CHAPTER III

DESCRIPTIONS IN THE VARADĀMBIKĀPARINĀYA CAMPŪ

Description, along with narration forms the fundamental constituents of a campū. The narration is employed to carry on the thread of the main story. Therefore, narration naturally occupies an important position. However, it should not be forgotten that mere narration of incidents by itself does not fulfil the needs and requirements of the campū. Elaborate descriptions of numerous objects and phenomena, which are beautiful, grand and majestic, should be enshrined in a campū. In fact, the ancient literary critics of India, lay down that a Mahākāvya should comprise eighteen kinds of descriptions. In keeping with this tradition the Sanskrit poets, had on many occasions to create opportunities for themselves, for introducing elaborate and ornate descriptions. And several poets were only too glad to do so, for the descriptions provide them an opportunity to display their poetical ability as well as erudition. From the foregoing it is evident that both narration and description are the primary requisities of the Māhakāvya as well as campū.
A persual of the well-known mahākāvyas and campūs will reveal to us the fact that the manner in which the descriptions are treated by different poets is not the same. However, what a diligent reader of these kāvyas, does not help noticing is that narration is almost always subordinated to descriptions. Descriptions usually overshadow the narration. No wonder the thread of the main story, which is more often than not very slender, is lost in the thick jungle of descriptions.

Another important reason, why the descriptions are predominant in the kāvyas is that the poets generally choose their themes from the storehouse of Purāṇas, the two epics, the Brhatkathā etc. They, rarely if ever, seek to write an altogether novel theme or story. The chosen story being too well-known, they can display their originality, genius and erudition, only in descriptions. This is why they are so fond of the descriptions, and why the descriptions, in some places of their works, appear somewhat independent of narration.

Indeed very rare are the kavyas in which there is such a harmonious blend of narration and descriptions, that the latter do not impede or obstruct the development of the theme. It is only Kālidāsa, who in his Raghūvaṁsa and Kumārasaṁbhava has
interwoven the descriptions with the narration of the story in such a wonderful manner that they appear as if they have evolved out of the theme itself. There is hardly any infraction of the narration by the descriptions introduced. Even in the case of the descriptions being only remotely connected with the narration of the main incidents, their inclusion can be defended on the ground of their allusion to the characters of the kāvyā or that they prepare a suitable background for further narration or come as the Vibhāvas for the delineation of sentiments (Rasas). Such descriptions perform the useful function of keeping the reader poetically attuned to the incidents and making him appreciate them better. However digressions into the descriptions should be such that the main theme should never go out of view.

Tirumalāmbā, though greatly influenced by Kalidāsa has not been able to follow the latter well in this respect. The predominance of the descriptions in Varadāmbikāpariṇaya campū and the fact that many a time these descriptions are deliberately pulled in, shows that she has taken care more for the exhibition of her profound scholarship, mastery over sanskrit language and rich descriptive power than for the narrative. Her campū has
abundant charming descriptions. Along with the chief personages it depicts the Tūndīra and Cola countries, the river Kāverī, the armies and the battle, the sea and the Rāmesvarā bridge, the garden, the spring season with all its persuasiveness of love, noon and evening, and the acquatic sports of king Achyutarāya along with maidens. A special highlight of her descriptions is the description of the physical beauty of a men. Literary works in sanskrit and all other Indian languages abound in the portraiture of the fascinating body of a woman. 'Tirumalāmbā's work is a rare exception in this regard. Tirumalāmba's descriptions "are marked with the novelty of imagination and faithfulness to the real nature of things. But their profusion and length slow the progress of the narrative, and they appear to hang loosely on its slender thread".1

The descriptions occurring in Varadāmbika-parinaya campū may be divided, for the convenience of study, analysis and appreciation, into three categories. viz.,

(A) Description of the nature,

(B) Description of the personal beauty, especially of male beauty,

(C) Descriptions of miscellaneous items, eg. countries, armies and battle, the Rāmesvara bridge etc.
DESCRIPTION OF THE NATURE

Sanskrit poets are the lovers of the beauty of the nature. They adore the creation of God and have exalted it in their works, even from the earliest times. The nature bears a strong emotional appeal and thereby keeps the human mind ever delighted. More so in respect of the poets who are the keen observers of nature. As they are capable of comprehending the feelings of men, they are equally capable of solving the mysteries of the nature.

In Sanskrit Kavyas, the nature has been described in two forms viz., Alambana and Uddipana. In the Alambana form of description is a realistic and enchanting depiction of the nature. In the Uddipana form, the impact of the nature on human behaviour and feelings is dealt with.

The whole of the epic Ramayana of the Adikavi Valmiki is filled up with the descriptions of nature. Two lyric poems of Kalidasa, an ardent lover of nature, namely the Meghaduta and the Ritusamhara are nothing but the glorification of the role played by nature in human life. Descriptions of nature provide a background for the delineation of sentiments like Srngara, Karuna, etc., in several Mahakavyas of great poets.

The tradition of the description of nature incepted by Valmiki and upheld by Kalidasa, has been faithfully followed by
Tirumalāmbāin her Varadāmbikāpariṇāya. She has sung the glory of the nature with great vigour and enthusiasm. She provides the reader with new insights into the grandeur, sublimity and majesty of the nature. In this work, we find elaborate and ornate descriptions of the river Kāverī, the sea, the spring season, noon and evening etc.

**THE KĀVERĪ**

In Varadāmbikāpariṇāya campū, we come across an enchanting description of the river Kāverī. River is an important part of the beauty of nature. As such, Tirumalāmbā depicts the river Kāverī at great length in a manner which captures the heart of the reader. Except for a single sloka in the beginning, the whole of the description is prose. The poetess says that that the Kāverī manifested by its wavelines, resembling the knitting of the eye-brows, its anger against the high-place residence of the heavenly Ganges. It was varigated with a net-work of lotus-buds looking like collection of pots of various designs that had been spread outside (after having been) fashioned at the potter's wheels in the form of eddies of water; the rims of which were controlled by poles of sun beams falling in the midst of the
extremely densely grown trees on the banks.

The rows of trees grown on both the banks of Kāverī are said to possess the beauty of rough-arms, bending on account of being agitated by the breeze. The waves of the river, says the poetess, were surging incessantly in its neighbourhood. Undulating with shades of clusters of trees on both the banks that were uneven on account of (their) flights of steps set with Indra's jewels (sapphire gems), bustling with the ascent and descent of lads of water man eager to bask in the sun-rays in order to remove the chill produced in them by their continued stay in water.

The hymns being recited by the great sages who were bathing in the river, were imitated by the clusters of trees on the banks. The poetess says these trees were "resonant with the twitter of birds and were wet with the drops of water tossed up by the ends of tender-leaves of the long and stooping branches, waving up and down as a result of the currents of the breeze". ²

This is a picturesque depiction of the river. Further the poetess says that the surging waves were admirable as if they were the hands raised up to cause the descent on the earth of the heavenly river Ganges.

Tirumalāmbā says, "With its interior filled with the volume of pellucid water and (its bank) over-shadowed by the reflection
of the trees (grown) on both the banks, it resembled Śiva's body beautified on both sides by reflection) of Parvatī gleaning with the excess of love. Here the volume of water is compared to Śiva's body. In the case of the volume of water the two adjoining portions (i.e. the portions just near the two banks) are overshadowed by the reflection of trees on the banks. In the case of Śiva's body, the two sides are illumined by Parvatī whom, we may suppose, to be sitting in front of him and thus throwing her lustre on both the sides of his body. The flocks of ducks, cranes, ganders and ruddy geese revolving by the force of whirlpools have been compared by the poetess to the galaxies of stars and planets revolving round the foot of the polar star.

The river was embellished, says Tirumalāmbā, with rows of lotus-buds marked with brilliant moon-like spots in the form of drops of floral juice dripping from the midst of the wings of large bees, which had dived into the lotus buds for sipping the honey of lotuses before emerging out of them.

The poetess further notices that the reflections of the solar-disc in the waters of the river had produced loveliness. These reflections were like the small and circular cushions, placed on Varuṇā's great conch made of lotus-like water current, adorned with pillow of lofty billows. "Varuṇa, though not the
generally regarded in the Veda as a god of the ocean, is often connected with the waters, especially the waters of the atmosphere and in one place (RV VIII 64.2) he is called with Mitra Sindhupati lord of seas or rivers; Hence, in later mythology, he became a kind of Neptune. His place is said to be situated somewhere inside the waters.  

Again the poetess says that the swarms of bees collecting honey (juice) from the full-blown lotus flowers accompanied the perfection of their beauty by their close resemblance to the patches of clouds, appearing and vanishing every now and then. In contrast, the water of the river Kaveri, owing to its (extreme) transparency vied with the clear sky.

Referring to the water, she says, "It was of an admirable and sanctifying character (prasasta-pavana-vrtti) like the body of the lord of serpents which is well-known for its subsistence on air diet; it was (the taste of its waters) like that of nectar, capable of excelling [the tastes] of all other fluids (sarva- rasa-avadhīrana-nirunāmṛta-ruci) like the tendency of the mind of a selfcontrolled person, which is capable of turning away from all desires and delights in truth." 6 The poetess compares the repeated dance of the waves with a female dancer who looks charming when dancing on excellent stages. The movements
of the swans could be clearly detected by their foot-prints in the vicinity of the mud. Further, Tirumalāmbā notices that the river was "always overflowing its banks and was surrounded by Śyāma-latā (nitya-utkula and Śyāma-latā-anvita) like a train of clouds, which is always accompanied by a huge mass of blackness".  

Lastly, the poetess holds that the power of purification of Kāverī was far superior to that of the Ganges. The sweetness of its waters excelled that of nectars. She extolls the river Kāverī by personifying it and giving it the title of the chief queen of the king of the ocean.

THE SEA

The overawing magnificence and beauty of the sea have captured the imagination of Sanskrit poets. The immeasurable length the unfathomable depth and the vast dimension of the sea or ocean are extensively described in the sanskrit literature, especially in the Mahākāvyas. Infact, the description of ocean is one of the eighteen descriptions in a Mahākāvyā. The colossal waves, infinite width, foam, bubles, beach, various acquatic animals, the rich storage of precious gems, pearls, and jewels etc, are different aspects of the sea which the Sanskrit poets have described vividly in their works. The immensity and majesty of the sea or ocean have been greatly glorified by
great poets like Valmiki and Kalidasa.

Like those great poets, who were enchanted by the beauty and grandeur of the sea, Tirumalamba too is enamoured by it. It is evident from the fact that she has introduced a beautiful description of the sea in Varadambikaparinayacampu. She has dealt with the aspects of sea like coral reefs, bubles foam, pearls, aquatic animals, the gems and jewels. In her descriptions, references to events in mythological stories are abundant. This bespeaks the poetess power of imagination and assimilation.

The pictorial description of the sea has been introduced when Narasimha, during his war campaign reaches Ramesvara and finds the sea, which contained extensive coral reefs opened to view by the breeze. "It was teeming with innumerable bubles giving the impression of a medley of the hair of the body bristling owing to its passionate desire to embrace ladies in the form of the Ganges and other rivers agitated with irresistible (lit. 'imperishable') rasa (water; love)". 8

Tirumalamba, as has been already pointed out, has given the mythological conceptions relating to the sea. In this respect too, she has followed the great predecessors like Kalidasa. She says that Mainaka and other mountains wished to reside in the
sea, and were challenging the enemy of Pākasāsana i.e, Indra. In other words, they were so safe in it that they challenged Indra to come and do his worst. She imagines that the moving flags hoisted on the tops of sky-licking bamboo masts of boats were the moving hands of the mountains with which they were challenging Indra.

This indeed is a beautiful imagination. She further says, "It (i.e the sea) was decorated like pearls oysters with mouths gaping on account of the scattering of round pearls in the form of showers of spray which were shot up".  

The poetess occasionally refers to the popular sea-myths such as the churning of the ocean of milk by gods and demons in order to procure ambrosia; the submarine fire; and the drinking up of the ocean by the great sage Agastya, and lord Viṣṇu’s residence in the ocean etc.

Referring to the waves of the sea, she says that its high and trembling waves were swelled by sholas of tortoise which could be supposed to be multitudes of wheels, shattered to pieces by the hard buffets, of series of its high waves, tossing in their eagerness to reach the sky, and again that were destroying the excellence of multitudes of shields made of cane and held in the fist of aquatic-boys riding infuriated elephants in the form of
series of gigantic waves that were intensely blackened as if by the impact of tips of flames of the submarine fire.

Reference is made by the poetess to the reluctance shown by the sea at the time of the construction of the bridge (which, the poetess says, now adorns the sea). She says the circle of shield like hoods of letters of water-snakes were pierced by the arrows of Ramachandra. However, this seems to be a fabrication on the part of the poetess since the Epic does not substantiate her statements.15

Mentions are made of aquatic-beings such as tortoises (p.54) water elephant, (p.54) water snakes (p.55) crocodiles, (p. 57) etc. Among other things, she says that the sea displayed a collection of conches and discus (Prakāśita-sāntākacakra) like Kesava, who manifests his conch and discus.

SPRING SEASON

The portrayal of various seasons has been a loving task of the Sanskrit poets throughout the ages. Many an enchanting picture of seasons are found in their works. Tirumalāmā makes only spring season since it is the most favourite season of the poets. Being a true lover of nature, the poetess has displayed her skill in the depiction of the multi-faceted nature of this season. Spring is entitled to the position of Rturāja (The king
of season). It is a season in which a pleasant atmosphere for love is created. The blossoming of trees, swinging creepers, humming bees, chirping birds, cooling cuckoos, the fragrant smell of the mild breezes, the beautiful lakes having the blooming lotuses, the cracking of the gees, clear blue sky, and the infatuating pleasure parks (udyana) that are brought about by this season, create a lovely and pleasing atmosphere all over.

Tirumalāmbā in her Varadāmbikāpariniṇaya campū very appropriately introduces a captivating description of spring, after the marriage ceremony of Achyutarāya and Varadāmbika is over. Unlike the descriptions of the Kāverī and the sea, which are fully in prose, this description contains an admixture of lucid prose and beautiful verses. About the advent of spring she says, carrying bee-sapphires, borne in louts-vessels, and with folded hands in the form of clusters of trees, the king of seasons manifested (himself) in order to wait upon the emperor (Achyutarāya), enjoying infinite amorous pleasure.16

The spring season on its appearance, says the poetess, intensified the merriment of the entire universe. It was according to her, the instructor in new amorous gestures for the fawn-eyed ladies. It was Brahma the creator of beauty for the trees. She calls it a "Pseudo-summer", for it produces large quantities of
floral dust or pollen. Dust storms are characteristic of summer. Thus, dust is a common factor between the two. However, spring lacks the heat of summer.

The bees find prominence in this description of spring. Spring is the school wherein to study alphabets for the young bees. The swarm of bees, seeing lines of letters in the form of bakula-buds, which were painted (lit 'dappled') with the colligrium of the mass of blackness of cuckoos, eager to pluck the tender-leaves (sprouting) hard by, and which were as if written by the scribe in the form of the second spring season (caitra) in the interior of young leaves, ceaselessly exhibited its method of reciting cupid's Veda under the pretext, as it were, of its swelling and diffusing hums. ¹⁷

"The aesthete bees, possessed of a pair of charming wings slightly expanded and upraised towards the ends, entered the interior of a lotus". ¹⁸

Further the poetess says that the bees are proficient in instrumental music (veda) in the form of their continuous and sweet hums and that they appeared to be working as messengers between the couples of creepers and trees.
In addition, there is a beautiful imagination of the young man in the form of the breeze carrying the fragrance of sandal trees grown on the sides of the Malayā mountain, disrobing the upper garment of the mādhavī creeper, which is likened to a young lady. Spring invariably gives place to the sentiment of Śrīngāra.

Refering to Kimsuka trees, she says, "The new Kimsuka blossom, bent in the fore-part and possesssed of lovely petals, shone within the boundary of the garden like cupid's weapon badly (bent and) blunted on account of striking against the mountain peaks in the form of the solid breasts of the wives of the way-farers". 19

The description of the red Asoka trees is also very fascinating. They have the grief of not being struck with their feet by young ladies in any other season except the spring. Now they shall have their desires fulfilled. The blossoming of Asoka trees and similar other things excite a longing in the hearts of travellers for their wives whom they have left behind at home.

The spring brings to conclusion the long observed vow of the cuckoos to remain silent i.e, the cuckoos commence singing in this season. They have an intense longing for universal friendship. Before the advent of the spring, the cuckoo is said to spend its days with great difficulty. Here the bird is described
as practising penance for gaining back the spring season, not only for herself, but also for the entire humanity. This is what is called its desire and love for universal friendship. Just then, says the poetess "the filaments of the Kesara flowers appeared, as if they were the rice, dyed with turmeric and thrown over the faces of the daughters of the bee Brāhmaṇs, who (i.e the daughters) had been invited by the family priest in the form of the breeze, born in the Malayā mountain.

THE NOON AND THE EVENING

The natural phenomena such as the noon and the evening have found a vivid description at the hands of the poetess. She has given an impressive portrayal of both these phenomena in her work of art. The description of the evening in particular provides the right environment for the sentiment of Śrṅgāra of both kinds viz, Vipralamba and Saṁbhoga Śrṅgāra.

THE NOON

The poetess describes the noon in a couple of verses. The comparison she gives between the bride and the shadow of a tree is very beautiful. Says she, "Just as a bride-groom embraces the new bride, standing at a distance from him at first, and approaching him by slow degrees, even so did the tree press to its
bosom the shadow that stood away from it at first and approached it gradually."

It is well known that due to hot sun the upper surface of the water is heated and only the lower layer remain cool. The poetess imagines that on being attacked by heat, cold made peace with one, lower than it. Such a peace is considered dishonourable. Yet the cold was praised for it.

THE EVENING

The poetess introduces the sun-set to the reader thus; "Seeing the king sporting in the pond in the company of the gazelle-eyed (queen), the sun, too, himself desirous of sporting with the western quarter reached the western sea".23

Again, she says that the shadow goes infront along with the sun in the morning. At noon she (i.e shadow) stands as if closely embraced by him and in the evening she turns back and goes to her eastern home.

The poetess refers to the sun-stones (Saḥasrakarkānta-Suryakānta) which is a sort of crystal supposed to be possessing a fabulous attribute of radiating heat when exposed to sun. In the evening it becomes cool. The poetess explains this Phenomenon and says that in the evening, Cupid, in order to intensify his own fire of anger, felt against travellers, takes up the
heat of sun-stones. Therefore, the stones give away heat no more. The poetess also imagines that the rays of the sun ascended the western mountains in order to watch the on rush of the army of darkness and that the lotuses in the form of the faces of the ladies of intoxicating eyes entered the western lattice-windows of palaces, in order to preserve the most treasured possession of the blooming of lotuses. Full of delight, the sun ascended the western mountain, to bestow the fruit of his unimpeded austerities on the descendent of Bhrgu ie, 'Sukracarya'.

Another fine imagination is given by the poetess in a verse. "The sun with its spreading rays became the moustached snout of the hyena in the form of the western mountain, marked with (stripes of) green (yellow) and black colour in the form of patches of sunshine and shade. This snout was red with the blood of the throat of the cow in the form of the day, which it (ie, the hyena) had devoured." 24

Casting her imaginative eyes on the twilight after the solar disc gradually sank into the well in the form of the cavity of the western quarter; the poetess gives a charming pen-picture as follows: "Following in the wake of clouds, twilight looked like saffron which had dropped from the sapphire box of the sky when the ruly lid in the form of the sun was removed by the fickle
Then the poetess compares the sun to the chamberlain with a club shining in his hand and says that he took away with him Laxṣmī from her lotus-abode. The poetess portrays in an enchanting manner the effect of the closing of the petals of the lotuses. Says she, "The bees, treated with extreme disrespect by the lotus plant closing its lotus-mouth, restored, out of retaliation, to its (lotus-plant's) enemy, the lunar-disc under the pretext of its dark spots".

The end of the evening is the beginning of the moon-light. "Having completely vanquished the ocean of milk by overflowing the shores, the ocean of moon-light blew the conch of victory in the form of the moon and received a shower of a dense mass of flowers in the form of stars. The point to be noted here is that the sea cannot overflow its shore. But the moon-light pervaded every nook and corner of the universe."
THE DESCRIPTION OF PERSONAL BEAUTY

I MALE PERSONALITY

The portraitures in Sanskrit works of the charm of a female personality are abundant. Almost all the sanskrit poets have given more attention to the description of physical beauty of a woman. It is not surprising since most poets have been men. In his introduction to the translation of Varadambikaparinaya campū Prof. Suryakanta says, "The description of a man's feet, thighs, waist, chest, arms, hands, shoulders, neck throat, face, beard, eyes, ears, nose, forehead and hair by women is nowhere found in the vast Sanskrit literature except in Tirumalāmbā's Varadambikaparinaya campū. There are only three stotras namely Ācārya Sankara's Viṣṇupadaḍīkeśāntavarnaṇa, Śivapadaḍīkeśāntavarnaṇa and Śivakesādiḍīpadāntavarṇāṇa. Which really portray in the guise of panegyrics addressed to deities, the physical beauty of the above limbs of a man, but the description is there by a man and not by a woman. Queen Tirumalāmbā has provided us with a lively pen portrait of her husband, emperor Achyutarāya. 28

However, long before Tirumalāmbā, Gangadevī, who was the queen of Karnātaka king Kampana, and the daughter-in-law of Bukka who ruled over Vijayanagara, in her "Madhurāvijayam" has tried her best to describe the male beauty effectively. 29 She too has tried to describe the various limbs of the male body such as...
long arms, broad chest, strong shoulders, scintillating eyes, gracious glances etc. All the same, Gangadevi's descriptions are not as detailed and exhaustive as Tirumalamba's are. Tirumalamba has a rich power of description. "Her descriptions are marked with the novelty of imagination and faithfulness to the real nature of things. But their profusion and length slow the progress of the narrative, and they appear to hang loosely on its slender thread". 30

The description of Achyutarāya's personal beauty follows the event of his coronation, and appropriately so. The poetess calls him the prince of youth, the nectar shower for the eyes of slender waisted damsels. He is said to be an eclipse for the beauty of Nasatyās (an epithet of the Āsvinś).

Beginning with his feet, the poetess says that he had auspicious lines such as the fish-line and the vertical line on his feet. When the king Achyutarāya placed his feet on the foreheads of the kings who sought his shelter, the vertical line on his feet came into contact with their foreheads and thus could be supposed to be the auspicious line drawn on their foreheads. Again, the cupid is said to have the banner with a fish-mark on it. But Achyutarāya had a fish-line on his soles. In this way, he trampled cupid's banner under feet, which implies his victory over the latter.
The pair of his feet bore the pitcher mark competent to indicate its suitability to honour the pitcher-like breasts of a bevy of lovely ladies engaged in shampooing it.

Referring to his thighs says the poetess, "His two thighs, which were veritable tying posts for the ruttling lordly elephants in the form of his charming youth, gradually grew plump (as they rose) upwards, as if with the mass of love of sweet-hearts". 31

The poetess calls him 'Simha-madhya' which has two meanings viz, Lion-waisted and having the word Simha in the middle of Nr and Kumara. The latter is an allusion to the fact that Achyutarāya was Narasiṃha's son. Playing upon these two meanings of 'Simha-Madhya' the poetess says that Achyutarāya possessed a body firm and strong like that of a lion. There was nothing surprising about it because one who is lion-waisted must be lion-bodied too. 32

The expansion of the broad chest of Achyutarāya's been attributed by the poetess to the free movement therein of a host of describable and amicable qualities such as intelligence, profundity, compassion, love, magnanimity, prowess, devotion to the lord and military skill as well as a multitude of all the fine arts.
His two arms, says the poetess, reached the pair of knees and seemed to throttle the pride of the quarter-elephants in the length of their trunks. The pair of his hands was clearly red as if in consequence of robbing the aggregate beauty of the land-lotuses, the tender sprouts and the full-blown red lotuses. They were tough on account of wielding the bow.

As regards his shoulders, the poetess has this to say, "His plump pair of shoulders, similar in beauty to the jewelled pitchers placed on both sides of the stuccoed mansion of the beauty of his broad-chest, was (the pair of the) frontal globes of the elephant in the form of his prime of youth". 33

His tapering neck was fully developed and was covered with the hearts of princesses longing for the delight of passionate embraces.

Referring to his throat and his voice, the poetess notes that his throat acquired the melody of a cuckoo's notes, as if furnished with swelling notes of the conch, Pañcajanyā. She also compares his voice to the deep roar of the sea.

By way of exaggeration, the poetess depicts the face of Achyutaraya thus: "Born of the ocean of beauty, bright with autumn of youth possessed of numerous Kalās (graces; digits) his face moon ever waxed, oh wonder!" 34 In reality the moon waxes during
one fortnight and wanes in the next. But his face never Waned. Again, she says, "As a punishment for the sin of possessing ambition to serve as a standard of comparison for his flawless face, the moon was covered with black spots and the lotus was split into a thousand parts. How then would a wise man ever talk about a comparison?"  

A bit longer description of his beard follows, She says the line of beard shone on the king's moon like face. It was as if a streak of old tremulous moss, sticking to the regions of chin and the pair of cheeks, round with the nectar of beauty. Its beauty made a bevy of lovely women ardently desire to kiss his sweet bimba like lower lip and the pair of his high cheeks.

Even the eye-corners do not escape the poetess eye for details. She says the eye-corners were very long and were an ocean of compassion. Referring to the eyes, the poetess interprets the redness of the eyes, the white of the eye, and the dark pupils in an interesting manner. Among other things, she says the redness could be attributed to the appearance of anger, felt against ears that caused obstruction to their (i.e. the eyes) expansion; that the whiteness was akin to the whiteness of the ocean of milk and the beauty of the massed moon-light; and finally that the dark pupils suggested the beauty of the steady reflection of
Viśṇu, present before his mental eyes through presentation owing to constant meditation. Referring to three rivers namely Sona whose waters are red, Gaṅgā whose waters are white and Yamunā whose waters are dark, the poetess says that all these three colours were present in his eyes. Hence the eyes appropriate the grandeur of the three rivers.

Regarding his ears the poetess says, they had encircling lines that imitated a row of ramparts constructed in order to guard against, as it were, listening to descriptions of other's wives, columny and scandal.

The poetess appreciates the bridge of the nose of the king, and says that having vanquished the Campaka bud and all other standards of comparison, it was as if surveying with upraised head to ascertain whether anything had survived in the universe (for it to conquer) or not.

His breath was charming by its fragrance like that emanating from the amaranath.

The broad forehead of the king, says she, bore a circular line of down ie ĚRNA which is generally regarded by the ancient physiognomists as a mark of good fortune and sovereignty. King 'Śudraka' in Bānas Kādambarī is said to have possessed it. She further says that it shone like the gilted board of the game of
chess, set before the goddess of beauty, who resided in his eyes, resembling full-blown lotuses.

Lastly, Tirumalāmbā describes his hair. She says that his luxuriant hair resembled the mass of feathers of the peacock in the form of his youth. She says that they were lovely like the Yamunā flowing back on account of its progress being arrested, before it entered the ocean by the tide of the ocean in the form of the massed beauty of his charming moon-like face. Prof. Sūrya-kānta notices two wrong statements of facts in this sentence. Firstly the hairs are compared to the Yamunā the colour of whose waters is silvery-white. It is the Ganges whose waters present a bluish hue. Secondly, we know of no ocean into which the Yamunā merges. As a matter of fact, the river Yamunā flows into the Ganges near Prayāg. Concluding the description of the personal beauty of Achyutarāya, the poetess says, “with the bloom of new youth the king's person shone extremely bright, as if a bow had borne fruit or gold had become fragrant. How wonderful!"

In other words, the appearance of fruit on a bow and fragrance in gold are impossibilities. The poetess intends to convey to the reader the fact that his beauty was very exquisite and that there was nothing in the universe to form an apt standard of comparison to it.
FEMALE PERSONALITY

Tirumalāmbā has not given much attention to describe the female personality. In fact, when compared to her exhaustive description of the physical beauty of a man, her depiction of the physical charms of a woman almost comes to nought. Her approach to the personal beauty of a woman also differs in the sense that she speaks about the over-all beauty and does not describe various limbs of the female personality.

In quite a few words, Tirumalāmbā describes the beauty of Varadāṁbikā, the heroine of this Campū. She says that Varadāṁbikā was possessed of a unique natural beauty. In her, the graces of youth had attained their climax. The poetess compares her to Parvati, going through the practice of vow. She was radiant like the banner of the God of love. She was visible to the eyes like the glory of sovereignty of beauty.

She was flawless, like the art of creation of the creator and her beauty was indescribable. Elsewhere the poetess says that her glances resembled shafts constantly showered by cupid (resolved to catch the deer of the kings heart) and lying in ambush in the tamala wood of her luxuriant hair.

Thus, we find that the description of female personality is very brief and dissatisfactory. Varadāṁbikā being the heroine of
the present campu, receives very little of the attention of the poetess. The attention as regards personal description, showered on Achyutaraya, the hero, is disproportionate.

C DESCRIPTION OF MISCELLANEOUS ITEMS:

Description of the Tundira country and Cola country-

A very elaborate description of the Tundira country running into about sixty lines of prose has been given by the poetess. The Tundira is Tirumalamba, the portion of Dravida of which the capital was Kanci. King Nrsimha, during his march of conquest, passes through this country. The outskirts of this country were covered by a number of pleasure groves in which clusters of trees such as orange, citron, clove, Tamala, Nutmeg, Naga, Nagake-sara, Sala, birth, date, Campaka, asoka Kurubaka, Tilaka and Vakula, were in abundance. The birds like, mains and parrot were making great noise and were flitting to and fro on account of failing to see the field of rice which had been hidden from their view by the saphire-coloured thatched huts. The poetess says that the deep breaths of the peasant-girls emitted fragrance. Golden, platforms in the form of ripe fields of rice had been erected in it. The poetess also refers to Sañtana and Sañtanaka trees. Further says she, "Its extreme suburbs, were immensely attractive with herds of cows that gave birth to group of oceans of milk:"
Kāmadhenu, opines the poetess, was proud of her being the daughter of the ocean of milk. But the cows of the Tundira country were the mothers hundreds of such oceans of milk and by this they shattered the pride of Kāmadhenu. By this, the poetess intends to describe the immensity of the cattle population. The country was encircled by the plantain-groves with their clusters of ripe fruit sportively stooping down, as if to listen to the flattering description of their comparison with the plump uncovered thighs of high-spirited dames of the country side. Further, the poetess says that it was like the marriage of the Goddess of fortune and the country. The poetess expresses her appreciation of the thousands of groves of the coconut trees, that were richly laden with fruit. The dense of growth of the trees in the Tundira country was acting like a shield against the sun-rays. The sun-beams could not penetrate through the thick foliage. In it the distress caused by thirst, to travellers, says she, was alleviated by clusters of rays of the bright eyes of the girls.

Further down, the poetess says that it was embellished with hundreds of streams that resembled white cloths spread infront for the graceful walking of the beauty of the country; and that these streams were fascinating like lines of calculation (drawn to ascertain) how much greater the wonderful fortune of the earth was than that of Indra's heaven.
The poetess also extolls the lakes of the Tundīra country. She says that they surpassed Indra's eyes in beauty and the Manasa lake in the taste of their lucid waters.

Thereafter, the poetess says that good portions of villages of the country were granted to the illustrious Brahmaṇas. Here she praises the Brahmaṇas variously. Again, to emphasize the wealth of the country, she says, "The granaries in it shone with heaps of grain, resembling the groups of summits of the golden mountain that had come there out of curiosity to behold the affluence of the country people who always vied with the king of gods (Indra)."

The description of the Cola country is dealt with in only two verses. The poetess says that it put Indra's heaven to shame (by its grandeur) and that it contained eminently beautiful residences. The poetess says that the king after he saw the Cola country which was like the aggregate of the quintessence of the three worlds, must have thought that Indra was duped by Brahmaṇ consigning heaven to him.

It is surprising that the king orders his commanders thus: "Whoseover of my servants afflicts this country, considering it belonging to another, shall receive severe punishment at my hands". He does not give such an order in the Tundīra country.
DESCRIPTION OF THE BATTLE

Description of the war-preparations, of the armies and of the battle occupies a considerable portion of the present campû. The poetess has infused her rich imagination in these descriptions. In these descriptions, the emphasis is on Rasa unlike those in purânas and thus they maintain the traditions of the Kāvyā. To some extent, the influence on the description of battle in this campû, may be traced to the descriptions of battles between Raghû and Indra; of Aja with his enemy kings; of Rāma with Rāvana in Raghuvamśa. In the elephant warfare, the shadows of description of battle in Śisupālavadha are visible. To a little extent, the reader may be reminded, on reading the battle descriptions in this campû, of the Campû Bharatam.

These descriptions are so picturesque that the reader may sometimes feel that Tirumalāmbā must have been a witness to the battle she has described. Moreover they are consistent with Rasa too.

The poetess has vividly described the march of conquest of king Narasimha. His victory over Tundīra country, Cola country, the flight of king Māruva, the siege of Śrīraṅgapatṭana in his
western campaign and finally his northern campaign—have all been described by the poetess. However, it is only his battle with the Cola king that finds prominence in these descriptions and it has been described in an exhaustive manner. That is why the same is important from the point of view of analysis.

In the first place, the poetess describes the Cola king and his army. There is a bit of satire and humour in these descriptions. She says that the Cola king, who congratulated himself upon victories that he had gained over ordinary kings in the battle fields, was maddened with extreme daring. The poetess describes the war-preparations, banners and war-cies. At times, she administers a full dose of irony as in the following.

"The flags, with their cloths being flapped by an opposite wind, went in front of the warriors, who were speedily running after, (as if) urging them) with gestures of their hands to run away from the terrible fight." More than once, she refers to the poetic convention (Kavī samaya) that the heroes of the battle, on being killed, become the husbands of celestial damsels. The depiction of the army is indeed very elaborate then she describes the boom of war-drums. It was augmented by the sound of the trumpets, of the bells of the herds of elephants etc. She refers also to all (war-like) musical instruments such
as Bheri, Patata, Kahala, Mardala, Anaddha, Dhakka, Huraja, Hudukku, Venu, Mrdanga and Sringa. There were being sounded simultaneously in the midst of both the armies. Reference has been made to killing of Namuci, by Indra, of Hiranyakasabyu in 'Varaha' incarnation of Sumba and Nisumba by Goddess Durga. Various other mythological references are also found in this description such as Ravana cutting of his heads in order to please Siva, the splitting of the Kraunca mountain by Guha (Kartikeya) and so on.

Hence the description of the column of dust follows. The poetess says that it was draining the rays of the sun to the last drop. It was retarding the movement of the wind. A rising column of smoke suggests the proximity of the Goddess of Victory. The Goddess of Victory is supposed to be in the form of fire and column of dust, therefore is described as intimating her presence.

The fight is described by the poetess as being extremely terrific. It indicated the efforts for the construction of a new heaven suited to the newly (recruited) Gods. It was horrible with the fire of (their) glory, inviolable on account of sparks, flying about in the battle in which warriors who were moving about recklessly striking one another with swords and arrows.
The poetess compares those warriors with their bodies studded with innumerable arrows to the beauty of the domestic porcupines. The porcupiness have erectile spines on their body. The poetess also describes the vampires and their desire for drinking human blood and the vulture-comple that were greedy for eating blood-dripping flesh. Such horrific details have been given by the poetess, the dining hall of Yama.

"Both the armies, making a tumultuous noise, resolutely fought each other, as if they were two mountains, striking against each other (being impelled) by the immense force of the wind of dissolution".  

The poetess also refers to the belief that when a certain fixed number of warriors killed in the battle is reached their headless trunks are united with their heads. She says that the goblin-boys were tossing the heads up. While these were still in the air, the requisite numbers was reached and the headless trunks rose up and got united with their respective heads. Thereafter, the Cola king, in the intensity of his wrath entered the battle-field. In a mock-heroic style and satirical humour, the poetess describes this thus: "on account of the intensity of his wrath, the cola king, accompanied by an army of rare elephants and desirous of gaining a victory, violently
rushed towards his foe, just as an elephant accompanied by he-goats, rushes towards a lion". 46

Here the description of the destruction caused by the elephants of the Cola King becomes awe inspiring. Reference has been made to Bhima's tearing apart of Jarāsandha.

"Narasimha hostily arrived to rescue his army that had been killed, had fled from the battle, was surrounded (by the hostile army), was struggling in the thick of the flight and was dispirited". The heroic accomplishment of Narasimha are described by the poetess lucidly. King Narasimha sitting on his lordly elephant routed the entire hostile army with the shower of his arrows, just as the sun, stationed on the eastern mountain, chases the mass of darkness, with flood of its light. And then he approached the Cola king.

The fight between their elephants is described by the poetess in this manner:" Pulling each other's trunk with their trunks and striking each other's tusks with their tusks, so that sparks flew out by their hard impact, the elephants of the two (kings), resonant with the ringing of bells presented a fine spectacle of the progress of the fierce fight". 48

Then Narasimha shot an arrow into the broad frontal globe of the elephant of the cola king. This act is compared to Guha
splitting the Kraunca mountain with his weapon called sakti. When
his elephant was dead, the Cola king was captured alive by
Narasimha. Soon afterwards, the compassionate king Narasimha
ordered his army to stop the fight. Here ends the description of
this battle.

DESCRIPTION OF THE BRIDGE

There is a brief description of the bridge in the present
campu. The poetess says that the bridge could be supposed to be
the stretched huge arm of the earth, that had evinced a strong
desire to embrace Viṣṇu, reposing in the great ocean. Again the
poetess says that it was shining like a platform, constructed in
space for (the convenience of) the lord of elephants (i.e Aīrāvata-
ta) eager to ascend to heaven. This is not a very happy remark.
She also makers reference to the anger of the ocean against sage
Agasītyā, who had once drunk the whole ocean in three gulps. The
bridge, says she, possessed the beauty of the expanse of the
colossal body of the king of serpents, that had spread the flat
surface of its hoods in the form of the Mahendra moutain in order
to inhale the coastal breeze. This is one of the beautiful
imaginations of the poetess.
DESCRIPTION OF THE CITY VIDYĀPURĪ

Usually in Sanskrit works, there are both the description of the king and his capital. Except in the epic Ramayana and in the works as dealt Bhatti this description is always separately dealt with. In some works, either the city or the king are described and not both. In the Kumārasambhava, the brief description of the capital Ośhadhiṭrasṭhāmy is given in the sixth canto only incidently. The third canto of Śiśupālavadha contains the description of Lord Kṛṣṇa and the capital Dwāraka. The Naishadam includes the description of Nala and the not that of the capital city. There is a tradition observed by the Telagu Kāvyas, of describing both the king and his capital, right at the beginning. In the present campū the description of the capital of Narasimha has been introduced only incidently. It is a very brief account. The situation in which this description introduced offers very little scope for minute details. The situation is when king Narasiṁha is returning victorious from the march of conquest. The poetess says that Vidyāpurī had performed auspicious ablutions with the mass of cold-water, which was being sprinkled all round. It was provided with a silken garment in the form of its many kinds of enircling walls, beautified with thick coats
of white wash. It was as if applying cosmetics prepared with the powder of Khādira trees. The banners had been hoisted on the palaces of the city. The incense smoke was rising from the lattice-windows of its sky-scarppers. All these preparations had been made for the reception of Narasimha who was returning victorious from his war campaign. Thus, the city has not been described by the poetess as it ordinarily is but as it is prepared for the return of its successful king.

DESCRIPTION OF THE GARDEN: -

In this Campū is to be found a beautiful but brief description of the garden. The poetess describes the parrots and other birds, the nests of the birds in the trees, the blooming flowers, the hums of the swarm of bees and so on. She says that the garden had exceedingly been cooled by means of sprinkling with sprays of floral juice that was being scattered by the jewelled pitcher-like clusters of blossoms, tossed up by the breeze. She also refers to the swarms of ruddy geese, ganders, bees, pollen and white lotuses, etc. She personifies the vernal season Vasāntā and says that it was looking charming like the courtyard of the palace of the king that had been decorated by the vassal prince Vasāntā. She compares the creepers to dancing girls. She also
refers to the melodious songs of the cuckoos.

AQUATIC SPORTS:

Amorous description of the aquatic sports are found in many a Sanskrit work. Kalidasa, for instance, describes the aquatic sports of Kusa and the women of his royal harem, in his \(49\) Raghuvamsa. In Bharavi's 'Kiratārjunīyam' there is a portrayal of the water-sports of Gandharvas and Apsaras.\(^{50}\) Similarly, Maṭha, in his \(Śīṣupālvadhāna\) describes the aquatic sports of Yādavas with their wives.\(^{51}\)

In the present campū, the description of aquatic sports does find an important place but the description is restrained. In many Sanskrit works, this description sometimes finds itself on the verge of obscenity since details such as that of snatching away under-garments, embracing under water etc, are colourfully depicted. For instance, in Gangādevī's Madhurāvijaya, the satisfaction derived from aquatic sports by Kampanā and his beloved ladies has been equated to that derived from sexual pleasure.\(^{52}\)
In the first place, the poetess describes the bevy of the ladies of the royal harem. She says that the bevy of the fine-hipped ladies of the king’s seraglio, whose hearts were eager to frolick in water, reached the vicinity of the pleasure-pond. Their luxuriant hair had the fragrance of various flowers. They had donned their upper garments in a careless fashion whence they were slipping. They were wearing beautiful garlands of Kesara flowers between their pairs of breasts which were striking against one another. The sandal-pastes that they had worn had become muddy with their perspiration which had been produced by their profuse and continuous hot-breaths.

Secondly the poetess depicts the pond. The trees that had grown on the banks of the pond were reflected in its water and had shed leaves that were floating on the surface of the water. The poetess compares this mass of leaves to the fire, plunging into the pond on account of being unable to bear the excess of heat. One of the eight forms of Śiva is the water. Referring to this, the poetess says that by means of the exceedingly swelling waves of its water, the pond was giving the impression of his garland in the form of the excellent serpent which he wears around his neck. The pond contained full-blown white lotuses and swans were flying over these Lotus buds. Flocks of cakravaka birds were swinging on its rising waves.
Further, the poetess imagines that the waving of lotus-plants due to wind was, as if shivering with the excess of cold of water. She also gives beautiful comparisons to the hums of bees, the buds of flowers and the rows of throns.

Thereafter, the ladies, holding golden syringes in their hands and also tender flowers and leaves collected from the garden, commenced the water sport. In describing the play of the ladies, the poetess has adopted a very lucid style. A verse reads thus: "When a lady dived into (the lake), having splashed the lotus-like face of another with water, the latter, as if out of retaliation, threw water on the lotus mistaking it for her face". The queen is also a participant in the aquatic sports. The king threw lucid water on the ridge of the mountain like breasts of the queen. (On striking against them) it was broken into atoms and assumed the form of the moonlight of her face (moon)".

The plunging into and then emerging from the waters of the pond, the queen shone like a lightning seen inside the cloud. The poetess then describes how, after being washed by the waters of the pond, the damsels revealed their natural charm. She says that by the pairs of tapering, radiant thighs of the fair ladies, clearly visible on account of their wet silken petticoats stick-
ing to their bodies, eclipsed the beauty of the plantain trees. From their braids of hair, hanging against their bimba-like hips, water was dripping and their lower-lips were shivering because of cold. The poetess concludes the description of the aquatic sports saying "On emerging from the pond, charming ladies, with their bodies adorned with numerous decorations, appeared to be the beauties of the pond, gone to the bank, after leaving the water, made turbid by their long sporting in it". 57

DESCRIPTION OF THE PREGNANCY

A brief description of the pregnancy of the queen Varadāmbikā has been given the poetess. She describes, how after conception the entire frame of the queen grew paler and paler gradually, as if in consequence of the extraordinary manifestation of the excessive quality of the goodness of the son, destined to be the sovereign of the world and residing in her womb. The two dark-nipped pitcher-like breasts of the queen completed the impression that they were Golden pitchers with mouths crested with tamala leaves, and intimating the auspicious news of the son's birth. 58 The line of hair above her navel shone, as if it were the creeper-like hand stretched towards the child in the womb by the earth proclaiming him to be her lord alone, even before Lakṣhmī and Sarasvatī did. Finally the poetess says
that he queen had no pregnancy hankerings, as if, she were flooded with the waters of the baby’s virtues, which excelled the nectar fluid.

Apart from these descriptions, we also find those of Achyutarāya’s birth, festivals the birth of the prince, the horse race and the feats of horsemanship, the pangs of separation of both Achyutarāya and Varadāmbika, flower-plucking, and the amorous sports of the royal couple etc, in the present campū. These descriptions are also enjoyable as they also evince the magic touch of Tirumalāmbā’s fanciful imagination and her erudition. From the foregoing account of the descriptions enshrined in the present campū it is amply clear that the poetess is endowed with rich power of description. No doubt, she has utilised the poetic conventions, but the flashes of her originality are reflected in most of her descriptions. Her descriptions are embellished with original, refreshing images of the beauty in nature, and the beauty in human life. Her ability of imagination is extraordinary, so is her poetic skill in using the poetic conventions and Alankāras, as reflected in her descriptions. The profusion and the length of description have occurred because of the shortness of the plot itself. No wonder it gives the impression that the descriptions overshadow the narration, which is true also to a large extent.
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   Introduction P. IX

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   गतिल- पृथत -नेमुरित - विषम- कृपित मुखरीकूल तीर - मही -जात- जातापुकुट
   सम-वृत्तारणा-बांका-परतन्त्र मुखी-दुवामु -... vpc. P. 22 line 1, P. 23 line 1-3

3. कु दारक-सरपण-संचरण-कलदन्दानन्दन-मदाकिनी-महीतलिनिवातनोदस्त-
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   कान्ता पार्श्वद्वीप-महेश्वर वपुलप्योभय तीर भूमि-व्यायामयुरित-सवध-
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6. पत्रग्रंनरूपतिमिव प्रशस्तपावनवृत्तिमु, शासितविचरूपतिमिव
   सर्वसारविशेषानुप्रामुताखि .... vpc. P. 26-27 line 1.

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8. अमृज्जर सरोतरक्षित गन्धर्मि माप्पायन्त्र-समालिङ्ग-श्रवण-पञ्चमुख
   पुलकादुर्शशुकार बुदुदगुरुदम् | vpc. line 13 P. 52

9. अमल पुक्कड़-भिष्मित पुक्करवर-काक्रपद वर्णाध्वक्र-चुतुरिम निष्कासिमः
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नीराजन-वर्षभाग निकार-गध-विनिधारणीयिति, vpc. P. 53-54

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घरिक-खेटक-पेटक-पाटव-विलासकैः, vpc. line 3-4 P. 54

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12. कुम्भ सम्बन्ध-कोष-संरथविशेषवाभि: धान-सम्पत्तदाशा-कुम्भकुक्कुटनिविषक | vpc. line 2 P. 57

13. तमालशायलोककर्णं केशरिविच vpc. line 4 P. 57

14. सेतु-विचारनाकाश - मान्थ - दर्शनाकुण्ठतर - कोष - दशकर - यमन - वापुको - विशिष्टका-
विकल्पित सतिलकुपंशि-कुल-फा-मंदल-फलक-साध्य-फलित-न्यमभि: vpc. line 6-7 P. 54,

15. सर्वविधयाये चापि न च पर्यायदे चाचरि ।

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अभिमनवत्रारेवु चैनम्बो लेखकेन परिषिकिता इव परिसर-किसलय-गृहयातु-कोवित-
कलिर्म-मालिकाजन-शिषियां बुकल्वाणिवित्ती: अवलोकनम्, निर्दितं तनानमा भंकर
निमं प्रपत्रादेशेऽवेव चन्द्रीकसीत्यो व्यञ्जनाति सम पत्रवर-निगम-मन-परिघाटी |,
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18. उद्वेद्यमिताग्रामालिवित्तं पक्षवसं बनुरुः

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19. आकुक्षितायमभिमादलानुमध्वुः
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20. तावक्षेकित्विसान्यायन्विसान्याणाते निर्मात्
याबनिलदलिता: कोइपि रसालः समुलसति || Bham,V cf vpc. Notes P. 223

21. माधु -समय -सार्वभीमे मलयगिरिजात -मालत -पुरोहितेन आमन्त्रित -हंसपर -
दिजः -प्रजामुखेषु निश्चित हरिद्राक्ष्या इवाल्क्ष्यत् तिलकिष्ठिता
केसरकुमेकर्णः || vpc. line 5-7 P. 127

22. स्थितां पुरस्तादविच्छर्या एवं क्रमेष च स्वस्य वर्षं प्रपावः
वेदः नवोजीविव सानुसेव स्थितां तत सोऽडग्यात्मानीति || 146 || vpc. P. 137

23. समं मृगाण्यं सरसीविहारां समावर्तमं नृपति समीयं
स्वयं प्रतीच्छाया विहारकालाः स्वरंसुगातदाप्रमुराशिशु|| vpc.153 P. 142

24. अपर-गिरिर- तरहोत्पर्वच्छलंकेणांतित्वमं-मलिन-वर्षामित्रयांसुमाली।
कवयित्विनिधेनः कण्ठरक्तन रवतं विसृग्नान-निज-पादोः: श्रस्तुलं प्रथमासीत् ||155 || vpc. P. 143

25. अरविन्दबुधुसुङ्कुविद्विविधानं चपलेन बालश्चिनिया व्यगीते
गुरूणं वियमस्थवनी तकरणांविक्षालितं यथा धनमदुःखत सम्भव || 157 || vpc. P. 144

26. अतिवेक्षनानवता दिरेशं: क्षमालया मुक्तीकृतात्मगुर्वः
27. वेलातिपातेन पयः पयोधि ज्योतनासमुद्रं सुतरं विजलयः
अपोजातक्रियाशब्दाश्च अवस्थां ताराधनपुष्पवृक्षिः । 161 ।। vpc. P. 145

28. Prof. Suryakanta, Ibid. Introduction vpc. P. IX

29. Dr. B.A. Dodamani garigādevi. Madurāvijayam, A Critical study
unpublished doctoral thesis P. 147

30. Prof. Suryakánta, OP-cit introduction vpc. P. IX

31. मनोजातक्रियाशब्दाश्च अवस्थां ताराधनपुष्पवृक्षिः ।
उपर्यो पर्युल्यं प्रवृत्तिम प्रियांनेम्यैरिवाय । 71 ।। vpc. P. 75

32. श्रीविष्णुदुमारोऽयं सिंहसंहनोऽधिक्षुः ।
सिंहसंहनये तत्स्य चित्त्रं किन्नियं साक्षा तं । 72 ।। vpc. 75

33. विस्तृतं वक्तं स्थलं लक्ष्यं तार्थं वादं निक्षिप्तं मणि कलशं लक्ष्यं समानं
कुञ्जारभंजी सुम्भवतंसुगुलंसुमिरंगार स्तम्भेऽं कुमभासावल्लभत । vpc. line 4-6 P. 76

34. लालण्याचिब्बसो निंयं ताराधनशारदुलवलं ।
असंख्येकलिक्षितमानेनुं प्रवर्यते । 73 ।। vpc. P. 77

35. अनववघनानोपमानादुरस्तैन्व श्रीश मणिविलिसं ।
कमलं च सहस्त्र स्वार्तं विषिं क्यंविकायं करयते करं वा । 77 ।। vpc. P. 77

36. Garigādevi, Madurāvijayam, Ed Subāmanya swāmi,
Sri Ajanta Arts Printers, Kolluru 1969

विनिमयाकलिकदृशं दीर्घोद्विषोलसंते जनितोगंय श्रोणिमा ।
अर्नि लक्ष्यशस्त्रो धनकशुतिददशी तरोपशोविच ।। M.V. III -13

37. किल्ला चापामिट कन्धलक्कं जातसपमित्र जापसीमम् ।
अर्सुण वनुसीम मेदीनिनायक्येन नवपावनेदयात् ।। 75 ।। vpc. P. 82

38. आर्यापिण स्वयमाण्हीत्र ब्रतं चर्मशु, अर्घो नयन -चल्नासरसर्वकार्मानसामिट्युलसं -
वेय बयोधनामिन: अन्वास्यानम्, विषंशशर -विजय -केतुवज्जपनिन: विस्फुर्तीम्,
चहुनिनिन -संवनन मन्नदेवतामिनी सत्यहिताम्, निरसंहुपमुख -वर्षोह -सर्वपरिचय -
निर्मल -निन्दात -विधि -निर्मिण: वियामिन - निवामाम्, vpc. P. 104, 105

39. मेदिनिपतोस्तेत - रोहित ग्रहण - दुर्दान्ता - कुतल भर - समाप्त वनानरीत्व -लातात्व -
शर - निरस्तर वर्षमाण बाज - साभारणी; vpc. line 4-5 P. 107

40. Mackenzie, MSS in JASB 1938 P. 128

41. संतत -सतगयान -साततन्तु -समाजमु -पुल्लुत -अनुभादेश -विरह-विकुर -
शालोदी -त -त -संज्ञात रम्पस -ककर- केतन- निधशे -कूल प्रवाल -
संतान संतानक - तल - दोहद धूर्माणा - होम- धूर्मारमान, vpc. Line 6-8 P. 16

42. श्रेपायसधारायायहंस्मेक्यान्युः
आलोक चोलवियानवनीपेन्दः ।

43. भूलेशु पीडक्यति यः परस्कृवबुद्ध्या

dेशानिमानू मम तु दासयतमः स एव ।।

सेनाधिपतिनिति महीपतीरादिशेः
44. The eight forms of Siva are enumerated in the following verse

45. 

46. 

47. 

48. 

49. Raghūvamśa XVI 57-71 Notes P. 221

50. Bhāravi’s kiratārjunīyam VIII P. 168 - 188

51. MAGHA, Sisupalavadha VIII 1-71

52. Gaṅgādevi’s Madurāvijayam op.cit. P.

53. The eight forms of Siva are enumerated in the following verse
पृथिवी सहित तेजो वायु आकाशगत च
सूर्यचित्रस्थित सोमयाजी चेतांभूतः।। vpc. notes P. 227

54. विकल पाण्डुपुरुंडकं रंगानम्, रिंगुकर हंस संमिलनमिन, उल्लासपूर्वक हिंदोलन बुरु-चक्रवनक-संदौहम्, इद्दीवत्लोचनाखानः कामारसाहसितवत्।। vpc. line 1-3 P. 139

55. विकीर्ति पायो वदनारविन्दे
कस्यायित्वत् कृतमिकायाम्।।
तद्वन्दवुद्धव् कमले पयोस्य
शक्षिप्रतीक्षं किलिंस्येव।। 149।। vpc. P. 140

56. कुवीतसीम्नि देवा वीर्य विमलामु मेदिकेनैः।।
जरीरितः परमाणुःवद्वहत तद्यद्वन्दविदकस्यम्।। 150।। vpc. P. 140

57. निर्गित तस्मानसरसो रमणः प्रसाधितानुः परिकमर्मेदः।।
अपनद्वितीयावतमु मुक्तवाचरस्यस्तीरतं इवासः।। 152।। vpc. P.142

58. उत्तलदूृष्टो गाम्यतिर्थंख्वतिनः कुमारस्य समुद्रितक-सत्चरणोन्येष
विशेषेषेष्यं श्रेष्ठं पालितमाणमृष्टुपुरुसिलमु। कुमारोदयक-कुशल
सूचकसमाल-दल-शेखरित-सुख-शालकम्भ-कुम्भं संभवनां कुशेश्रमुः
कुचकलशौकचुंकनां पूर्तामु।। vpc. line 1-3 P. 147