kṛṣṇa."

This delineation of Jamunā’s diversion from its course is emphatic from the Bhāgavata Purāṇa. Balarāma summoned the Yamunā to come near Him so as to enable Him to sport in her Water. Taking Him to be intoxicated, the Yamunā however paid no heed to his command and did not come. As a result, Balarāma got enraged, and dragging the river with the point of his plough, said 'O Sinful one, since you have disobeyed me and not come even though called by me, I shall make you
taste the fruit of your waywardness. With the end of my plough, I shall split you into a hundred streams.

**HER SCHOLARSHIP OF POLITICAL SCIENCE**

Poetess Gaṅgādevī's knowledge of political science is also evident from the description of the campaign of Kampana on Sambavāryā's territory; According to Kāmandaka's Political Science, whenever the King was going to the war, at that time, the Brāhmīns should chant the Atharva Vēda for his victory. Gaṅgādevī is quite aware of this, and states the same thing in her Madhurāvijayam. When Kampana starts the march on Sambavāryā's territory, Brāhmīns chanted the Atharva Vēdā and augmented the chances of his victory with their (hearty) blessings just as the sacrificial fire is made to glow by oblations sanctified by hymns. Gangadevi also states that the King must know the चतुर्विपार्यम of Administration. She also describes the unique qualities of Kampana in the following words bringing out Gaṅgādevī's knowledge of Political Science.

"His process was recognised everywhere; his actions were always fruitful. He increased the scope of negotiation among other strategems in achieving his purpose. Highly intelligent and politic he was, there was something original in his statecraft, which showed that he was a real master."
KALASĀSTRA

Her knowledge of the Kalasāstra is also revealed in some verses while describing the song of the seasons especially the description of the Hémanta (Winter season). She states that during that season the royal ladies, as they shivered in cold seemed to be in an uninterrupted state of low (passion), the hairs in their breasts always standing on end and their mouths always uttering murmuring sounds. Again Gaṅgādevī describes very artistically the water sports of the Prince and how the water covered the whole bodies of the ladies. This she states in the following words.

"The sheet of water first touched the feet, then the thighs, then the cloth, then the waist and then the breasts of beautiful ladies as they slowly descended it." 21

HER SCHOLARSHIP OF MANTRAŚĀSTRA

Gaṅgādevī's scholarship of the Mantraśāstra is also presented in some contexts. While she describes the song of the seasons, she reveals her knowledge of the mantraśāstra. For instance in the description of the Rainy season, she states that, during the rainy season clouds (like a magician) sprinkled Kātaka dusts resembling holy ashes through winds as it with hands. The murmuring of thunder was like the
uttering of hum. And all this was effective in exercising the evil-spirit of love—anger which sometimes possessed the laides of the harem. Further we can also see her knowledge of Mantraśāstra in the description of the spring season. Due to the arrival of the spring season all the trees of the forest would get flowers and their leaf-dust is scattered everywhere. But Gaṅgādevī compares this phenomenon to a magician in the following words:

"The gentle southern breezes that blew scattering fragrant mango leaf-dust (the pollen of flowers) seemed like sorcerers sprinkling ashes to turn the mind of anger-ridden damsels that spurned their lovers." These two verses hold a mirror to the scholarship of Gaṅgādevī in regard to Mantraśāstra.

HER KNOWLEDGE OF SCIENCE

Gaṅgādevī had a very deep knowledge of science. She has exhibited her knowledge of science in Madhurāvijayam through some verses. For instance Metal should be burnt in a fire to get white shining silver. This is the scientific process. Gaṅgādevī describes this in the following words as applied to the phenomenon of moonrise:

"The moon the lord of Miraculous herbs, practises
alchemy, as it were by transforming the 'iron' called darkness into the 'silver' called moonlight by subjecting the former to a fire-process called Udayarāga (redness of dawn).  

In the discipline of literary criticism she says even the smallest flaw should not be found in a poetic work. She expresses this in the following words:

"Even as a single salt particle from an oyster shell spoils the liquid essence of black sandal, so too even the smallest flaw found in a poetic work renders it censurable."  

Through these verses we can find out her knowledge of science as presented in Madhumālāvijayam.

**SCIENCE OF WARFARE**

Gaṅgādevī was fully acquainted with the science of warfare. In the description of battles she has exhibited her profound knowledge in this field. She has mentioned the three popular limits of the army namely:

1) Cavalry, (2) Elephants, and (3) Infantry

Besides these she has given a graphic picture of archery (dhanuryuddha), sword play (duel) and art of war etc..
GRAPHIC DESCRIPTION OF ARCHERY

In Canto IV which gives the details of the preparations of the march on Sambhuvarāya's territory by Kampana as also the battle that took place between the two, Gangādevī has given a graphic description of archery in her unique poetic language as follows:

"Even like the fancied side-glances of the amourous Goddess of fight, the sharp pointed arrows let fly against one another by bowmen fell to the ground." Further she describes how the heads of the enemies fell on the ground. Heads severed by arrows resembled palmyra fruits as they fell down from the ramparts and caused an illusion of balls belonging to the deity of war (for playing with). Continuing the description, she states that the hill with the houses lit up by the fire from the missiles of bowmen, looked like holding lamps in readiness for the happy ceremony of ārati to mark the auspicious victory of the King. Like this throughout her work we find good many examples giving a vivid description of the fighting scenes which are testimony to Gangādevī's sense of keen observation and her acquaintance with the Science of Warfare.
HER MASTERY ON THE SCIENCE OF THE SWORD PLAY

In canto IV again we can see Gangadevi's mastery on the Sciences of sword play (duelling). In this canto the poetess has described the duel between Kampana and Sambhuvarāya as follows:

"When they attacked each other with their swords they stood still for a moment. At this moment they were looking like a picture on a piece of painting with the fore part of their bodies bent and eyes fixed and the blood stained sword blades waving in the hands of the heroic warriors appeared like the falling tongue of Yama, eager to make a meal of them."

ARMS AND AMMUNITIONS

Gangadevi's knowledge of various arms and ammunitions is incomparable. In the course of descriptions and narrations she has given us quite a few names of the weapons used by the Hindu soldiers. These were the swords, daggers, lances, and bows. There was one more known as the Kṛpāṇa.

IDEALS OF KINGSHIP

In Bukka's advice to Kampana, the poetess speaks of ideals of Kingship. Some of these are mentioned below:
"The King should be pleasing in speech. His speech should be very effective. He should not use harsh words to the people or else he will lose his popularity. The King must keep away from gambling. She also mentions how the King should behave with others. The King should not inflict brutal punishment on people because she says that nobody should climb a tree and apply the axe to its roots. Then she states how the King should utilise the wealth. The King should not give the wealth to undeserving persons. If he does so, she says, it is like throwing oblations that deserve to be used in holy sacrifices into the fire that is consuming a dead body. Afterwards she says ignorance-ridden monarchs overcome by vices such as these vices, which like consumption, eat into the body politic become in course of time objects of contempt to their enemies. She states that those fools that are not able to pursue by their good qualities wealth be gotten by them on account of merit in previous birth are to be likened to monkeys in whose hands a garland of flowers has been given. The former, like the latter in their unbalanced state, know only to destroy what they have been given.

HER KNOWLEDGE OF POETIC IMAGINATION

Gaṅgādevī's inherent knowledge is enriched with imagination of poetic taste. Some poetic imaginations are, as
follows: The flowering of the 'Aśoka' tree, only when kicked by beautiful woman, the Cātakās drinking water directly from the clouds, etc. The separation of the 'Cakravāka' birds suffices to mention here that the poetic imaginations have been used by the poetess effectively in her descriptions of the Rainy season (Vārṣā). The water sports of the prince and description of the charming body of Kumara Kampana etc., as a part of the Alankāra like Rūpaka, Utpreksa, etc. For instance, she gives a description of the charming body of Kampana, in the following words:

The lions of the beautiful prince, hard as stone with their golden band, resembled the base of the anjana hill encircled by a fresh streak of red coloured mineral. We can quote one more instance in the description of the song of the seasons. She describes the Rainy season wherein thick clouds began to appear here and there, they looked like the sporting pavilions of woman called lightnings and the thunder that was heard resembled the sounds of Mrdangās (drums). Further she describes the Water-sports of the prince in the following words:

"When Kampana was going for water-sports, beautiful ladies followed him and their glances radiating blue, white and red hues, seemed to line the sky with blue lilies, white lilies and red lotuses."
Through these above descriptions we can find out the poetic imaginations of Gaṅgādevī.

**HER KNOWLEDGE OF MUSIC**

Gaṅgādevī had knowledge of music also. While describing the songs of the seasons she refers to the musical instruments such as Vīṇā, Mrdanga, etc. Even today, these are the most important and popular musical instruments. In describing the *vaṇṇa* of the prince, Gaṅgādevī says that the ladies of the Court played on the Vīṇā with their slim fingers, singing songs that told his world-known acts of glory and the sweet notes of *gamaka* that wafted from the music made it most attractive. Further Gaṅgādevī also refers to another musical instrument i.e., Mrdanga. In describing the winter season, she says thick clouds began to appear here and there which looked like the sporting pavilions of women called lightnings and the thunder that was heard resembled the sounds of *mrdanga* (drums).

In describing the preparations for the march on the Sambhuvarāya territory, she refers to musical instruments known by such names as Koṇa, damaru etc. She described the sound of war drums in the following words.

Like the noise of the ocean, churned with the mountain...
of Mandira, the sound of war drums beaten by drum-sticks arose at the beginning of the march. Further she says that the sound grew louder and louder, and filled the skies as if it emanated from Candiśa's damaru (drum) beaten at the time of the Great Deluge. These descriptions are an indication of the knowledge of music which Gaṅgādevī possessed.

**DANCE**

In the Madhurāvijayam we find some references to dance also. While describing the song of the seasons she states very often that ladies of his harem entertained the King with dancing perfect in every respect, beating time, making gestures and movements. This shows that Gaṅgādevī did possess knowledge of dance also.

**KNOWLEDGE IN VARĀHASAMHITĀ AND PALAŚTRY**

Gaṅgādevī had knowledge of Varāhasamhitā also. This is evident in the advise given by Bukka to Kampana which is as follows:

"All that a gambler has fruitful earth, valuable ornaments, riches and even his own body, his strength, his wives and his sons - does not belong to him, but belongs to others." Further she says when the intoxication of youth-hood is on, and when wealth is making one falter at every step, who could not think of, getting into the habit of
drinking? It would be like getting a bad complication in typhoid fever. In the description of the song of the seasons', we can find out her knowledge of palmistry. She states: "By reason of the rise of the brilliant Agasteya, the waters were cleared of their muddy condition, and shone as clear as the minds of men that had received proper instruction from a merciful guru.

**RELIGIOUS KNOWLEDGE**

Gangādevi reveals her acquaintance with all systems of Indian religion. In particular, she has mentioned the religious system of Saivism in her work.

Her close acquaintance with Saivism is reflected throughout her Mahākāvya. We find a definite reference through some verses in this Kavya. For instance, Lord Śiva is invoked in the opening verses of the Kāvya. Besides the existence of the temple of Virūpākṣa in the suburb of Pampā, she hints that Śiva is an adorable deity and Saivism might have been the faith to which royal patronage was liberally extended.

**SACRIFICES**

Performance of sacrifices on all auspicious occasions is frequently mentioned by Gangādevi in her Kāvya. Priests
were the guides of Kings and subjects in religious matters. At the time of sacrifices the atmosphere is said to have been pervaded by the sacrificial smoke and the Vedic mantras were chanted. But with the approach of the Turks, religion suffered a decline. With the conquest of Mohammedans by Prince Kampana however things changed and the supremacy of the Hindu religion once again came to be established in this Kingdom.

PERFORMANCE OF SAMSKRĀS

Gangādevī was knowing very well how to perform the various Samskrās. In particular she had a deep knowledge of Hindu Samskrās like pumsavana, Jātakarma and Caulakarma etc. These are ceremonies performed before the birth of a child, at the birth and in the grown up age respectively.

MYTHOLOGY

Gangādevī was equally proficient in the mythological (Paurānic) literature and as such her Kāvyā abounds in references to many myths and legends. A close study of Madhuravijayam reveals her wonderful knowledge in the field of mythology. We came accross throughout her Kāvyā numerous incidental and pointed references to various Hindu Gods. That she was quite familiar with Hindu culture and literature
is beyond any shadow of doubt. The following are a few such instances.: Her work abounds in mythological references to Rāhu and Mārtanda (I.41), Kāmadēva (I. 62), Śankara and Pārvatī (I. 73), moon and Rohīṇī (2-74), Śiva at the time of deluge (VIII 9), demons Madhava and Kaīṭabha (VII 12), Kamsa (VIII 29), and Vṛtra and Indra (IX 23). From the Purāṇas various incidents have been picked up and introduced in the Kāvyā (I 42, VI 5, VIII 35, IX 3, 22). Like this Gangādevi has referred to some popular Mythological persons in the Madhurāvijayam.

GEOGRAPHY

Gangādevi's knowledge of Geography of this sub-continent is unquestionable. Her familiarity with Indian Geography is clearly seen in her Kāvyā, Madhurāvijayam. We come across references to various rivers, forests, cities etc., in her work.

1. PAMPĀ

Pampa is identified with the present Hampi where we find the ruins of celebrated Vijayanagara empire. This was the branch city of Vijayanagara (I 66).

The Kings and the Chiefs living in the land bounded by the Vindhyā Mountains on South, by the Udayācala on the east,.
and by the Astācala on west owed allegiance to Bukka - I (I-71). This shows that Bukka I had an extensive territory under his rule. But it is to be decided as to what is represented by the terms Udayācala and Astācala. By Udayācala is meant the mountain five miles east of Bhuvanesvarā in Orissa.56 By Astācala we may take the Western Ghats of the peninsular of the South. Moreover, the Malaya Mountain represents the Southern part of the Western Ghats, south at the River Kāverī, called the Travancore hills (II - 6, IV - 34).57 Vijāya (I 43-75). It was the capital of Bukka and this appears to be an abbreviation for Vijayanagara. Tondīramāṇḍal. It is known as Tondaimāṇḍalam. It is that portion of Dravida, of which the capital is Kāṇchipurām. Pāṇḍyā (IV - 32)59. It is the ancient name of the modern districts of Tinneyelly and Madhura.

2. KANTAKĀNANAPATTANA (Intro. P. 19)

It appears to be an exact rendering into Sanskrit of the vernacular form Malavayapattana. In the inscriptions it is known as Malvāyilu.

3. VIRĪṆAGARĀ

It is nothing but the name of the same Virīṇcipurām (Intro. P. 20).
4. **DRAMILA (IV 51)**

It is most probable the same as Dravida country of the Pallavas on the east coast.

5. **MARATAKA (V. I)**

It appears to be the vulgar form of Marakatanagara, the city of emeralds. Bates Hindee Dictionary and Platt's Hindustani Dictionary give both Marakata and Marataka. The form Marataka appears in the Rañganātha inscription of Sundarapandya (V I). It was the new capital of Kampana after the subjugation of Kāṇaśā.

6. **SEVANA (V g)**

The regions comprised by Nasik and Daulatabad are known as Sevana.

7. **SIMJHALA (V g)**

It is understood at the territory of Ceylon, now known as Sri Lanka.

8. **VYĀGRAPURA (VIII 1)**

The city inhabited by the Turuskas has been identified with modern Chidambaram (Intro. P. 10).
9. **MADHURA (VIII 8)**

It is the name of Madurai. It was regarded as the second capital of Pāṇḍya on the river Vaigai, in the province of Madras (the present Tamil Nadu). It is said to have been founded by Kulaśekhara. It was called as Daksīṇa Mathurā.

10. **ĀNDHRA (IX 30)**

It is the country between the Godāvari and the Krishnā including the district of Kristna. Others regard Telingana the south of Hyderabad as the Āndhra territory.

11. **KṢĪRATARĀNGINĪ (Intro P. 20)**

It is identified with the river Pālar.

12. **SAHYAKANYĀ (VIII 6)**

It is known as Kāverī. It is the river in the Southern India which rises from the spring called Candratīrtha in the Brahmagiri Mountain in Coorg. It is now known as Kodagu.

**PROSODY**

Gaṅgādevi was well-read in various works on Metrics.
It is evident from her Mahākavya where she has used a variety of metres and exhibited her remarkable skill. Like other great poets she has handled these metres with ease. And each and every verse of the Madhurāvijaya reveals that Gaṅgādevī has chosen such metres as are quite appropriate enough to the theme depicted.

A break up up of the Kāvya metrewise is presented in the following table:

<table>
<thead>
<tr>
<th>Canto No.</th>
<th>Metre</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Anuṣṭup</td>
</tr>
<tr>
<td>II</td>
<td>Upajāti</td>
</tr>
<tr>
<td>III</td>
<td>Vamsāstha</td>
</tr>
<tr>
<td>IV</td>
<td>Anuṣṭup</td>
</tr>
<tr>
<td>V</td>
<td>Drutavilambita</td>
</tr>
<tr>
<td>VI</td>
<td>Puspitāgra</td>
</tr>
<tr>
<td>VII</td>
<td>Viyogini</td>
</tr>
<tr>
<td>VIII</td>
<td>Malabharini</td>
</tr>
<tr>
<td>IX</td>
<td>Upajāti</td>
</tr>
</tbody>
</table>

The concluding verses of the Cantos are compiled in different metres such as Vasanta tilaka (I. 15), Mālinī (II.42) Hariṇī (III.48), Sīkharinī (VI.69) and Sārdūlavikrīḍita (IV.83).
Garīgadevi was quite familiar with the plant Kingdom also. A colourful description of the botanical world can be found in Madhurāvijayam. To justify her profound knowledge in this field, she has given the names of various flowers, plants, aquatic plants, creepers, shrubs and herbs, plant trees etc., in the Madhurāvijayam.

The following are a few such examples:

**Flora:** Bakulā (I 9), Mākanda (I 20), Nimba (I 20), Campaka (I 47), Asoka (I 48, V 67), Nagakesavā (I 47, V 66) Kesara (I 47, V 66), Karpūra (I 48), Kadali (I 48), Kamala (I 49), Cintāmanī (II 40), Pārijāta (I 49), Candana (V 15), Pātalā (V 16), Śrīśa (V 21), Mallikā (V 22), Nicula (V 24), Nīpa (V 34), Mālatī (V 35), Ketaka (V 36), Japākusuma (V 50), Kunda (V 54), Kuṃkuma (V 55), Navalavanga (V 57), Lodra (V 58), Sahakāra (V 63), Navalavanga (V 65), Kuravaka (V 68), Kuvalaya (VI 4), Kumada (VI 4), Aravinda (VI 4), Tamāla (VII 23), Nārīkela (VIII 8).

**Fauna:**

Garīgadevi is quite familiar with the zoological world too. We can find numerous reference to wild beasts as well as domestic animals in her Kāvyā. The following are a few
such examples:

Kastūrī-harīṇa (I 48), Sīṁha (II 19), Kuṇjara (II 19), Turaṅga (II 20, IX 5), Tarakṣu (V 14), Saṅrīḥa (V 14), Ratāku (V 14), Śūkara (V 14), Khadgi (V 14), Safarā (VII 13), Feravā (VIII 5), Gaja (IX 5), Śṛgāla (IX 7), etc.. She has not only mentioned the names of various animals but has also described their nature, their activities etc.. Further names of almost all kinds of birds are also mentioned by Gangādevī in her Kāvyā. For instance:

Kalahāma (I 49), Marāṇa (I 63), Cātaka (V 24), Kokila (V 62), Cakravāka (VII 20) etc.. The poetess, Gangādevī in the course of her descriptions of these birds refers to their nature, activities and their voice quite perfectly. In short, Gangādevī has displayed her innate skill in different sciences throughout the Mādhurāvijayam, in an inimitable but lucid style.
1 संस्कृतः निपुणाता लोकस्त्रापायकेशक्षणात्
काम्याः सिद्धायाः सत्यसः हिति देवस्तुदुः भवेत्
Kāvyaprabhā I-3

2 अवस्य्तक्रमु कालक्षेपस्तिनामः कृत्येण नेत्रस्तेषे
विलापयुः बीजामण्डलिः नवस्त्रापितस्यस्यस्याद्ये
MV.VII-29

3 प्रदियाय ततो विगंगः श्रवणाचक्यातः मातालबः
रष्टीमुखः पत्रलेखा का रक्तारः कुदंस्तमोऽडः कुरः
MV.VII-23

4 विकृ धूममयः प्रजाम्प्तोयुपाणिग्रहणातः केक्कः
प्रकारः पीठस्तमोभित्तकं मीलत्वमाताकलिखयः
MV.VII-24

5 हलिपेलिकृतकलिन्दजावः लहरीकलिन्दकलिन्दादः
परिस्तल्प्पचर्यः विरेत स्थूलत्वमातामोऽमः
MV.VII-25

6 नक्षत्रवर्तय तत्तधकानिलाशिः स्म नित्त्व तमः
रविदीपीभूतानुभुतथरः चुताकान्तनुपलेखवः
MV.VII-26

7 स्रोताय दौसिदद्धारेग्रा वजगतः केनलैलुः
हुर्दः गास्तन्यक्षरः स्तरडः गा यव रेजरे य
MV.IV-10

8 स्नानस्वतः धीतुलुपारी विचित्रयधुराडः विकल्पः
महीयतः पुष्पार्द्धे दीपः प्राचीनारं वर्मात्त्वलः
MV.II-24

9 वाते पुरे विद्यः स्नानः सेवते तु विचित्रप्रते हितः
द्वाराय प्रयित्तिमादिपर्यु पुरा यो Q.Com-onthe MV.1969 P-115

10 व्यातरक्ष परिव्राक्षरेदम् सुदितरदानुः निष्टू विस्तूकरः
स्पष्टक्षेत्राः गुणीवत्ता गज कन्या युवायुः मुख्यपिता
MV.V-14
8 लक्ष्मीकांमुख्य युद्धान्वय करिको न कुर्ति, - वाक्ये। Q Com on the MV.1969
- कु रु रूपाक्षस्वर्णिनि प्रजोश्वकरणे क्षणोन्नोत्तात्वा
तुधुकुलेयः स्वप्नोत्तिमाय्योने राजा रक्षणेति परमार्थः

9 दुधुः स्त्रीलुक्षिनिर्माणामार्काध्यायः पारिणी
पर्यये प्रतिवृत्तायांचिरार्कालात्तूकी सिंहौ। II Q Com on the MV.I-2

10 विन्यात्तलेख्या देवस्यां पुरुषोऽक्षम कर
अर्थ नारी तस्या स विराजमानः। II Manusmruti I-32

11 वागधर्मिव सम्प्रति वागधर्म प्रतिपत्ते ये
गणः पितारी बने पार्की परमेश्वरी। II RV.I-I

12 रामोदीम पुरुषमेवः स धर्म सम्प्रतिस्वयामः
बहुमुखस्तुमुखानाः सत्य श्रिकुणुणेश्वरः। II MV.I-69

13 साम्प्रतिकाक्ष्यतावर्त्तैं पल्लविर्भ्यायार्जिततालस्तुनेषु विकृतित्वैः बह:। II MV.VII-16

14 पुराकदायित्वे गल्लमानं मणिनागवं इति नागुवारं शोभनये भक्त्वे प्रक्तः।
स व शिराकल्पः इति शिशुकिरित्ते हेतर्वं ते म्भा येति गल्लमुलकारः। एवं
अनुशिक्ष्टोम्यं भावं कैलेक्सिति कालं दुनाय मनवा - - - अः अनुलम्भेत। II.
MV.Com. p.422

15 हितोहितकल्याणं कोविंदजनां लहरीकंदकल्कलिमदवः।
परित्याहार संरक्षप स्वाभी परितः स्त्रू ललामास्तुमोऽभ्या। II MV.VII-25

16 स आलुकाय युमना जलार्क्षा द्वारः।
निजववणामार्कायत मत्तं इत्यापिण्य बलं। II
अनाग्ना हलाप्रण कृपातो विचित्रकाय ह
पाये लघु मामकाय चन्द्रायासच मयावः। II.
नेष्ये ताः लाक्ष्मिकाप्रण शाद्या कामस्तपणीम। Bhāgavata 10.65.23-24
17 ਅਖੀਰਵਿਵੋਧਤ ਕਸ਼ਤ ਅਨਾਜਾਂ ਤੇ ਜਾਣਨਾਂ ਤੋਂ 
ਅਰਥ ਦੇ ਸੰਨਾਨੂੰ ਦੀਵੀਰਾਮ ਰਿਵਰ ਤਾਕਮਾਂ।

18 ਅਖੀਰਵਿਵੋਧਤ ਵਿਗਾਰਟੀ ਕਾਸ਼ੋਧਾਰਾ ਮਾਰੀਆਂਗਮ 
ਅਰਥ ਕੁਲ ਵਜੋਂ 

19 ਪ੍ਰਤਿਤ ਸਿਦਿਕਰ ਰੱਖਣਾ ਮਾਸਕਾਰਾ 
ਅਰਪਿਆਂ ਤੇ ਪਥਨਾਂ ਕਰਨਾ 

20 ਕੁਲ ਕਲਪਨਾ ਦੀ ਕਲਪਨਾ ਦੀ ਡੀਪਰਮਾਂਗਮ। 
ਸਾਰਿਸਾਨਾ ਪ੍ਰਜਾਤਕਾਰਾਂ ਦੇ ਕਲਪਨਾ ਦੀ 

21 ਦੀਪਾਂਗਮ ਤੋਂ ਕਲਪਨਾ ਦੀ ਕਲਪਨਾ ਦੀ 
ਸਮਾਰਕ ਅਤੇ ਕਾਮ ਦੀ ਕਲਪਨਾ ਦੀ 

22 ਕੜਲੀਆਂ ਹਲਨਾਂ ਦੀ ਕਲਪਨਾ ਦੀ 
ਸਾਰਿਸਾਨਾ ਪ੍ਰਜਾਤਕਾਰਾਂ ਦੀ 

23 ਮਧੁਰ ਹਰਿਆਂ ਦਾ ਸਾਹਿਤ ਮਲਖ਼ੀ ਲਾਲਾ ਮਾਰੀਆਂਗਮ। 
ਪ੍ਰਜਾਂ ਦੀ ਅਧਾਰਣਾ ਮੁੱਖ ਮਾਰੀਆਂਗਮ ਦੀ 

24 ਦਿਵਾਲੀ ਲਗਾਉਣਾ ਕਾਸ਼ੋਧਾਰਾ ਪਦਾਰਥ ਪਦਾਰਥ ਦੀ 
ਸਮਾਰਕ ਅਤੇ ਕਾਮ ਦੀ 

25 ਪ੍ਰਭਾਵੀ ਮਾਰੀਆਂਗਮ ਮਾਤਰ ਉੱਤਰ ਦੁਰਾਂਗਮ। 
ਸਮਨ ਉੱਤਰ ਤੇ ਕਾਮ 

26 ਸੇਵਾ ਵਿਧਾਨ ਦੇ ਦਸ਼ਾਨ ਦੀ 
ਸਮਨ ਉੱਤਰ ਤੇ ਕਾਮ।
চিহ্নিতকারণাতেকেলন্ধন্ত্রনির্ণয়ত: ।
পরস্পর ঘটিতে সিক্টা: করিণাঁ ঘটা। । MV-IV-8
সমীকরণায়োধ্যা বলন্ত: কেনিাইতুলিত: ।
হুরদুঃ: সমন্তেস্তর্কী আব রেজীর । MV-IV-9
কৃষ্ণকর্ণশ্রণী পদ্মকোদ-স্থায়ীয়া: ।
সমাধিক্ষা সহস্ত: নৈকৃতেয়া: প্রায়ীয়: । MV-IV-10
ক্রোধেন যোদ্ধা: প্লেন কেচিত্রতায়িতা বিচিত্রবাণিয়া: ।
অলক্ষ্যায় শুলালুর্ভম্র: কৃত্তবির্কাদ-গাম্বার্দ-গানকুলী । MV-IX-1.
আরং জ্ঞানাঙ্ক-ক্ষুদ্রী প্রিয়ী যোদ্ধায়-গ্রাম ভূ কোষ পাইত্বু ।
আরাধনা-ল্যা বিক্রম বৃহৎ স্ত্রী স্ত্রীলৈ করণমাতিরিয়ে। MV-IX-2.
কৃত্তরশাহার্দে কার্ধমুক্তি: চুরিতেরিতে নৃত্য হয়: হস্তাকাণ্ড: ।
রকতাধীত ন্যকত্য শাব-গ্রাম: পারিক্ষায়ে মশানলেখু । MV-IX-3.
মুক্তকৈবিরোদ্ধয়ালেখা কিবিী ন্যক্তযথীকুলক্ষ মুক্তি: ।
রক্তস্মৃত্রকুলপণ্ডিতনোল্য স্বরিলনা গায়ালমাতিরিয়ে । MV-IX-4.

27 সুদ্ধাগ্রহ দেশাইতাজু কুমিল্ল মানিত্রিলিয়ে।
মিয়ো ধুন য়ুরী মুখা: প্রেপ: সারাজুরা: শারা: II MV-IV-56

28 মৃত্যুতাবলিকারী: প্রকাশ বাণাপালিতা: ।
রণাঙ্গীকুলানিতিতিরিয়া বীরত্রিলাম। II MV-IV-71

29 মাত্রকহুলাবালামিন্নিলত্তরকুলাবলি।
কিংবারাটিক তস্ত্র মুলানাস্ট্রান্নাল্প বাক। II MV-IV-73
303

30 तौ निःसृपति पुरुस्कृते गीतिका त्रिपायिग्रामी त्रिपायिग्रामी त्रिपायिग्रामी
उपवासनकायलयोऽन्नतिन्यासितक खण्डः
MV.IV-79

31 क्षत्रराय: क्षत्रसेवाद्विंशति क्षत्रसेवाद्विंशति क्षत्रसेवाद्विंशति
संहितास्त्य संहितास्त्य संहितास्त्य
MV.IV-57

32 कृत्यांकर्षणप्रकाृत कृत्यांकर्षणप्रकाृत कृत्यांकर्षणप्रकाृत
सारणीयत्व सारणीयत्व सारणीयत्व
MV.IV-9

33 हितानि कुर्वलनपि नागरकथे जनस्य जनस्य जनस्य
प्रयासि वर्णनपि किं न वैरेण: क्षोरत्वसूक्तिकृतार्थो चन:।। MV.III-31

34 कोत्तरा भूमिकर्षणाय कल महारत्ताभरणपर्यंतं सम्पदः।।
किमत्वावस्था कल्याणुवकः परास्वीव भूमिकर्षणाय विचित्र:।। MV.III-28

35 कुलेरविधे दन्तेन दुर्लक्षेण यः प्रस्थतः प्रस्थतः प्रस्थतः प्रस्थतः प्रस्थतः प्रस्थतः प्रस्थतः प्रस्थतः प्रस्थतः प्रस्थतः
ेगुणाभिराम नवासारात्नवकर्षणार्थ दुःखितः।। MV.III-32

36 मक्खपीलूऽ प्राप्ति मन्दवीर्यनार्थ भयंकर्षणगुप्तानि यः।।
निर्यास्त्यं नेन महाभ्रष्टविषय विचित्रितासृष्टिमेव कृष्णकर्षण:।। MV.III-33

37 अर्धीमंडसकारारंभभृत्तारिहाराभिन्नसम्प्रतिवहनः गौर्यकृष्णान्तः।।
तद्वा: परामृत्तनिजोको नुपात: प्रायान्ति कालादिष्टाग्रामग्राम।। MV.III-34

38 उपेन्द्री युप्यकथे सम्पदः युप्यात्रोधाध्यायामुनकम्भ:।।
स्ववाप्तेऽगुणसार्वसूक्तिको नवासारात्तिको युप्यकथे सूक्तिको युप्यकथे सूक्तिको युप्यकथे सूक्तिको युप्यकथे सूक्तिको युप्यकथे
MV.III-35

39 शुभांवृत्तिस्तम्भसृष्टीनी मेल्ल विवेकः स्वै विवेकाधिकारविद्वा केतादि।।
व्यवस्थानुसारविपरिवृत्ताभिन्नसम्प्रतिपरिहाराविग्रामयेव केतादि।। MV.III-8
40 ततो इत्यविचारतत्त्वं गतापरिलालस्यहरून्माणयामः।
प्रत्युक्तमेव सवार्यमण्यज्ञानिन्नितिविविष्या वास्तवं व रूपेण ॥ MV.V-25

41 विविख्यविचारस्यस्नानामसितंस्कराणामान्निः क्षेत्रः।
कुटलक्षुलायसदनिविन्दमालाखितरितिवाचमामः। रूपेण ॥ MV.VI-4

42 अयक्तं धार्मिकारी यथा: कुमारसुत्समवृद्ध स देखया।
शपत्वेतास्य इव दैविन्यस्तरं ग्लाम कङ्कार्चारमः। ॥ MV.V-25

43 तत्तत्त्वात्तुपाद्यविचारवल्लीनिरस्तसामनेरतीति: स्वर्गः।
वृतमुख्य व अन्त्रायितं यथार्थमण्यादिस्वरूपीः। ॥ MV.V-12

44 अथ मन्दरसेतु दक्षोभितमममोक्ष्यमः।
राजन कोणामति राजानायणेन्दुभिः। ॥ MV.IV-3

45 क्षेत्रान्त्रोद धान्तवश्रेष्ठसहवादवानामः।
उद्देश्यमय गम्भीरविषयस्यतदृष्टिः। ॥ MV.IV-4

46 उविविख्यविचारवल्लीकृतं िििििसवार्यमण्यसौरुणम्।
मुहुर्वातिरच्यं महकुल्लक्ष्यकोषार्थमः। ॥ MV.V-13

47 क्षेत्रत्ना भूमिलयं यथा महार्षिनक्षत्रण च सम्पदः।
विस्मयसङ्गमा च क्षेत्रुपः परशुरऽऽवर्गमण्यादेवः। ॥ MV.III-28

48 सत्तत्वात्त्वल्लाश्य सम्पदा स्वच्छवधर्मप्रदर्शनीयः।
व रूपादेशाय यथार्थमधुमितेस्वमुनिग्रहः। ॥ MV.III-30

49 क्षेत्रत्ना सुन्दरस्यायामः क्षेत्रात्तसीलान्ति।
सदृशप्रसगापि शाक्षज्ञुनामतुभुतां इव यथार्थि दयानि दयानिधि ॥ MV.V-41
50) महाधिश्वर्ग्रंथ: स्वप्नविनिर्माणमातुकारणपायरिणी ।
प्रथम प्रतिलोकम पिलंकालाबलकौशल शिक्षा ।
MV. I-2

51) यथायाचारणग्रंथिनः प्रमाणने नवाभिलालम्।
अधिकालः विलयास्रोऽन समरस्वानापुरीम् ।
MV. I-66

52) अगप्रेमीत्वरहस्यबिंशिधि निरितत्व देशोऽध्वि दशाक्षरोऽधिश्वर:।
प्रक्षिप्तपृष्ठो शिखाकालयो नन्य हर्मादिव हर्मासनः।
MV. II-17

53) वदावमत्तेदुः ददाति मन्नधीर्भनि धर्मार्थिनकारपारतनि यः।
निपात्ये गौ भक्तियोज्यो हर्मिनकारनद्दं वृत्तावबमिनः।
MV. III-33

54) ततः परं ताम्हःः प्रजाना गुरुरोपहोक्त्य गुप्तालक्ष्यः।
व्याख्य नाबे विभवानुपुष्य पुनर्र वरः गुप्तनाधियः सः।
MV. II-13

55) सत्ताध्वरहस्तीर्जनःःः प्रजाना गुरुरोपहोक्त्य गुप्तालक्ष्यः।
अनुनावर्निन धर्माविश्वेते राधर धीमलुष्यकोविलासः।
MV. VIII-7

अवर्क श्रेणीय विश्वास्त विश्वास्तिरात्रिकाम्।
अवर्क यन्त्र मन्नधीर्भनि विश्वास्तिरात्रिकाम्।
MV. IV-19

55) ततः परं ताम्हःःःः प्रजाना गुरुरोपहोक्त्य गुप्तालक्ष्यः।
व्याख्य नाबे विभवानुपुष्य पुनर्र वरः गुप्तनाधियः सः।
MV. II-13

तत: प्रक्षिप्तपृष्ठःःः गुरुरोपहोक्त्य गुप्तालक्ष्यः।
महाधिश्वर: समस्तमायाधृते मन्नधीर्भनि गुरुरोपहोक्त्यः।
MV. II-33
56 N.L. Dey The Geographical Dictionary of Ancient and Medieval Names. P.208

57 " " " P.122

58 Ibid. P. 205 JASB 1838 P.449

59 Ibid. P.147

60 Ibid. P 57 BG Vol.I Pt II P.281

61 EI Vol.III P.40 Ex Fn 5

62 D.C. Sircar, Studies in the Geography of Ancient and Medieval India. P. 104

63 N.L. Dey. The Geographical Dictionary of Ancient and Medieval Names P 185

64 Ibid P 128

65 N.L. Dey The Geographical Dictionary of Ancient and Medieval Names. P 7

66 Ibid P. 171

67 Ibid P.97