

According to poetess Rāmabhadraṁbā in her *Mahākāvya Raghunātha-Abhyudaya*, Gaud *Bhūpati* is depicted as wearing a white garment and holding a water pitcher beside king Raghunātha.

D. G. Vedia states in his book “*Viśvaguṇādarśa Campū*”, “Gaud originally is the name of the part of Bengal. In modern times it implies the whole Bengali speaking region.”

Kaling :

तालवृन्तकमवीजयद्धराकामुकस्य स कलिङ्गभूपतिः ।
व्यापकैः सह गुणैर्विभोस्तनूसौरभं जगति जृम्भयन्निव ॥रघुनाथाभ्युदयम्-५.४१॥

There is a reference of Kaling *Bhūpati* fanning king Raghunātha.

D. G. Vedia observes in his book “Kaling is the name of a country lying to the south of Orissa and extending to the mouth of *Godāvarī*.”

Kerala :

पार्श्वसीम्नि नृपपाकशासितुः पाणिपद्मसमयानुपालनम् ।
भावयन्धृतकरङ्कभाजनः केरलाधिपतिरास्त केवलम् ॥रघुनाथाभ्युदयम्-५.३८॥

In the same *Mahākāvya* it is said that the king of Kerala is sitting near king Raghunātha.

D. G. Vedia opines in his book “*Viśvaguṇādarśa Campū*”, “This region is known as a land of extreme heat high humidity, lagoons and sand dunes. The Malabar coast down to the southern most top of the peninsula had always remained an independent territory isolated from the rest of India by virtue of its position between *Ghātas* and sea.”

Pandya :

सिंहासनद्रोहविधानशीला जिघांसवस्तं क्षितिपालबालम् ।
तुण्डीरपाण्ड्यादिमदुष्टभूपैर्विचारयन्ते विपदं जगत्याः ॥रघुनाथाभ्युदयम्-९.२५॥
पाण्ड्यक्षोणिपालयोधाभिक्लृप्तान्याराद्रूढान्यग्रियन्त्राण्यसंख्यम् ।
द्यामाक्रम्योद्दीप्रकीलाकलापैः सद्यःशाम्यद्दीपिकासाम्यमापुः ॥रघुनाथाभ्युदयम्-१०.३॥

अस्त्रैश्छिन्नात्सद्य एव!रिवर्गेर्बाह्वाकाण्डात्पाण्डुरयुधोधावलीनाम् ।
 विष्वक्कीर्णा रक्तधारा व्यतन्वन्प्रायः शीर्यद्बाहुधामप्रतीतिम् ॥रघुनाथाभ्युदयम्-१०.५॥
 तुण्डीराणामीशिता दुर्नयेन प्रापय्यैवं पाण्डमत्यन्तभङ्गम् ।
 सद्योऽधावत्तेन साकं रणोर्व्यामग्रे सैन्यैर्हास्यमानोऽस्तलज्जम् ॥रघुनाथाभ्युदयम्-१०.३५॥

It comprised of the existing districts of Madurai and Tiruvenelly. It was thus centred round the basin of the river *Vaigai* on which the city of Madhura is situated.

The city of Vijaynagar described in the *Mahākāvya Madhurāvijayam* :

तस्यासीद्विजया नाम विजयार्जितसंपदः ।
 राजधानी बुधैश्श्लाध्या शक्रस्येवामरावती ॥मधुराविजयम् १.४३॥
 कर्णाटलोकनयनोत्सवपूर्णचन्द्र स्साकं तया हृदयसम्मतया नरेन्द्रः ।
 कालोचितान्यनुभवन् क्रमशस्सुखानि वीरश्चिराय विजयापुरमध्यवात्सीत् ॥मधुरा. १.७५॥

The city Vijaynagar was established by king Bukka, who made it as its capital city. Poetess Gaṅgādevī beautifully describes this city of Vijaynagar in 20 verses in the first canto.

This city was situated on the bank river *Tuṅgabhadra* and was adorned by huge and gem set town gate (*Gopura*) resembling the peaks of *Sumeru* :

सुरलोकान्तसंक्रान्त स्वर्णदीमत्सरादिव ।
 परिखाकारतां यान्त्या परीता तुङ्गभद्रया ॥मधुराविजयम् १.४४॥
 स्फुरन्मणिप्रभाहूत पुरुहूतशरासनैः ।
 सुमेरुशृङ्गसंकाशैर्गोपुरैरुपशोभिता ॥मधुराविजयम् १.४६॥

There were tall and beautiful trees like *Aśoka*, *Catnpaka*, *Nāga*, *Kesara* in the gardens of the city. Moreover, the lakes, full of blossomed fragrant lotuses and graceful swans enriched the beauty of the city :

उत्फुल्लचम्पकाशोक नागकेसरकेसरैः ।
 वसन्तवासभवने रारामैरभितो वृता ॥मधुराविजयम् १.४७॥
 कमलामोदमधुरैः कलहंसकुलाकुलैः ।
 क्रिडासरोभिस्सहिता मणिसोपानमञ्जुलैः ॥मधुराविजयम् १.४९॥

The Royal palace of king Kampana looked splendid on the bank of river *Tuṅgabhadra* where peacocks used to dance spontaneously in the gardens of the palace by hearing the sweet music played on *Mṛdaṅga* (drum) :

यशस्तोमैरिवाशेष नगरीविजयार्जितैः ।
 सौधैः प्रकाशितोत्सेधा शरदम्भोदपाण्डरैः ॥मधुराविजयम् १.५०॥
 यत्र सौधेषु संगीत मृदङ्गप्रतिनादिषु ।
 अकाण्डे ताण्डवारम्भं वितन्वन्ति शिखण्डिनः ॥मधुराविजयम् १.५७॥

Similar description of city Laṅkā is found in *Sundara Kāṇḍa* of *Rāmāyaṇa*.

काञ्चनेनावृतां रम्यं प्राकारेण महापुरीम् ।
 अट्टालकशताकीर्णा पताकाध्वजमालिनीम् ॥रामायण-सुन्दरकाण्ड-२.१६॥

The city was endowed with beautiful ladies. Some verses describe the lovely glances, gait and breasts of the ladies in a very charming diction :

यत्र स्त्रीणां कटाक्षेषु यूनां हृदयहारिषु ।
 पुष्पास्त्रसंचये वाञ्छां मुच्यते पञ्चसायकः ॥मधुराविजयम् १.६२॥
 यत्र वामध्रुवामेव काठिन्यं स्तनमण्डले ।
 कोटिल्यं कबरीभारे काश्यं मध्ये च दृश्यते ॥मधुराविजयम् १.६५॥

Thus, beautiful city of Vijaynagar is described by poetess Gaṅgādevī in the text *Madhurāvijayam*.

The city Madhura described in the *Mahākāvya Madhurāvijayam* :

Madhurāmaṇḍalam is the name of the Pandya country the capital of which was Madhura.

Commentator P. S. Shastry rightly observes, “Madhura was the capital of Pandya kingdom. The country, now to the south of the Rayalaseema was then divided into Chola and Pandya regions.” The city being very beautiful and charming was rightly called Madhura which was shattered by the Muslim rulers who also destroyed the splendid structures like temples, palaces and streets therein (see the map) :

श्रुसितानिलशोषिताधराणि श्लथशीर्णयितचूर्णकुन्तलानि ।
 बहुबाष्पपरिप्लुतेक्षणानि द्रमिडानां वदनानि वीक्ष्य दूये ॥ मधुराविजयम् ८.१५ ॥
 श्रुतिरस्तमिता नयः प्रलीनो विरता धर्मकथा च्युतं चरित्रम् ।
 सुकृतं गतमाभिजात्यमस्तं किमिवान्यत्कलिरेक एव धन्यः ॥ मधुराविजयम् ८.१६ ॥

The courtyards of the royal palaces, which were once sprinkled with the cool water, were sprinkled with the tears of Brahmins captured by *Turuṣka* and also in the temples in which sounds of *Mṛdaṅga* (Drums) were heard formerly were now echoing the fearful howls of jackals :

तरणेररुणीकृताः करैर्वरुणस्त्रैणकपोलभित्तयः ।
 मदलोहिनिकामुपावहन्मदिरास्वादनमन्तराप्यहो ॥ मधुराविजयम्-७.४ ॥
 कमलोदरसंभृतं करैर्मधु पीत्वा रविरुज्जिताम्बरः ।
 स्पृशति स्म दिशं प्रचेतसो न मदः कस्य विकारकारणम् ॥ मधुराविजयम्-७.५ ॥
 हिमचन्दनवारिसेकशीतान्यभवन् यानि गृहाङ्गणानि राज्ञाम् ।
 हृदयं मम खेदयन्ति तानि द्विजबन्दीनयनाम्बुदूषितानि ॥ मधुराविजयम् ८.११ ॥

The rivers too were affected by the activities of *Yavana* rulers. The streets, which were earlier resounding with the recitation of the Vedic *mantras* were now full of the fowl roars of drunken *Turuṣkas* rulers and their officers. The sacred smoke coming out of the sacrificial altar was replaced by the filthy odour of raw meat of different animals thrown on the roads and also the Royal Paths, Highways, which were formerly frequented by the charming ladies wearing *Nupūra* (anklets) giving out sweet tinkling sound were turned into the horrible places for dragging away the poor Brahmins with iron fetters.

In short the lands of *Agrahāras* (The donation of land given to the Brahmins) earlier used by the learned Brahmins were turned into *Madyaśālā* (Liquor houses) :

सतताध्वरधूमसौरभैः प्राङ्गिमोद्घोषणवद्विरग्रहारैः ।
 अधुनाऽजनि विस्त्रमांसगन्धै रधिकक्षीबतुलुष्कसिंहनादैः ॥ मधुराविजयम् ८.७ ॥

रमणीयतरो बभूव यस्मिन् रमणीनां मणिनृपप्रणादः ।
 द्विजशृङ्खलिकाखलत्क्रियाभिः कुरुते राजपथस्त्वकर्णशूलम् ॥ मधुराविजयम् ८.९ ॥
 स्तनचन्दनपाण्डु ताम्रपण्यां स्तरुणीनामभवत्पुरा यदम्भः ।
 तदसृग्भिरुपैति शोणिमानं निहतानामभितो गवां नृशंसैः ॥ मधुराविजयम् ८.१३ ॥

City Tanjore described in the *Mahākāvya Raghunātha-Abhyudaya* :

Thaṇjāvur or Taṇjāvur in Tamil is known as Tanjore today. It is 218 miles southwest from Madras (Chennai) and 24 miles from Kumbhakoṇam situated on the bank of river *Kāverī*. J. M. Somasundaram states in his book “The Great Temple at Tanjore”, “According to *Purāṇas*, this place was an abode of the demon named *Taṇjan* (तञ्जन) and other demons who were killed by Lord Viṣṇu in the form of *Nīla-megha* perumala. At the time of his death the demon requested Lord Viṣṇu to make this place holy and known by his name. Hence this place is known as Taṇjāvur. This city is also known for its bronzes of great beauty, ancient specimens of which are housed in the Art Museum of the city. It is rightly called the cultural centre of *Kāverī* delta having been the capital of great centre of Chola Empire which flourished between 10th and 14th century. The *Nāyakas* and the Marāthā rulers also made it the capital. Tanjore comprises primarily two divisions the small fort of Cevvappa (16th century), grandfather of king Raghunātha and the large fort of Vijayarāghava, son of king Raghunātha (17th century) and three suburbs.”

City Tanjore is described at length in the Second canto of the *Mahākāvya Raghunātha-Abhyudaya* written by poetess Rāmabhadraṁbā. According to the poetess Rāmabhadraṁbā the city was the abode of Goddess Lakṣmī whose citizens were disciplined and followed the path of law and order :

वसतिर्वनजाक्षवल्लभाया वसुधोदञ्चितवैभवप्रपञ्चः ।
 तरुणीमणिजन्मधाम तज्ज्ञानगरी तत्र गरीयसी समिन्द्रे ॥ रघुनाथाभ्युदयम्-२.१ ॥
 निजवैभवाभिर्जितामरेन्द्रं रघुनाथं नतरक्षणातिदक्षम् ।
 शरणं समवाप्य यत्र शैला वरणाकारधरा वसन्ति नित्यम् ॥ रघुनाथाभ्युदयम्-२.२ ॥

सततं रघुनाथसार्वभौमे प्रथिताचारपरे प्रजा यदीयाः ।
नियमान्न परित्यजन्नि नित्यान्धरणौ भूपतिरेव धर्महेतुः ॥ रघुनाथाभ्युदयम्-२.५० ॥

The city looked marvellous with fountains and gardens :

सततं प्रमदावने समन्ताद्विविधान्पुष्पितपादपान्विलोक्य ।
कथयन्ति यदन्तरा वसन्तं रघुनाथं रमणीजना वसन्तम् ॥ रघुनाथाभ्युदयम्-२.४७ ॥

The palaces were studded with jewels, so Tanjore (*Tajjānagarī*) appeared like the city of Indra (*Amarāvātī*) whose market places and shops were flooded with gems and valuable objects :

परिखासलिलादतिप्रसन्नात्फणिलोकः प्रतिबिम्बतां प्रपन्नः ।
वलभौ मणिमन्दिरस्य यस्यां वहते वासवपत्तनस्य साम्यम् ॥ रघुनाथाभ्युदयम्-२.१० ॥
घनदानकृतव्ययाम्बुपूरो वनधिर्यद्रघुनाथवासवेन ।
विपणिच्छलतो वितस्य रत्नान्ययते संततवासमा प्रसादात् ॥ रघुनाथाभ्युदयम्-२.२० ॥
घननीलगृहेषु लास्यभाजां चपलानामपि चञ्चलेक्षणानाम् ।
रसिका नवरत्नभूषणौघैरवगच्छन्ति यदन्तरे विभेदम् ॥ रघुनाथाभ्युदयम्-२.२५ ॥

[Note : The Verses 31-46 in Canto II of this text edited by T. R. Chintamani are missing and not printed in this text.]

Tundir Maṇḍala or Toṇḍa Maṇḍala :

Tundir Maṇḍala is the Dravid region of which the capital was Kanchipuram. According to the commentator P. S. Shastry,

“तुण्डीरं तदाख्यं देशम् । पूर्वं तुण्डीराख्यो राजा शिवनियोगात्सर्वाणि वेदशास्त्राणि स्वराष्ट्रे
प्रत्यष्ठापयत् । तन्नाम्नाङ्कितोऽयं देशस्तुण्डीर इति प्रसिद्ध इति स्मर्यते ।”

In the *Mahākāvya Madhurāvijayam* poetess Gaṅgādevī depicts, prince Kampana conquering and subjugating the Dravid king Camparāya reducing him to the position of a tributary king and proceeding victoriously to Kanchi, modern Canjeevaram :

उपेत्य तुण्डीरमखण्डितोद्यमः प्रमथ्य चम्पप्रमुखान् रणोन्मुखान् ।
प्रशाधि काञ्चीमनुवर्तितप्रजः पतिर्निधीनामलकापुरीमिव ॥ मधुराविजयम् ३.४१ ॥

इत्थं सङ्गरमूर्ध्नि चम्पनृपतिं नीत्वा कथाशेषतां
 श्रीमान् कम्पनृपेश्वरो जनयितुस्संप्राप्तवान् शासनम् ।
 काञ्चीन्यस्तजयप्रशस्तिरमिथस्संकीर्णवर्णाश्रमं
 नीत्या नित्यनिरत्ययद्विंशतिषत्तुण्डीरभूमण्डलम् ॥मधुराविजयम् ४.८३॥

Similarly in the *Mahākāvya Raghunātha-Abhyudaya* as depicted by the poetess Rāmabhadraṁbā, Kṛṣṇappā Nāyaka was the ruler of the *Tundir Maṇḍala* who was defeated by king Raghunātha :

अत्रान्तरे भूपकुलावतंसस्तुण्डीरनाथं परिदूयमानम् ।
 काराश्रितं तत्प्रमदाकदम्बादाकर्णयद्दीनजनावलम्बः ॥रघुनाथाभ्युदयम्-७.७२॥
 तदात्व एवार्तधराधिनाथरक्षैकतानो रघुनाथभूपः ।
 कारास्थितं कृष्णपनायकं तं व्यमोचयद्वेङ्कटदेवरायात् ॥ रघुनाथाभ्युदयम्-७.७३॥

Marakat :

King Kampana is said to have made the city of Marakat, the seat of Government of the newly acquired province as depicted by poetess Gaṅgādevī :

अथ स तत्र महीतलमण्डने मरकताह्वयभाजि महापुरे ।
 विरचितस्थितिरप्रतिशासनं जगदशेषमरक्षदनाकुलम् ॥मधुराविजयम् ५.१॥

Marakat was the city of emeralds. It was the new capital of king Kampana after the subjugation of the ruler of Kanchi.

Kumbhakonam City :

N. L. Dey in his book "The dictionary of Ancient and Medieval India" states "Kumbhaghona or Kumbhakonam is in the Tanjore district and was one of the capitals of the Chola kingdom and was a celebrated place of learning" :

अवलोकयन्नमितवस्तुसंभूताः पथि कल्पिता बहुविधोपकारिकाः ।
 अधिसहजातटमतीव पावनीमथ कुम्भघोणनगरीमगानृपः ॥रघुनाथाभ्युदयम्-८.७२॥

Srirangam :

D. G. Vedia states in his book "Viśvaguṇādarśa Campū", "It is known as

Seringham and is situated two miles to the north of Trichinapally in the province of Madras. Srirangam is situated on the bank of river *Kāverī*.” It contains a celebrated shrine of Śrī Raṅganātha, a chief deity of the *Raghu* race. It is one of the biggest temples with numerous *Gopuras* (town gate). Rāmānujācārya, the great propounder of the *Viśiṣṭādvaita* philosophy resided here and passed away here. The temple was supported by all the dynasties of South India namely *Cholas*, *Pandyas* and *Nāyakas*. The Mohammedan rulers had tried to destroy it often in the 13th century AD.

King Cevva, grandfather of the hero of the *Mahākāvya Raghunātha-Abhyudaya* had built a *Vimāna* (golden hall) of Śrī Raṅganātha as depicted by poetess Rāmabhadraṁbā :

विधाय हेम्ना रुचिरं विमानं रत्नैश्चिरत्नैरपि रङ्गधाम्नः ।
किरीटराजं च कृती चकार सिंहासनं चापि स राजसिंहः ॥रघुनाथाभ्युदयम् ६.१३॥

Hill Rājagambhīra :

In this hill Rājagambhīra, the enemy of king Kampana, Camparāya had sought asylum (refuge).

अथ तस्य पुरीमेव नीत्वा शिबिरतां नृपः ।
अचलं राजगम्भीर मरुन्ध द्विषदाश्रितम् ॥मधुराविजयम् ४.६७॥

Chandraprabha states in her book “Historical *Mahākāvyas* in Sanskrit” “This Rājagambhīra hill is said to have received its name from one Rājagambhīra Śambuvarāya, an ancestor of Camparāya (1336 AD) of Kampana’s time. Inscriptional records say that Rājagambhīra Śambuvarāya who lived during the reign of Chola king, Rājarāya III, was a subordinate of that king who flourished during the *Śaka* 1180. This was during the siege of Rājagambhīra where Campa had taken refuge. King Camparāya of Dramiḍa was killed by Kampana at Rājagambhīra rājya.”

RIVERS

Tuṅgabhadrā :

River *Tuṅgabhadrā* flows from western part of Mysore and emerges to the north portion of Nandi Konkur of districts Kurnool to river *Kṛṣṇā*. Then passes through *Śimogā* meets river '*Bhadrā*' and hence named *Tuṅgabhadrā*.

As stated by the poetess Gaṅgādevī in her *Mahākāvya Madhurāvijayam*, river *Tuṅgabhadrā* encircles the city of Vijaynagar. The cool breeze blowing over the river *Tuṅgabhadrā* welcomed the victory march of king Kampana's army :

सुरलोकान्तसंक्रान्त स्वर्णदीमत्सरादिव ।
परिखाकारतां यान्त्या परीता तुङ्गभद्रया ॥मधुराविजयम् १.४४॥
तं तुङ्गभद्राकल्लोल शीकरासङ्गशीतलः ।
आनुकूल्येन यात्रार्थमाचकर्षेव मारुतः ॥मधुराविजयम् ४.४६॥

Tāmravarṇī :

The description of river *Tāmravarṇī* is found in the following verses :

सा तुङ्गभद्रां सविधे वहन्तीं सुभ्रूनादृत्य सुखावगाहाम् ।
विहर्तुमैच्छन्निजसैन्यनागैस्तरङ्गिते वारिणि ताम्रपर्ण्याः ॥मधुराविजयम् २.५॥
स्तनचन्दनपाण्डु ताम्रपर्ण्या स्तरुणीनामभवत्पुरा यदम्भः ।
तदसृम्भिरुपैति शोणिमानं निहतानामभितो गवां नृशंसैः ॥मधुराविजयम् ८.१३॥

As depicted by poetess Gaṅgādevī, "The water of river *Tāmravarṇī* was rich with pearls and it gave pleasure to elephants too. Besides, Queen Devāyī went for *Jalavihāra* (water sport) in river *Tāmravarṇī*".

In the other verse, the devastated condition of river *Tāmravarṇī* is described. The water of river *Tāmravarṇī* was first white with sandal paste but during the reign of *Yavana* kings it was made red by the blood of cows slaughtered by Muslim rulers :

N. L. Dey states in his book "The Dictionary of Ancient and Medieval

India”, “The river *Tāmravarṇī* is in Tinnevely, which was been formed by the united stream of the *Tamboravari* and the *Chittar*. It was famous for the pearl fishery.”

D. G. Vedia, states in his book ‘*Viśvaguṇādarśa Campū*’, “It is called *Tāmravarṇī* (*Tāmra* – Red and *Varṇa* – Colour) because of the red water.”

In the *Mahākāvya Raghunātha-Abhyudaya*, this river is mentioned only once:

कदाचिदन्तः क्वचिदेव मुक्ता धृत्वा प्रतीताजनि ताम्रपर्णी ।
इतीव तीरेषु मणीर्वितस्य हसत्यमूं यत्र कवेरकन्या ॥रघुनाथाभ्युदयम्-१.२१॥

Kṣīratarāṅgiṇī :

Poetess Gaṅgādevī mentions river Pālāru alias Palar by the name Kṣīratarāṅgiṇī in her *Mahākāvya Madhurāvijayam*. It is the chief river of the North Tamil Nadu :

प्रसृतैस्तच्चमूधूलि स्तोमैः क्षीरतरङ्गिणी ।
कीर्त्या चम्पक्षितीन्द्रस्य साकं कलुषतामगात् ॥मधुराविजयम् ४.४९॥

As rightly observed by the commentator Potukucchi Subrahmanya Shastry, “क्षीरतरङ्गिणी क्षीरनदी ‘पालेरु’ इति भाषायां प्रसिद्ध काञ्चीपुर्याः क्रोशपरिमिते देशे तदुत्तरपार्श्वस्या काचिन्नदी । तथाचोक्तं मार्कण्डेयपुराणे- “तस्मात्क्षीराह्वया श्रेष्ठा नदीनां ज्ञानदायिनी । तन्नद्याश्चोत्तरे पार्श्वे पादयोजनमात्रतः । काञ्चीक्षेत्रं तप स्थानं प्रागुक्तं तत्र वर्तते” इति ।”

Kāverī :

There is a reference of river *Kāverī* in both the *Mahākāvyas* namely *Madhurāvijayam* and *Raghunātha-Abhyudaya*.

The river is mentioned as ‘*Sahyakanyā*’ in the *Mahākāvya Madhurāvijayam* by poetess Gaṅgādevī in the eighth canto. While in the *Mahākāvya Raghunātha-Abhyudaya* it is described at length in the first canto.

N. L. Dey states in his book “The Dictionary of Ancient and Medieval

India”, “It is a river in the southern India, which rises from the spring called *Candratīrtha* in the *Brahmagiri* Mountain in Coorg. It is a golden river known as the daughter of Kavera. It is a river flowing from the mountain called *Sahya*. Srirangam is situated on the bank of this river.”

The river *Kāverī* alias *Dakṣiṇa Gaṅgā*, crossed the boundary of the region near the city Tanjore and became *Utpathagāminī* going astray like *Turuṣka* rulers who turned away from the noble path of the morality and followed the path of injustice and immorality. Thus these *Yavana* rulers not only spoiled the streets and roads but also the rivers by their evil deeds :

अतिलङ्घ्य चिरन्तनीं स्वसीमामपदेष्वर्पितजीवनप्रवृत्तिः ।

मुहुरुत्पथगामिनी तुलुष्कानधुनाहाऽनुकरोति सद्यकन्या ॥मधुराविजयम् ८.६॥

Moreover, in the *Mahākāvya Raghunātha-Abhyudaya* there is a picturesque description of trees, and vegetation growing on the bank of river *Kāverī* as depicted by poetess Rāmabhadraṁbā. She has used words like *Sahyātmaajā*, *Sahyasutā*, *Sahyabhavā* and *Kaverakanyā*, for the river *Kāverī* because she springs from *Sahya* mountain and is said to be the daughter of sage Kavera.

River *Kāverī* is personified as a lady growing day by day. On seeing the Mango trees nourished by her, she feels happy like a mother :

प्रवर्धयन्ती पयसा निजाङ्गे रसालडिम्भान् रमणीयवेषान् ।

आमोदभारोल्लसिताब्जनेत्रमालोकयामास सरिद्यदन्तः ॥रघुनाथाभ्युदयम्-१.२८॥

In the next verse, beautiful flow of the river *Kāverī* is depicted. It looked as if it is continuously dancing with the waves surging up :

रङ्गस्थले यत्र रसोत्तरङ्गं सद्भात्मजायां सततं नटन्त्याम् ।

रसालवेषा रसिका विलोक्य मुक्ताभिषेकं मुहुराचरन्ति ॥ रघुनाथाभ्युदयम्-१.३२॥

Poetess states that on the bank of river *Kāverī*, there were several gardens of Sugarcane (trees) which were taken by the men and women to the huge machine for being pressed for taking out the juice of Sugarcane.

Peacocks are depicted by the poetess as if imitating the ladies on the bank of river *Kāverī* :

अम्भोविहारद्गलदम्बुधारं वेणीभरं वारिधरं विशङ्क्य ।
यत्रानताङ्गीरनुयान्ति नित्यं सरित्तटादासदनं मयूराः ॥ रघुनाथाभ्युदयम्-१.४१ ॥

Also the rows of the mango trees are imagined as stretching their branches on the bank of river *Kāverī*, as if calling the travellers to distribute their sweet mango fruits like the house holders honouring the guest by offering the fruits desired by them :

आहूय पल्लवकरैरलिनादपूर्वं धन्याः कवेरतनयातटचूतवाटाः ।
यस्यां गृहस्थनिवहा इव यावदिष्टमानन्दयन्ति पथिकान्फलमर्पयन्तः ॥ रघु.-१.७५ ॥

There is a graphic description by poetess Rāmabhadraṁbā of river *Kāverī* flowing in a country called Chola.

Geographical references found in the text *Vaidyanātha-prāsāda-praśasti*

The rulers of *Rāṇa* dynasty beginning with Bāppā Rāvala not only fought with the Mughal kings, and established and brought prosperity to the region of Mewar but also undertook the construction of number of temples, palaces and the reservoirs of water.

Each and every king of this *Guhilot* dynasty was concerned with the well being of his citizens and strove to create immemorial monuments like *Ekaliṅga* Temple, Kumbhalgarh (Fort), Jagadish Temple, Udaisagar (lake), Rajasagar (lake) and *Vaidyanātha* Shrine. These constructions were meant for beautification of the cities and for maintaining the cultural as well as religious harmony in those days.

The concept of *Iṣṭāpūrta* and that of *Lokasaṁgraha* evolved by God Kṛṣṇa in his *Bhagavadgītā* (IV.25) specifically refers to the works of public welfare carried out by our ancestors particularly the kings and Emperors like those of Mewar.

Temple of *Ekalingajī* :

The well-known temple of Śrī *Ekalingajī* about 19 kilometres from Udaipur, Rajasthan was built by Bāppā Rāvala (8th century AD) in honour of Lord Śiva, also called *Ekalingajī* their family deity. Hārīta, the spiritual teacher of king Bāppā Rāvala advised the latter to build the temple of *Ekalingajī* due to whose divine grace, the king could achieve an excellent success in all his endeavours. This tradition of worshipping and honouring God *Ekalinga* was continued by the successors of Bāppā Rāvala who renovated and rebuilt the *Ekalinga* temple again and again.

Devakumārikā, the queen of *Mahārāṇā* Amarasimha (1699-1711 AD) has also paid respectful tribute to God *Ekalingajī* whose worship (*Saparyā*) was duly performed by the family priest even during her reign.

In the introductory verses of the text *Vaidyanātha-prāsāda-prāśasti*, Poetess Devakumārikā pays her homage to Lord *Ekalinga* by whose grace these *Rāṇās* were able to rule the kingdom. *Saparyā* was performed by the family priest especially on *Māghacaturdaśī* (*Śivarātrī*) i.e. fourteenth day in the second fortnight in the month of *Māgha*, (February).

स भूयाद् एकलिङ्गेशो जगतो भूतये विभुः ।

यस्य प्रसादात् कुर्वन्ति राज्यं राणा भुवः स्थिरम् ॥वैद्यनाथ प्रा.प्र. १.४॥

यदेकलिङ्गं समभूत् पृथिव्यां तेनैकलिङ्गेत्यभिधाऽभ्यधायि ।

चतुर्दशी माघभवा हि कृष्णा तस्यां समुदभूतिभूच्छिवस्य ॥ वैद्यनाथ प्रा.प्र. १.५॥

In the *Rājaprasasti Mahākāvya*, author Ranchod Bhatt, protege in the kingdom of *Rāṇā* Rājasimha, pays his homage to Lord *Ekalinga* :

तुहिनकिरणहीरक्षीरकर्पूर गौरं वपुरपि जलदाभं कालिका पांगवल्ल्याः ।

प्रतिकृति घटनाभिर्बिभ्रदभ्रांतभक्तः कलयतु तव राजन्मङ्गलान्येकलिङ्गः ॥राजप्रशस्ति१.२॥

Jagadīśa Temple :

Jagadīśa temple was built by Rāṇā Jagatasimha in 1651 AD and is dedicated to Lord Viṣṇu. It is referred very briefly in the text

Vaidyanātha-prāsāda-prāśasti :

तस्मादभूत् कर्णसमानदानप्रवाहभूद भूभृदिहैव कर्णः ।
 तनो जगतसिंह धराधिपोऽभूद भाग्याधिपोऽसावमरेन्द्रकल्पः ॥ वैद्यनाथ प्रा.प्र. १.३७ ॥
 तेनोर्जिता षोडशदानमाला मान्धातृतीर्थादिवरेषु तेने ।
 राजाङ्गनस्याग्रत एष विष्णोः प्रासादमभ्रंलिहमाततान ॥ वैद्यनाथ प्रा.प्र. १.३८ ॥

Ranchod Bhatt, in his *Mahākāvya Rājaprasasti*, points out “Jagatasimha worshipped the *Jyotirlinga* adorned by king Māndhātā and performed the *Tulādāna* (weighing donation) of Gold each year thereafter.”

ज्योतिर्लिङ्गं तु मांधातृसेव्यमोकारमीश्वरम् ।
 सुवर्णस्य तुलां चक्रे अथ प्रत्यब्दमातनोत् ॥ राजप्रशस्ति ५.३६ ॥

King Jagatasimha generously gave various types of donations. He is said to have installed an idol of Lord Jagannātha on *Vaiśākhī Pūrṇimā* (the full moon day) in the month of *Vaiśākha*, (April) :

अस्मिन्वर्षे पूर्णिमायां वैशाखे श्रीजगत्पतिः ।
 श्रीजगन्नाथरायं सत्प्रासादे स्थापयन्बभौ ॥ राजप्रशस्ति ५.४८ ॥

Jagatasimha constructed the beautiful temple of Lord Viṣṇu, in the town of Udaipur. According to James Tod *Rāṇā* Jagatasimha built the palace on the lake called Jaganivas on which is Jagamandira.

L. P. Mathur in his book “Forts and Strongholds of Rajasthan” says that among the several temples of Udaipur the Jagadīśa temple is worth a visit, which was built in 1651 AD.

The Temple of Vaidyanātha

The temple of *Vaidyanātha* is located about 6 kms. from the city of Udaipur in the western direction in the village named Śrīśārama.

In order to please Lord Śiva, Devakumārikā, the mother of Rāṇā Saṅgramsimha made all efforts to renovate the Śiva temple named *Vaidyanātha* in the year 1772 AD :

ईशो हि कान्त्यारमतीति हेतोः श्रीशारमग्रामवरो य आस्ते ।

शिवस्थितिं तत्र विलोक्य देव्या प्रासाद सिद्धयर्थमकारि बुद्धिः ॥ वैद्यनाथ प्रा.प्र.४.२५ ॥

संवद्भुजाब्धिमुनिचन्द्रयुताब्दमाघे शुक्ले विशाखतिथियुगगुरुवासरे च ।

श्रीवैद्यनाथशिवसद्यभवां प्रतिष्ठां देवी चकार किल देवकुमारिकाख्या ॥ वै.प्रा.प्र. ५.१८ ॥

The lakes constructed by the kings of Mewar

Rajasthan is well known for its artificial lakes; the most famous of these are found in the city Udaipur :

पार्थिवात् समभवत्ततः परं दीप्तिमान् उदयसिंहभूपतिः ।

येन विश्ववलयैकभूषणं भूभूतोदयपुरं विनिर्मितम् ॥ वैद्यनाथ प्रा.प्र. १.३३ ॥

Mahārāṇā Udayasimha who ruled from 1542 AD is said to have built the beautiful city named Udaipur. Lake Udaisar (1559-1565 AD) is formed by a lofty dam of massive stone blocks and it is at a distance of 13 Kms. from the town Udaipur.

The city of Udaipur is situated in a bowl shaped basin of the Aravalis. In the 17th century the *Mahārāṇās* constructed the walled fortifications of the town. Thick ramparts are also built on the hills and its surrounding area. Udaipur looks beautiful by its scenery all around. As quoted by L. P. Mathur in his “Forts and Strongholds of Rajasthan”, Udaipur is called the ‘Venice of the East’. Among the several temples of Udaipur the Jagadīśa Temple is worth a visit. It was built in 1651 AD. Some places of Interest to visit with a radius of about 50 Kms. from Udaipur are :-

- (i) Udaisar built by Udayasimha is at a distance of 13 Kilometers from the town Udaipur. Here in AD 1572 Pratāpa arranged a dinner in honour of Rājā Mānasimha, a noble of Akbar.
- (ii) The well-known temple of Sri *Ekalinga* about 19 kilometres from Udaipur was built by the *Mahārāṇās* in honour of Śiva, their family deity. The rulers of Udaipur always called themselves as Diwan of *Ekalingaji* and maintained that they held the state of Mewar in trust.

- (iii) At a short distance from *Ekalingajī*, the village Nagada is famous for the two Sāsa-bahu temples. These temples were built in eleventh century by the ruler of Mewar.
- (iv) The Nathdwara and Kankroli situated at a distance of about 53 and 68 kilometres respectively from Udaipur attract a large number of Vaishnav devotees. The beautiful embankment of Rajsamand, a big lake near Kankroli is picturesque.
- (v) Jaisamand, one of the biggest artificial lakes of India; was built by Jayasimha in the last decades of the seventeenth century. The embankment of this lake is terraced with white marbles on the north side.
- (vi) The famous fort of Chittodgarh and Kumbhalgarh can also be reached from Udaipur in short time.”

Lake Rajsamand :

Rajsamand was built by *Mahārāṇā* Rājasimha (1654 to 1681 AD) who was the son of *Mahārāṇā* Jagatasimha. He built the famous Rajsamand Lake at Kankroli to save his subjects from famine.

Ranchod Bhatt in his *Mahākāvya Rajaprasasti* observes :

ग्रामाणां सीमि दृष्ट्वा क्ष्मां तडागकरणोचितां ।

स्वमनः स्थापयामास बहुमत्र जलाशयम् ॥राजप्रशस्ति-९.७॥

तदैनां वीक्ष्य वसुधां तडागं बहुमुद्यतः ।

पुरोधसाकरोन्मन्त्र कार्यं स्यादिति सोवदत् ॥राजप्रशस्ति-९.१०॥

नामस्य वाच्यं त्विति तत्पुरोधसा नामोक्तमेकं त्विति राजसागरः ।

नामापरं राजसमुद्र इत्यतो नृपस्तडागस्य तु जन्मनाम वै ॥राजप्रशस्ति-१५.२९॥

While Rājasimha was going to Jaisalmer to get married he saw on the way a vast space of land, where he decided to construct a dam as per the right advice of his *Purohita*. King Rājasimha gave the name to the lake Rājsagar on one fine auspicious day :

इत्युक्त्वानेव हि राजसागरस्तदुत्तरं राजसमुद्र इत्यपि ।

नामास्य चक्रे दिनपंचकोत्तरं दिव्ये मुहूर्ते त्विति भूमिनायकः ॥ राजप्रशस्ति-१५.३० ॥

Dharmpal rightly remarks in his book 'Rajasthan' "The Rajsamand is situated about 60 kms. north by north-east of Udaipur. The lake is formed by a dam by Rāṇā Rājasimha I between 1661 and 1676 AD. Its construction helped in relieving the sufferings of a starving population. It is in fact the oldest known famine relief work in Rajasthan."

Jagamandira :

The palace called Jagamandira was built by *Mahārāṇā* Karṇasimha in 1622 AD in the lake Jaganivāsa in Udaipur.

This vast and magnificent building which is a symbol of architectural marvel and aesthetic excellence was rebuilt and renovated by a number of later kings of Udaipur like *Rāṇā* Jagatasimha and *Rāṇā* Amarasimha.

L. P. Mathur in his book "Forts and Strongholds of Rajasthan" rightly says that Jagatasimha (1628 - 1654 AD) is said to have constructed ladies apartments, a garden and a courtyard and afterwards *Rāṇā* Amarasimha added to its beauty and splendour :

अन्तस्तडागं जगमन्दिरं यन्मध्येसमुद्रं रजतोच्चयः किम् ।

अकारि तेनामरसिंहनाम्ना विभाति वैकुण्ठमिव द्वितीयम् ॥ वैद्यनाथ प्रा.प्र. १.४५ ॥

All these buildings designed and engineered before some twelve hundred years are utilised and visited by the people all over the world even today. The Jagamandira is converted into luxurious hotel in Udaipur at present.

MOUNTAINS

Meru or Sumeru :

Beauty of mountain *Sumeru* is referred by the poetess Gaṅgādevī in the *Mahākāvya Madhurāvijayam* in the description of the city of Vijaynagar :

स्फुरन्मणिप्रभाहूत पुरुहूतशरासनैः ।
सुमेरुशृङ्गसंकाशैर्गोपुरैरुपशोभिता ॥मधुराविजयम् १.४६॥

Meru is a famous mountain in the navel or the centre of the earth, on which heaven of Indra containing the cities of Gods and inhabitants of the celestial spirits is situated. It is called Sumeru, *Hemādri* or Golden mountain, *Ratnasānu* or jewel peak or *Devaparvata* or the mountain of Gods. It is identified with Rudra Himālaya in the Garwal where the river Gaṅgā comes out. It is situated near Badrikashram.

Lokāloka Mountain :

Lokāloka Mountain is mentioned in the *Khaṇḍakāvya Santānagopāla* of poetess Lakṣmī Rājñī (19th century AD).

Lokāloka is a name of a mythical mountain that encircles the earth and is situated beyond the sea of fresh water which surrounds the last of the seven continents; beyond *Lokāloka* there is complete darkness and to this side of it there is light :

ततो व्यतीतेऽद्विवरे तु लोकालोकाभिधे तत्र तमोऽतिघोरम् ।
निवार्य चक्रप्रभया महत्या निरुद्धनेत्रं निजगाद पार्थम् ॥सन्तानगोपाल २.२॥

Govardhana :

Govardhana is a celebrated hill in Vṛndāvana near Mathurā, which was lifted up and supported by Lord Kṛṣṇa on one finger for 7 days to shelter the cowherds from a storm of rain sent by God Indra :

In the *Khaṇḍakāvya Santānagopāla* it is said :

रुषितवासववृष्टिभयं ब्रजे प्रशमयन् स्वकरोदधृतपर्वतः ।
गतमदेन शचीपतिना पुनर्दिविभवैर्विभवैः समपूजि यः ॥सन्तानगोपाल ३.३३॥

The same reference is found in *Bhāgavata Purāṇa* :

इत्युक्त्वैकेन हस्तेन कृत्वा गोवर्धनाचलम् ।
दधार लीलया कृष्णश्छात्राकमिव बालकः ॥भागवतपुराण १०.२५.१९॥

Bharata (India) :

In the composition “मम भारतम्”, poetess Uma Deshpande has shown her love and admiration for her motherland India. She glorifies Kashmir, which is covered with snow and looks like *Tilaka* on the forehead of India:

प्रशस्यतमकाशिमरं हिमवता सुकान्तिप्रदं
ललाटफलकं शुभं तिलकसदृशं भासते ।
मनोज्ञममलं पदं सुरभितं च संशोभितम्
इयं हि भरतस्थली सुरससुन्दरी राजते ॥ अर्चनम् ॥

सुराष्ट्रमतिपावनं प्रबलवीरसंरक्षितं
सुविद्यमहिलाभूतं प्रथितशारदैर्मनितं ।
प्रबुद्धमुनिसंश्रितं निपुणविज्ञसंराधितम्
इदं हि मम भारतं सकललोकसंतारकम् ॥ अर्चनम् ४ ॥

Gujarat :

She also feels proud of the *Gurjara Bhūmi*, her *Karmabhūmi* :

यत्र गुञ्जति नरसिंहवाणी
स्वराज्यस्थपतेराश्रमभूमिः ।
यत्र श्रूयते वल्लभकीर्तिः
पुण्यश्लोकसिद्धानां धरणी ॥ अर्चनम् ॥

Vadodara :

The city of Vadodara popularly known as Baroda is one of the most economically, socially and culturally advanced places of the state of Gujarat state.

Poetess Uma Deshpande glorifies the city of Vadodara as the old city which is like the ornament of motherland, whose wealth and knowledge add to the fame of king Sayājirāo III :

वटोदरं नाम पुरं पुराणं ललामभूतं ननु मातृभूमेः ।
यस्मिन् द्वयं श्रीश्च सरस्वती च यशः सयाजीनृपतेश्चिनोति ॥ अर्चनम् १ ॥

City of Vadodara is purified by celestial sages and beautified by picturesque scenes. She has glorified Maharaja Sayajirao University, which is the playground for Goddess Saraswatī, established by Sir Sayajirao III :

विद्यालयं यत्परमं प्रसिद्धं क्रीडाङ्गणं नाम श्रीशारदायाः ।
 संस्थापितं तैश्च सयाजीभूपैः सत्सेवितं पण्डितैः पुण्यश्लोकैः ॥ अर्चनम् ३ ॥
 सत्यं शिवं सुन्दरमत्र कार्यं राजर्षिणा तेन कृतं प्रजार्थम् ।
 निरन्तरं स्मारकमस्य राज्ञः यशः सयाजीनृपतेश्चिनोति ॥ अर्चनम् ५ ॥

J. P. Thaker in his book “*Viśvāmitrīmāhātmya*” states “Though modern Vadodara stands on both the sides of river *Viśvāmitrī*, it should be noted that the original town was established on its eastern side and as such the ancient references are particularly to that portion of the town. In ancient Sanskrit and Prakrit literature, Vadodara is referred to by different names such as *Vaṭapadrā*, *Vaṭapatra*, *Paṭapadra*, *Vaḍavada*, *Vaḍa-udaya*, *Vaḍa-udra*, *Vaḍa-udrā*. So *Vaṭapadra* or *Vaḍapadra* means a habitation in the confines of which stands a Banyan tree.”

The town name *Vaṭapadra* was established after the name of the Banyan tree, which became an excellent abode of brave heroes as rightly pointed in the following verse of the book “*Viśvāmitrīmāhātmya*” :

तव नाम्नाऽत्र नगरं भविष्यति मया कृतम् ।
 वटपद्रेति विख्यातं वीरायतनमुत्तमम् ॥ विश्वामित्रिमाहात्म्य १९.२६ ॥

Jaisalmer :

Poetess Pravesh Saxena, in *Anubhūti*, beautifully describes the dawn of the Jaisalmer in Rajasthan :

गवाक्षात्
 दृष्टिपातं कुर्वन्
 तृतीयायाश्चन्द्रः
 तस्योपरि
 प्रभाततारा

जैसलमेरस्य
पूर्वे नीलाकाशे
सुशोभते ।

अरुणिमवर्णेन
रञ्जिता अनुरागवती उषा
मामह्वयति

जैसलमेरस्य उषाः
माम् प्रबोधयति ।

L. P. Mathur states in his book “Forts and Strongholds of Rajasthan” “As the traditions say, Jaisalmer has its origin in a prophecy of Lord Kṛṣṇa. According to the prophecy, a remote descendant of *Yādava* clan would raise his capital at this place, which would endure for centuries. Jaisal, the most illustrious ruler wandering in search of a peace met a sage named *Īśa*. The ascetic advised him to build a fort on triangular hill. Jaisal started the construction of this fort in 1155. It took a period of seven years to complete it. The height of the *tripuṭa* (triangular) hill is 250 feet. The fort has a regular supply of water through a few wells in its area including the Jaisalu well which is said to have been dug by Kṛṣṇa to quench the thirst of Arjuna. During the next four centuries several additions in its fortifications were made.”

R. A. Agarwal, as quoted by Mathur L. P. in his book “Forts and Strongholds of Rajasthan” points out, “Unlike the Mughal forts, it is devoid of a well-laid out gardens, fountains and other such appearances.”

Conclusion :

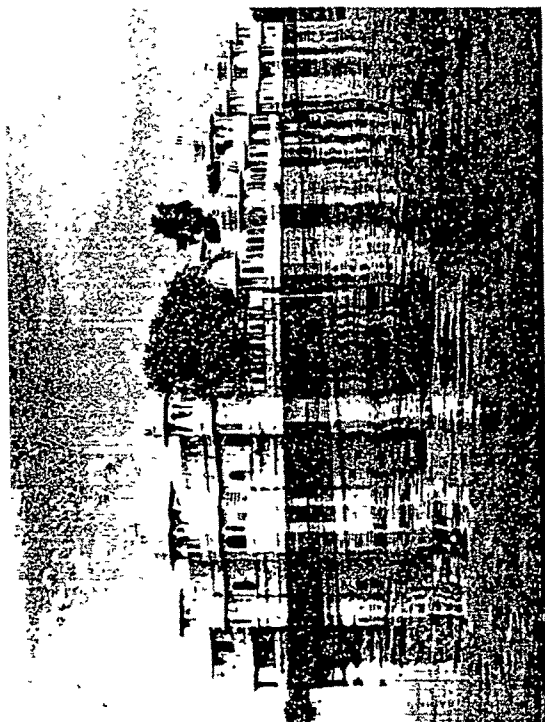
The poetesses belonging to the medieval period (14th-18th century) have significantly highlighted some of the cities, the temples, as well as the rivers and the lakes. They have depicted the beauty of the famous cities like Vijaynagar, Madhura and Tanjore situated at present in Southern India.

Similarly, the rivers like Tuṅgabhadṛā, Tāmraparṇī and Kāverī nourishing

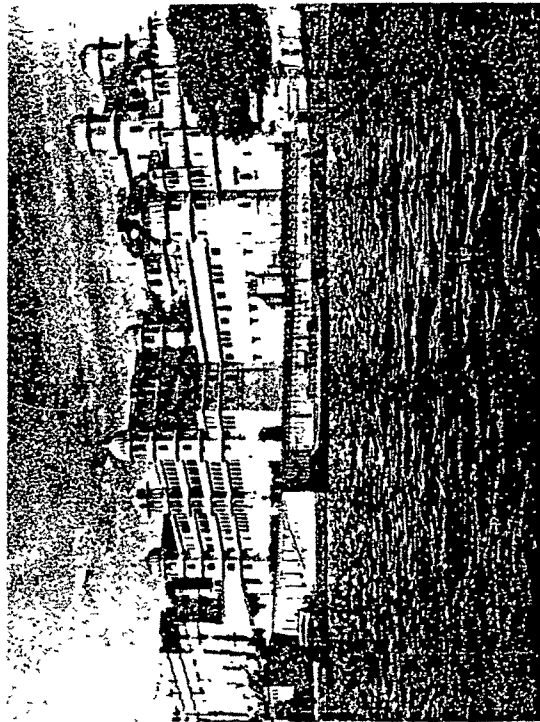
the human life as well as flora and fauna along their bank are beautifully depicted by these poetesses. We find a number of temples, dedicated to the deities like *Ekalingajī*, *Vaidyanātha*, in Rajasthan even today, but these famous temples were built and renovated by the Mewar kings during 8th-18th century. Poetess Devakumārikā has skilfully depicted the significance of these deities and their temples in her composition *Vaidyanātha-prāsāda-prasasti*. In the same text we find reference to the splendid lakes like Udaisagar and Rajasagar, which not only quenched the thirst of the people but also added to the beauty of the city of Udaipur.

In modern poetry some selected cities like Vadodara and Jaisalmer are briefly described by the poetesses like Uma Deshpande and Pravesh Saxena.

Thus the description of the cities, reservoirs of water, temples, etc. found in the compositions studied by me is important both from the point of view of Geography and contemporary historical development.



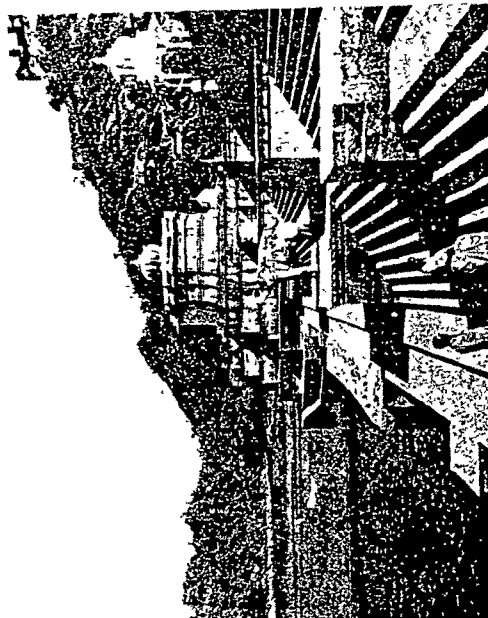
115 Jagmandir (Lake Palace Hotel), Udaipur



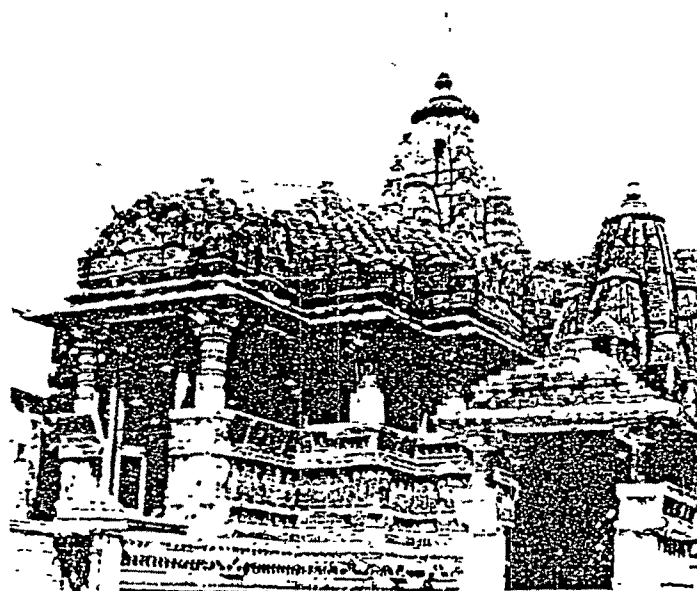
116. Palaces on Pichola Lake, Udaipur



113 Jaisamand Lake, Udaipur

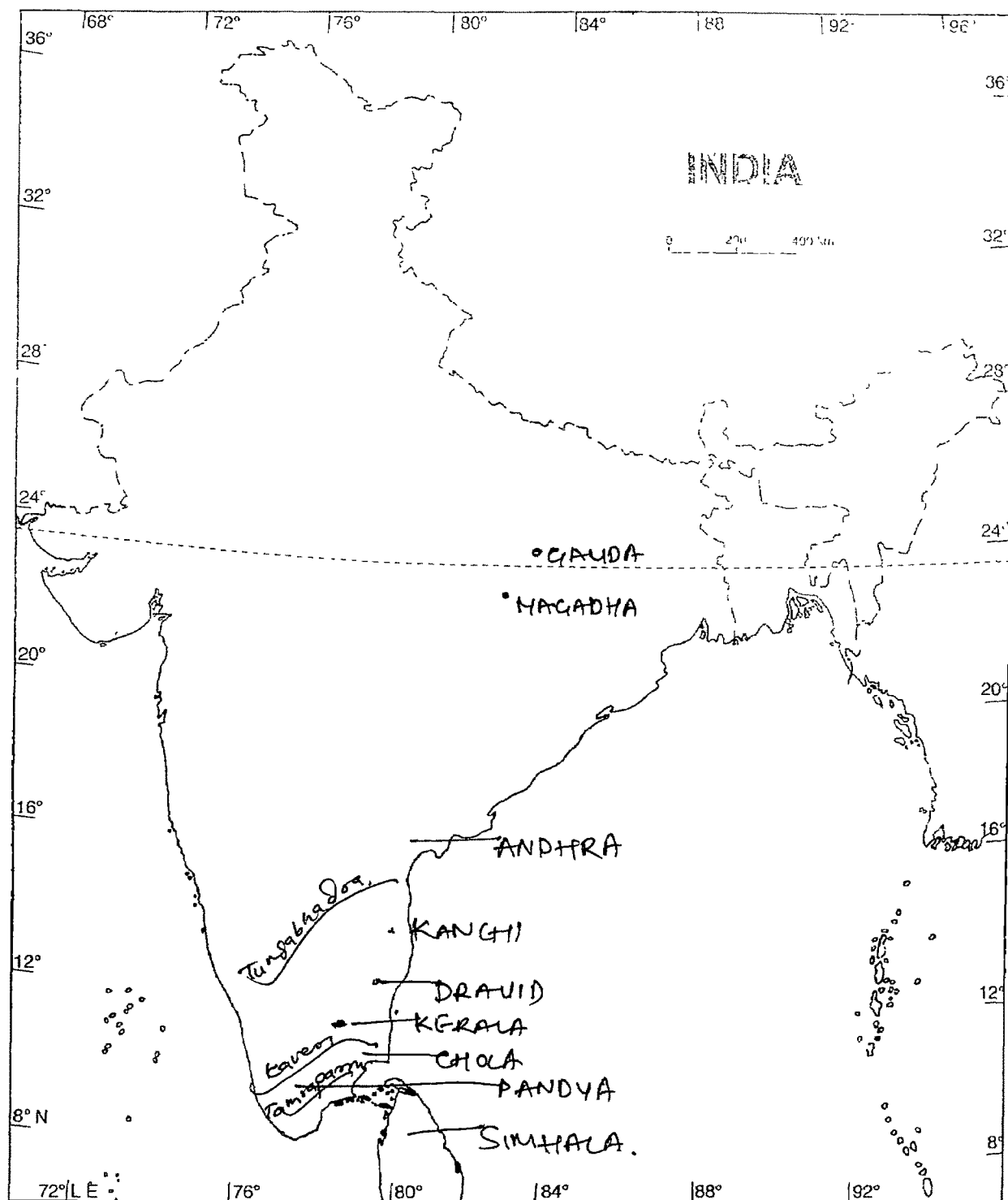


114 Rajsamand Lake, Udaipur



117. Eklingji Temple, Udaipur

PROVINCES AND RIVERS MENTIONED IN THE MAHAKAVYA MADHURAVIJAYA



PROVINCES AND RIVERS MENTIONED IN THE MAHAKAVYA MADHURAVIJAYAM

