CHAPTER IV

DESCRIPTION IN THE MADHURĀVIJAYAM
Narration of legendary things or historical facts has been vital portion of a Mahākāvya of Prabandha type. Nonetheless it should not be forgotten that a mere narration of incidents, by itself does not fulfil the requirement of a Mahākāvya. As such Mahākāvya essentially brings in description of city, ocean, mountains, seasons, moon-rise, sun-rise etc., in a grand and charming style. With a view to bring in these descriptions, poets have to seek for opportunities on various occasions, in course of the narration of the main story. Thus both narration and description are primary requisites of a Mahākāvya. A perusal of the well-known Mahākāvyas makes it evident that the method in which descriptions are treated is found to be not in similar tastes. When we go through the pages of the Mahakavyas like the Śisupālavadha of Māgha; the Kīratarjunīya of Bhrāravi, the Naiśadhiya carita of Śrīharṣa, etc. We come to notice that in these Mahākāvyas the narration of incidents occupies a very subordinate position, the major portion being reserved for descriptions. The authors of these Mahākāvyas have given so much importance to the descriptions that the main story is almost overshadowed by the descriptions and seems to be lost in the thick forest of descriptions. These poets have generally been fond of descriptions because the descriptions provide them wider scope to exhibit their
unusual poetic skill and erudition. It is only in order to have an opportunity to give elaborate descriptions that they bring in some incidents. Moreover, these poets have seldom tried to seek novel stories for their poems. They generally select the theme for their Mahākāvyas from the legendary stock of the purāṇas, the Rāmāyaṇa, the Mahābhārata or the Brhatkathā, and give them a new currency in their poems, thus, as far as the theme is concerned, they exercise very little or no originality. Without bringing about any major modifications in the main theme, they concentrate their poetic faculty solely on the descriptions. That is why the Mahākāvya consists of descriptions in some places which appear somewhat independent of narration.

The Mahākāvyas in which the descriptions have been interwoven with the narration in such a way that their introduction may not cause any hindrance in the development of the theme, are very less in number. It is only Kālidāsa who, in his Rāghuvaṃśa and the Kumārasambhava, has interwoven the descriptions with the theme in such a way that they appear as if they are evolved out of the theme itself. In these two Mahākāvyas the narration is hardly affected by introducing the descriptions. Rather, the description
provides much lively beauty in the narration. Even when the
descriptions are only remotely connected with the narration
of the main incidents, their introduction can be justified on
the ground that they refer to the characters of the poem, or
prepare a suitable background for further narration, or
present the Vibhāvas for the delineation of Rasas. Such
descriptions may keep the reader poetically attuned to the
incidents and make him appreciate the theme better. But, the
description should be such that the main theme is never lost
sight of. Gaṅgādevī though an ardent follower of Kālidāsa
is found to be not strictly faithful to the latter in this
respect. This is obvious from her Madhurāvijaya where she
has devoted a major portion for descriptions, like Māgha and
Śrīharsa. Gaṅgādevī has focussed so much attention on the
descriptions that the narration of the main theme appear to
be almost veiled in her Mahākāvya. Hence it is not
convenient for any reader to follow the thread of the main
incidents narrated. No doubt she has full acquaintance with
the narration of the story of Kampana. Yet, it is found that
she has given much scope for description in the Mahākāvya so
that more number of verses have been devoted to the
descriptions than to the narration. This analysis clearly
indicates Gaṅgādevī's foundness for description.
The following descriptions have been highlighted in this work viz., description of the seasons, of swimming and bathing, of the setting of the sun and the rising of the moon, of battles of the King, of the capital, of morning, sickness, of birth, of childhood, of youth, of invasions, etc.. For the convenience of study and appreciation, the descriptions occurring in the Madhuravijayam may be divided into three categories, namely;

1. Description of the Nature,
2. Description of the personal beauty, particularly of male beauty.
3. Description of miscellaneous items e.g., city, battle scene, etc.,

1 DESCRIPTION OF THE NATURE

Nature finds a prominent place in Sanskrit literature even from the earliest times. It bears a strong emotional appeal and thereby keeps the human mind ever delighted. Even an ordinary person gets inspiration from the enchanting beauty of the nature. Then what to say about the poets who are the keen observers of nature? The poets possess a special sensitivity towards the objects of the nature.
Valmiki the Adikavi is well-known for his description of the nature which abounds the whole of the Ramayana. Kalidasa being an ardent lover of Nature is also well-known for his description of the nature. Two lyric poems of Kalidasa, namely, the Meghadūta and R̐tusmāra, are nothing but the glorification of the role played by nature in human life. The Mahākāvyas as well as the dramas of Kalidasa are rich with description of the nature providing a background for the delineation of sentiments like śringāra, karuna, etc. Gangādevī the author of the Madhurāvijayam has sung the glory of the nature with great enthusiasm undoubtedly. As far as the descriptions of nature are concerned, she is one of the Sanskrit poets who follow faithfully the tradition of describing nature started by Valmiki and highlighted by Kalidasa. In the Madhurāvijayam also we find many elaborate descriptions of seasons, evening scenes and morning scenes, etc., which are as follows.

SEASONS

The various seasons have been beautifully portrayed in the Madhurāvijayam. Numerous exciting picture of seasons are found in this Mahākāvyā. Being fond of nature, poetress Gangādevī has displayed her skill in giving all details
pertaining to the seasons. She closely follows Kālidāsa in presenting the charming picture of different seasons and influence of the seasons on all human beings.

SPRING

Spring is the most favourite season of the poets. Particularly Sanskrit poets have a great fascination for describing the multi-faced nature of this season. This season claims the position of Rturāja (The king of seasons). It creates a pleasing atmosphere for love. During this season, the blossoming flowers, swinging creepers, humming bees, chirping birds, cooing cuckoos, the fragrant smell of the wind, the beautiful lakes having the blooming lotuses, the crackling of the geese and the infatuating pleasure parks (Udyanas) all these bring about a pleasing and enchanting atmosphere all over.

In the Fifth Canto of the Madhurāvijaya, Gāndhārī gives a captivating description of the spring season. A full account of the spring season is given in fifteen verses i.e., 62 to 76. Though the description of the spring season, in the Madhurāvijaya is in brief, it sings beautifully of the over all glory of the season. When the spring season sets
beauty in abundance of flowers everywhere, is seen. Referring to the advent of the spring season Gangadevi fancies that the spring season has come, with trees full of flowers as if for an offering, with sprouting foliage like hands folded in veneration, with the cooings of cuckoos, as if uttering humble words of obeisance, the season seems to be paying homage to the king. First of all, the spring season becomes most pleasing because of healthy climate. Gentle and forgrant breezes start blowing from the south carrying mango leaf-dust. Gangadevi describes such breezes as appearing like sorcerers sprinkling ashes to turn the mind of anger-ridden damsels that turned the lovers.

Gangadevi referring to the charm of Kimsuka trees in this season fancies that these trees with buds of dazzling reds shone like lions with blood-stained nails-lions that had torn the deer of lovely travellers during the vernal (vasanta) season. Further she speaks of campaka trees and describes them as rows of (campaka) clusters with collyrium-like bees settling on them looked like lamps lighted by the spring in commemoration of Cupid's festival. Referring to the young sprouts of the Aśoka tree, she says these sprouts of Aśokas with bees humming around in thick rows, indicated a sort of appropriateness, to the manure which the tree had by the touch of the tender feet of Kuntala ladies resounding with
ornaments. Referring to Kurabaka in spring, the poetess glorifies, the Kurubaka that looked like hair standing on end in the act of mutual embrace of lovers, raised love passion even in the heart of insentient beings. The sweet pancama notes (कंपचंतरं) of cockoos delighted the world immensely (and) lonely travellers that heard, it felt as if they head sounds of cupid's bow shooting arrows at them.

Gangadevi describes the flowering season of spring as follows:

Wild creepers that were the beloved of the black bees attracted the latter, very much as clusters of buds looking like breasts sprouted in them in the flowering season of spring. She states, how the spring season influenced the human beings. In the spring festival, ladies wanted to paint images of cupid on picture-boards but they ended in painting the images of king Kampana who was always in their heart. Certain ladies smeared the cupid-like person of the king with sandal paste and their hands evidenced love passion by sweat drops and horripilation that marked them in the act. The tinkling of bracelets of those lovely ladies; the dropping of garlands and the flying of curls of them that marked the practice in swinging play, looked like a rehearsal on the part of those lovely ladies of love sports with their
lovers. Some queens felt ashamed before their female companions, and in singing songs in praise of Kāma they often introduced the name of the king in their forgetfulness. Those young lovely ladies desired to splash on the king, paste of saffron, but they were not aware that the substance had already leaked out of their sweat-bathed hands.

RAINY SEASON

Usually the monsoon rains begin in the month of June in India. The advent of rain is a dramatic occurrence. This is the season for pollination in flowers. The monsoon comes as a rival to the earlier season. The commonest flowers are the Ketaka, Kadamba and Yūthika, i.e., jasmine. The sweet smell of the earth, the dancing of the peacocks, the अभिसारित stealing off at night to visit her lover, the traveller's plight during these nights and the sadness of ladies left behind are the effects of the rainy season.

The rainy season follows the hot summer. It makes the earth wet with its showers and expels completely the scorching heat of the sun. The thick and water laden clouds cover the orb of the Sun. The moon as well as the stars in
the nights become invisible as they find their place in the womb of the clouds and lose their lustre. Cloud establish their realm in the sky. The whole earth becomes gladdened at the advent of the Rainy Season.

Gangadevi is attracted by the Rainy Season, like other great Sanskrit poets like Vālmīki, Kālidāsa etc., who have described, the rainy season in their works in detail. The Rāmāyaṇa gives a full account of this season in the 28th Canto of the Kīśkindhākāṇḍa. Kālidāsa has given a graphic account of the Rainy Season in Rūsamhāra (in Canto II) and other works. In the same way, Gangadevi has also given a detailed description of this season in not less than fourteen verses occurring in V Canto. The colourful aspects of the rainy season such as the water-laden clouds, rumbling thunders, swift lightnings, heavy rainfall, overflowing rivers, streams, etc., are vividly described with exhaustive material. Throughout the description of the rainy season Gangadevi has shown her power of keen observation and her capacity for describing events in detail.

The very beginning of the description of the Rainy Season follows thus
The cataka birds, intent upon drinking the rain-drops directly from the clouds, make sweet sound. Their sweet sound is, as poetess understands praise of clouds. And this sweet sound of the catakas appeared like rendering welcome to the King. And the nicula flowers, usually bloom in rainy season have fallen on the ground here and there being blown the wind. Such nicula flowers appeared as fanning the King. She imagines that the clouds, which had covered the sky looked like the sporting pavilions of women called lightings, and the thunder that was heard resembled the sounds of mrdanga drums. Further, she describes that the bees like black clouds looked like dark coloured petticoate flashes of lightning that appeared now and then glittered like borders of gold-lace, and rain drops like pearl-countings. In a like manner, she gives a beautiful picture of the rainbow. The rainbow with its colours green, red, and white, shone like the girdle, set with emerald, coral and pearl of the beauty of the Goddess of sky. When clouds appeared here and there, peacocks started dancing in mountainous plateaus, singing sweet notes of sadja at the appearance of clouds that were their favourites. She also refers to the effects of the Rainfall. It is described, the travellers with desperate courage heard the thundering of clouds in the sky which sounded like celestial kettle-drums.
which cupid beat with the sticks of lightning. For some days, the forest presented this appearance: plantains put forth new shoots. The Arjuna, Kadamba and the Ketaka trees blossomed. The Cātaka birds and the peacocks were in great glee. Through the winds, as if with hands, clouds sprinkled Ketaka dusts resembling holy ashes. The murmuring of thunder was like the uttering of the hum. And all this was effective in exercising the evil-spirit of love, anger which sometimes possessed the ladies of the harem. Frozen rain drops fell from the clouds that whirled round with the blowing of the eastern wind. Looking at them one wondered if they were not pearls which were taken along with the sea-water during the latter’s formation. Red insects looking like blood drops began to swarm the earth. They looked like the sparks of the lightning fire that had dropped down on earth when clouds clashed clouds violently. The advent of the Rainy Season enacted the role of 'romance' confident to the king in the night time as it made even the newly married shy girls embrace him at every sound of thunder murmurings.

Also it is described, the mind of the king was very much attracted by pleasure-hillocks. Eyes in the tails of
dancing peacocks rendered them very picturesque, and camphor deposits in them exuded the most agreeable odour. The numberless Kadamba trees there, were in full blossom. King Kampana was attracted by his beautiful ladies whose curling locks were decorated with the evening-blossoming Malati flowers. The king's love, passion was very much excited by gem-set pavilions, by fragrant breezes wafting the smell of Kutaja and Ketaka flowers and by the musical notes of intoxicated peacocks.17

AUTUMN

Following the description of the Rainy Season, Gangadevi portrays the picture of Autumn (śarad) in V Canto of the Madhurāvijayam. The Autumn season is the time of harvest of sugarcane, barley and rice, the grass is still lush and the streams shrink back to their old channels, thus showing the evidence of recent flood. Autumn also heralds the arrival of flights of migratory birds.

Gangadevi again displays here her proficiency in the description of the Autumn. She has touched upon almost all the aspects of this season such as the clear sky, crystal
clear water of the lakes, gently flowing rivers and streams, sonourously blowing wind, bloossommg of the flowers etc..

In the very beginning of the description of the Autumn, the poetess personifies this season as a beautiful lady with lotus like eyes desired as if 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. Further she describes beautifully such natural phenomena like the Sun and the Moon becoming brighter. The poetess says the clouds in Autumn seemed to have acted like a whetstone and a wash in the case of the Sun and the Moon, respectively for they both shone now with increased brightness and splendour. On the advent of the Autumn season rose the brilliant Agastya star. Due to this star, the waters were cleared of their muddy condition. The poetess compares this to the mind of men becoming clear after receiving instruction from a merciful teacher.

Further, she describes the rivers, also, which due to the effects of the Autumn season, were rid of their impurities and looked slimmer. And by uniting them with swans, their lovers, the season really enacted the role of a
dear female friend effecting reconciliation between angry lovers.  

This autumn season resembled a lion in dispersing the elephant like clouds. This face was the Sun. The Kāsas were his manes and the blossoming China roses - his red eyes. In fact, it was no empty saying that the Sun and the Moon are the eyes of the Viṣṇu. Now he has woken up from sleep, hence these two, the Sun and the Moon opened in their proper splendour. As the autumn season sets in, the white clouds lined the sky and lightning disappeared. In that state, the sky resembled the watery expanse of the sea with clusters of foam here and there and coral reefs gone. Due to the arrival of Autumn season, everywhere there heard the sweet sounds of swans resembling the music of Lākṣmī's feet wandering on the lotus-beds, or the auspicious sounding of Cupid's musical instrument i.e., turiya.

Moreover, elephants in rut, often pulled the chains with which they were fastened, as forest-winds laden with the smell of blossoming Saptaparna trees blew over their bodies. Everywhere the forest grounds were adorned with blossoming China roses. And as the latter stirred in the wind, it seemed as if by the orders of the king, they were waving
The young women guarding the rice fields sang the spotless fame of the king, decked as their persons were with garlands of pearls that had come out of the bursting of ripe red sugarcane. Also, the king Kampana enjoyed the autumnal nights fully, for in their contents they resembled his ladies in every respect; blue water-lilies had the beauty of their eyes, the moon of their face, white water-lilies of their smile and stars of the pupil of their eyes.

**WINTER SEASON (HEMANTA RTU)**

The poetess Gangadevi does give equal importance to the description of Hemanta Rtu i.e., winter season. Though there are only five verses describing the Hemanta Rtu, yet they depict delineate this season in a brief but precise and comprehensive manner. The poetess describes the influence of the Hemanta on the royal young ladies. It follows that lotus clusters were hit by snow and the moon became pale in colour. Only the faces of the king's beloved consorts gained usual charm. The royal ladies as they shivered in cold seemed to be in an uninterrupted state of love, passion, the hairs in their breasts always standing on end, and their mouths always uttering murmuring sounds. The king's beloveds
made him fancy that they were decking their hair with pearls, in season and out of season, as the cluster of their curls were always dressed with white blossoms of jasmine. The King loved to remain in his inner apartments sweetly scented with Agaru fumes, in company of his beautiful consorts whose breasts were warm and painted with saffron paste. The poetess distinctely displays her knowledge about natural phenomena like the days becoming shorter and night becoming longer during the winter season. The poetess fancies very beautifully the reason for nights becoming longer in the following words: 'The winter season makes the nights longer as it to please the amorous king who loved very much to enjoy the night sports.' 27

COLD SEASON (ŚISĪRA ṚTU)

As the cold season sets in the King Kampana who incarnated Cupid in point of his personal charm, enjoying the comforts of the winter season, desired to sport with his ladies in the nights in spite of the chilly weather. 28 The ladies of the harem presented a particularly attractive appearance to the king, with their faces white with the dust of lodhra flowers and with their foreheads anointed with musk
paste. Those young girls who had horripilation due to their proximity to their royal lover ascribed it to cold. But they felt ashamed, as beads of sweat, suggestive of their unmistakable love passion, began to collect on their persons. The breasts of his ladies warm with blossoming youthfulness drove away the cold of the season when the king cast longing looks on them, they were very attractive also in their semi-covered state with marks of nail scratches, and without the strings of pearls on them.

SUMMER SEASON (GRĪŚMA RTU)

As has been described by the poetess Gangādevī, during the Summer Season, the days enjoy bright and long sun-shine; and the nights are short. Young ladies love to enjoy water-sport. Gentle winds, fragrant with the smell of full bloomed pāṭala flowers, blow. The poet fancies that the days become longer and longer to the delight of the Cakravāka birds. In the unbearable heat of summer even the horses of the Sun may get tottered and have to move with less speed. 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 pearl
string. Day by day, waters in the pleasure lakes in the palace grounds of the king were found racing farther and farther from the shores. This made one fancy that they were getting more and more afraid of receiving knocks from the breasts of Kuntala damsels who delighted in sporting in those lakes. Further it is described that the king was delighted with the unadorned faces of his beautiful ladies with the Śīrīsa wreaths placed on the ear and pearl like drops of sweat appearing on the faces. The king got over the heat of the day by retiring with the choicest lades to his summer house where water particles sparkling like the stars were being sprayed incessantly. Thus ends the song of description of the seasons in the Madhūrāvijayam.

**SUNSET AND MOONRISE**

Gangādevī's descriptions of such natural phenomena as sun-set and moon rise are also very impressive. She has given vivid picture of both these phenomena in her Madhūrāvijayam. The description of sun-set and moon-rise provides a proper atmosphere for the sentiment of Sṛngāradāsa.
The description of the sun-set appears in the seventh canto. Here Gangādevī has beautifully depicted the various stages of the sun-set and the subsequent night and moon-rise. Giving a fascinating picture of the setting sun, Gangādevī imagines that though the setting sun submerges into the waters of the ocean as if to replenish his heat from the submarine fire there—heat which had been spent in the day in making lotuses blossom. When the sun started moving away from east to west, the poetess states that the sun at one stage seemed to be afflicted with the heat of separation from the eastern quarter but now he was seen enjoying himself in the company of the opposite quarter his heat gone, on reaching her. The minds of lovers are certainly inscrutable. Further she describes the orb of the sun which is moving in the waves of the ocean in the following words:

The orb of the sun, with its lustre gone, rolled, scattered by the ocean waves, sea-fishes licked it often and often mistaking it for the broken remains of a fruit. Casting her imaginative eyes on the trees, birds, evening
twilight etc., the poetess gives some charming picture. At
the close of the day when the birds return to their nests,
she states: Taking a warning as if it were from the fall of
one Khaga (the sun, also a bird) because of his (its) over
stepping Viṣṇupāda (the feet of Vishnu also sky), the other
Khagas (birds) quietly hid themselves in their nests in trees.34
In the next verse she refers to the evening twilight which
immediately followed the sun-set when the sun slipped down.
The sky studded with stars, was reddened by the spread of
evening twilight. The poetess imagines here that the evening
twilight was fancied by people as the screen of the stage
where the dancer Time, was about to act the part of night,
having taken off his disguise as day.35 Referring to the
falling of the night she describes that the darkness began to
set in obscuring trees, the sky, the regions and it gave rise
to such various fancies, that they were tender leaves of
Tamāla with which the regions decorated their ears, or that
they were musk-paste drawings on the face of the lady
called night or that they were smokes emanating from the
quenching of the sun’s heated surface, or that they were black
bees disguised as darkness filling regions after leaving the
closing lotuses, or the black waters of the Jamuna rising
up-tall as trees, when disturbed by SriKrishna.36 Further
she describes darkness with twinkling starts and imagines
that Lord Śiva was letting go his - elephant skin clothing
dotted with drops of blood (after his dance was over).  

MOON RISE

Gangādevī then proceeds to describe the moon-rise and the moon. She has portrayed the various phases of the rising moon in a touching way. The various phases of the gradually rising moon are also colourfully depicted. The moon first appeared as if filled with red colour (passion). She imagines that a portion of the reddish orb of the moon appeared on the eastern region like the mark on the forehead of a beautiful maiden whom that region might be imagined to incarnate. Further she states that the reddish globe of the rising moon looked like the victorious patākā or flag of cupid made of red sandhyaka flowers. After the rising of the moon, darkness gets dispersed. Here the poetess wants to know as to why that thick darkness dispersed. She states that the lord night hugs the eastern region to his bosom in an ardent embrace and with his nail-like rays unties her braid of hair which incarnates darkness. After the rising of the moon, the moon-light spread in the vast area and the poetess imagines this to be a damsel called the eastern region who draws out her white-silk garment of moon light presented to her by night from the conch like white box of
moon globe and dresses herself with it and looks so splendid. During the night, lotuses do not bloom and they do not raise their heads. The poetess compares this phenomenon to virtuous women in the following words. Due to moon-light lotuses do not bloom and do not look up to the moon nor return the greetings and this proves how virtuous women are firm in their vow of chastity. According to the general view, moon light increases the ardour of love in separated lovers. The poetess describes why the moon intensifies the Ardour of love in separated lovers. She states that the sun enters the moon every new moon-day and so the latter is also endowed with the heating quality of the former and this, the sun exhibits in the case of lovers in separation.

MALE PERSONALITY

Most of the Sanskrit poets have given more attention to describe the female personality. But Ganga devi is an exception to this. She has tried her best to describe the male beauty effectively. Bukka, the King of Vijayanagara, and his son Kampana are the two male characters on whom the poetess has focussed her greater attention. The various limbs of the male body such as the long arms, broad chest,
strong shoulders scintillating eyes, gracious glances etc., are described with a realistic touch. In the very beginning of the first canto while describing the greatness of Kampana's father, the poetess suggestively throws light on the personality of king Bukka and describes him as a Sesa among the serpents, Himavan among the mountains and Viṣṇu among the gods. He occupied the first place among the lords of the earth. She further describes him as severer than the sun and more pleasant than the moon. In depth (of qualities) he has excelled the ocean, and in firmness, the mountain Sumeru. Again she describes the special character of the King Bukka. She states that he was discernment alone for his minister, and the bow alone for his army. He counted on his army, of his only ally in the heart of the battle.

Bukka was religious minded. She states that the tree of Dharma which had withered away by the scorching heat of this Kali age sprouted again by the water that flowed (from his hands) while making gifts of charity. In the beginning of the third canto the poetess presents a beautiful description of Kampana's pleasing personality. The poetess fancying his youthful; personality. She states that his waist was shapely and slender. Which greatly enchanced the beauty of his personality and suggested the idea of the lion's having yielded their monopoly, as a sort of hush-money in his
favour, as they were extremely afraid of his strength. The poetess states that Kampana was having a broad chest she states that his panerul like chest shone just to broad as to be able to hold in its expanse the breasts of beautiful women breasts which could well compare with the frontal globes on an elephant's head. His stout shoulders were always a sight for people to see. His face with beard was looking like the black spot of the moon.

Further she describes his eyes: The redness that appeared in the corner of his lotus like eyes suggested anger against the ears that set a limit to the freedom of their (eyes) expansiveness. Then the poetess imagines about his long and lofty nose like this the world though of his long and lofty nose as a demarcating on the province of the other. Then she describes his hair-dressed. She states his hair dressed with red blossom which looked like emblems expressing red hearts of beautiful women.

Thus it can be said that Gangādevī is rather more an exception to all the poets, as she has given attention to describe the male personality.
DESCRIPTION ASPECT OF THE CITY

The description of Vijayanagar follows in the wave of that of the king. Except in the Rāmāyana and in the works as Bhaṭṭī, in Sanskrit literature. This description is always separately dealt with. Some Kāvyas have ended with the description of either the city, or the King very rarely, rather incidentally, there are a few that took up this description of the capital. In the Kumārasambhava, the Himalayas are described in the beginning, only incidentally a little description of capital Oshadhiprasthamu is given in sixth canto. Lord Śrī Krishna and the city Dwāraka are described in a few verses of the third canto of the Śiśupālavadha. Naishdhām starts with the description of Nala. In the Naishadhā, description of the capital city, is not at all to be found. Telugu Kāvyas have observed the tradition of describing both the king and his capital just at the beginning of the works. The same pattern is adopted here also. Essentially this epic resembles the 'Kādambarī' and the 'Śiśupālavadha' in wealth of imagination and in metaphoric descriptions.

The description of the city is found in the beginning of first canto of the Madhurāvijayam. Vijayanagara, the
capital city of King Bukka, is described in detail running into twenty three verses. Beautiful palaces, sky-kissing storyed buildings, royal roads, pleasure parks city gates moats, ramparts, sporting lakes etc., are described in such a way as to reveal the prosperity of the empire. The poetess keenly observes the sophisticated culture of the citizens and presents the same in a splendid manner.

At the very outset, it is described that the king Bukka who had augmented his riches by conquest, had the famous Vijayanagar for his capital city. This capital city had won the approbation of knowing men as Indra's Amarāvatī won that of the gods. The river Tungabhadra, encircled the Vijayanagara as a formidable moat, appeared as if in rivalry with the heavenly Ganges that flowed around the borders of Svargaloka. The city is described as having natural protection. It was surrounded by ramparts on all sides which were high as the Cakrācala mountains. And it had the beauty of a water-trench round the creeper Lakṣmī and looked like the navel of goddess Earth. That city was very beautiful with lofty and gem-set towers like the peaks of the Sumeru emitting rainbow colours. There were many pleasure groves which looked like the abodes of spring and which were full of
flowering trees like Campaka, Asoka, Nāga and Kesara. The pleasure-hillocks were frequented by the musk deer that sought the shade of the plantains and Karpūra plants in them. These hillocks looked like the veritable hiding places of the god of love. There were sporting-lakes with gem-set steps, fragrant with the smell of lotuses, and as such were always inhabited by beautiful swans. The elevated portions of the city had multi-storied palaces which were white like the clouds of the Autumn. One wondered if they were so many shapes which the fame of the king's conquest of world-cities itself had taken. That Vijayanagara City looked like the stage set for flowering beauty to display its charms; or it may even be pictured as the mark of fashion and loveliness adorning the forehead of the lady known as Earth's southern quarter. Further Gangādevī describes that, the city was full of virtuous brahmans, and armies of musicians ever strode its expansive grounds. Thus, like the full-moon light, or the world of celestial bords, serenity and music reigned unceasingly all round. The Bhujangas or the youths of fashion made that city their favourite haunt, even as bhujangas or serpents make the crown of Lord Siva their chosen abode. Good hearted people at large, loved to wander in its precincts like gods in the regions of the Sumeru. The city was the just an abode of all good fortunes.
Prosperity in all its aspects delighted to live in its saloons. Thus the city looked like a garland of precious stones on the shores of the sea of virtue.

The disc of the sun caught in the heights of the city-palaces produced on the on-lookers the illusion of a golden jar. The damsels playing on the grounds of the top floor of the mansions often laid their hands on the rounded body of the moon, mistaking it for their play-ball of pearls. Further it is described that, hearing the sound of the drum accompanying the music played in the palaces, the peacocks began to dance even in the absence of any appropriate occasions. The clouds that hung about the sides of the palaces with the colour of Padmarāga gems reflected in them, always looked brown like evening clouds. The clouds of smoke that rushed through the crevices in the buildings of the city at the evening-time appeared like darkness effecting its escape afraid of being caught in the effulgence of approaching lamp-light inside. As the lustre of the gems with which the steps were paved in the lakes always drove darkness away, the Cakravāka birds were not separated even at nightfall. The moon, as if ashamed by reason of the shining beauty marking the lotus-like faces of the lovely women in the city, ever wore a mourning black on her body known as
Kalanika. The god of love never thought of resorting to his flower-arrows to effect his conquests in the face of the lovely glances shot from the eyes of beautiful women thereto subdue the hearts of youth. As if to take their lessons in graceful walking the swans ever sought the company of women there, attracted by the sweet jingling of their foot-ornaments. The blooming breasts of the maidens of the city were beautifully set off by their slender waists even as thick clouds in the void above. There was no hardness there in the city - except in the breasts of beautiful damsels, nor crookedness except in their curly locks, nor thinness except in their waists. Pampa was the branch city of Vijayanagara. Many a Kubira (lords of wealth) were there so much so that God Virupaksa (Siva) who was enshrined there never spent a thought about his original home at Alaka.  

DESCRIPTION OF THE PREGNANCY AND MORNING SICKNESS

The description of the pregnancy and morning sickness of Devayi is analogous with the descriptions of such sickness of Sudhakshina and of Raghu in Raghuvamsa. She describes the morning sickness of Devayi which is quite natural. During the pregnancy time, Devayi 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 it as if to teach the responsibility of reigning over the world to the infant in her womb. The very nature of her longings in her pregnancy which always took a daring turn, suggested that her son would be wedded to heroic accomplishments. Without caring for the Tungabhadra which flowed near by and which was easily fordable, she desired to sport in the Tāmrapārṇī in company with her army of elephants that would raise waves in its waters (while they submerged with their huge bodies). Though she was physically unable to walk as far as the pleasure-hill where the deer were quietly grazing, she, in her mental flights, was on the tops of the Malaya mountain inhabited by (ferocious) lions. As time advanced, the limbs of her body began to put on flesh, her face regained its sweet and lazy eye-looks, her belly began to show its folds distinctly, and this change in his beloved filled the king with delight. The auspicious line of hair that was on her abdomen looked like a black serpent on guard in order to protect the infant within. Her breasts, with black nipples, surpassed in their attractiveness the Cakravāka couple with a bit of blue Utpala flower in their beaks.
AQUATIC SPORTS

The descriptions of aquatic sports are amokously introduced in Sanskrit literature. For instance Kālidāsa, in his Raghuvamśa describes the water sports of Kuśa and the women of his royal harem.69 Bharavi describes the aquatic sports of Gandharvas and Apsaras in his Kīrtārjuniya.70 Magha depicts the water sports of Yaḍavas and their wives in his Śisupālavadha.71 In the sixth canto of the Madhurāvijaya we find a beautiful description of aquatic sports of Kampana and the women of his royal house-hold.72

At the commencement of the description of water-sports of Kampana, the poetess states that Kampana and the ladies of his royal harem went to the pleasure garden. Referring to the pleasure garden, the poetess says that the king moving to the pleasure garden with his ladies, resembled Indra's moving to Nandana with celestial nymphs.73 It was covered with their jewelled girdles sounding the sight of it was like a line of humming bees moving in the wake of the southern gale.74 Kampana entered into the garden-pond and sprinkled water on the group of ladies. The poetess imagines that the pond was looking like a Vāraṇāstra of Kāmadeva.75
The path which the ladies took, was lined with red lac-dye dripping from their feet, and it seemed as if a cover of tender leaves, was being laid on the ground. The glances of ladies, radiating blue, white and red hues, seem to line the sky with blue, lilies, white likes and red lotuses, the sounds of jewelled anklets of ladies, as they fell on the King's ears, produced the impression in his mind, that it might be the noise of the stringing of Cupid's bow. Mutual conversation held by the ladies as they followed the king, were heard in varying notes of sweetness.  

Aquatic sports of Kampana create jealousy in the minds of some ladies. The poetess states that the King splashed water on a lotus in the pleasure lake, and this made a lady cast on him angry, looks of jealousy, the fringes of her eye-lashes wet with tears. Further she describes very beautifully the embraces under the water. She states that Kampana touched nicely (delicately) the upper part of a lady's thigh underneath the water. She feigned fish bite and embraced her lover even when her companions were looking on. The poetess described how the water sheet touched the whole body of the ladies. She states the sheet of water, first touched the feet; then the thighs; then the garment;
then the waist and finally the breasts of the beautiful ladies as they slowly descended it.79

The poetess then describes that Kampana and his beloved ladies were so much satisfied by the water sports that they felt as if they had derived sexual pleasure.80

Gāṅgādevī then gives a complete picture of the water sports. She describes the overall beauty of the water-sports. From the breasts of Kuntala ladies, sandal paste was washed away; and the cover of lotus-dust which took its place effectively concealed all nail-marks on them. The current of water floated away the wreaths that had dropped from the srutis (ears) of ladies. Which man however ignorant, (also cold) make friendship of one who had fallen from the path of Sruti (Vedic injunction)? Though their royal lover asked them to stop, his ladies had no mind to do so, as they were very much attracted by the love of sport, and so they did not leave the pleasure lake though its water had completely washed away their decorative marks. Then at last, tired of sport, they came out; the king started home with them; he then resembled the Kalpavrksa moving from the milky ocean in company of water nymphs fatigued with the tossings in churning. The king was delighted to look at his beloved ones
as they emerged out of the lake, with nail marks on their persons distinctly visible, with their thighs revealed through the waving cover of wet clothing, and water particles dripping from their long braids of hair.  

while describing the aquatic sports of Kampana and his beloveds, Gangadevi has referred to all the important features of aquatic sports, such as swimming in the water, as also the different strokes of swimming, splashing the water on each other, embracing under the water snatching away the under-garments, all the amorous frivolities in the waters are described colourfully with the magic-touch of her imagination.

DESCRIPTION OF BATTLE SCENES

This has been presented in two contexts viz., war with Sambhawana and with the muslim king. These have been described not alike but very differently. This shows richness of the poetess's imagination. Those descriptions unlike in the purāṇas, proceed with much emphasis (the outlook of) on Rasa and thus maintain the traditions of the Kavya. The description of battles in this Kavya appears to be, to some extent, inspired by the descriptions of battles between Raghu and Indra, of Aja with his enemy kings, of Rāma
with Rāvana, in Raghuvamśa. In some places, the shadows of the descriptions of warfare in the Rāmāyana to a little extent are found. In some others, in elephant warfare, the shadows of description of battle in Śīśupālavadha are visible. Yet in some others, the shadows of the descriptions in the Champū Bhaṛataṁ are traceable to us. These descriptions are found to be full of thought, and consistent with Rasa (sentiment).

As per the requirement of the theme of this Mahākāvya (i.e., victory of the Nayaka), Gangādevī has concentrated her attention on describing important battle scenes in the Madhurāvijayam. The main battle-scenes as has been said already, are,

1. Kampana versus Sambhavarāya - of Tundiramandalam,
2. Kampana versus Turuska king - of Madhura.

1. While describing the terrible war of Kampana vs Sambhavarāya, Gangādevī presents numerous dreadful pictures of the battle. The poetess referring to the Kampana's army and Camparāja army states, how they attacked each other. She states that they attacked each other, like two oceans brought against each other by stormy winds at the time of the great
Further the poetess highlights how the weapons of the warriors generated sparks in the darkness and how it was looking. She says that sparks generated in large numbers by the clashing of the weapons of the warriors on either side and bore a close resemblance to a collection of glow worms in the darkness of the dust. Then she describes how during that war the sharp pointed arrows knocked down the soldiers even she fancied side glances of the amorous goddess of fight, the sharp pointed arrows let fly against one another by bow men-fell to the ground.

She describes the blood-stained sword blades. She imagines that the blood-stained sword blades waving in the hands of heroic warriors appeared like the rolling tongue of Yama, eager to make a meal of them. Due to that war, countless rivers of blood began to flow. The poetess then describes the fight between Kampana and Sambhuvarāya, in sixteen verses. This is one of the instances where the imaginative power of the poetess is superb, King Kampana then converted the Tamil King's town into an encampment for his own forces, and from there began to lay siege to the hill fortress named Rajagambhira in which the enemy had sought asylum.
The last part of the Madhurāvījayaṃ i.e., the ninth canto is fully devoted to describe the battle scenes of Kampana and Turaśka King. The fighting scene is very dreadful and loathsome. The major fight which occurred between Kampana and Turaśka King is described with all its details in the space of the twenty verses.  

While describing the meeting of Kampana and Turaśka in the battle field, she states that the Turaśka forces were routed in the battle. The Yavana king met King Kampana, even as Vṛtra did the king of the gods. Again referring to the valour of the Turaśka King, the poetess states that the brave king Kampana was delighted in having an opponent like the Suratrāṇa (Sultan) who had by his valour reduced the Ćalas and Pandyas, and despoiled the wealth of Vīra Ballāla (the third). Again referring to the valour of the two mighty men (Kampana and Sultan), the poetess states that the two proud opponents fought in a manner befitting the respective might of their arms, by showering arrows on each other with their bows bent up to their ears. Finally the fall of the Turaśka King also is described with great valour. The poetess says the head of the Suratrāṇa fell on the ground, the head that never knew the art of cajoling servant, like,
the head that had borne the royal burden of the Turaska Ṣāmṛājya (Supremacy) and had not bowed down even to gods.  

Kampana was astonished to see that even after the head had 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.

Thus an account of the various descriptions in the Madhurāvijayam, may be seen. As it is evident from the above account, Ganga'devī is not strictly conventional in her descriptions. Although Ganga'devī has used certain poetic conventions, she has flashes of originality in presenting the different aspects of the objects of her description. The description pertaining to Śṛngāra, are noted in the Chapter on the Rasa delineation other descriptions are exhaustively presented in this chapter. The descriptive power of Ganga'devī is thus evident. It may be observed that she is surprisingly brief in the narration of the story, leaving the most significant incidents by a mere reference to give a vivid picture of the seasons, the phenomena of sun-set moonrise, and every twilight city, water-sports, battle-scenes etc., in all their fullness. The descriptions are
perfectly set with original refreshing images of the beauty in nature and the beauty in human life. Due credit should be given to the poetess Gangādevī for her extra-ordinary imaginative ability and poetic skill in using the poetic conventions and Alankāras.
| 1 | उपहरानु भुवमानि महीसाः विस्कृतःः कर्ताराजिवनमःः । मूर्कोपिशिंधुरिज्ञामनुष्यमो मृत्यू-न मृत्युधितान्तरदद ।
|   | II MV-V-62 |
| 2 | उपकोष्ठकमन्युक्तमेता सुतकेः नवविकुक्तिकाःः । मोक्षप्राप्तं गुरुवाजासुरजनविशिष्टाःः कृदकैतिष्ठःः । |
|   | II MV-V-64 |
| 3 | विद्रवणहुदकण्डायतीति निस्क्रे नवमय्यमकंहरी । प्रकटितेविहारागमिश्रया समसमावतवादकरपरपरा । |
|   | II MV-V-65 |
| 4 | क्षणनुनुक्ततंककामिती चरणापेक्षासद् गवशितव्यवः भुविणैः शतोर्तकहील्लेकलुखपथार्यत परवत्वम् । |
|   | II MV-V-67 |
| 5 | वरदुप परिरक्तेर कल्लरविलितुक्तलबकाप्रक्षतिःः । कुरकश मुहुः वृक्षकेशवं लेख्मक्ततम्बुद्द्वायतः । |
|   | II MV-V-68 |
| 6 | पाखनस्य धरे परा ज्ञानोत्सुकसन्तकामुक्ति काव्यनिवन्याः । मृत्यु रत्सरागरसस्विविहो जादरजमनन्तयें तत्प्रवर्ति । |
|   | II MV-V-69 |
| 7 | अतिरंगातिभित्रार्थसंयमःः स्तवक्षणितलमक्कुर्मा । मृतामुक्तकिलपनन्याम चलना लिलिता दृष्टे दशाम् । |
|   | II MV-V-70 |
| 8 | हुननदः प्राक्षुप मृत्यु त्यते रविजनि परिशिष्ठिगुमयतःः । हुनननाप्राणमनिश्च गति हरात्मज्ञेत समालिन्यः । मन्नवेरनिन्या विनमृहु: विद्यापीतं कृतवन्यदार्थिकःः । अधिभूमयोभिरागमन् मृगहृदाव विवक्षुलकःः कैः । |
|   | II MV-V-72 |
नूतनित्तिक गतिविधियों में नम्बर 51 के अनुसार विभिन्न क्षेत्रों में विभाग स्थापित किया गया है।
14 मृणुरे:पचनार्ग गत्यांतः करकोपलेखाल्यः
शिलिकरेशपसान्नातिश्रावमन्विन्यः मृणुरकस्फलितः || MV.V-29

15 लघुरितिस्नयः निमयचिरः गातः विभिन्ने हरिगोपपरिम्बरा
चाणाधस्तपरपरस्मद्विश्रावमन्विन्यः || MV.V-28

16 नववर्त परिरंगणाचोलानुष्ठूति निन्दे: प्रतिपावयः
अभ्यं मण्डलः घनागमो नपले: विल नर्मयुः || MV.V-37

17 विकिरिस्वरणदल्लुरुवचित्रतः शुभमिन्दोशिलामदशालिभः
विविधकौर्यावर्मेनो महहरिः विहारमहीचे: || MV.V-34

18 नियममुख्याणां समीरणांकुट्टगोल्कोषिरभाषाइः
मंकवाक्ष गिर: प्रकाशिना चतुर्विद्येते: समर्दीपवतः मुः || MV.V-36

19 नियतमेहनागतविनाग्रणादित्यांकुट्टगोल्कस्महाबिंभः
वासन शरीरोपयोपिवाराहिकौधरे: परिधीतमिवौज्ञक्षः || MV.V-43

20 कक्षाजय सुन्दरेया ज्वल: क्वुःर्त् शिलिकरार्ग भूः
सुन्दरेशवाकाश: शाक्तिरुक्तामृशा हृद्यानि दयानि दयानिधे: || MV.V-41

21 जलदकारकलस्तृतिरत्ना श्राग: क्वुःर्त् प्रथमुष्य कुर्सात: ज्वल: || पर्यात: स्म शारत वतिकोषीस्थते: क्लाहविकामिभः || MV.V-44
22 विषुवारास्त्रकम्बासुर: प्रकटितोद्वारपास्त्रकलोकन: ।
वक्तव्य धारित चत: सहुर: दिक्षण: शारदागमेन्द्रग: ।
आविष्कारण: रणनीतिकारिणी मधुरप्रसन्नकारी इति मार्गितम् ।
स्फुटमुश्यम् फल: स्वपनात्यपादविनयं तादृशमुपर्यायिकं तथा: ।
MV.V-39

23 विषाण्यकरणार्वनीरकारिण: चिन्तनकथा वीतादिदीरणम् ।
प्रकटितवक्तम्बक्षुरे जलभिषामुद्दिते ग्यतिक्रमम् ।
MV.V-40

24 वर्जनावलीसंस्करितचिन्तनकाव्यानिवेदनम्-पर: ।
महानन्दोगतरसर्ववायुर्तमद: कलाहसुलधवनि: ।
MV.V-41

25 दक्षुद्गमस्तुरस्तोधप्राचार्यसहस्रमिलता कथितव: ।
महारथस्वरूपयनिवारणरूपसूत्रयती: दिविभूतं नमदार्यानान् ।
MV.V-42

कन्हौ: परित: दक्षुद्गमसवरस्तोधप्राचार्यसहस्रमिलता कथितव: ।
MV.V-43

26 परिणामवतमाकरितकाव्यात्मकरभवत्यरूप: ।
विषाण्यकरण: ब्यासो: नृद्वार: कल्याकायपविविधादियलो: ।
MV.V-44

27 विषुवारास्त्रकम्बासुर: प्रकटितोद्वारपास्त्रकलोकन: ।
वक्तव्य धारित चत: सहुर: दिक्षण: शारदागमेन्द्रग: ।
प्रकटितवक्तम्बक्षुरे जलभिषामुद्दिते ग्यतिक्रमम् ।
MV.V-45

28 विषाण्यकरण: प्रकटितोद्वारपास्त्रकलोकन: ।
वक्तव्य धारित चत: सहुर: दिक्षण: शारदागमेन्द्रग: ।
MV.V-46

29 विषाण्यकरण: विकृतियोद्वारपास्त्रकलोकन: ।
वक्तव्य धारित चत: सहुर: दिक्षण: शारदागमेन्द्रग: ।
MV.V-47

30 विषाण्यकरण: विकृतियोद्वारपास्त्रकलोकन: ।
वक्तव्य धारित चत: सहुर: दिक्षण: शारदागमेन्द्रग: ।
MV.V-48

31 विषाण्यकरण: प्रकटितोद्वारपास्त्रकलोकन: ।
वक्तव्य धारित चत: सहुर: दिक्षण: शारदागमेन्द्रग: ।
MV.V-49

32 विषाण्यकरण: प्रकटितोद्वारपास्त्रकलोकन: ।
वक्तव्य धारित चत: सहुर: दिक्षण: शारदागमेन्द्रग: ।
MV.V-50

33 विषाण्यकरण: प्रकटितोद्वारपास्त्रकलोकन: ।
वक्तव्य धारित चत: सहुर: दिक्षण: शारदागमेन्द्रग: ।
MV.V-51

34 विषाण्यकरण: प्रकटितोद्वारपास्त्रकलोकन: ।
वक्तव्य धारित चत: सहुर: दिक्षण: शारदागमेन्द्रग: ।
MV.V-52
पुलवाम्युलिते: कुमभद्र: सुलिंगतीकृति ग्रहणाने मुख्यं श्रद्धालुर्य: ।
अबिदत लम्बानत्रोऽवस्थानं महानपानोऽवमलक्ष्यः ।

विकल्पिन्दकल्पविनिष्ठसाधितालकविभुवः ।
अखमेपति समीरवलाञ्जन प्रभुमेवं निष्ठ प्रभुदार्जनम् ।

बहुलकुंदः कुमभद्रः कविलयनक्रियायाधिकालकाक्षाक्षज्ञानम् ।
अर्धवासितं राजपालेनागतानेन्दुक्तर गर्भ गृहेषु ॥ ।

28 इति लुकायणुधितानि हिमागने समुद्रं मनोमर्भिनम् ।
रिशिरायामकलीश्वयं राजवान्य रमयिः रामणीरच्छुद्वकः ॥ ।

29 परिपरकुलूकोभवतीछहुरणपाण्डवमलसेविभः ।
प्रामद्रविधायास्वविहरसेकृतश्रृंगारे नृपतेरहनः ।

अवदितचित्रशिरामलदः गकः: पुरविलेपते: सचिष्ठयत: ।
मदनसंभव तर्मय: कृष्ण शामलजला गुणसङ्ग भुजः ॥ ।

विकंक्रिक्षतमन (कक्ष)प्रणे विगतमोऽविहारपरोऽहरम् ।
ततर्थज्ञ-मोऽभणमर्ममद्यगनासनमुगु हिममहिरिविमोर्भूर्वः ॥ ।

30 विकंक्रिलक्रियाएवमार्गीयोः सहितवसितप्रगीयायितः ।
रक्तिनेयस्वादधोऽवलस्तुविकुटिकोषिलोभायोऽभूतः ।

पराज्यास्वरक्षिणिलक्षणाल्पुर्वतः स्वमन्दगताविव ।
अहिम्याभारन: राजस्तमुखावहमहगा हल दैवधारणी ।
हस्तावके लघुलक्षिपुरुषायेन हुच्छताहितिलक्षण्यांतः ।
अवृत्तारणि प्रतिवासरूपनाग्रिहोविहारसरोजः ॥ ॥ ।

MV.V-55

MV.V-56

MV.V-57

MV.V-58

MV.V-59

MV.V-60

MV.V-61

MV.V-62

MV.V-63

MV.V-64

MV.V-65

MV.V-66

MV.V-67

MV.V-68

MV.V-69

MV.V-70
प्रस्तुति: क्रांतिविद्या विभागमें विश्वविद्यालय में सीधे 
नवे जाली, जाली और ब्रह्मावली: दुर्गोन्तु ज्ञान एवं ज्ञानमाध्यम 
रिहांने उत्सव, निर्देशनी भवन और विद्यालय, विश्वविद्यालय 
दिशा विभाग निदेशक के संतुष्टि के लिए 
MV.V-2
MV.V-23

31 पररत्वविश्वविद्या विभाग: पुनरुत्साहित्य विभागमें 
रूपान्तरण वालों की विभाग: विद्यालय विभाग परिशिष्ट 
MV.VII-2

32 प्रमाण हार्दिक प्रभाव में विश्वविद्यालय तालिका 
अपर कारण की तारीख के: जानू वेतन समिति 
MV.VII-6

33 गद्य कला विभाग विभाग निदेशक के विभाग: 
मंजु: विद्वान विभाग में 
MV.VII-13

34 खमक्कल: स्त्री विभाग: बिभाग विभाग विभाग 
विद्वान: देवस्तंब: स्त्री विभाग विभाग विभाग 
MV.VII-16

35 विनेत्रस्वरस्वरुप बांधकाम विभाग: कल्याण 
दूसरे जगत के: दिग्द्र: दुर्गोन्तु विभाग 
MV.VII-19

36 उद्धिष्ठ तथा दिग्द्र: दुर्गोन्तु विभाग विभाग में: 
रजनी निदेशक के: निदेशक के: 
MV.VII-23

किंयु: भूमि: प्रवासी: दुर्गोन्तु विभाग 
प्रवक्तार: दि: तालिका के: 
MV.VII-24

हालिलैलितकल्याण: दिव्यकल्याण: के: 
परीक्षा: सर्वसाधारण: परिषद: 
MV.VII-25
37 तद्भवत मार्शू तमस्तनु तारामणि बिन्दु ज्वालक्सम्
विवेकात्मक वर्णदार्शिनी अविनाशेष गणानि जाता: || MV. VII-27
38 अथविचिद्धू स्थीत्वं दुरुत्तरारण्यविद्यतात्ति
काशापखो दिनश्चार्गबी मुखिन दुरुत्तरलक्ष्मी: || MV. VII-36
39 परिप्रेक्ष्यायामानगम प्रवकारो हिंग्रिमण्डलम्
रविन गुरुद्वार-अनिष्णुक्षत्रित्वमात्र: || MV. VII-37
40 परिष्ठय धूःधूः धिरागम मन्द मार्शासु शता निस्तापिति:
शाः पत्त्यं महुमिन्द्रसिस्मिनो गच्चां गुणी: || MV. VII-43
41 शास्त्रमण्डलाद् छेत्रकार्यणुय क्षयं समर्पितम्
कुछ दहन लाल लाल दफनां रामकुमारां दिग्द-गना || MV. VII-46
42 शुद्धामाश्वेदव प्रदृढंति मय सागरकेता: कृत:
कामु दात नेषुमनुषुक प्रस्वत्व परिवृत्तारुण: || MV. VII-48
43 अनुश्रमुप्रवेशात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तস्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तस्मात्तs
47 कलिकालमहाधर्म प्रसिद्ध हर्मनाथः ।
फरस्य दानामुखेन पुनःवृक्षीकोभवत ॥ MV.I-37

48 अधारवत् दरिपदेश्चोष्ठवाः स राजशुद्धर्षुतुलमध्यमाः (माताला) म ॥
परामङ्कालहितासितासुत्तिष्ठिनी मुग्धार्गिराजस्मी कृताभिमिव ॥ MV.III-9

49 व्यपकोऽस्माः कथा विशास्माभावेन क्वाटन्युपमः ॥
करीःकुम्मकोपेन मुग्धीड़शर कुवक्ष्ये यात्रा न याब्धा बृहः ॥ MV.III-10

50 पताकापीठी कलिकालमहाधर्माः भृती पद्मकोष्ठी परिधानाकारणी ॥
महामातस्य नोगोरी भुजावथर श्रावणातुकुलमिवन्ति जनः ॥ MV.III-11

51 विहार मध्ये भद्र लक्षमेश्या बृहः प्रसारंत हुःशुमुण्डवम् ॥
दरोदिलश्चूपूकः(पूकः)लक्ष्यस्य लक्ष्यनेन्द्रसमानां क्रेषेऽः ॥ MV.III-12

52 विश्वेषैः केवलम् दीर्घाकेद्वारस्मात्ते जनतंत्रधाः श्रोणिममा ॥
अन्तिक्ष्यासरारधा कुितिवीदसतिरोषोरिव ॥ MV.III-13

53 अन्त्यभागाप्पेत्युःकुमुङ्गपुराष्ट्रस्त लोकः स्युष्मध्य नासिकाम् ॥
कुज्जुंस्याथ्या जुशसीकणाश्रयी परस्यारण्तिनिवारणारग्लाम् ॥ MV.III-14

54 अधारवत् गर्भावितकन्धनकयुपात्मः केशबालमाश्च ॥
हुंदारागाग्विरीमिग्जुमुण्डविष्ट हुडकैरिवान्तरः ॥ MV-III-15

55 वस्मातीैः विजयाय नाम विजयागिर्लमयः ॥
राजधानी कुष्ठी श्लाबधया श्राब्धेष्येराजस्वतः ॥ MV.I-43

| MV.I-44 |
| शुरुलोकान्तन्तुहःस्नानवण्डीमत्स्यायिनिषिद्धवी |
| परस्तुकारात्मा यान्त्या परीता तुःशमुःया |
56 कण्ठाकल्पनात्मक प्रवर्तन रागसिद्धान्त:  
कण्ठाकल्पकारण प्रवारकरण परिषुध्धाता:  
उत्पत्तिकल्पकारण वकवल्लकतेज़ेरक़े:  
कण्ठकल्पकारणावलोककरिको:  
MV.I-45

57 कथुरीहरिप्रणालकसंबंधकुर्मातिलक़े:  
मनोमधुरमबुद्धीमहिला केलिपकी:  
MV.I-48

58 धनराजमकुस्लायुक्तपाकानिर्दिष्टिको:  
गन्ध्रकृषिसाधनगद्यविद्याधिकीपिकी:  
मुकुट-मक्खल-साक्षातरूपोपूर्वकालकाली:  
सुभाष्टोम संवारसूचिकरितिविथेत्ता:  
MV.I-52

MV.I-53

लीलव दर्शन रहित रागदत्त वकवल्लकतेज़ेर:  
मालेश सर्वरत्नानाम: लंबेव हुंकलामुंध:  
MV.I-54
59 यथा' प्रायदृढ़गति गमन मातृत्वमण्डलम्
सखते वीक्षणानि सौवर्णमहामण्डलम्

एकोपाधि वनहरालयं विहरन्तयो मृत्युंगतः
शास्त्रविद्या कमलम्बन्ते मुक्ताकुम्भाश्वयम्

यथा कौशिके श्रीगीतमुद्गः प्रतिनादिभुजः
अनन्ने ताण्डवारम् विचित्रगति रिख्सिणः

प्रहस्तरागोपळकीर्णप्रायदृढ़म्वान्तवर्तनः:
सन्नाते यथा दुःखिते सांत्यम् इव बलाकः

60 सन्ध्यायु कः निर्गतिः जालेभयो भूषयसु:
नन्तः व्रीपिकालोक विक्षिप्तवान्तो सन्नभा:

कथोपिकासु माणिक्य: सोपानवारिम्बः
क्षणदास्विध: चक्रास्वरूपान्त नातुभूलो

श्री: गनात्मकमः ग्राममार्गम वाच्यालाम वृजः
कः कथादम्नां चन्द्वो चयनविन्द हृदयचयादमु

यथा: स्त्रीगणः काशोषु धर्म: हृदयहारिश्रु
पुरुषासोंस्यं बाहुं: सुंदरे विकाशायकः

मराँः कृंजीरिश्रिक्षितुक्कले: सः
हृदयांगतिमिव प्राचूऽ देववन्ते यथोपिष्टः

कालनिकावृहावालम्बमगमः
प्रायः प्रयोधतोस्तेनिनन्दिन्ते धुरस्त्रायः
Raghuvamsha III 1-10

Raghuvamsha XVI 57-71
70  Bhāravi, Kīvāṭāśayānīyam, VIII 168-188.

71  Sisupālavadha VIII 1-71

72  Madhurāvijayam 1-69

73  अथ वरणुभिम सम्व व्याख्य विरविरङ्कुः कुमारपवक्षीलाम्
ब्रम्हनमस्मयकर्मीभृत्तिरितिन्नदनमासदस्यनेनः।

74  सुभाषितमीणेमेधशाब्दाया: प्रवलितमन्वत्यंशभयंतताक्ष्यः
उपस्नलितकाकिलोगीक्षुरुलाम मलयादिगंधाद्वाहम्।

75  अविवर्तनरमणेः शक्तित्रक्षितं विभादकान्तानि प्रयाँक्षिः भवति
मदनहुष्टवामाराक्रमः काश्चिद्चवारच्छविज्ञानानाम्

76  परिवर्तनरागुश्रुसः पदगच्छेर यायकेवद्वृत्तान्
धर्माराक्रमनीती नीता लक्ष्मी नूतनपत्तवासान्
किबिधिकलिखितकालितान्तकीनामस्तिष्ठतासक्षाहिन्दिनिर्देशः
कदाऽः।
कुलकुमुखाविन्दमालाधितुग्मामवममबरे भस्ये

77  अविवर्तनरागुश्रुसः पदगच्छेर यायकेवद्वृत्तान्
धर्माराक्रमनीती नीता लक्ष्मी नूतनपत्तवासात्
किबिधिकलिखितकालितान्तकीनामस्तिष्ठतासक्षाहिन्दिनिर्देशः
कदाऽः।
कुलकुमुखाविन्दमालाधितुग्मामवममबरे भस्ये

80  MV. VI-1

81  MV. VI-2

82  MV. VI-3

83  MV. VI-4

84  MV. VI-5

85  MV. VI-6

86  MV. VI-57
177

78 प्रणालीन विलापवारितन स्वरूपतिकरण स्त्रीलिखितमः ।
प्रकटिताकारभाष्यातीत भ्रमित जनेक यथयुक्तितिं गर्भावितः ॥ MV.VI-58

79 चरणिक्षुटितो चित्रशङ्करोऽपि हरिगणवनामाभिः ।
सन्तानाभिलितः क्रमेणातसा महा शाश्वितबिम्बमुम्बदृश्यः ॥ MV.VI-60

80 विज्ञानभूतमनंतराय विषालाम चित्रशङ्करी लालाम ।
रतितं ज्ञेये लिंगं गनातामविवेकः स्वृपकणिकामायासीवः ॥ MV.VI-62

81 परिश्रमे प्राप्ते ज्ञानसप्त विशालाम न च रोजेरेरु ।
कुलशालाबतसु कुन्तलिनां नाकपदानि न विवाहन्युक्तः ॥ MV.VI-63

विवृत्तिकोषरस्य विशेषतः स्वरूपका महानुद्दर बहु: प्रवाहः ।
नविह ज्ञितवन्योतको प्रख्यात शुचिविवाचारं परिवर्ते: करोति सैनिकः ॥ MV.VI-64

82 जैप दिशालक्षम कारितामिश्रितरो विजेहै न कारि ताभः ।
परिश्रलामार्गविचारकारभूति लिंगार्थितमालविचारः ॥ MV.VI-65

अभ निहरणे दमनेनामं: सह निराद्रे तरहे नीय: प्रियामिः ।
क्षेमनिघर्मवेव ज्ञानिधिकुलकार्यमालाभिः ॥ MV.VI-66

83 परिवर्तनं गनानाम देवाभिः स्वरूपाद्वेदस्तिं ततः ।
बुद्धविकल्पमेव क्रियेश्रृं ज्ञानं सुदृढ़स्त्रीविलागम् ॥ MV.VI-67

82 विभेदमाराशाए दुमदमाराशा ।
सप्तमेध: सप्तिर्ष माराशा ॥ MV.IV-52

83 रक्षालक्षमः वीराराशः स्वरूपाद्वेदस्तिं ।
सप्तमेधः सप्तिर्ष अर्याशा ॥ MV.IV-55
84 बङ्गारामचेकलापां गुग्रामविदारिनः।
मियो धनु दीर्घमकः, पेशू: रागस्युः, शारः।। MV.IV-56

85 अङ्गलाम ब्रवीराम ब्रदेशः, अङ्गलामः।
जिन्ततस्त: कृतान्तत्व निद्वा इव विरोधज्ञः।। MV.IV-57

86 आस्त्रायणां परितो निन्दुकसु वहः।
भदनां भल्लनिंदैं रज्जुजार्जयिनामः।। MV.IV-58

87 Madhuravijayam IV 67-83

88 अङ्गश्रयस्य सुङ्गेऽन्न सिम्बिरला गुप्तः।
अन्तः राजार्म्भसमस्य दिक्षाविशिष्टम्।। MV.IV-67

89 Madhuravijayam IX 21-40

90 असुरोधानुः सूङ्गो (कणिदशी) वानस्यविस्फारितधोरासः।
कम्पित्तित्तेनुः द्वाराधिराजः प्रत्याहारः ब्रह्म ह्वामर्नेनृत्तः।। MV.IX-23

91 पराभुवः कृतचंतकवाणुः वल्लस्मस्यवल्लकालःः।
राणोऽनुः कपिरूपश्वनन्दीः वीरः सुराभ्राणमुद्गायायः।। MV.IX-27

92 आयणामृण्डैश्रास्तरनौ लो मियः किरत्तौ विनिमयानहरघान।
वीरौ स्ववः हुरावणामृण्डैवायायायायायायः।। MV.IX-28

93 अनुत्तेनिश्चित्तवाणुः अल्कुक सार्यायणुः।
प्रवृक्षामृण्डवाणुः भूवी सुराभ्राणिः पवात।। MV.IX-38

94 वक्षूदेशीशीशस्य विनिश्चितबहस्तान्नान्तरकणाश्वालयायायः।
प्रतिश्रवीरभङ्गवस्तः वीरः कबन्धः द्विप्रकोपशन्नवीलः।। MV.IX-39