CHAPTER I

INTRODUCTION
LIFE, DATE AND WORKS OF GANGĀDEVĪ
There are many more Sanskrit scholars who have displayed their skill in various ways, in the world of Sanskrit literature, in particular, the poetic literature. Like the poets, poetesses too have been very popular with their charming and comprehensive compositions. Thus Rājaśekhara says "

It is here suggested that even during the time of Rājaśekhara, poetesses existed. Even the wife of Rājaśekhara, Avantisundari, was a great poetess, as can be seen from the following statement:

Unfortunately, the number of works written by the poetess have been lost in the fast flow of time.

In the later period, i.e., from 16th century to the 18th century, poetesses by name, Bhāratī, Vijjhātā, Mohanāṅgī,
Varadāmbikā, Ramabhadrāmbā etc., adorned the world of Sanskrit literature. Another poetess called Tirumalāmbā in her work entitled, "Varadāmbikāparināya" describes the marriage story of the King Achutadevarāya and his wife Varadāmbikā. Another poetess - Rāmāmbikā has translated into Sanskrit, the entire Telagu-Rāmāyaṇa by Raghunāthārāya. Similarly, another female Sanskrit scholar having acquired the knowledge of Sanskrit, won many Pandits in the royal assembly of Rajasthan. Incorporating all these incidents, she composed a Sanskrit drama. In this manner, poetesses too have contributed a lot to the development of Sanskrit studies, hence they have been equally honoured by the Sahajādayas.

Gaṅgādevī of the Madhurāvījaya, chief queen of Kaṁpana, has been one of such important poetesses. She is believed to be of Kākatīya race. Ekaśilānagara of Andhra is the native place of Gaṅgādevī.

In the course of the following pages, date, life and works of Gaṅgādevī, have been examined with reference to other historical works, in some detail. The Madhurāvījaya, as the title indicates, deals with story of the conquest of Madhurai by the King Kaṁpana, the hero of the poem. However, this
Mahākāvyya consists of certain aspects which are free from its purely historical nature. The sixth and the seventh cantos of the poem describe only the amours of the prince, Kampana and his sports with the queens. Perhaps, it might be the intention of the poetess to make us known that after the conquest of Kanchi as described in the fourth canto, Kampana gained the hearts of his subjects by his just and benevolent rule. The fact that he could enjoy his life in Kanchi without any fear, shows that his rule was very popular, and he had full support of the people of Tondaimandalam when he started on his campaign against Madhurai.

Just as, in the Nāgānandam of Harsa, there is the episode of a goddess presenting a sword to Jimūtavāhana, in the eighth canto of the Madhuravijayam a goddess telling a plightful condition of Tamil country after the Muslim occupation, - is a poetic convention. It may be considered as the personification of Dharma. Also this introduction of the supernatural element in the poem does not affect the accuracy of the main details. There could be some defects considered according to the principles of modern historiography, in this poem. Yet, such minor things need not be taken very serious notice of in the poem, since it has been the only historical work for the
history of South India, before the fifteenth century.

No doubt, the writing of India's past history in the frame of literature, is not an easy task. The literature more often sprinkles some ideas of meagre history which many substantiative the basis of a preconceived history. Therefore, a need was to develop on objective outlook on the part of historicians. It is the Madhuravijayam, that has fulfilled the need; as such, it has been very important work as a hand-made to Archaeology, Epigraphy and Numismatics.

In fact, there are such historical works like Kalhana's Rājatarangini - telling the story of the Kings of Kashmir, Bāna's Harṣacaritam - narrating the story of the king Harṣa, Daṇḍin's Daśakumāracaritam - dealing with the story of the ten royal youths. But, there is good deal in all such works which does not partake of the nature of correct history. In this respect, the Madhuravijayam has been regarded as an important literary source in the reconstruction of the past history of India.

At this juncture, it is appropriate to look into the historic background of the glory of Kampana's rule.
On the banks of Tungabhadra river, Hari Hara Rayalu built the city of Vijayanagar after the fall of the Kingdom of Kampile, made it his capital, and founded the Vijayanagara empire. In the first half of the 14th Century A.D. the southern India became disintegrated into pieces unable to withstand the muslim armies and the entire south upto Rameswaram bounded by the sea fell into muslim hands. The fort of Devagiri in the hegemony of Ramachandra Dev, king of Sevuna, fell into the hands of Ala'uddin of the Khilji dynasty in 1295 A.D. and in 1314 A.D., after the death of Ramachandra merged and became the stronghold of the Delhi Empire.

Malik Kafar's armies, raided the kingdoms of Dwarasamudram, Warangal and Madhura. Though disabled and devoid of independence, these kingdoms somehow pulled on until the collapse of the Khilji dynasty. But with the emergence of the Tugalak Raj, for South India, again evil days had commenced. Muslim invasions increased. Hindu kingdoms were eventually wiped out and led to the establishment of the Tuglak empire. The Warangal fort of Kakatheeyas fell in 1323 A.D.. Later, all the seashore forts of the Andhras were annexed by the Mohammadans. Even Mabar and Madhura were snatched away from the Pandyas and were merged in the Delhi Empire.
"Even then invasions did not cease. In the Karnatak, Hoyisala and Kampile Kingdoms had yet to be subdued. Without conquering them, the emperors of Delhi cannot have suzerainty over the entire South India.

"Kampila the founder of the Kampil Kingdom having been originally in the service of Yadava Ramachandra I gained vast experience in the battle between Hoyisalas and his kig, and on the capture of Ramachandra by Malik Kaffar and removal to Delhi revolted against the Muslims. He waged war incessantly against the Muslims, refused to yield, established his kingdom and even extended it, by conquering a portion of it from the adjacent kingdom of Ballāla.

"So Malik Kaffar, the commander of Alauddin of the Khilji Dynasty, came upon Kampilraya in vain and returned back discomfitted. Thence forward, the Kampili kingdom continued to be independent.

"Kampiliraya gave shelter to Harihara and Bukka ministers, of Prataparudra after the fall of the Kakateeya Dynasty, and employed them in his own service. Bahuddin, a relative of
Sultan Mohammad Bin Tuglak rebelled against the Delhi Empire at Gutasp Sagar but was unfortunately defeated by the Delhi armies. So he sought refuge under Kampilaraya. Thus Kampila became a target to the wrath of the Delhi Padushah. In spite of several invasions against Kampila, the latter successfully resisted and defeated the armies from Delhi. But in the end, during the siege of the fort of Hosa in 1327 A.D. Kampilaraya died. His sons, and the ministers Harihara and Bukka were taken as captives and were converted into Islam.

"At the fall of Kampile, Mahauddin Gustasp sought the shelter of Ballala of the Hoyisala Kingdom. The armies of Delhi, pursed Gustasp and entered the Hoyisala kingdom. Ballala was incapable of resisting the Delhi forces. So he arrested Gustasp and surrendered him to the Delhi Sultan. Mohammad-Bin-Tuglak, rejoiced over it and returned to Delhi without invading the Hoyisala kingdom of Ballala.

"By this, Tuglak became the Emperor of the entire (Akhand) Hindu India. With the conquest of the south, his empire, extended from Peshawar on the west, to Bay of Bengal on the east and from the Himalayas on the north to Setu Bandha and Rameswar on the south. But soon after, even his vast empire became disintegrated into pieces. After the fall of the
kingdom of Kampile, the Sultan stayed for two years in the south, to set right and consolidate or stabilise the administration, but, in 1329 A.D. he had to go back on account of the revolt in the Punjab. Taking advantage of this, the leaders of Telangana under the leadership of Musunuri Prolayanayak, rebelled against Muslim administrators, set up by the Sultan. Prolayanayak was soon crowned with success. The entire coastal area of the Andhra went into the control of Prolayanayak. Seeing this, Soma Deva the great descendent of the dynasty of Araveedu, raised a revolt in the western part of the Andhra. Many local Hindu nayakas assisted him. With the assistance of Ballāla Deva and others, Somadeva confronted and defied the Sayab Mohammad set up at Kampile by the Sultan and snatched away from him the forts at Anegondi, Rayachuru, and Mudgalu etc., and annexed a portion of the empire. The ruler of Kampile town was subjected to several privations. Neither paddy nor other commodities were allowed to reach that town. Hindu Nayaks stopped paying tributes to him and put him to manifold difficulties. Unable to bear all this, the ruler sought the help of the Sultan at Delhi. The Sultan sent Harihara and Bukka the ministers of Kampileraya, then in his captivity, for administering the Kampile Desa. They came to the south. But as they were converts into Islam and came on behalf of the Sultan, Ballāla and Somadeva did not accept their
authority. They were defeated in the fight with Ballala and fled to the woods near by. But, by the grace of Vidyaranya Yateendra, then stationed near the Pampapath Temple near Hampi, they were converted into Hindu fold, and resolved to drive out the Muslims and protect and revitalise Vedic Dharma. With the help of Vidyaranya, they subdued Ballala and Somadeva and with Anegondi as the capital, began to rule.

"At this juncture, all the vigorous efforts made by the Delhi Emperor to subdue the revolt of Jalaluddin, Governor of Mabar, having failed, the prestige of the emperor waned and the trials to revive the Hindu Raj gathered strength and momentum. Soon after the departure of the Sultan from the South, Kapayanayakudu who succeeded Prolaya sought and obtained military help from Ballala, and defeated Malik Makbul the ruler of Telangana in 1336 A.D. and captured Warangal. Makbul fled to Delhi. Kapayanayakudu assisted by Ballala, entered Tondaimandalam drove away the Muslim armies belonging to Mabar, from there and entrusted that province to Sambuvaraya.

"Thus the suzerainty of the Sultan ended in the south. In the Telugu land, not only the kingdom of Kapayanayaka but also some other Hindu Kingdoms sprang up. Koppulanayakulu,
with Pithapur as capital, ruled over the Krishna and Godavary regions. The Reddy kings of Kondaveedu held sway over the region between Srisailam and the sea to its east, while the Velama kings began to reign in the Nalgonda Area. In the Tamilnad, the Tondaimandalam (or region) under Sambuvaraya, Chola and Pandya regions under the governor of Mabar became independent and defied the Sultan.

"Without letting loose this opportunity, Hari Hara Rayalu and Bukkarayalu began to expand their kingdoms with a view to revive and rehabilitate Hindu Religion. At the behest of Vidyaranya, they built Vidyanagar in 1336 A.D., as capital and while Hari Hara Raya was effectively administering the kingdom, Bukkaraya under the able guidance of his minister Madhava extended the kingdom as far as the sea on the east. This expansion has furnished sufficient power and financial stability. By then, on the west, the Hoyinsala kingdom under the 3rd Ballala became an impediment to the growth of the Vijayanagar empire on account of its stability and expansion. So Bukkaraya gradually began to invade the Hoyinsala kingdom. In 1340 A.D., he could annex the Kukkalanhad region, to his Raj. But Ballala reconquered it and protected his kingdom till 1342 A.D. when in the war he waged against the Sultan of
Madhura and Ballala III died at the hands of Ghiyajuddin during his raid against Tiruchirapalli. Being aware of this unprotected state of the Hoyisala Raj, Bukkarayalu, then ruling over Udayagiri and Gutti invaded and conquered the fort at Panugonda. Gradually even by the next year, he subdued Hosapatnam and Dwara Samudram and the Mulbagal region in the Kolar District and also drove away Ballala IV from the Hoyisala and annexed it to the Vijayanagar empire.3

Despite all this victory of Harihararayalu and Bukkarayalu, Hindu religion was destroyed by the Sultan of Delhi and the Muslim rulers of Madhura. All Hindus were subjected to series of miseries. Many temples were destroyed. All people were reduced to slavery. There was no scope for the development of Fine arts, Culture and Vedic Dharma, as all these were suppressed ruthlessly beyond recognition.

In such critical time, Kampana, the son of Bukka came on the scene, salvaged Hindu Religion, gave protection to the people and strove for the prosperity of the country.

A perusal of the Madhurāvijayam makes it evident that Kampana's talents were not restricted to war and to the
rejuvenation of Hindu religion, but also in the fields of Music and Literature. He had the titles like "Saṅgītaikānīdhi", "Saṅgīta-Sahityarāṇava", "Guṇaparama-maheśvara" etc.. These notes suggest that Kampana had abundant depth of Hindu Culture, Music and Poetry. It is here, therefore, an opportunity to recall the history of such a great hero.
Sanskrit scholars of ancient period do not usually give any information about their personal life which would facilitate the work of compilation of their biography or to get a glimpse of the social life of their time. Therefore, whenever a student proposes to write on the life and date of any Sanskrit author, many questions concerning the author remain unanswered. It is true that a few Sanskrit authors such as Bāna, Rājaśekhara and Bihana, have provided some information about themselves in their works. But these works contain more of poetry than of contemporary history and as such any account concerning the personal life of the author recorded in them can hardly satisfy the curiosity of modern students. Under such circumstances, it has been difficult to ascertain details with regard to the personal life of any author. In spite of these handicaps, many modern research scholars - Western as well as Indian - have made efforts to bring to light several bits of information with the help of which the biography of any author can be compiled with authenticity.

AN ACCOUNT OF GANÇÄDEVI'S LIFE

From time immemorial, many scholars in the field of Sanskrit literature have written a number of works which have
become much popular. There are many eminent women of learning in Sanskrit literature who have written the epic poems and become famous like Kālidāsa, Bhavabhūti etc.. In 950 A.D., Rājaśekhara praises by extracting a few stanzas of each, introduces some poetesses in Sanskrit literature who have been important figures in the history of poetry. He praises some poetesses like Sīta, Vijjanaika or Vijjā or Vijjallā, Subhadrā, Prabhudevī, Vikatanitambi. Ballāla’s Bhojacarita mentions some poetesses too, but it is doubtful whether these were not fictitious names. Historical evidence also proves this excepting some. The history also affirms the same barring the few poems so extracted the rest of their poetry became extinct now. A study of the available secular Sanskrit kāvyas, makes it clear that amongst all such poetesses Gangadevi occupies the foremost place. The great Sanskrit scholar, K. Raghavacharya states that this great poetess occupies the first and foremost position amongst all the South Indian poetesses.

The peculiar interest of this biographical poem is that its author, Gangadevi is known to be the wife of Kamparāja whom it eulogises and that in all probability she accompanied her husband in his sojourns in the south. She was the chief queen of Kampana II, and though nothing is
known about her lineage, it may be said that she must have come from a noble family as the suffix Devi would imply. She is described as being very highly accomplished and endowed with all charms and grace; as such Kampana has lavished all his love and attention on her though he had other wives.  

M. Krishnamachariar mentions about Gangadevi in his work "History of Classical Sanskrit Literature." Gangadevi was the consort of Karpana or Kamparyya, the second son of Bukka I (1343-1379 A.D.).

Gangadevi the poetess is described as a concubine of Kampana by Ramayyapantulu, while the Modhera Jayam refers to her as a wife of Kampana from these slokas:

अथ कम्पन्नु पौलिपि कृत्यक्ति कुतस-ख्यातसम्योयितः।
अवदत सतिनिधि खितं सियान्धुि संस्चितविजितं स्वामियम॥

कमलाकृति! करार्यभागेयं समयो वर्जितं रूपस्य।
जन हुष्ट कथात्वामृतं अर्नसा पायिनिं कुलिणी॥

ईतं सा दितिनेन बलिता द्वारङ्गं दधति मुखमुखम्।
बद्धति सम अन्ने: शुचिष्मिता सरसोक्षरवदि सरस्वतीम॥

(१६:३९-४१)

The ending lines of these verses lay much emphasis on
Gangadevi's being the queen of Kampana, rather than his concubine.

N. Lakshminarayan Rao with regard to this opines as follows: Among the ladies of the first Vijayanagar dynasty, there was a famous poetess named Gangadevi who wrote a great Sanskrit Kavya called Madhuravijayam. In this work, she has described the conquests of her husband, Kampana, the son of Bukka I.

M. Winternitz, when dealing with the life of Gangadevi remarks that she was the queen of King Kampana of Kanchivaram. V. Raghavan too concurs with Winternitz.

Moreover Renupant Lucknow has given his opinion regarding Gangadevi in the following words: "The poetess who incidentally was the queen of Kamparaj describes in detail two important campaigns of her husband."

According to R.S. Mugali, Gangadevi the daughter-in-law of Bukkaraya, wrote the Madhuravijayam in excellent Sanskrit. Extolling the exploits of her heroic husband the task of conquering the Tamil country was entrusted by Bukka to his son Vira Kumara Kampana, the husband of the famous royal-poetess Gangadevi. All these
references emphasize that Gangadevi definitely was the wife of Kumara Kampana.

She was the queen of Kamparaja the son of Bukka who conquered the Cola territory for Vijayanagara and in her charming poem Madhuravijayam. She eulogises the conquest of Madhurā by her husband.14

M.B. Paraddi also mentions that Gaṅgadevi was the wife of Kamparaja, the hero of the Madhuravijayam.15

B.A. Saletores states that "women status in Hindu society during the Vijayanagara times woman occupied a prominent place in literature. We have had some occasions of mentioning the learned Gaṅgadevi, wife of Kampana who wrote the Madhuravijayam or Vira Kamparaya Carita.16

In the description of Kampana's marriage with Princess as mentioned in the third canto of the Madhuravijayam, she says like Śaśi to Cakra (Indra), Rāma (Lakṣmī) to Śaṅjin (Viṣṇu) and Sati (Parvati) to Śambhu (Siva) ....... (Possibly, the name of the poetess who was his principal consort is introduced).17 This description clearly shows that she was the queen of Kampana. Further it is
described that she allowed when he attained prime youth to marry several princesses; and the unions partook the grandeur of the ocean receiving the rivers at the advent of the rainy season.\textsuperscript{18} It shows Gaṅgēdevī was one of the queens of Kampana.

She may have been called Gaṅgā before her marriage. And after her marriage with Kampana, the suffix 'devī' may have been added indicating her being in an exalted position. We can find out all these things in the description of day and night which was described by the Gaṅgēdevī before her husband, the dutiful King Kampana duly performed the worship of Sandhya and afterwards addressed his queen who was near and whom the world was delighted to call Gaṅgā, thus.

\begin{quote}
अथ कम्पनपोषणि कुञ्जितः
कुतस्व-धातसमयोऽचित्क्रियः।
अवदलं सविधे स्थितं प्रियं
भूवि नंगेत्यभिंविन्दितंहयामिः।
\end{quote}

Once again it may be said, though repetition, it lays much stress on Gaṅgēdevī's being the queen of Kampana rather than his concubine.
When one proposes to write something on the life, date and works of any Sanskrit author the first problem one encounters is lack of sufficient biographical material. One of the Western Sanskrit Scholar, W.D. Whitney states: "All dates given in Indian literary history are pins set up to be bowled down again." Winternitz also gives a similar opinion in these words "we can often say this or that book, this or that class of literature is older than a certain other. However, with regard to its real age it is only possible to offer hypotheses. The surest make of differentiation for this relative chronology still lies in the language.

Arabian traveller Albereine who flourished during 1030 A.D. wrote a book on India, which is very important for us to identify the weakness of Indian scholars: "unfortunately the Hindus do not pay much attention to the historical order of things. They are very careless in relating the chronological succession of their kings and when they are pressed for information and are at a loss not knowing what to say, they invariably take to romancing." If this were to be the status of history of the ruling dynasties, one can well imagine what it must be, in the case of poets, dramatists, philosophers, and artists,
patronized by them. We have to cull out information about their date, life and social conditions bit by bit from all possible sources, and scrutinise it in the light of available evidences.

Gaṅgādevī is an exception to this general rule. Unlike several other Sanskrit authors, she has indeed given us considerable information about her ancestors, her original home, learning and the date of her work Madhurāvijayāṁ.

Gaṅgādevī was an Andhra princess born in a place near Orugal. In or about 1340 A.D. she had the privilege of being the queen of Višrakampana, king of the Karnataka. As has been said before, Gaṅgādevī has been accepted as a contemporary of Viśvanātha who lived during the period 1294 to 1325 A.D. He was the court poet of king Pratāpārudradeva who lived during 1296 to 1325 A.D. On the basis of this we can say that Gaṅgādevī must have lived in the period 1301 to 1400 A.D. Gaṅgādevī mentions the name of Gaṅgādhara who flourished during 1250–1350 A.D. She mentions the name of Agastya who lived during the period 1275 to 1325 A.D. She also mentions the name of Tikkaya who lived in the period 1290 to 1350. It shows that Gaṅgādevī must be in the same period and she was influenced by all these poets.
V. Raghavan supplies some material with regard to the life account of poetess Gangādevī and date of Madhurāvijayaṁ. According to him she was the queen of King Kampana who ruled Kanchi about A.D. 1367. N. Lakshmīnarayan also has mentioned about the date of Gaṅgādevī and her work, Madhurāvijayaṁ. "It is well known that Vijayanagara kings were great patrons of learning, men of letters and of the fine arts like poetry and music. Gaṅgādevī has written Madhurāvijayaṁ in the year 1360 A.D." 

On the basis of all these evidences, it may be said that Gaṅgādevī was the queen of Karnataka King, Kamapana and the daughter-in-law of Bukka who ruled over Vijayanagar, the poetess Gaṅgādevī flourished during the period from 1301 to 1400 A.D.

Nelson gives description as found on a native manuscript of the excesses of the troops of Mālikkatar in the Madhura town, he says Kamara Kampana's conquest of Tamil country within 1365 A.D. It is also mentioned in the inscription alike on the Mīnākṣī temple that shine 48 years before the conquest of Kumāra Kampana. If we take into account the view of Nelson the clause of the Mīnākṣī shrine
might have happened around 1317 A.D. But during 1317-18 A.D. the Second Muslim conquest took place which was described to be uneventual one. On accepting the view of other scholars who hold 1374 A.D. as the year of Kumāra Kaṃpaṇa conquest, it can be said that Gaṅgādevī has written the Madhuravijayam after the conquest of her husband Kaṃpana. It may be taken a note of the opinion of that N. Anantarangachar that the Madhuravijayam has been composed by Gaṅgādevī during A.D. 1380.

ABOUT THE WORK

The Madhuravijayam of Gaṅgādevī runs into the five hundred and twenty one verses which have been divided into the nine cantos. The total number of verses in the Madhuravijayam may differ from edition to edition, as some verses have been found added and dropped. All the nine cantos have been set with beautiful and lucid words, as well as robust thoughts. A brief summary of the poem may be seen as below:

I CANTO

The poetess Gaṅgādevī at the outset pays homage to
her favourite gods and elderly poets that preceded her. The section of benediction itself runs into sixteen verses. At the first step, she offers salutation to the elephant faced God i.e., Gaṇapati, Lord Śiva, Goddess Sarasvatī, among the divinities. Then, the poetess pays respectful compliments to the wellknown poets who influenced her. Those are: Kriyāśaktī (her preceptor), Vālmīki, Vyāsa, Kālidāsa, Bāṇa, Bhāravi, Daṇḍin, Bhavabhūti, Tikkayya, Agastya, Gaṅgādhara and Viśvanātha.

Then, Gaṅgādevī speaks on literary criticism. As the crow shows a preference to nimba fruit without caring for the mango in the forest, a vile man searches for faults in a poetic composition, in disregard of its merits (I. 20). A good composition of a poet promotes fame, serves for wealth, destroys baseness and awakens delight. Thus what is there that a good poetry does not yield? The Sahādayas need no invitation to taste the sweetness of poetry. Who argues the bee to suck the sweet juice of flower (I. 23-24). Likewise, it may be said here, the Madhurāvijayam is just Madhū or honey and many a Sahādaya do honor this work with respect and get themselves immersed in reading the poem.

Then follows the description of the greatness of King
Bukka the father of Kampana. He is said to have been reigning at Vijayanagara. He is brave and a courageous King. His Vassals and generals are very respectful and loving. They are loyal to the King. He possessed good qualities of head and heart and generous minded Kings from different countries come and pay their homage to him. His fame spread in all the four corners of the world. His Chief Queen is Devayi.

Next, the poetess devotes a few verses to the description of the city of Vijayanagara. It is situated on the bank of the river Tungabhadra. In its suburb there is a temple of Virupaksa. The city of Vijayanagara was fulfilled in all respects. It was surrounded by ramparts on all sides. It had lofty and gemset towers, pleasure-groves, sporting lakes inhabited by beautiful swans, high built palaces. The people were happy with what they had in toto, the city was the playground of all good fortune. Prosperity in all its aspects delighted to live in its saloons. The city looked like a garland of precious stones on the shores of the sea of virtue. The city of Vijayanagara thus shone as Indra's Amanvati.

Thus ends the first canto of the Madhuravijayam.
II CANTO

The Chief Queen Devayi conceived by the King and bore the seed of royal race in her womb. Then follows the description of her longings during pregnancy. She expresses her desire to eat particles of earth, which are so tasty to her, Gangadevi imagines that she was the beloved consort of the Lord of this earth indulged in tasting particles of its it as if to each the responsibility of reigning over the world of the infant in her womb. Then she says she takes bath in the Tamraparni even though she is having the opportunity to take the bath in river Tungabhadra, which is flowing to near the city. Like this sickness of Devayi as presented by the poetess is quite natural. The King celebrated the ceremony of pumsavana Samskara (II. 13) at a proper time on a scale befitting his royal rank. On an auspicious day, the queen presented her lord with a boy as Goddess Parvati bore to Siva the Subrahmanya.

On an auspicious day, the Jatakarma rites of the child were performed as directed by the priest. The child grew in splendour like to god of fire that witnesses those rites (II. 33). The King named his child Kampana as he
clearly foresaw in his mind that his son would become a matchless warrior and was sure to make his enemies in the battle (II. 39) field quake with fear. In course of time the queen gave birth to two other sons called Kampana and Sangama who were like Parijata and Cintāmaṇi that sprang from the milky ocean (II. 40). Thus, the three sons began to grow day by day and shone like Siva with his three eyes, the Moon, the Sun and the Fire. Thus ends the second canto of the Madhurāvijayam.

III CANTO

It begins with the description of the extra-ordinary qualities and lustre of Kampana, seen in his childhood. In a very short time he obtains knowledge of all the sciences. He became quite proficient in all the branches of learning. He is said to be well trained in the military science. When Kampana is yet young, his father Bukka discourses to him on the evils of indulgence in women, gambling, hunting, drinking and so on, he advises him to avoid giving a thought to such things. Bukka advises him on the duties of the royal princes and pintout to him the work that lay before him. Kampana's marriage with Gangādevī and other princesses is described. He asks Kampana to march against Campana the ruler of the
Tundiramandalam and reduce Kanchi to subjugation. When in a good position, he should subdue the several forest chiefs and then proceed against the king of the Turaskas who was made his head quarters at Madhura. After this advice, Kampana resolves to lead an expedition to the south.

IV CANTO

On the instruction of his father Bukkarāya, Kampana proceeded with a huge army of elephants, horses, infantry to defeat the rebel Chieftain led by Champaraja. He took five or six days to cross the country of Karnataka and reaches the town of Kantakanana (Mulbagil) stayed few days in that place then he starts to attack Champaraj. The dust which was raised by the march of Kampana's army made the waters of the river Palar black and in colour it looked like a signal for the defeat of the Sambuvarāya ruler. Then Kampana stations his camp at Virincipuram from there he laid seige to his hill fortress Sambuvarāya King. When appears to be the Padaividu fortress. He enters the country of the Drāmida King and a fierce fight takes place between Kamparāya and Sambuvarāya. Forces of Sambuvarāya are defeated and he was killed by the Kampana, then he established a firm rule over Kanchi. Here ends the fourth Canto.
V CANTO

After vanquishing the King of Dravida, Kampana makes Maratakanagar (Kanchi) the capital of his newly acquired province and rules in a way as to be loved by all. Kings from various countries approaches him with different kinds of presents. King of Magadha, Mālava, Sevuna, Simha, Dramila, Kerala and Gauda wait at his gates for their turn to pay their homage.

Kampana had much interest in listening to the compositions of good poets in his court, compositions which were sweet like the sounding of Sarasvatī's anklets as she practised graceful walking.

Further, poetess gives the description at length, of different seasons, in the context of Kampana's hunting expeditions. The song of the seasons begins (15-23) with Summer Season (Grīṃartu).

"The elephant cupid, getting scorched in the sun found shelter in the breasts of beautiful ladies which were wet with pastes of sandal and had the cooling contact of
Then continues (24-37) rainy season (Varsa-Rtu) "The rain-bow with its colours - green, red and white, shone like girdle, set with emerald, coral and pearl of the Beauty Goddess of Sky."

Then continues (38-50) the Autumn season (Sarad Rtu) "Autumn like a beautiful lady with lotus eyes, desired as it were to see her face every now and then in the mirror of the Sun whom she, therefore, frequently drew out from his wrapper of white clouds.

Then commences (51-55) the Winter Season (Hemanta Rtu). "Lotus clusters were hit by snow and the moon became pale in colour. Only the faces of the kings beloved consorts gained unmatched charm."

Then commences (56-61) cold season (Śisirā Rtu) "The breasts of his ladies warm with blossoming youthfulness drove away the cold of the season when the King cast longing looks on them."
Then comes (62-67) Spring Season (Vasanta Rtu).

"In the Spring festival ladies wanted to paint form of Cupid on picture-boards. But they ended by painting the form of king Kampana who was always in their heart."

In this manner the King Kampana rendered the third goal of life i.e., Kāma fruitful.

Here ends the fifth Canto.

CANTOS VI & VII

Though both the cantos Sixth and Seventh, contain no historical information provide beautiful description of the water sports of the prince, description of Day and Night.

"Sporting in the waters made the ladies look as if they had just had their sexual satisfaction. Their lips were colour-free, their eyes devoid of collyrium and their foreheads without their decorating mark. And such a sight pleased the king immensely." (VI. 62).

"The goddess of Day sealed, as it were, the closed lotuses with the lac of black-bees sitting close on their
surface, with a view to guard the fragrance treasure of honey within." (VII. 18)

"Lady darkness decking her plait of hair with flowers of stars waited for a short time for her lover, the moon, smiling, as it were, with the blossoms of the white lily.

VIII CANTO

The mysterious lady who appeared before Kampāṇa while he was at Kanchi was said to have described the pathetic condition of the Tamil Country owing to the tyrannical rule of the Sultans of Madura. Gaṅgādevī has described the political and social conditions in such a way that it looks like a faithful portrait of the actual state of affairs. She describes the disastrous consequences of the Mohammedan invasion of the Southern and the said plight of the Southern country and its temples. She said "Where there resounded once the joyous sound of the mṛdangams there is heard at present the howl of the jackal, that has made its abode. The river Kaveri that had been regulated by proper dams and flowed into regular channels has begun to flow in all directions. In the Agrahāras where the Yādghūma was largely visible and the sound of the chanting of the Vedas was
everywhere audible. We have now the offensive smelling smoke issuing from the roasting of flesh by the Muslims and their harsh voice alone is heard. The beautiful coconut trees which were gracing the gardens surrounding the city of Madhura have been cut down and in their place we see plenty of Sulas with garlands made by stringing human heads together resembling in a remote manner the coconut trees. The waters of the river Tamraparni which used to be white with sandal paste rubbed away from the breasts of the young and beautiful maidens, who were bathing in it, is now flowing red with the blood of Brahmins and Cows slaughtered by the Muslims.

After having described the pitiable condition of Tamil Country as above, the mysterious lady exhorts him to extirpate the invaders and restore the country to its ancient glory, presenting him at the same time with a divine sword and ordered him to proceed against the sultan of Madhura who was the enemy of the World. Then Kampana proceeds against Sultan of Madhura, and in a battle Sultan was killed by him. Then he makes grants to several temples. At this point the Manuscript breaks off and the narrative is left incomplete.
Most probably verses at the end of the VIII Canto and beginning of IX Cantos are breaks off and the narrative is left incomplete. It begins with description of the battle between Kampāṇa and Turaśka King (Sultan) of Madhura. It is fully devoted to describe the battle scene of Kampāṇa and Turaśka King. The fighting scene is also dreadful and loathsome.

The Yavana King met Kampāṇa even as Vṛitra did the King of Gods. The two proud opponents fought in a manner befitting the respective might of their arms, by showering arrows in each other with their bows sent up to their ears. Afterwards then Kampāṇa took the sword which was given by the Madhura Goddess and cut the heads of the Suratrāṇa. The head of the Suratrāṇa fell on the ground the head that never knew the art of cajoling servant like Samrāja (Supremacy) and head not bowed down even to gods. Hero Kampāṇa was astonished to see that even after the head fallen the trunk on the horse back still held the reins checking the horses course with one hand while the other was uplifted to return the blow of the adversary. In this manner he defeated and killed the Sultan of Madhura. Here ends the Ninth Canto.
In Sanskrit literature there are many types of poetries, which have gained the appreciation of the learned ones. Of them, the Raghuvamsa, Kumarsambhava, Kirtirjunyaya, Sisupalavadha and the Naṣadhiya-carita have been regarded as the Mahākāvyas. Despite this, there are other number of good poetries which are fit to be called Mahākāvyas. The reason could be the lack of popularity out of disregard or carelessness of people during that past period. Yet the truth never die but lasts forever.

The Madhurāvijayam of Gaṅgādevī has been one of the good poetries identified and accepted as the Mahākāvyas. It consists of all fundamental Characteristics of the Mahākāvya. Following are the characteristics of the Mahākāvya.

1. The Mahākāvya should run into the sargas. It should consists of the Sargas or cantos not less than eight but nor more than thirty. Each canto has a uniform metre, which may get changed at the end of the canto. The end of the canto should suggest the subject-matter of the next canto.
2. The Mahākavya should begin with an auspicious benediction.

3. It should deal with the life of single hero, or of many kings belonging to the same race. If the hero is only one he must be either celestial, or a Kṣatriya of noble family and possessed of the qualities of Dhirodatta type.

4. Any one of the sentiments of Śṛṅgāra, Vīra Śanta, and Karuṇa should be predominant in the Mahākavya and the rest of the nine sentiments remain as subordinate.

5. At least, one of the four goals of life should be fulfilled.

6. Denouncement of wicked ones and the praise of noble ones should be there.

7. It should consist of the description of City, Sea, mountain, seasons, sun-rise, moon-rise, Garden, water sport, marriage, separation of lovers, birth of son, sending the messengers, war.
8. It should be embellished with rhetorical figures of speech sentiments and good-style. 32

Following is a brief observation of all the above characteristics of a Mahākāvyā, fitting in the Madhurāvijayām:

1. The Madhurāvijayām runs into the sections of sargas or cantos. It consists of the nine cantos. The verses of the different cantos run in a uniform metre:

- Canto I: Anuṣṭub Metre
- Canto II: Upajāti - Sometimes Upendravajrā and Indrajra metres are also used.
- Canto III: Vāmāsastha metre
- Canto IV: Anuṣṭub metre
- Canto V: Drutavilambita metre
- Canto VI: Puspitāgrā metre
- Canto VII: Niyogini metre
- Canto VIII: Aupacchandasiṅka metre
- Canto IX: Upajāti - Sometimes Upendravajrā and Indrajra.
And the subject matter of the following canto is suggested in the previous canto. For example, Devāyī's conceiving, her longings during pregnancy coming in the opening of the second canto, are suggested at the end of the first canto by the words \textit{Sākam tayā hṛdaya-sammatayā-narendra kalacitānyanubhavān kramaśaśsukhānī} .... (I. 75).

2. The Madhurāvijayam begins with an auspicious benediction - in the form of salutation of God Gaṇapati.

3. This Kāvya deals with the life history of King Kampana belonging to warrior class. King Kampana himself is the hero of this Kāvya and does possess the qualities of Dhirodatta type: He is said to be kind enough to the subjects, well-versed in all sciences, brave, handsome interested in philosophical discourses, strict in administration, etc..

4. In the Madhurāvijayam, Vīra Rasa is predominant and sentiments like Sṛngāra (II, V Cantos) Bhayānaka, Bibhatsa Rasa (V Canto) have been subordinately entertained in a most befitting way.
5. In the form of destroying the enemies, protecting the subjects and establishing Hindu Dharma, King Kampana fulfils the first goal of life i.e., Dharma. Wherever Kampana becomes victorious like Kanchi, Madhura etc., he establishes stable and legal government for the welfare of the society.

6. In the opening section of the first Canto, poetess denounces the persons who do not realize the importance of poetry, and praises the Sahādayas. So also in the forecoming cantos like eighth, denounces the wickedness of Muslims.

7. The description of the city of Vijayanagara follows from 43rd to 66th verses of the first Canto:

- Description of Oceans & Rivers: I. 50, 60
  III-40, VIII-4
- Descriptions of Seasons: V Sarga
- Description of Mountains: I. 45
- Description of Sunrise & Moonrise: VII. 1-50
- Description of hunting: II-6, V-747
- Description of Garden: VI Canto
- Description of Watersport: VI Canto
Description of Marriage : III Canto
Description of birth of Kampana: II 14-42
Description of War : IV & IX Cantos.

Gangadevi employs different figures of speech to enrich the meaning to be highlighted. Such figures of speech are: Upama, Utpreksa, Rupaka, Pratipa, Apahnuti Vyatireka, etc.

Upama: (III-5, IV-78, IV-19)
Utpreksa: (I-68, III-33, 47, V-27, VII-2)
Pratipa: (III-12, V-52)
Apahnuti: (I-36)
Atisayokti: (V-10)
Rupaka: (III-40)
Parisankhya: (I-65)
Parisankhya: (I-65)
Vyatireka: (I-61)
Bhrantimana: (I-55)
Dristanta: (I-19-20)
Hetumana: (III-27)
Malopama: (I-27-29, 73, II-12)
Yamaka: (III-48)
Vīra, Bhīṁasena, Karuṇa, Śṛṅgāra etc., sentiments and Vaidarbhī style for the composition of the Madhurāvijayam have been employed.

Thus the Madhurāvijayam in a befitting way is rich with all characteristics of a Mahākāvyā, and hence, undoubtedly it may be regarded as a Mahākāvyā. It may not be an exaggeration, if it is said that this Madhurāvijayam gains the grandeur of the five Mahākāvyas in all respects.
FOOT NOTES.

1. Shabdayar Yossamoh Gupuk: Parvati Rishiyakshete
   Srimadhantatirikavarcha Ballanurakati Ch Sa Ravi:
   Ke Vellanamben Giratra Gupee Rupkita:
   Nitcharan Nishkananthaam Na Moumyapuro Vab:
   Sarastvachay Karnakta Vikanjaka Jyotsna
   Ya Vairgirata Vab: Karadashadantnarmo
   Sulpinna Sowkshenina Vlanaa Va Viliahastu:
   Prashchtri Kanchanu Gatripi Hrudiy Ritottam
   Parcham Manasa Sthanam Larmu Huma Prapa
   Kevinaa Va Karohitam Chaurushyam Upham
   Nalotyopadarsanma Vishayaana Tta Mahaanta
   Pramshu Vandarpam Prakrta Sarbashulal Sarastvay

   Bashya Parishad - Patna, P. 20-21.

3. P. Subramanyaswami, Madhuravjayam : Shri Ajanta Arts

4. K. Raghavacharyalu, Quarterly Journal of the Mythic
   Society. "Some South Indian Poetess, Index, Vol. XXII,

5. It is only a supposition. But there is, however, notable
   interesting point. At the end of Canto I, there
   is a homage to goddess Minaksi immediately after the
   colophon. It may be said that this must have been
   written by Gangadevi herself because if the original
   copyist of the manuscript had written the works, he would
   have written them at the end of every canto. It may be a
   fact Gangadevi had dropped the salutation in other cantos.
   and in the version copy of the original that dropping
   was perpetuated.
Moreover Kampana lived in Kanchipuram after acquiring the possession of it from the Sambhuvaraya. The Cantos 6th and 7th describe his happy life with his queen.

5. Madhuravijayam, Canto 3, verse 18 and 19; also Cantos 6 and 7.


21. Ibid., p. 29.


23. Mv.I-16.


आः
र्क्ति-धो महाकाव्य लेखको नायकः सुरः
कङ्क्रा: क्षत्रियो वाङ्कि धीरोऽद्वालोऽगणिन्वतः

ि
प्रक्षंभावा भूतः कुला व्यवधानि च
श्रुः गांवि भाषानां मेकांि गरस इथैः

ि
अणी-गाणि सर्वधानि राषः सर्वः नाटवस्थयः
प्रियाप्रक्षंभावं व्यवस्थितं स ज्ञानात्रधम्

ि
विवारस्तय बागः स्मृतिध्वंसः व परः भैः
आदि नमिक्र्द्यावीस्वार्थः कस्तु निर्देशः ऐत्वि

ि
ब्रवीकिनिन्दा स्मृतीचन भव्यां व मुण्डवर्णम्
प्रकृत्तिमयः पदरस्तहोऽनयुव्वतः

ि
नातिस्वल्या नातिश्रेष्ठः सारं अष्टार्थकः इह
नानावृत्तमयः क्षरि संग्रं दूः यले

ि
सारं स्वते भाषिकर्षय कपायः सूक्षम गतेलः
सन्ध्यायुक्तस्तुर्लिङ्गप्ररोपचारः वास्रतः

ि
प्रारम्भिकान्युगाय शैलतृक्तस्वागराः
सम्भोग विश्वलम्भोः व सुभस्वर्गुपाध्यः

ि
रणप्रयाणोपयम्भन्युत्रोदयायः
बार्ष्नीया वच्चायोऽर घाणे घोपाङ्गा अमी दशा

ि
वर्क्वृत्तस्य वा नाम्मा नायकस्थेलरस्य च
नामास्य सर्गोपायेकश्वा सर्वाम् तु

Sahityadarpana.
P. 540.