

Emotional Ties between the King and Subjects in the Princely State of Mysore*

Nobuhiro Ota

(Tokyo University of Foreign Studies)

1. Introduction

This paper discusses the expression of emotions in traditional Indian literature, especially in texts about royal courts with kings as their protagonists. In the following sections, we examine the emotions expressed in descriptions of festivities in the princely state of Mysore in South India during the early to middle nineteenth century, when the state was under British colonial rule.

When the Anglo-Mysore War ended in 1799 with the defeat and death of Tipu Sultan, the son and successor of Hyder Ali who had usurped and become the de facto ruler of Mysore State, the state was reconstructed by making a five-year-old boy from the previously ruling Hindu royal family the new king under the protection and control of the British colonial state. The new King Krishna Raja III (r. 1799–1868, Mummaḍi Kṛṣṇa Rāja) and his close advisers sought means to sustain, or rather reassert the authority of the reinstated Hindu royal family of ‘Mysore Wodeyars’, which had been severely undermined not only by the hegemony of the British colonial power but also by the usurpation of Hyder Ali and Tipu Sultan. Recent studies have pointed out that to reinvent and restore their royal glory, the Mysore kings and their government adopted various politico-cultural strategies and performances based on the reinterpreted concept of modernism, *rājadharmā*, or religious devotionalism [Nair 2011; Ikegame 2013; Simmons 2020]. Sharing with recent studies an interest in the reconstruction of royal identity under

* This work was supported by JSPS KAKENHI Grant Number 16K03075.

colonial dominance, this paper focuses on representations of emotions expressed towards and by Krishna Raja III in contemporary classical style literature (*kāvya*s) written in the local Kannada language. These traditional literary works, which have contemporary Mysore kings as their protagonists or royal events as their main subjects, may provide clues about current views of kingship, but they have been conspicuously absent from recent historical studies on the princely state of Mysore.¹

This paper mainly refers to depictions of royal festivities in the courtly literature of Krishna Raja III and examines what kind of emotions are expressed in them and by whom. It also attempts to identify the characteristic features of the emotional expressions in these works by comparing them to those found in pre-colonial literary works. It argues that the new mode of representing emotional expressions in courtly literature served to reconceptualise the Mysore kingship by redefining the relationship between king and subject in the newly emerging political environment under British colonial rule.

2. *The Jewel-like Splendour of the Royal Family (Rājavaṃśa Ratnaprabha)*

The first work this paper examines is the *Jewel-like Splendour of the Royal Family (Rājavaṃśa Ratnaprabha)*, hereafter abbreviated as *Splendour*. It was written by Tammayya Śāstri (date of birth and death unknown), one of the leading literati adoring the court of Krishna Raja III and was dedicated to the king in 1834. It was composed of *campū*, a classical literary style consisting of a mixture of prose and verse. The author Tammayya Śāstri belonged to the Hoysala Karnataka Brahmin community. The community is spread over the southern parts of Karnataka, where Mysore is located, and has traditionally followed the Smārta tradition, one of the major Hindu sects in South India. The *Splendour* is his only work known to us.

Splendour consists of five chapters, and its content includes the genealogy of the Mysore royal family down to Krishna Raja III, the description of the Dasara festival, and

¹ Ebeling's recent study deals with traditional Tamil literary works composed under the patronage of local Zamindars and others in the Tamil region during the colonial period [Ebeling 2010].

the journey of pilgrimage to Subrahmanyam and Udipi undertaken by Krishna Raja III. Subrahmanyam and Udipi are famous Hindu sacred places located in the then South Canara District of the Madras Presidency of British India. This paper focuses on Chapter 4, which depicts scenes from the Dasara festival.

The Dasara was the most important politico-religious festival for the South Indian rulers since the period of the Vijayanagara Empire. The same was the case with Mysore kings. They conducted elaborate Dasara celebrations as a splendid pageant of power and royalty, drawing a large number of spectators from inside and outside of the kingdom during the colonial period. It is well known that even after the independence of India, the festival has been held every year, attracting many domestic and international tourists.

It is a marked characteristic of the description of Dasara in *Splendour* that the participants and spectators of the festival are represented as feeling and expressing the emotion of ‘joy (*ānaṃda*)’. In the account of courtly rituals that took place as parts of the festival, the following sentences are found.

Approaching the pair of feet of Krishna Raja, the lord of the earth, a group of princes² were shining with delirious joy (*matānānaṃdadi*) in the middle of the court ground (IV.31).

A group of gathered princes who were shining like a moon with a great amount of splendid delight (*lasattōṣoughadiṃ*) ... paid obeisance [to the king] in the front of that court (IV.32)

King Krishna had [people] get a taste of joy (*[ā]naṃdānubhava*), which this gorgeous festival [of the Dasara] could give (IV.58)

While beautiful sounds sprang up, King Krishna left the court with dignity to a grand residential area of the palace called Lakṣmīvilāsa and exhibited joy that could not be compared to anything else (*nirupamitānaṃda*) (IV.72).

² ‘Princes’ may refer to the influential members of the Arasu community to which the Mysore royal family also belong.

The description of the royal procession, which went through the capital city on the tenth and final day of the festival, called ‘Victorious Tenth (*Vijaya Daśamī*)’, is also filled with the representations of spectators being joyous and of the king bringing joy to the people. The following sentences are examples of such representations:

People of the town stood in streets watching and praising the king with joy (*[ā]naṃdadim*) (IV.96).

Groups of men and women and flocks of children were watching the king in delight (*tōṣadim*) (IV.97).

[King Krishna] was shining and bringing such great joy (*[u]ru saṃtōṣava*) to the people that they felt as if they were seeing God Indra³ approach (IV.111).

Besides portraying Krishna Raja III as giving joy to the people, *Splendour* depicts the king as feeling joy himself as he was presiding over the procedures of the festival. The following are examples of such depictions:

Having pleasant chats with accumulating joy (*[u]pacitānaṃdadi*), King Krishna spent days of this beautiful festival, Navarātri⁴ (IV.74)

Surrounded by army [in the procession], the king was shining with joy (*[ā]naṃdadim rājisi*) (IV.110).

As can be seen from the above citations, the description of the festival in *Splendour* is filled with multiple references to joy that its participants, including the king, felt, and gave to each other.

Chapter 5 of *Splendour* depicts the journey of the pilgrimage to Subrahmanyam and Udipi. Naturally, this chapter mainly describes the King’s pious worship of gods and performance of religious rituals. However, we can also find many references to joy that local people felt when they received the king on his pilgrimage and that the king himself

³ God Indra is the king of gods and a symbol of luxury and extravagance in Hindu mythology.

⁴ Navarātri is another name of the Dasara festival.

felt at various points of the journey. These repeated allusions to the emotion of joy seem to suggest that that emotion was firmly built into the literary representations of the Mysore kingship under the reign of Krishna Raja III.

3. Stories of the Jewel-like Boy Who Was Adopted by Reverend Emperor Krishna Raja (Śrīmat Kṛṣṇa Rāja Sārvabhouma Svīkṛta Putraratna Vṛttāṃtamamjari)

The next work to be examined is the *Stories of the Jewel-like Boy Who Was Adopted by Reverend Emperor Krishna Raja* (hereafter abbreviated as *Stories*) written by Dēvalāpurada Naṃjuṃḍa (date of birth and death unknown). The author Naṃjuṃḍa belonged to the community of Vīraśaivas or Lingāyatas, one of the dominant castes of Karnataka. He wrote, in addition to religious poetry, many literary works with Krishna Raja III as the protagonist. *Stories* was completed in or after 1865 when Krishna Raja III adopted Chama Raja IX (r. 1868-1894) as his son and successor. In this work, the author wrote ‘I have told in graceful prose the admirable character of the prince [that is, Chama Raja IX], who is now an adopted son of King Krishna, the lord of the earth, as I have seen it’ [Basavārādhya 1985: 275]. As is said in the quotation, *Stories* was written in prose, while he composed many works in verse using various traditional meters.

Stories opens with the court scene in which Krishna Raja announced his intention of adopting a son and conducted the adoption ceremony after getting approval from those gathered there. Then it proceeds to describe how the king and his newly adopted son paid a visit to a temple outside the palace after the ceremony and how people responded when they saw the father and son coming back to the palace.

This work is also strikingly full of expressions of immense joy, and people are repeatedly described as feeling and expressing joy. For an instance, those attending the adoption ceremony in the court are portrayed as ‘having boundless joy (*maṭṭu mīridānaṃdamam pomdu*)’ [Basavārādhya 1985: 267-268]. In the sketch of the scene where the father and son return together to the palace after visiting a temple, myriad types of people are represented one after the other as uttering words of joy while seeing the

king and his son proceed in a parade [Basavārādhyā 1985: 271-274]. Here are some examples.

Women (*nāriyaru*) ... were savouring indescribable joy (*pēḷa bārada saṃtōṣamaṃ tāḷuttirparu*) and said, ‘This is really a feast for our eyes. Our lives have finally become worth living’.

Courtesans (*vāranāriyaru*) ... were gazing in delight (*saṃtōṣadim*) and said, ‘[The prince will become] a handsome man on whom courtesans have their eyes glued in the future’.

Old people (*vṛddarāda janamaṅgaḷ*) ... had the delight (*saṃtōṣamaṃ poṃḍi*) of seeing [the parade] and said, ‘Our descendants are surely falling into safe hands that secure their lives’.

Countrymen (*nāḍina janamaṅgaḷ*) ... removed their turbans and prostrated themselves on the ground, saying ‘Now we have nothing to fear. All seeds that are sown will bear fruit. We have finally got a great king who will protect our descendants’. They then danced with delight (*saṃtōṣamaṃ poṃḍuttirdaru*).

In addition to these men and women, a wide variety of people, such as intellectuals (*buddhiśāliḡaḷ*), savants (*jāṇar*), scholars (*vidvāṃsaru*), merchants (*vartakar*), *Jangamas* [i.e., priests of the Vīraśaiva sects], great Brahmins (*brahmaṇōttamar*), and old ladies (*vṛddhanāriyaru*), are depicted as feeling and expressing joy in particular ways. The depiction of spectators of the royal parade is concluded with the following sentence.

Like this, a countless number of people were talking about their own feelings and having delight (*saṃtōṣamaṃ poṃḍuttiral*).

While *Stories* pays little attention to the joy that the father and son might have experienced themselves, it scrupulously enumerates people, of a variety as wide as possible, to whom they brought joy. The image of the king as a giver of joy can be found in the panegyric part at the beginning of the work. There he is praised for, among other

things, ‘making the tide of milk-sea that consists of joy of countrymen (*nāḍina janamgaḷa saṃtōṣam eṃba pālgadalam*) rise so high that it overflows’ [Basavārādhyā 1985: 264].

So far, we have looked at two works of courtly literature of Krishna Raja III and found that the king is represented as, among other things, a generous giver of joy. The king is pictured as bringing great joy to his subjects by both showing himself to them and organising the festivities. In the idealised kingdom pictured in the literature, the king and his subjects are amicably bound together by the emotion of joy.

The representation of the king as a giver of joy was not limited to literature in the narrow sense. We can see the emotion of joy referred to repeatedly in a historical work written at around the same time.

4. The Sea of Incarnations into the Family of Reverend Emperor Krishna Raja III (Śrīmummaḍi Kṛṣṇarājēṃdra Sārvabhōumara Vaṃśāvātāra Ratnākara)

The Sea of Incarnations into the Family of Reverend Emperor Krishna Raja III (hereafter abbreviated as the *Sea of Incarnations*) is a history of Mysore kingdom compiled by the ‘courtly scholars’ of Krishna Raja III in 1862 [VAR: 131]. Among pre-independence historical works on the Mysore kingdom written in modern Kannada prose, *the Family Genealogy of Reverend Great Kings (Śrīmanmahārājaravara Vaṃśāvaḷi)*, much better known by its English subtitle, *Annals of the Mysore Royal Family*, is the most famous. Its publication in the early twentieth century marked the culmination of the long-term project of compiling the history of the Mysore kingdom in Kannada prose, carried out under the auspices of the Government of Princely Mysore. *Sea of Incarnations* is the first substantial output of the project. We can see the influence of traditional literature on *Sea of Incarnations*, especially in its rhetorical expression. The work can be said to stand at the middle ground between traditional literature and modern historical writings.

Sea of Incarnations, just like the aforementioned two literary works, repeatedly mentions the delight (*saṃtōṣa*) of people who took part in the festivities organised for or by Krishna Raja III. Let us look closely at chapter 16, which depicts the ceremony of

special ablution (*abhiṣēka*), that took place in 1859 to mark the 60th anniversary of the coronation of the king [VAR: 126-129]. The chapter portrays, besides the ablution ceremony itself, the royal procession towards a temple for worshipping a god; visits by British officials, Brahmins, statesmen, and others; and so on. It also explains that the special ceremony lasted for two months and ended with the arrival of the envoy whom Canning, the then Governor-General of British India, dispatched to Mysore with a congratulatory address. The following passage is excerpted from the chapter to show how the emotion of joy is mentioned repeatedly.

Filled with zeal to see [the royal procession of] the ceremony, people gathered from both towns and countries (*paṭṭanaḍa janaru dēśada janaru saha*) ... to watch ... the king who is a giver of joy to the world (*jagattige ānaṁdadāyakaṛa*) [Women] held torches with devotion (*bhakti*). Old women felt great joy in their minds (*manadalli cennāgi saṁtōṣa paṭṭu*). Young women wrapping themselves up in joy ... talked about royal ladies The king [after visiting a several temples near the palace] had a dinner with intimate kin at the palace and spent that night, feeling as if it passed by in an instant with his heart full of delight ..., [the king] gave great joy [to British guests] by providing an appropriate feast, which was in accordance with their tradition

[The king] made [excellent Brahmins] feel joy by giving, as they wished, a feast, full honors, and great entertainments and sent off mendicants with delight ... after according appropriate honors. Afterwards [the king] made [various officials] feel joy by providing a feast that was in accordance with their traditions.

[The king] made all deprived persons including blinds, dumbs ... [and others] feel joy by providing feasts to them for a month. Filled with great joy since that festivity began, senior statesmen including influential relatives and high officials paid homage to the king with devotion (*bhakti*)

Hearing the news of the ceremony, Canning became filled with unsurpassable joy ... and sent a letter to the presence of the king.

... high British officials following the order of their master [that is, Governor-General Canning] delivered with delight (*saṁtōṣadim*) that auspicious letter to the king. The

intelligent king received a friendly letter and had it read in the middle of the court. After hearing that, [the king] bestowed honour to the British official and felt great joy in his mind (*manadalli bahaḷa saṃtōṣa paṭṭaru*).

In this passage, people of different sexes, ages, and backgrounds, such as young women, mendicants, the Governor-General of India, and his envoy are represented as experiencing joy at the event for the sake of the king. It should be noted that the king himself is repeatedly portrayed as feeling joyful. These descriptions may have induced the readers (or listeners) to imagine how the kingdom was absolutely united in joy celebrating the special occasion for the king. It is also interesting to note that the term *bhakti*, originally denoting religious devotion, was used to refer to people's respect and loyalty to the king.

5. Comparison with courtly literature of the pre-colonial period

So far, we have seen that the literary and historical works written under the patronage of Krishna Raja III in the nineteenth century emphasised how people had fun when they witnessed the king and royal festivities. It may seem quite natural that subjects of a king feel joyful when they see him and that this joy is given expression in literary works. But is it really so? In this section, descriptions of festivities in a literary work composed by a court poet of a Mysore king in the seventeenth century are going to be examined. What kind of people appear in these depictions and how they feel will be examined. The aim of this section is to identify a characteristic feature of the descriptions of emotional expressions in the literary works composed during the reign of Krishna Raja III by comparing them with descriptions found in the courtly literature of the preceding pre-colonial period.

The work we will look at for the purpose of comparison is the *Victory of Kanthirava Narasa Raja* (*Kaṃṭhīravanarasarāja Vijaya*) (hereafter *Victory*), whose protagonist is King Kanthirava Narasa Raja of Mysore (r. 1638-1659). It was probably composed during the reign of the king. Its author is said to be one Gōviṃḍavaidya, but controversy persists

over its authorship. *Victory* is a voluminous work containing 26 chapters with more than 2,800 verses in *Sāṃgatya* metre, which is peculiar to Kannada poetry. Its contents include, besides the birth and upbringing of the king, and the battles he engaged with various enemies, festivities such as the Dasara festival that he took part in. First, we look at the description of the ‘Victory 10th’, the final day of the Dasara festival, found in chapter 22. We have already seen how it was depicted in *Splendour*.

As mentioned earlier, on the ‘Victory 10th’ day of the Dasara festival, the king and his retinue paraded in procession between the palace in the city centre and the special ceremony site just outside the city. People watching this procession are depicted in *Victory* as follows [Śāmaśāstri 1971: 431-432 (XXII.100-101)].

At that time, women climbed up onto the roof of the brothel in order to see the luxury with which King Kanthirava came and went in procession. How can I describe the beauty of the fish-like eyes of beautiful young ladies with large eyes, which were made to shine [more brightly] by the waves of the beauty of King Kanthirava who came as if God Kama came.

God Kama to whom Kanthirava Narasa Raja is likened is the god of love, assumed to be a handsome male in Hindu mythology. Those women watching the royal procession from ‘the roof of the brothel’ may be courtesans, although not explicitly confirmed in the text. Here, the depicted feelings of the women while watching the royal parade can be safely guessed to be something erotic.

The next scene to be analysed is the parade of the temple car carrying the statue of God Ranganātha, depicted in Chapter 25. This parade was conducted as a part of the Gajendra Moksha festival held at the Ranganātha Temple in the city of Seringapatnam (Śrīraṃgapattṇa), the then capital of the Mysore kingdom. The highlight of the scene is the procession of the king and his retinue, making its way to watch the parade of the temple car [Śāmaśāstri 1971: 472-486 (XXV.23-106)]. The royal procession is described through the eyes of two courtesans (*vārāṃgane*). King Kanthirava Narasa Raja and his retainers are presented to the readers (or listeners) one after the other through their

remarks: while one courtesan comments on the individuals in the procession and asks questions about them, the other answers them while explaining who is who. As in the former scene, women watching the royal procession and their gazes and emotions are represented as being potentially erotic. It should be noted that in both scenes, the onlooking women are courtesans who are closely associated with erotic culture.

As is pointed out by Rao and others [Rao et al. 1992], the political and cultural elites of the early modern South India highly valued the importance of erotic flavour (*rasa*), called *śṛṅgāra* in the classical Indian aesthetics or poetics, as elements of high culture. The representations of royal figures in the courtly literature of that period were often inundated with erotic themes and expressions. The elites of the Mysore kingdom were never strangers to this politico-cultural trend. They produced and relished the courtly literature that depicted kings taking part in the festivities through the eyes of courtesans, who constituted an integral part of the erotic culture of early modern South Indian elites.

By comparing similar scenes of royal processions with numerous onlookers from the courtly literature of different periods, we can notice the ‘de-erotization’ of the onlookers’ gaze and emotions towards the king as a distinguishing feature of the literary works composed during the reign of Krishna Raja III in the nineteenth century. It is also important that in the nineteenth century texts, a variety of people, of every sex, age, and background, play the role of spectators admiring the king in the scene, while in the early modern works, the spectators were mostly women, especially courtesans.

It should be mentioned here that young women are included among the people watching royal figures in *Stories* and *Sea of Incarnations*. In the former, young women are more specifically identified as courtesans and described as joyfully praising the potential sexual attractiveness of the prince (‘[c]ourtesans ... were gazing in delight and said, “[The prince will become] a handsome man on whom courtesans have their eyes glued in the future.”’). This expression may be understood as a remnant of the erotic literature and its underlying values prevalent during the early modern period. Its author, Namjunda, wrote, besides other works, the *Erotic Hundred Verses on Reverend King Krishna* (*Śrīmatkṛṣṇarāja Śṛṅgāra Śataka*), which contains erotically charged descriptions of the king’s procession as seen through the eyes of beautiful women

(*sumdariyar*) [Basavārādhyā 1985: 235-252].⁵ On the other hand, interestingly enough, in *Sea of Incarnations*, the object of the gaze of ‘young ladies’ is identified to be ‘royal ladies’, not royal male figures ([y]oung ladies wrapping themselves up in joy ... talked about royal ladies), thus that gaze was totally ‘de-erotized’.

6. Emotional ties of joy linking the king and the subjects

From the analyses so far, we can see that the emotion of joy became a major component of the literary representations of contacts between Mysore kings and people at public events in the colonial period. Let us look at another passage from a literary work, which corroborates the importance of joy as an element of the discourse on the Mysore kingship under the reign of Krishna Raja III.

Sōsale Ayyāśāstri was one of the leading literati of Mysore from the late 19th century to the early 20th century. One of his major works is *Biographies of the Great Kings of Mysore (Mahiśūra Mahārāja Caritram)*, composed in the classical *campū* style, a mix of verse and prose, published in 1916. As the title indicates, it narrates the lives and exploits of successive Mysore kings starting with the legendary founder of the dynasty. Approximately half of the book is occupied by the biography of King Chama Raja IX, an adopted son and successor of Krishna Raja III. Ayyasastrī served him as a tutor when he was a minor. In this work, Ayyasastrī wrote about Krishna Raja III, ‘born in the year Ānaṃḍa [literally meaning ‘joy’], he deservingly made not only himself but also all the people of the kingdom prosper with joy’⁶, and praised him for ‘unremittingly generating joy in the earth’.⁷

⁵ As could be seen from the fact that the erotic literature had been still extant in the colonial period, the history of literature cannot be clearly divided into distinctive periods. Thus the *Victory* a work of the seventeenth century includes the scene of people feeling and expressing joy. For an example, people looking at the parade of the temple car carrying the statue of God Ranganātha (not the parade of the king) are portrayed as follows. ‘Dressed up, servants, citizens of the town, and [other] onlookers turned up in pleasure (*haruṣadoḷage*) to see the splendid festival of God Ranganātha accompanied by the Goddess of auspiciousness’ [Śāmaśāstri 1971: 446 (XXIII.76)].

⁶ [o]gedabdam adānaṃḍātmakey āṃtudanite tānaltā nāḍina janam ellamum ānaṃḍātmakateyiṃḍe meredatt[u] [Ayyaśāstri 1916: 43 (III.19)].

⁷ nitāṃtāhlādamanoḍarcutiḷeg[e] [Ayyaśāstri 1916: 55 (III.70)]

The phrase of ‘born in the year Ānamda’ refers to the fact that Krishna Raja III was born in 1716 of the Śaka Era, that corresponded to the cyclic year of Ānamda, meaning ‘joy’ in Sanskrit literally. In the traditional Indian calendar, 60 years make one cycle, and each year in the cycle is given a name in Sanskrit. *Biographies of the Great Kings of Mysore* was written about half a century after the death of Krishna Raja III. The discourse representing his reign as distinguished by an abundance of joy remained in the memory of the people even after nearly 50 years since his death. This seems to suggest that the discourse had been widely spread and firmly established among contemporary people.

Before concluding this paper, some preliminary remarks may be offered for further investigations into the historical background and implications of the importance that the emotion of joy seems to have acquired in the discourse on the Mysore kingship during the reign of Krishna Raja III. As already mentioned, the literary representations of monarchs in early modern South India were marked by an abundance of erotic sentiment (*śṛṅgāra*). The erotic sentiment expressed in literary works is one of the ‘flavor, or sentiment (*rasa*)’ defined in the classical Indian aesthetics or poetics with a long tradition dating back several centuries. The expressions of erotic sentiment, which are grounded in the long and highly complicated academic tradition, could have been fully appreciated only by cultural elites with considerable academic knowledge. In contrast, the emotion of joy is open and universal in the sense that it can be understood and expressed by everybody without difficulty. In the literary works written during the reign of Krishna Raja III, the emotion of joy is represented as something universal. In the repeated mentions of joy felt and expressed by those seeing the king and participating in royal festivities, rejoicing subjects of the king are represented as diverse in terms of sex, age, background, and profession, as is seen so far. Among them are included ‘countrymen’ who are vulgar and lacking the knowledge of the aesthetics and poetics necessary to fully and properly appreciate the erotic sentiment but make up the majority of the kingdom’s population.

That joy became the major emotional element of the discourse on Mysore kingship in place of the erotic sentiment during the colonial period may be, to my understanding, related to the change in the political circumstances surrounding the Mysore kingship. The

establishment of British colonial rule in India urged surviving native rulers to reconstruct their own authorities and legitimacies. The Mysore royal family was deprived of its rulership not only practically but also formally by Tipu Sultan before the colonisation of South India, and was restored to the former position of the dynastic monarch thanks to the policy of the British colonial government. Krishna Raja III must have found it an even more important issue to reassert the authority and legitimacy of his family, which was seriously damaged not only by the colonial rule but also the usurpation of Tipu Sultan. When the British took direct administrative control of Princely Mysore on the pretext of royal misrule in 1831, and the annexation of its territory to British India came to be discussed as a future option, the reassertion of royal authority and its legitimacy must have become an even more urgent issue.

At this politically critical conjuncture, Krishna Raja III and his close advisers might have found in the ordinary people living in the princely state the potential power base or the source of legitimacy that would support and ensure the survival of the Mysore kingship. Simultaneously, the emotion of joy familiar to everyone might have come to be emphasised in the literary representations of the Mysore kingship as the tie linking the king and the ordinary people, the newly found resource of legitimacy. On the other hand, the erotic sentiment that was essentially for elites only might have come to be discarded gradually.⁸ This is the temporary conclusion of this paper, and it must be said that it is a hypothesis to be examined in further research.

Lastly, but not least importantly, I would like to add a few words on the emotion of joy itself. In this paper, I assume the premise that the emotion of joy is naturally understandable and universally accessible to everyone; in other words, it is something common and worldly. However, the term *ānaṃda* used quite often as denoting 'joy' in the literary works examined here is also commonly used to denote the religious bliss, which accompanies the achievement of enlightenment (*mokṣa*), in doctrines of many Hindu sects, such as the Smārta tradition [cf. Satō 1998; Myers 1998; Olivelle 1997]. It

⁸ The Victorian moral, then prevalent among British colonial masters, must have had a substantial influence on the decline of the erotic literature in the 19th century. But the case of Princely Mysore seems to suggest that there might have been other factors for the decline, that can be revealed only by closely looking at the agency of the colonized.

should be noted here that the Shringeri Monastery (*Śṛṅgēri Maṭha*), a centre of the Smārta tradition claiming the direct doctrinal lineage from Shankaracharya (*Śaṅkarācārya*), the greatest exponent of the doctrine of Nondualism (*Advaita*), is located in the former territory of the Mysore state. Successive heads of the monastery (generally called Shankaracharya) exerted considerable influence over the Mysore kings and their retainers during the colonial period. It is also to be remembered that Tammayya Śāstri, the author of *Splendour*, belonged to the Hoysala Karnataka Brahmin community, which traditionally follows the Smārta tradition. Taking these factors into consideration, it is impossible to completely deny the possibility of ‘joy’ having ‘religious’ connotations in the literary works too. Therefore, the emotion of joy must be examined more deeply from diverse perspectives in future research.

Biography

- Ayyaśāstri, Sōsale. 1916. *Mahiśūra Mahārāja Caritraṃ* (Biographies of the Great Kings of Mysore). Maisūru. The G. T. A. Press.
- Basavārādhyā, En. 1985. *Dēvalāpurada Namjūnda viracita Kṛtigaḷu* (The Literary Works of Namjunda of Devalapura). Maisūru. Gītā Buk Hous.
- Ebeling, Sascha. 2010. *Colonizing the Realm of Words: The Transformation of Tamil Literature in Nineteenth-Century South India*. Albany. State University of New York Press.
- Ikegame, Aya. 2013. *Princely India Re-Imagined: A Historical Anthropology of Mysore from 1799 to the Present*. London. Routledge.
- [VAR] 2007. “Śrīmummaḍi Kṛṣṇarājēndra Sārvabhoumara Vaṃśāvatāra Ratnākara (Sea of Incarnations into the Family of Reverend Emperor Krishna Raja III).” in Ji. Ji. Maṃjunāthan (ed.). *Maisūru Oḍeyara Ākara Sāhitya* (Source Literature of Mysore Odeyars). Beṃgaḷūru. Karnāṭaka Rājya Patrāgāra Ilākhe. pp. 1-132.
- Maṃjunāthan, Ji. Ji. (ed.). 1995. *Tammayyaśāstri viracita Rājavamśa Ratnaprabha* (Jewel-like Splendour of the Royal Family composed by Tammayyasastri). Maisūru. Kuvempu Kannāḍa Adhyayana Saṃsthe.
- Myers, Michael W.. 1998. “Śaṅkarācārya and Ānanda.” *Philosophy East and West*. vol. 48. no. 4. pp. 553-

567.

- Nair, Janaki. 2011. *Mysore Modern: Rethinking the Region under Princely Rule*. Minneapolis. University of Minnesota Press.
- Olivelle, Patrick. 1997. "Orgasmic Rapture and Divine Ecstasy: The Semantic History of *Ānanda*." *Journal of Indian Philosophy*. vol. 25. pp. 153-180.
- Rao, C. Hayavadana. 1943-1948. *History of Mysore (1399-1799 A.D.)*. 3 vols. Bangalore. The Government Press.
- Rao, Velcheru Narayana, David Shulman, and Sanjay Subrahmanyam. 1992. *Symbols of Substance: Court and State in the Nayaka Period Tamilnadu*. Delhi. Oxford University Press.
- Śāmasāstri, Ār. (ed.). 1971. *Gōvīṃdavaidya kṛta Kaṃṭhīravanarasarāja Vijaya* (Victory of Kanthirava Narasa Raja composed by Govindavaidya). Maisūru. Kannaḍa Adhyayana Saṃsthe.
- Satō, Hiroyuki. 1998. "'Bliss' and 'Removal of Sorrow': The Definition of Release in the Advaita School." (in Japanese) *Journal of Indian and Buddhist Studies* (Indogaku Bukkyōgaku Kenkyū). vol. 47. no. 1. pp. 454-459.
- Simmons, Caleb. 2020. *Devotional Sovereignty: Kingship and Religion in India*. New York. Oxford University Press.