

P A R T : III

L I T E R A R Y

S T U D Y

PART : IIICHAPTER : IX : C A M P ŪLiterary form :-

Though Vis.<sup>1</sup> is a campū poem, many scholars have accounted it to kāvya in general, Ākhyayikā and Dharma. But almost all learned critics have unanimously accepted it as a campū poem<sup>1</sup>. So it is necessary to go through the chief characteristics of a campū poem.

Campū or Campu:

Dandī (600-700 A.D.) was the first rhetorician to define this form 'Campū<sup>2</sup>'. It seems to be a sweet fruit of austerities practised by the poets for so many centuries. Shri D.R.Mankada draws our attention towards its use as a ~~feminine~~ name<sup>3</sup>. Shri M.K.Satyanarayana points out both the

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1. Kāvya in general:- Oppert Vol.I. 613, 671, 1575, 2038, 2035, 2700, 3486, 6667, 7119, 7637; Vol.II. 487, 663, 987, 1165 & 1810.

Ākhyayikā:- Oppert Vol.I. 787

Dharma:- Oppert: Vo. I. 7400

Campū:- Oppert CC Vol.I. 867; II. 1845, 2411, 2671, 2702, 2748, 3269, 3807, 5704, 6014, 6957, 7240, 7755, 8356, 8947, 9096, 9206, 9510, 9759, 10181; Rice: pp. 252 Nos. 2339-40.

2. ग्रन्थपद्धतये काव्यिन्द्रासूरिस्तथैव विदिते । Kāvyaḍarsa, I. 31.

3. Naivedya pp. 110. vide definitions of Campū by rhetoricians and views of Campū-authors.

spellings of this word viz. Campū and Campu. He says,  
 " While the majority of writers like the authors of  
 Campūbhārata and Uttararāmayāṇacampu call it 'Campu' (mark-  
 ing the word hrasvānta). Cakrakavi in his Draupadīpariṇaya-  
 campū at the end of each Āśvasa used the word 'Campū(pra-  
 bandha)<sup>4</sup>." So it can easily be ascertained that Campū-aut-  
 hors used both the spellings viz. Campū and Campu.

Derivations of the word 'Campū';<sup>5</sup>

For a long time the derivation of the word 'Campū'  
 was unsettled and the meaning of this word was hanging in  
 obscurity. Generally the origin of this word 'Campū' is  
 imagined from the roots given below:

1. Camat + √kr + √pu
2. √Cap : 'Capi gatyām'
3. √Capa : 'Capa sāntṛane'
4. √Capa or √Caha : 'Caha parikalpane'
1. Camat + √kr + √pu:-

Nandakishora Sharma in his introduction to Nalacampū  
 and Ānandakandacampū quotes a derivation given by Haridā-  
 sākārya. According to him Campū is so called because Campū  
 gives poetic surprise to the reader and pleases him<sup>5</sup>. Acc-

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4. ODC. Shri M.K.Satyanarayana, M.Mirashi Fedicitation  
 Volume, Vidarbha Samshodhana Mandala, 1965.

5. अत्र कृत्य पुनरिति सहृदयान् विस्मितीकृत्य प्रसादयति इति अश्वः ।

Nalacampū upodghāta pp.6 fn.ii; Ānandakandacampū upodghata  
 pp.1 fn.

ording to this derivation poetic charm or poetic surprise can be considered as a distinguishing characteristic of this form.

2. √Cap 'Capi gatyām';-

Shri Nandakishora Sharma gives another derivation from the root '√Cap' (Capi gatyam) of Curādi group<sup>6</sup>. Dr. C.R. Deshapande does not agree with such derivation of the word 'Campū'. He says, " Capi gatyām means movement or change of position. There is no gati or movement in Campū. All Campūs have been written in a leisurely style ~~stopping~~ at every step either to give minute description of every conceivable object or play ~~acrobatics~~ with words for which flexible Sanskrit language provides abundant opportunities." Even though he agrees partly with this derivation. He says, "gati is motion. It is in fact change of position. It will not be taking too much liberty if the word in question is understood in the sense of transit or change from prose to verse and vice versa; hence it is properly so called<sup>7</sup>." Shri D.R.Mankada<sup>8</sup> also calls ~~xxx~~ it to be derived from the same root. He further concludes its origin hypothetically

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6. गत्यर्थकाच्चौरादिकाच्चपि धातोः उपप्रत्ययविहिते चम्पयति चम्पति इति निष्पन्नः चम्पूशब्दः।

Nalacampū and Ānandakandacampū upodghāta pp.6 and 1 respectively.

7. ODC & Op. cit., quoted by Shri M.K.Satyanarayana

from Haridāsīkathā being narrated by moving to and fro on the stage with the actions proper<sup>9</sup>. Really 'Campū' in the sense of motion, change or transit is understood due to its liesurely style which halts more than proceeds like procession. But such halts never become obstacle in the flow of a story as it happens in the case of Bāṇabhaṭṭa.

Here transit may be taken not only in the sense of transit from prose to verse and vice versa but also in the sense of trasit from narration to descriptions, from composition to couplets, from one method of representation to another etc. and vice versa.

### 3.√Capa: 'Capa sāntvane'

According to this derivation Campū contains a ~~con-~~tation of soothing or consolation. " The Campū form came into ~~existence~~ because, in the eloquent words of Dr. De, 'the impossible prose form with its superfluous ornamented and inter minably prolonged sentences never appealed widely to a later taste.<sup>10</sup>"<sup>2</sup> " Introduction of poetry passages must have given breathing time to the readers and must have greatly relieved their strain and broken monotony. This new fashion must have almost patience with the formidable prose works so the root may be at the origin of the word

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8 & 9 : Naivedya pp.110

10. Dr. De, History of Sanskrit Literature, ~~xx~~ Classical period p.43.

'Campū'.<sup>11</sup> This is nothing but a change of mental state in order to break monotony and to sustain the interest through out. The name of the chapter Uchhvāsa, Āśvāsa or Kallola etc. must be based on this very conotation.

4. √Capa or √Caha : 'Caha parikalpane Capa ityeke' :-

According to this derivation the word 'Campū' denotes the sense of pounding. " It is well known that Campū is not only a mixture of prose and verse but- to borrow a term chemistry - a compound of these two; for, the ingredients of mixture can<sup>be</sup> easily separated, those of a compound cannot...

..... So etymology of the word 'Campū' from the root 'Caha' (Caha parikalpane) admirably brings out the peculiarity<sup>✓</sup> characteristic of the form of composition<sup>12</sup>. " Here the stress is given to intermingling of prose and verse. The same sense is strengthened by the Campū-authors in blending prose and verse.

To Shri M.K.Satyanarayana second (Capi gatyām) and last ( Caha parikalpane Capa ityeke) appear to be more plausible in the context.

Views of Campū-authors:-

No doubt prose and verse equally give pleasure but both combined give more pleasure like a girl stepping into

11. ODC Shri M.K.Satyanarayana Op.cit.

12. Oriental Thought, Vol. VI, No.3 October, 1962 vide pp. 11-12.

youth from childhood.<sup>13</sup> Bhoja asserted that this combination of prose and verse is a novel feature of this form. It is more fascinating like songs adjoined with playing on musical instruments.<sup>14</sup> Sodḍhala in his Udayasundarikathā remarks that in composition neither only prose nor only poetry is charming but admixture of both prose and verse is better one.<sup>15</sup> To the author of Gopālacampū composition of Campū rather Campūvihāra is more enchanting like the watery sports with the beautiful ladies.<sup>16</sup> Our poet Venkātādhvarin also has ascertained the purport of Campū. The use of both i.e. prose and verse combined would bring out a vast amount of delight, for who would not relish a blend of both honey and grapes.<sup>17</sup> Authors of Gaurīmāhāt-

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13. गद्यावली पद्यपरंपरा च प्रत्येकमावहति प्रमोदम् ।  
दृष्टप्रकर्षं तनुते मिलित्वा द्वाक् वाच्यत्तरुपयवनीय कथा ॥  
(जीवन्धरचंपू १.१)
14. गद्यानुबन्धरसमिश्रितपद्यसूक्तिरुद्वा हि वाचककला कलितोपगीतिः ।  
तस्माद्गद्यानु कविमार्गिणो सुखाय चाम्पूप्रबन्धरचनां रसना मदीया ॥  
(चम्पूरामायण शालिका ७३-४३)
15. (A). साङ्गुत्ता पूर्वसंविद्यतकमनेकरसानुबन्धपरं प्रबन्धम् । प्रक्रमे  
तु रसनीयं न नाम केवलं गद्यं नापि केवलं पद्यमुपि चानुबन्धनी-  
चाम्पूरेव श्रेयसी । (P. 13)
- (B). अन्ये च हृद्यता पद्यानुषङ्गिणो गद्यस्यैव विचिन्त्ये  
चाम्पूरेव कथामुपजनितनिश्चयः .... (P. 13)
- (C). मद्वाचि जातेयमात्मजा चाम्पूः । (P. 18) (उदयसुन्दरी कथा).
16. मययति मनो मदीयं तनुजघनभारतीरसाविलासः ।  
किमु सुतनुनीराधितारो नहि नहि चाम्पूविहारोऽयम् ॥  
पद्यं यद्यपि विद्यते बहुसतां हृद्यं विगद्यं न तत् (अन्तिम श्लोकः)
17. गद्यं च प्रतिपद्येत न विजहत्पद्यं बुधास्स्वाधिताम् ।  
अदत्ते हि तयोः प्रयोगे उभयोराभेदोऽस्मोदयं (विश्वगुणादरे)  
सौगः कस्य हि न स्वदेत मनसो माध्वीकमृद्वीकयोः ॥ (V. 4)

myacampū<sup>18</sup>, Tattvagunādarśa<sup>19</sup> and Bālabhāgavatā<sup>20</sup> compare this form of Campū with the necklace of diamonds, that of pearls and ruby or garland of holy basil and sprouts respectively. King Serfoji II of Tanjore in his Kumārasmbhavacampū supports the view of Venkaṭādhvarin and considers the prosopoeia as the blend of nectar and honey<sup>21</sup>.

From all the above stated opinions of some Campū-authors we can trace some features of the Campū poem:

1. Admixture of prose and verse is more enchanting than a simple prose or a poetry only.
2. Flowing sentiment is desired most. It means that this comingling is of compound type in the chemistry term and not mixture which can easily be separated.
3. Mani-pravāla style made this form very popular among the poets during the period of 800 to 900 years ( 10th century to 18th century A.D. )
4. It is a composition and not a couplet. ?

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18. गुणगणप्रजितालीकं कृतं मधुपथैः

धरत हृदि बुधेन्द्राः साधु चाम्पूप्रबन्धम् ॥ (उपनिषद्)

19. प्राश्नीभिर्व्यक्तमुक्ताफलकनकवत् पद्मरागोज्ज्वलासिग  
बन्धच्छायातुङ्गं रचयति कविराउष चाम्पूप्रबन्धम् ॥  
(I-4.)

20. पथैरेनपथैरेपि मधुलैलितानुधैः कृतिभिरियं रुधा ।  
तुलसीप्रवालविचकिलककिता मालैव भवत्यतः शौरेः ॥

21. साहित्यं तयोर्द्वयैरेपि सुधाभाष्मीकयोर्द्योगवत्  
संतोषं हृदयाम्बुजे वितनुते साहित्यविद्याविद्याम् ॥  
(कुमारसंज्ञचम्पू - 1-6)



Among above shown characteristics only blending of prose and verse is the chief characteristic. Flowing sentiment is expected in every composition. Such composition is called of Manipravāla style on account of blending . Sometimes Campū-authors use a story as a peg for the descriptions as it happens in the case of Viśvaguṇādaśacampū and Mandāramarandacampū<sup>22</sup>. So one can find out that the blending of prose and verse is the only chief characteristic of this prosopoeitic form.

Views of rhetoricians:-

As Campū came into existence in the later period, only a few rhetoricians have given their views regarding this prosopoeitic composition. Among such rhetoricians Dandī is the first one who takes a note of becoming of this form<sup>23</sup>. He used the words 'kācit' and 'vidyate' which denote its existence during the period of 600-700 A.D. Agnipurāṇa ( 7th to 11th century A.D. according to Dr. P.V. Kane ) classifies a poetry in three forms viz. prose, verse and prosopoeitic form. Further the last is divided in Campū and Prakīrṇā<sup>24</sup>. Author of Nalacampū, though his view is of a poet and not of a rhetorician, brings out some characteristics of Campū. According to him Campū must contain a

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22. Naivedya pp. 119-120

23. गद्यपद्ययोः काचिच्चापूरित्यपि विद्यते ।

Kāvyādaśa I.31.

24. मिश्रं चापूरिति ख्यातं प्रकीर्णमिति च द्विधा ।

hero hailing from the noble family, use of various metres, poetic qualities and couplets<sup>25</sup>. These all are not the characteristics of Campū only. They befit in any good poem prose romance, epic poem etc. Bhoja also does not ascertain any peculiarity except blending of prose and verse<sup>26</sup>. Hemacandrācārya ( 1168 A.D. approximately ) and Vāgbhaṭṭa added two more peculiarities. According to them this proso-poetic composition may <sup>be</sup> divided in Aṅka or Uchhvāsā<sup>27</sup>. Such names of the chapters are not worthy to be called the distinguishing peculiarities. Moreover Campū authors have hardly followed this rule in naming the chapters. Sometimes they do not divide their works at all. So only blending of prose and verse remains which can be taken up as the chief characteristic of Campū. So Viśvanātha, author of Sāhityadarpaṇa rightly calls it the proso-poetic composition<sup>28</sup>. Viśvanātha in his Pratāparudrīya-yaśobhūṣaṇa ( Kāvyaaprakaraṇa ) ( 14th century A.D. first quarter ) follows Viśvanātha. Dr. Satyanarayana in his introduction to Nṛsimhacampū gives a verse of some unknown author which defines this form as proso-poetic one divided in Aṅka or

25. उदात्तनायकोपेता गुणवद्गुणवत्कम् ।  
चापूश्च ह्यस्यष्टिभ्यः केन न क्रियते इति ॥ (nc. I: 25)
26. गद्यानुबन्धरसमिश्रितपद्यसूक्तिर्हृद्या हि वाचककला कलितेव गीतिः ।  
(चापूराप्तायण, बालकाष्ठ: V-3)
27. गद्यपद्यप्रभौ सातः का साचक्षुषासा चापूः ।  
(हेमचन्द्र, काव्यानुशासन, ४. १ ; वाग्भट्ट, काव्या०, I.)
28. गद्यपद्यप्रभौ काव्यं चापूरित्यभिधीयते । यथा देशराजचरितम् ।  
(S.D. VI. 336)

Ucchvāsa, having imaginary plot and in which dialogues and Viṣkambhaka are always absent<sup>29</sup>. The Campū-authors have adopted the plot imagined. According to Dr. Chavinatha Tripathi it is not visual poem so there is no question of the absence of Viṣkambhaka<sup>30</sup>. But Dr. Kunjuneer Raja opines, "Prabandhas, or short campūkāvyas form an important section of Sanskrit literature in Kerala. They are used by the Cākyārs- the professional actors of the Sanskrit plays - as basic texts for Kuṭṭu, or the popular exposition of puranic stories; they are also used for Pāṭhakam, or the narration of purāṇic stories, which is not so elaborate as the Kuṭṭu and which can be performed by persons other than Cākyārs also..... These have inspired later writers to compose other works on the same model<sup>31</sup>. This shows that it is audio-visual prosopoetic composition which is staged as Kuṭṭu by the Cākyārs and narrated as Pāṭhakam by other than the Cākyārs. The names of the chapters Aṅka and Ucchvāsa must be understood in this sense of audio-visual form. Thus Shri D.R.Mankada is partly right in tracing its origin in Kathā like Haridāsīkathā. In the same sense Dr. Kunjuneer Raja finds its origin in Pāṭhakam. But the latter brings out new thing of staging Prabandhas and Campūs as Kuṭṭu which is staged at dawn time. It is full

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29. अथयथमी साः का सोच्छ्वासा कविगुणिता ।  
उक्तिप्रत्युक्तिविच्छम्भय्या चम्पूरुदाहता ॥

30. Op.cit., pp.29.

31. The contribution of Kerala to Sanskrit Literature,  
K.Kunjuneer Raja, University of Madras, 1958.  
Madras University Sanskrit Series No.23.

of gesticulations and exposition in vernacular with Jhallari. It contains sentiment, bhāva, vṛtti etc. Devotion is the dominating sentiment and all the other sentiments such as humour etc. are used freely. All these keep the spectators engaged all the time<sup>32</sup>. Absence of Viṣkambhaka is also noteworthy. Restriction in representing several scenes on the stage may be violated. Absence of dialogue is not observed by some Campū-authors such as Venkaṭādhvarin and his some followers. They did use dialogue as a vehicle of narration or descriptions. So only comingling of prose and verse remains as distinguishing characteristic. So Sāradataṇaya seems to be right in calling Campū a pro-so-poetic composition<sup>33</sup>. An attempt of Dr. Chavinatha Trpathi to sum up all the characteristics of Campū<sup>34</sup> seems to be in vain. Though Campū is called composition, sometimes a story is used as a peg to hang descriptions. Descriptions, figures, sentiments etc. are not the distinguishing characteristics. Author of Alamkāracūḍamaṇi is not right in calling the chapters Uchhvāsa only<sup>35</sup>. The opinion of Shri R. B. Athavale quoted by Dr. M. K. Satyanarayana does not seem proper. He says, "Campū is a well known type of a story

32. Keral festivals

33. महा (काव्यं प्रभा) क्लाव्यादिपद्येन ताभ्यां (गद्यपद्योभ्यां) चम्पू निबध्द्यते।

34. ~~quoted by~~ गद्यपद्यप्रत्ये शब्दं सवन्धं बहुवर्णितम्।  
सालंकृतं रसैः स्थूलं चम्पूकाव्यमुदाहृतम् ॥

35. संस्कृतानि गद्यपद्योभ्यां रचिता अभिप्रायेण यान्यङ्गकानि स्वनाम्ना परनाम्ना वा कविः करोति तैर्मुक्ता उच्यन्ते निबद्धा चम्पूः।

written partly in prose and partly in verse. It is a lule, written in Sanskrit. The author sometimes introduces his name or the names of the other persons in a Campū. Its chapters are called Ucchvāsas."

From the above given definitions it is clear that Campū is an admixture of prose and verse. It may or may not be divided in Anka or Ucchvāsa only. Bhoja's Campūrām-āyana is divided in Kāṇḍa. Somadeva names the divisions 'Asvāsas!' Bhāgīrathīcampū of Acuta Śarmā is divided in Manoratha. Liesurely style provided them opportunity and freedom in naming the chapters. Campūs seem to be divided in Stabaka, Ullāsa, Taraṅga, Sarga, Vilāsa, Lambaka or Lambhaka, Kallola, Bindu, Pariccheda etc. Sometimes the Campū-authors name the chapters according to the subject for description in hand.<sup>36</sup> One may easily ascertain that Campū-authors have enjoyed much liberty in naming the divisions. So the condition of naming the chapters is too narrow.

Presence of dialogue is also found in the Campūs like Vis'.

Thus all the definitions and above discussion thereon prove commingling of prose and verse to be common peculiarity of Campū.

Let us see the views of different authors on history of Sankrit literature:

(1) Dr. A.B.Keith:

In Campūs " they use prose or verse indifferently for

36. Vide Campū-kāvyā kā ālocanātmaka evam aitihāsika adhyayana, pp.33-35.

the same purpose..... But it was not surprising that the use of verse freely side by side with prose should occur, especially when works could be written in either differently<sup>37</sup>." According to him Campū is thus defined:

" A narrative in mixed prose and verse has been called Campū. This variety of composition enlarges the scope and ease of the poet's expression and entertains the reader by the presentation of combinative<sup>38</sup> of varying melodies."

Further he declares, " The combination of prose and verse in narrative seems, as a matter of historical fact, to be most easily understood to the natural result of the co-existence of two forms of literature dealing with the main subject matter<sup>39</sup>. "

(2). M.Krishnamachariar:

" A narrative in mixed prose and verse had been called Campū. This variety of composition enlarges the scope and ease of the poet's expression<sup>40</sup>." " It is curious and interesting to note that Shri M.Krishnamachariar has drawn attention towards such aptitude of commingling of prose and verse outside India. He says, " Out side of India the commingling of prose and poetry in the same composition is found in the Chinese romance P'ing chan yen

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37. A History of Sanskrit Literature, 1920. pp.332

38. A Classical Sanskrit Literature, 1923 pp.12-13.

39. Ibid

40. A History of Sanskrit Literature pp.496

(Tr.Jullien), P'ing Chan-Ling-Yen (Les Leu Feux Feunes Fills letters, 2 vols, Paris, 1960) In Sā'dis' Gulistan, in the thousand Nights and one Night, in the old Picard Aueessin et Nicette, in Mourse Sages and in the Middle Irish tales and histories (cf. Wiudischon, Irische Texte, 3, 447-449, Leipzig, 1891-1897); and in Beccaccio's L'amete, as well as in the saturas Menippal of Marro (cf. Mac Cuiloon, *Childhood of Fiction*, London, 1905. pp. 480-481 )<sup>41</sup>

(3). De & Dasgupta:

" Though the term Campū is of obscure origin, it is already used by Daṇḍin in his Kāvyāḍarsa (I.31) to denote a species of Kāvya in mixed verse and prose (कव्यमिश्रितम् ). Nothing, however, is said by Daṇḍin, or by another rhetorician, about the relative proportion of verse and prose. But since the prose kāvya (Kathā & Ākhyāyikā ), which makes prose its exclusive medium, also makes limited use of verse, it has been presumed that the mingling of prose and verse in the Campū should not occur disproportionately. In actual practice, the question, in the absence of authoritative prescription, seems never to have worried the authors, who employ prose and verse indifferently for the same purpose. The verse is not always specially reserved as one would expect, for an important idea, a poetic description, an impressive speech, a pointed moral, or a sentimental outburst, but we find that even for ordinary

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41. Ibid pp. 496 fn. 2.

narrative and description verse is as much pressed into service as prose.<sup>42</sup>"

(4) V.Varadacari:

" Apart from the two type of compositions, viz. poem & prose, there is a third type called Campū..... prose and verse are given equal importance. Prose is generally used for narrations and descriptions. Poetry is used for effective and the compact statement. This <sup>(is)</sup> admixture of prose and verse in the Campū is hailed as the combination of vocal and instrumental music (Campūrāmāyana, Bālakāṇḍa.3 ) by Bhoja and of the graps and honey ( Viśvaguṇādarsa v.4 ) by Veṅkaṭādhvari<sup>43</sup>."

(5). Baladeva Upadhyaya:

" Campū, a mixed variety consists of prose and verse intermingled in equal proportion, poetry for emotional out burst and prose for narration of the subject-matter. But Campū authors did not follow it rigidly. They adopted the same style in poetry as in prose in view of making it interesting psychologically.<sup>44</sup>"

(6). Gaurinātha Śastri:

" One may invariably come across number of verses in order to distinguish the Campū from the type of prose literature it becomes necessary to presume that the mingling of prose and verse in Campū must not be disproportionate and it should be carefully remembered that the empl-

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42. History of Sanskrit Literature pp.433-34.

43. A History of Sanskrit Literature pp.14.

44. Samskr̥ta Sāhitya kā itihāsa, 1960 pp.414



oyment of prose and verse in the Campū need not follow any mixed principle. The use of verse is not restricted to passages of a poetic description or impressive speech or sentimental out burst. Prose is as such the medium in a Campū as verse<sup>45</sup>."

(7). Dr. Bholasankara Vyasa:

Hee calls a campū a poetry of mixed variety under which another mixed form like penegyric composition or Biruda comes..... He accepts a definition of Hemacandra ( Gadyapadyamayī sāṅkā socchvāsā campūh ) which does not suits to the example i.e. Vāsavadatta cited by Hemacandra-  
cārya as he opines<sup>46</sup>.

(8). Hamsaraja Agravala:

" Campū is a name given to a proso-poetic form subject matter of which is as katha. It is accepted as a kathā form....." " In Campū verse is used as prose to describe events<sup>47</sup>."

(9). Karambelakara:

According to him in such a variety verse is mixed with prose though the prose portion is found greater .... A Campū poet according to his own will will play with his poetic imaginative fancies in prose as well as in verse, Consequently both prose and verse became inter-supplements<sup>48</sup>.

45. The Concise History of Classical Sanskrit Literature, Calcutta, 1960. pp. 'चम्पू'

46. संस्कृत-कविचरित्रे, 1961, पृ. 516-517

47. संस्कृतसाहित्य-का संक्षिप्त इतिहास, पृ. 191-193.

48. संस्कृतसाहित्य-या सौपत्तिक इतिहास, 1954. पृ. 195.

48. Samskrta Sahitya ca Sopapattika Itihasa, 1954 pp. 195.

(10). C.Kulhana Raja:

He draws a brief history of an origin of Campū and points out its development." The admixture of prose and metrical passages in more or less equal proportions took a definite form in the classical period, and this became a special pattern of literary art in the Sanskrit known as the Campū. This must have been a very early feature in Sanskrit literature, there is mention of such admixture found in early works on literary ~~work~~ criticisms, where poetry is divided under the headings of prose, metrical and admixture<sup>49</sup>."

(11). K.Chandrashekhara & V.H.Subrahmania Shastri:

" It contains a free mingling of prose and verse in the course of narration..... The purāṇas supplied them themes for Campū<sup>50</sup>."

(12). Krishnachaitanya:

" Campū is a tale narrated in mixed prose and verse ..... In which prose and verse balanced in their proportions. Handled with discrimination, the form would have had possibilities..For instance, prose could be used for narrative stretched where there is no heightening of emotion and verse for the more lyrical and poetic sequences.

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49.Survey of Sanskrit Literature, 1962 ~~pp~~.'The Campu'

50. Sanskrit Literature, pp. 134.

But this possibility seems to have generally escaped the notice of the Campū writers who use both mediums rather hapazardly. The result has been that the Champū lacks the force and directness of prose and the hightened expressiveness of poetry.<sup>51</sup>"

(13). Sir Monier Williams:

Campū is a kind of elaborate composition in which the same subject is continued through alterations in prose and verse, as he gives the meaning of the word 'Campū' in his dictionary.<sup>52</sup>

(14). P.K.Gode & C.G.Karve:-

According to them Campū means a kind of elaborate and highly artificial composition in which prose and verse are commingled.<sup>53</sup>

(15). V.S.Apte:

He follows Sir Monier Williams and takes the meaning of Campū accordingly.<sup>54</sup>

Sum and substance of these above quoted passages, if we may summarize, is this:

- (1). Campū is an admixture of prose and verse.
- (2). No equal proportion of prose and verse, which was expected, is maintained. Gradually verse portion increased

51. A New History of Sanskrit Literature ~~xx~~. 'The Campu.'

52. A Sanskrit-English Distionary, Oxford University press, New edition, 1956 ~~xx~~.

53. A Sanskrit-English Dictonary pt.II, Prasada prakashana, Poona, 1958 pp.698.

54. The Students' Sanskrit-English Dictionary, edited by Motilal Banarasidasa, 1965, pp.203.

and sometimes greater portion is occupied by verse and lesser by prose.

(3). A verse is not always specially reserved as one would expect, for an important idea, a poetic description, an impressive speech, a pointed moral, sentimental out burst etc. and prose for narration of the subject matter. But Campū authors did not follow it rigidly. They have used both prose and verse sometimes, nay mostly, for the same purpose. Sometimes verse is used to intensify the idea or sentiment, or the subject described in prose or to summarize the whole narration.

(4). Subjects for descriptions are not fixed as we may find in the epic poem or kathā and ākhyayikā. General sources of the subjects for narrations are taken up from the purāṇas. But in the later period such subjects were mixed up. Campū authors were at liberty to choose the subject for the composition in hand.

(5). Usually main sentiment was either erotic or heroic as one ~~may~~ may find in dramas. But this rule is not observed very strictly by the Campū authors.

(6). Dr. Bholashankara Vyasa has pointed out that in the later period the poets could not imitate artificial prose of Bāṇabhaṭṭa. Consequently they increased poetry portion gradually among prose compositions and gave a birth to a new style named Campū.<sup>55</sup>

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55. Samskr̥ta kavidarsana, 1961, pp.516.

Dr.Chavinatha Tripathi has summarized some characteristics of this form<sup>56</sup>:

1. Campūs have, from beginning to end, narration as in Nalacampū, Yasastilakacampū etc. But some have narration in the beginning and end only, while the descriptions of the places and views of the society or nature in middle i.e. Visvaguṇādarsa, Keralābharṇa, Yātrāprabandha, Mandāra - maranda etc. ( Last has some story in the beginning only ). In such Campū narrations simply serves the purpose of a bridge between two descriptions. There are some Campūs also where narration is totally absent and only admixture of prose and verse is adopted. Campūs like Sarasvatījalaprāpata - varṇana and Saharājasabhāvarṇinī are totally descriptive. Campūs like Taṭvaguṇādarsa, Vidvanmodatarāṅgiṇī, Mandāramaranda etc. (composed after sixteenth century A.D.) are based on ideas only.

2. A terminology 'Campū' is sometimes taken as synonym of a mixed variety. History of Campū literature shows in the beginning narration without interruption but afterwards descriptions and free use of couplets interrupted the narrations. Lastly the word 'Campū' became very suggestive of a new born peculiar style.

3. Sub-plot and other minor events construed in order to develop the main plot. But action proceeds on in the simple way and descriptions are freely used to make it enchanting, excellent and exaggerative. In the Campūs like Mandāramaranda, as Shri D.R. Mankada points out, have no

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56. Campū Sāhitya kā ālocanātmaka evm aitihāsika adhyayana, pp.39-40.

plot at all.<sup>57</sup>

Thus Campūpoem requires plot or story. D.R.Mankada has tried to develop and establish the chief peculiarities such as narration and way of narration particularly. According to him Campū on one hand is related to Kathā and to Akhyayikā on the other. The word 'Campūkathā' denotes the same sense.<sup>58</sup> Candāpāla, a commentator of Malacampū expresses his opinion regarding this form<sup>59</sup>. According to him (a) Campū is variety of Kathā (b) high-born hero (c) divisions <sup>in</sup> Anka or Ucchvās (d) use of couplets and various metres (e) poetic qualities etc. also must occur in Campū. But all these are the conditions either wide or narrow.

Shri D.R.Mankada has drawn our attention towards the peculiar style which is known as Paryāyokta. Artificial style superfluously ornamented and possessing poetic qualities like Kānti, prasannatā and Śleṣa or pun. Along with kathā alliterations, long compounds, long sentences, circumlocation etc. are more adopted. The style of circumlocation or round about representation was more popular in prose-romances like Kādambarī and Harṣacaritam. But this style is not always maintained by the Campū-authors. In order to soothe the reader, Campū-author may give up such style occasionally.<sup>60</sup>

57. Naivedya pp. 117.

58. Ibid

59 Viṣamapada commentary on NC.I.25

Shri D.R.Mankada mistook Candidasa for Candapala. P. 113

60. Naivedya pp. 115-116 cf. also ~~NC.I.4~~ NC. I.4.

From the above discussion one may easily ascertain that commingling of prose and verse is the only common characteristic. All the Campū-authors, rhetoricians and the scholars tried to bring out this sense. Dr. Lakṣmaṇa Sarupa stressed on this very feature of Campū. He says, " The verse in Campū is not a peg on which the prose portion is hung but it serves the purpose of a woof in which prose is warp<sup>61</sup>."

But it is not sufficient to call this form only proso-poetic one, as it cannot be the distinguishing characteristic. It is wide enough to include all the proso-poetic compositions. The whole literature from Brāhmaṇas to ordinary stories may be included under this head as they are composed in mixed form. Ācārya Hemacandrācārya mentions Vāsavadattā as an illustration of Campū. It can hardly be called Campū, if it is composed by Subandhu. All efforts of rhetoricians seem to be in vain in establishing the relation of warp and woof between prose and metrical passages. Shri D.R.Mankada rightly complains against the Sanskrit rhetoricians that they never give exact definition of any literary form whether it may be epic poem, prose romance kathā or ākhyayikā<sup>62</sup>.

This above discussion, I think, would be sufficient to show that in true sense Campu is a formless proso-poetic form developed in a leisurely style. Its movement may be

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61. Introduction to Varadāmbikāpariṇayacampū pp.15.

62. Naivedya pp.110.

like a procession proceeding and stopping at every step either to give minute description or to play on words in order to create a poetic charm for which Campū provided ample opportunities to the Sanskrit literature. Such poetic charm gives consolation to the reader's mind from the impossible, superfluously ornamented and interminably prolonged sentences or poetry passages. Change of prose and verse may relieve the reader from the mental strain without breaking continuous flow of either sentiment or story. No rhetorician established such characteristics of Campū. The peculiarities of this form established as rules and regulations could not tie up Campū in one way or the other. We may call this period of Campū as a revolutionary one in Sanskrit literature against monotonous and stereotyped rigid literary forms. This form gave ample opportunities to the poets to make new experiments in free style.

" Thus Campū," if we want to define," is a prosopoeic composition which is formless form developed leisurely, creating poetic charm or surprise constantly through its transit from prose to verse, one style to another, from composition to couplets, description to narration, one sentiment to another, one literary form to another literary form or a scientific discussion etc. with a view to console a reader often. It does not require to divide in Aṅka or Uchhvāsa etc." In accordance with the above definition an attempt is made to form five elementary principles like vital air to make it alive. They are (1) combination or intermingling (2) poetic charm (3) motion or transit (4) consolation and (5) formlessness.



Let us examine them in details.

(1). Combination:

Combination means not only admixture of prose and verse like compound in chemistry term but also combination of various things such as style, sentiment, composition and couplets, quotations from other works, descriptions, narrations, different forms and scientific subjects etc. Of course among all such combinations prosa-poetic commingling is most desirable and foremost.

As regards the proportion of prose and verse commingled no exact rule of equal proportion is followed. " mingling of verse with prose provides an additional embellishment and enables the Sahrdaya to enjoy the composition heartily," as observes Shri M.K.Satyanarayana<sup>63</sup>. Further he points out, " Dramatic effect in a lesser degree and effect the realisation of Rasa more quickly, such mingling is most desirable." The same thing is expected by the scholars in the different works on history of Sanskrit literature.

The same scholar said, " the verse results in a certain economy of effort. Adhering to the metre results in seeking the right place in expressing thought. Thus verse becomes a means of regulating the stream of thought in the preconditioned compartment of metre and reduces the effort which would otherwise have to be told in prose alone.

The rhythm and melody of verse have the wonderful power of attracting even a bad critic.

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63. ODC Shri M.K.Satyanarayana Op.cit. pp.

Verse gives certain aesthetic pleasure and induces in us a state of respectivity and suggestibility and thus enhances the beauty of the composition. " From this quotation one may see also the cause and the power of such admixture to continue action and sentiment without any interruption or break- causing from prose creating higher tension through its ornate and round about narration or Paryāyokta style.

" Prose is generally used," says Varadacari," for narrations and descriptions. Poetry is used for effective and compact statement<sup>64</sup>. " C.Raja opines that such combination of prose and verse assumed a definite form of Campū gradually. He said, " It is in the dramas we find an equal proportion of prose and verse mixed together; in other words , prose is introduced in a work in a metrical form or metrical passages introduced more or less equal proportion took a definite form in the classical period, and this became a special pattern of literary art in the Sanskrit known as the Campū<sup>65</sup>. " Shri Krishnachaitanya also holds the same opinion. He says," a prose with occasional verses and became one in which prose and verse balanced in their proportions<sup>66</sup>."

In Campū literature prose and verse are used either to describe or to narrate the subjects in hand without maintaining proportion. Sometimes prose passages may incr-

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64. A History of Sanskrit Literature, 1960 pp.114-117

65. Survey of the Sanskrit Literature, 1962 pp. 'The Campū.'

66. A New History of Sanskrit Literature pp. 'The Campū.'

ease or sometimes metrical passages may increase. Thus no sense of proportion has been maintained in such admixture of prose and verse. Though we find such combination of prose and verse in the ākhyānas of Brāhmaṇa literature, inscriptions, fables etc., Campū differs from them on account of commingling of warp and woof and its some other characteristics.

(2). Poetic charm:

" No charm no poetry " is of course true. But in this proso-poetic form special efforts have been made to create poetic charm through poetic qualities such as Kānti, Prasāda, Śleṣa or pun etc. Campū poem like Mandāramaranda has also tried to bring out poetic charm by citing examples, Citrakavya etc. Closer examination of Campūs will prove this to be a distinguishing characteristic. It is maintained with special efforts and by adopting an artificial style also. Here poetic charm is not searched only in ornate prose and verse but also in simple verse. Campū-authors have taken special care to carry on the creation of such poetic charm through out.

(3). Motion:

Third important peculiarity of Campū is transit or motion rather 'Gati' from prose to verse, description to narration, one style to another, composition to couplet, one sentiment to another, one literary form to another form or even a scientific subject selected for discussion etc. and vice versa. This transit should not become an obstacle to the interest of the reader. Such transit provides variety or change to the reader and breaks the monotony and mental

strain. Such constant transit helps the poet and a reader to continue the poetic charm. Such leisurely transit of different things will not be found in any other form of literature as special characteristic.

(4). Soothing:

The rhythm and melody of verse have some wonderful power of aesthetic pleasure to soothe the reader in order to set him free from the mental strain of ornate, elaborate and artificial prose containing long compounds, prolonged sentences and train of adjectives. A consoled reader would again be ready to read prose when he requires a change. On account such occasional changes a reader never becomes tired and uneasy. He never feels monotony, mental disposition and vigour. By timely intervals he becomes ever ready and enough alert.

No doubt this characteristic may be applied to any literary form. But it is a special feature of Campū when it becomes one of the five principles and comes along with other four characteristics.

(5). Formlessness:

This is one of the most important peculiarities of Campū. Shri S.K.De rightly observes, " In this respect, the Campū scarcely follows a mixed principle; and its formlessness, or rather disregard of a strict form shows that the Campū developed quite naturally, but hapazardly,..... In the Campū, therefore, the verse becomes as medium as the prose....." <sup>67</sup> Shri Krishnachaitanya also opines, " Prose

could be used for narrative stretches where there is no heightening of emotion and verse for the more lyrical and poetic sequences. But this possibility seems to have generally escaped the notice of the Campū-~~writers~~ writers who use both mediums rather hapazardly. The result has been that the Campū lacks the force and directness of prose and the heightened expressiveness of poetry.<sup>68</sup> Use of prose and verse or metrical passages hapazardly and disproportionately in Campū lacks the special features of prose compositions as well as those of metrical literary form.

In penegyric compositions and inscriptions the proso-poetic style is adopted. Dr. Suryakanta rightly asserts, "Patron kings were praised as adorned with superman's virtues by making them the heroes of some historical (and mythological events) events."<sup>69</sup> Inscriptional compositions like Hariṣeṇaprasasti, it is very strange, is recognised as Campū by the scholars like D.C.Circar, M.Krishnamachariar, Keith etc. Such compositions may be put under the mixed variety only. Prasasti is also one of the mixed varieties such as Biruda, Ghoṣanā, Karambhaka, Udahāraṇa etc. As Campū is a formless form, it may possess some characteristics of some forms.

These five principles viz. admixture of particularly prose and verse, poetic charm, transit or motion, soothing and formlessness can be called five vital air or soul of Campū, if they are used collectively.

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67. A New History of Sanskrit Literature, 'The Campū.'

68. Sirkar Selected inscriptions bearing on Indian History and Civilization Vol.I. pp.254-260.

Origin and development of Campūs:

The scholars have tried to trace its origin from Vedic period to the period of Jātakas, inscriptions and prose romances. The mixed style or commingling of prose and metrical passages can be found in Brāhmanic ākhyānas, Upaniṣadic literature, epics, purāṇas, Jātakas, Udāharana, inscriptions, gnomic poetry, fables and prose romances in more or less proportions.

Vedic Ākhyānas:

Dr. Chavinatha Tripathi has tried to trace its origin and development in the best order.<sup>70</sup> Shri M.K. Satyanarayana Rao said, " the form already figures in Vedic Ākhyānas, the pālī-jātakas and Sanskrit fables. The Rigveda contain hymns of narrative character and in Brahmana literature occur short legends, in prose and verse called gāthās; Nārāśamsis, Itihāsas etc.<sup>71</sup>" Dr. A.B. Keith also asserts the fact, " In the Brāhmaṇa portion of the Vedic literature, we find artless prose combined with verses.<sup>72</sup> " Taittiriya, Maitrāyaṇīya, and Kathā samhita of Yajurveda have also admixture of prose and verse.

Dr. Chavinatha Tripathi has formed several peculiarities of Brahmanic Upākhyānas like Śunhasēpākhyāna such as<sup>73</sup>

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70. Campūkavya kā ālocānatmaka evm et aitiḥāsika adhyayana, pp.57-100.

71. ODC. Op.cit.

72. Keith, Ṛgveda Brāhmaṇas.

73. Op.cit. pp.57-8.

(1) Story proceeds slowly. (2). Upākhyānas are found being started with the introduction of the hero. (3). Verses seem being used in the form of questions and answers or with some important descriptions. (4). Sometimes metres are also changed according to sentiment or Bhāva. (5). In view to make it forcible and effective many Sūktis are also woven. (6) A simple and inornate style is adopted.

#### Upaniṣadś:

Some Upaniṣadś are purely in prose or in verse, while some are in prosa-poetic form. Upaniṣadś have no sense of exact proportion of prose and metrical passages. Naciketā-khyāna is the best example of it. No ornate prose can be found there. Simplicity in both prose and verse is being found as if there are no more poetic compositions. At the end fruit of reading or reciting it is also shown. Such type of ending the work is originated from Brahmanas and developed in the period of Upaniṣadś and Purāṇas. Dr. Suryakanta opines, " Upaniṣadic prose, in view of style, is free from and natural. It has enchanting narration, and repetition of words and phrases, and long compounds are generally absent<sup>74</sup>."

#### Dharmasūtra:

Winternitz<sup>74</sup> draws our attention to such combined form in Sūtra period, " Dharmasūtras have combinations of prose and verse where the rules are enforced by citations<sup>75</sup>."

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74. Hiraka Jayanti Grantha, Na.Pra. Sabha, Kāśī pp.132

75. A History of Indian Literature vol.II pp.117-8.

In Sūtra period as Baladeva Upadhyaya observes, "scope of commingling of prose and ~~xxx~~ verse as Sūtras were composed in/<sup>the</sup>smallest form as can be. Prose seems to be limited upto grammar and philosophy, while verse is found to be used even in astrology and science of medicine.<sup>76</sup>"

In the later period after Sūtra period we do not find any work to cite as a proso-poetic work. Patañjali refers to only Vāsavadattā, Sumanottarā and Bhaimarathī but not to dramas like Kamsavadha, Balibandhana or Jambavatījaya, though he has indicated there types of action as visual art.<sup>77</sup> Thus, during the period of six centuries extending upto first century A.D. no such work in Sanskrit literature is found to cite as an example of proso-poetic form.

#### Epics & Purāṇas or Epic legends:

Shri M. Krishnamachariar remark, "A species composition with mixed prose and poetry came in vogue about the beginning of Chiristian era. We have ~~xx~~ passages in purāṇas where prose comes amidst verse, but there is no instance of classical poetry of this recognised class known earlier.<sup>78</sup>" Rāmāyana is purely a metrical treatise, while we do find some proso-poetic passages in epic like the Mahābhārata as Chandrashekhara and Bholashankara Vyasa remark, In view of language, style and metres there is a vast difference among the various parts of Mahābhārata. Vedic Ārṣa-prayoga, Paurāṇic style of narrating, prose, verse and proso-poetic passages, Vedic Triṣṭubha metre and Laukika Anuṣṭubha metre etc, are the new things available simultaneously.<sup>78</sup>

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76. Samskr̥ta Sāhitya kā Itihāsa, 1960, pp.59.

77. History of Classical Literature, 1947, pp.496.

78. Samskr̥ta Sāhitya kī Rūparekhā, pp.23.



Ākhyānas of Rāmāyaṇa and Mahābhārata gave ample subjects to Campū authors and thus sources of many Campūs can be traced from Rāmāyaṇa and Mahābhārata e.g. Naladamayantī-kathā, (Nalacampū), Prahlādopākhyāna (Nṛsimhācampu), Gaṅgā-vataraṇa episode (Gaṅgaguṇādarsa ) etc.

The later period contains the famous epic legend Bhāgavata which supplied the subjects to so many Campūs. There also some prose passages are available easily. The prose style of the different Purāṇas served the purpose of a bridge between Vedic prose and ornate prose of classical period. The mixed style adopted in Bhāgavata (V) particularly in Priyavratavijaya, Rṣabhacarita, Bhāratacarita etc. where prose and verse are in the same proportion. Campū authors must have been attracted by this proso-poetic style of Purāṇas, as they took up episodes for the Purāṇas for the subjects of various Campūs. The continuity of sentiment and fluency of action and simple story all preserved well in Purāṇas might have attracted the Campū-authors.

Many Purāṇas assumed the complete form during and after tenth century A.D. Only a few Purāṇas were composed before tenth century A.D. Most probably the vague form of Purāṇas might have attracted most, as their narrative style motion or action, continuous flow of story and ever proceeding sentiment appealed them most. Narration of the Paurāṇic stories by the Ākhyānakaras is well known thing. Practice of Pāthakam in South India and that of Haridāsīkathā in Mahārāṣṭra are the instances of this type of narration.

Among such ākhyānas Shri D.R.Mankada draws our attention to Haridāsīkathā. He presumed that Ākhyānas of Vīra-

carita were preserved in Prākṛita as Ākhyānas, Rāsa etc. and gradually it assumed the form of Campū. This form would have originated to fill up the gap of Ākhyānas in Apabhraṃsa period i.e. second or third century A.D. Shri D.R.Mankada presumes to derive origin of Campū from the style of Haridāsīkathā narrated by Haridāsībuvās of Mahārāṣṭra. They are used to narrate Harikathā in which Ojas is prominent, moving to and fro on the stage. The prosopoeitic narration of this Kathā might have appealed to the upper class people. Moreover feminine word Campūkathā is also very suggestive of this fact. Narration of Ākhyānas as Prabandham in South India also strengthens the same belief. In Gujarat also the practice of narrating the Ākhyānas is well known. Instead of moving on the stage they act accordingly.

One more suggestion I would like to make in this connection. The folk stories narrated by Chārana, Brahmabhaṭṭas and Turis in the prosopoeitic style can also be the source of such mixed form. Biruda, Ghosāṇā, Udāharana etc. are more or less associated with these communities. The narration of the stories by them is interesting, dramatic and dynamic. Brahmabhaṭṭa and Chārana are mostly associated with the royal families or some castes. ~~Turiks~~ Turis in Gujarat narrate the stories to the people with the instrumental music created by playing on Rāvanahatṭha. Turis and Brahmabhaṭṭas appeal most to the common people. Dr. Chavinatha Tripathi points out, "These Kathās were more related with the common mass, therefore we find in prose and metrical passages simplicity and Prasādaguna. Long compounds and huge figures of speech in prose are absent. It may have couplets and didactic verses in metrical portion if necessary. So it appealed to the

common people.<sup>79</sup>

We find in such kathās, prose, verse, descriptions, narration, dialogues, simple narration etc. sometimes ornate and elaborate style also may be adopted. This is one of the hypothesis like that of Shri D.R.Mankada.

#### Jātakas:

Dr. A.B.Keith observes," The origin of the literary of the Campū and the romance has been traced to a primitive narrative style, in which artless prose was combined with more elaborate verse as in Pālī-jātakas, the course of development being either with the disappearance of the simple prose which gives an epic poem or the improvement of the artistic character of the prose to match the verse as in the Campū; or again, the verse is dismissed and we have the romance in prose."<sup>80</sup> Further he said, " In the Buddhist literature we have Jātakamālā of Āryasura, perhaps in the fourth century A.D. It is written in prose with many interspersed verses, in part gnomic, in part narrative. The majority of Jātakas, in fact belong to that type which is most popular in Indian literature. It was ever a favourite method in/India to enliven narrative prose and verses, and to introduce or to garb narrative verses by explanatory prose

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79. Campūkavya kā ālocanātmaka evam aitiḥāsika adhyayana, pp.67.

80. Classical Sanskrit Literature pp.82.

passages.<sup>80(a)</sup> Oldenberg has adduced analogous cases in the  
<sup>81</sup> Jātakabook. In Jātakas also no proportion of prose and  
 metrical passages is observed strictly. Dr. Chavinatha  
 Tripathi concludes that to the some extent the style of  
 the Jātakas might have influenced Campū and fully Pañca-  
 tantra and Hitopadesa etc. or gnomic poetry. In the later  
 period of Jātakas proportion of metrical passages increa-  
 sed. Buddhistic Jātakakathās used to preach, while Jain  
 Campū-authors have showed the consequences of vices. Our  
 gnomic poetries are like Pañcatantra, Hitopadesa and Tan-  
 trākhyayika do possess such characteristics. There the use  
 of verses usually is meant to sum up the moral or politic-  
 al maxims and prose to narrate story, The same ~~xx~~ style se-  
 ems being adopted to the some or more extent in the trea-  
 tises like Kathāsaritsāgara, Vetālapañcavimsikā, Dvātrīṣa-  
 tputtalikā, Sūkāsaptati etc. But here prose passages are  
 not used in vast proportion. Simplicity, preaching and en-  
 tertainment are main characteristics of the gnomic poetry.  
 Subject and characterisation of gnomic poetry might have  
 influenced Campūs to the some extent.

#### Prasasti:

The combination of verse and prose is also traceable  
 to panegyric compositions like Harīṣeṇaprasasti or a pene-  
 gyric composition of Samudragupta by Harīṣeṇa, engraved on  
 pillar at Allahabad in about 350 A.D. It begins with the  
 stanzas, passes over to prose and ends with a stanza. The  
 prose shows the love for long compounds, long sentences and

80(a). A History of Indian Literature, Vol. II. pp. 117-8.

81. EN. 2. GN. 1918. pp. 429. ff. 61, 1919.

figures. Dr. Suryakanta says, " such use of the long compounds, figures and long sentences in prose as well as in poetry, particularly in prose, developed gradually since Patañjali<sup>82</sup>."

In Giranāra inscription of Mandasor penegyric inscription of Vatsabhattī (555 A.D.) proves the tendency or aptitude of the poets towards admixture of prose and verse. The activity of engraving inscriptions was equally popular in north India as well as south India upto sixth century A.D. without any interruption. Gradually the poets attracted more to long compounds, long sentences and figures like alliteration, oximoron. During the later period learned poets adopted this style most. " In such penegyric compositions," says Dr. Suryakanta, " patron kings were praised and adorned with superhuman virtues by making them heroes of some historical ( and mythological ) events<sup>83</sup>." The same elements came down in Kathā literature. Inscriptions of Rudradāman - I (near Jūnāgadha 150 A.D. ); Allāhabada stone inscription of Samudragupta by Harisena (330 A.D.) and Nālandā stone inscription of Yaśovarmandeva ( 6th century A.D.) are composed in prosa-poetic form. Particularly Harisena calls his work a kāvya or poem but it is recognised as Campū by D.C.Sirkar , M.Krishnamachariar and Keith<sup>84</sup>

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82.Hirak Jayanti Grantha pp. 133-4.

83.     Ibid

84. Sirkar selected inscriptions bearing on Indian History and Civilization vol. I., by D.C.Sirkar pp.254-260.

Among other mixed forms of poetry Biruda, Ghosaṇā, Karambhaka, Udāharana etc. were most popular. They helped this form of Campū in its development. Shri D.R.Mankada affirms that the name Campū came into being for this prosopoetic composition<sup>85</sup> during second century or third century A.D. approximately two or three centuries before Dandī who was the first rhetorician to give the name Campū to this newly developed prosopoetic form. A mixed variety of Udāharana is referred to by Kālidāsa in Vikramorvaśīyam and Raghuvamśam<sup>85</sup>. Mandāramarandacampū quotes a definition of Udāharana from Pratāparudriyā<sup>86</sup>. According to it it is a proso-poetic form started with the word 'Jaya', hence it is known as Jayodāharana also. Jayodāharana differs from Campū. Campū need not have rhythm at all. Moreover Campū need not be started with 'Jaya', Though Campū is a prosopoetic composition, in Campū commingling of prose and verse provides an additional embellishment and enablest<sup>87</sup> the Sa-hrdaya to enjoy the composition heartily.

In addition to this one should not forget a religious effect because "religion has played a vital role in the daily life of Indians<sup>87</sup>. The Campū writers perhaps thought that religious merit would accrue by relating the stories of the

85. प्रमे निवेदितमुदाहरणं प्रियायाः । Vikramorvaśīyam II. 13.  
जयोदाहरणं वाङ्मयौर्गपयामास  
कलराज Raghuvamśam

86. येन केनापि-तत्त्वैर्न मध्येष्येत्समन्यितम्,  
जयोत्थुपक्रमं प्राप्तिर्यादिप्राप्तविधिजितम् ।  
तदुदाहरणं नाम विप्रलेख्यप्राज्ञैर्गन्तुम् ।

87. Cf. प्रोक्तानि विप्रकृतिः । Saundarananda;  
अस्ति  
अमीपलेख्येन विप्रकृत्याः । Śisupālavadhā.

epics and the Purāṇas and chose to deviate from the beaten track by mingling prose and verse in a balanced manner in their compositions.

Gaurinātha Shastri opines as regards the origin and development of Campū," Though the admixture of prose and verse can be traced even in the Vedic literature, specially in the Brāhmaṇas, still the origin of Campū is to be sought in its immediate predecessors, the fables and the romances .....<sup>88</sup>"

Dr.A.B.Keith also writes as regards the development after tracing its origin to Pāli-Jātakas," The theory however must be admitted to rest on very slender foundations of the narrative type in prose and verse postulated from the Vedic period downwards. ☞ We have hardly any real example and the only genuine combination of prose and verse which seems to be early in the fable type gnomie verse, which bears close similitude to the habit of the Dharmasāstras to enforce rules by verse citations. The combination of prose and verse in narrative seems, as a matter of historical fact, to be most easily understood as the natural result of the co-existence of the two forms of literature dealing with the same subject matter ( Harisenaprasasti ). The mixture of verse and prose in inscriptions, at any rate, is quite naturally thus explained, and if the Campū really a very old literary form, the historical connecting link

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88. The Concise History of Classical Sanskrit Literature, Calcutta, 1960

between Vedic Ākhyānas of the prose-verse type postulated, it is curious that it appears so late in history and that we have earlier by far both the verse and the prose narrative.<sup>89</sup>"

De and Dasgupta say, " Though the term Campū is of obscure origin..... Its late appearance, as well as its obvious relation to the prose kāvyā, precludes all necessity of connecting it, genetically, with the primitive mode of verse and prose narrative found in the Pālī-Jātaka or in the fable Literature, in which the verse is chiefly of moralising or recatulatory character, or in inscripational records, where the ~~verse~~ is evidently ornamental, or in the purely hypothetical Vedic Ākhyāna which is alleged to have contained slander prose as the mere connecting link of more important <sup>90</sup>verse."

V. Varadachari says, " This type of composition came into existence before the beginning of the christian era. The inscriptions of the Gupta period bear evidence to its popularity and prevalence in the 4th cent. <sup>91</sup>A.D."

Baladeva Upādhyāya in the beginning does not find the origin of Campū neither in Vedic literature nor in Pālī-Jātakakathā, but later on he agrees to accept its origin or mixing of prose and verse in Jātakamālā of Āryasura and Hari-

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89. Classical Sanskrit Literature, 1923, Campū: pp.82

90. History of Sanskrit Literature, pp.434

91. A History of the Sanskrit Literature, 1960 pp.114-117



sena's Allāhabad stone penegyric inscription of Samudra-gupta<sup>92</sup>.

Dr. Vinayaka Vamana Karambelakara finds seeds of Campū or a admixture of prose and verse being sown, watered and grown through the period of Brāhmanic compositions of mahā-bhārata, Jatakamālā, penegyric stone inscription of Samudra-gupta of Hariṣeṇa<sup>93</sup>.

Dr. Bholashankara Vyas declares, " We do not find a combination of prose with the metrical passages in Jātakakathās, fables or gnomie poetry like Pañcatantra, but there main form is in prose. Verses are Subhāsitas or recapitulatory character ..... Jātakamālā of Āryasura and Hariṣeṇa's inscription of Samudragupta seem to be obvious origin. But really after the period of ornate prose in which gradually proportion of verses increased and assumed the mixed form of Campū<sup>94</sup>....94."

C. Kulhana Raja has also tried to trace its origin. He says, " The device of mixing of prose and verse in the same literature is a device form found even in the earliest stages of literary evolution in Sanskrit, and though the entire R̥gveda in verse, there are prose sections in the Atharvaveda which is mainly in the metrical form. In the Yajurveda and in the Brāhmaṇas that are essentially prose works, there are verses introduced. This feature is

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92S Samskr̥t Sāhitya kā Itihāsa, 1960. pp.414.

93. Samskr̥ta Sāhityā cā Sopapattika Itihāsa, 1954 pp.196.

94. Samskr̥ta Kavidarsana, 1961 pp.516-7.

retained in the Itihāsa and Purāṇas; are in prose though they are works in metrical form. Similarly even from the earliest stage it is noticed that authors take to metrical form even in works whereas a role prose form is adopted as in dealing with scientific subjects.

It is in the dramas that we find an equal proportion of prose and verse mixed together; in other works prose is introduced in a work in the metrical form or metrical passages in more or less equal proportions took a definite form in the classical period, and this became a special pattern of literary art in the Sanskrit known as the Campū.<sup>95</sup> Dr. Kunjuneer Raja has also established the relation of Campū with dramatic composition like 'Kuttu' as I have shown in the previous section.

Shri Krishnachaitanya derives its origin directly from prose. He says, "The Campū is a tale narrated in mixed prose and verse. Normally we may expect such a form to have mediated the transition from the metrical kāvya. But as a matter of fact, it arose after the prose kāvya. As the latter approached more and more the ornate kāvya and began to incorporate verses, there came a time when the form gave up all pretence of being a prose work with occasional verses and became one in which prose and verse balanced in their proportions."<sup>96</sup>

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95. Survey of Sanskrit Literature, 1962 pp. 'The Campū.'

96. A New History of Sanskrit Literature pp. 'The Campū.'

Thus we can see that since Vedic period, in more or less proportion, to the classical period prose and verse were combined. Dharmasūtra, Itihāsa, epic poems like Mahābhārata, epic legends, smṛti literature, Nibandhas, inscrip-tional and penegyric compositions, Jātakakathās like Jāta-kamālā of Āryasura and prose romances helped this form in its development.

Mingling of prose and verse provides an additional embellishment and enables the reader to enjoy the composi-tion. Lucid and simple style of the Purāṇas and ornate style of prose which became unintelligible in the later period i.e. after 7th century A.D., might have attracted the poets most. No other prose work could stand before Kādambarī and Harṣacarita of Bāṇa. So the prose writers used verses freely. As result Campū came into existence. Its gradual develop-ment in leisurely style shows that the Campū authors did not follow the rules of the other literary forms very stri-ctly. Consequently formlessness became a special feature of Campū in addition to its commingling of prose and verse.

Most probably the birth place of Campū form was South India where it deve loped and was brought up, as many Campūs of Sanskrit literature were composed in South India. Thus this stream has flown from South India to north as is clear from the fact that the Campūs of North India are composed in the later period. In South India ancient Tamil, Kannada, Malayalam and Sanskrit affected one another.

In Tamil literature Saṅghakala first of which cont-ains Neundoge of 400 verses. Maṇiprāval better known as

Maṇimālaipravālam, a part of this period, assumed a name of a particular style in the later period. In this style the words of different languages i.e. Tamil, Telugu, Kannada and Sanskrit were being mixed easily. In South India this Maṇipravāla style seems being adopted in inscriptions also. Lilatilakam, the first Malayalam grammar (6th century A.D.) ? refers to this style to be prevalent in Malayalam literature upto 14 th century A.D. This style was highly honoured without any hesitation. In the later period of three centuries also this prosopoeic form and Maṇipravāla style of mixing up the different languages were so popular that many Campūs were composed in Malayalam.<sup>97</sup>

After Saṅgha period in Tamil literature there are Tirumuruvaḡur urppade (திருமுருவாறு உரப்படை), a second compilation of Ettuttoge (Aṣṭasangraha) possesses the descriptions of the sacred places.<sup>98</sup> silappadikaram (2nd century A.D.) and Cilappatikaram of Malayalam<sup>99</sup> can be cited as an example of a mixed style of prosopoeic poetry.

It is concluded that from 4th century A.D. to 10th century A.D., a devotional period in Tamil literature affected the Campū literature most as regards style, the subjects described or narrated and composing the group of verses known as Kalapam, Stabakas like Tamilatevaram.

97. According to Ratnamayi Dixit, Keralī Sāhitya-darsana, 1956

98. Tamil and its literature pp.23.

99. Keralī Sāhitya-darsana pp.15.

The same prosopoeic and Manipravala styles seem to be employed in the dramatic presentation like Kuttu as well in inscriptions, Śaiva, Vaiṣṇava and Jain purāṇas, Carita literature or biographies, grants (Dānapatra) etc. One can easily realize from the above discussion that this experiment of free style has passed through almost all the literary forms. So this prosopoeic form is formless form.

Period of Campū literature:

The period of Campū literature can be divided in to three strata: (1) 10th to 13th or 14th century A.D., (2) 15th to 18th century, (3) later period. In the first this form came into being and developed. The second is a golden period in the history of Campū literature in which it assumed a real leisurely style and form. The third is the period of decline. In the golden period this form attracted the poets to mix not only prose and poetry but also languages literary forms and subjects of sciences. As a result of prosopoeitic and Manipravāl style various languages came nearer and affected one another. Consequently in more or less proportion all languages particularly of South India have Campūs.

In Keralī literature Rāmāyaṇacampū, Naiṣadham Campū, Mahiṣamaṅgalam, Bhāratacampū, Nārāyaṇiyacampū, Rājeratnāvalīyam, Koṭiyaviraham, Parijātaḥaraṇam etc. are note-worthy.

In the similar way Telugu Parimaya (marriage) and biography poetries are worthy to be considered. Bharava's Śrīraṅgamāhātmyamu (1410-60 A.D.); Annaya's venkātācalamāhātmyamu (1428-1506); Pillalamarripinaviran's Śākuntālaparinayam (1460-1500) etc. suggest the direction of the later Campū authors.

In Manipravāla style prose is known as Cūrnī while verse is known as Sloka or Vṛtta in Sanskrit. In Kannada Vacana and Vṛtta are of two types Kannada and Akkara. A single prose sentence between two verse is known as Cūrnī. It is note worthy that before 11th century A.D. prose po-

rtion is preponderous while in the later period poetry took the place of prose.

A brief history of Campū literature:

Here in this section a brief history of major Campūs is given.

1. Nalacampū:

This Campū (915 A.D.) is the oldest one and based on the story of Nalopakhyāna of the Mahābhārata in seven Uchhvāsas. It is presumed to be incomplete. But to my humble opinion it ~~is~~ is a new approach of representation of the old story. So it is not incomplete. <sup>100</sup> Trivikrama Bhatta earned the title 'Yāmuna Trivikrama' on account of his poetic fancy.

<sup>101</sup>  
2. Madālasācampū:

This Campū is also the work of the same author. It is based on the love episode of Kuvalayāsva and Madalāsā occurring in the Mārkaṇḍeyapurāna (Adhyāya 18-22).

<sup>102</sup>  
3. Yasastilakcampū:

It is a work of a Jain poet Somadeva or Somaprabhasūri (951 A.D.), patronized by the eldest son of Calukya king of Arisekharin - II, and a contemporary of Rāṣṭrakūṭa king Kṛṣṇadevarāja, written on the basis of Uttarapurāna. In this Campū biography of a king Yaśodhara of Avantī is used for giving Jain philosophical principles.

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100. Ed. in Chaukhambha Sanskrit Series, Benares, 1932.

101. Ed. by Sarasvati Pustakabhandara, Ahmedabad, 1969.  
(Three Uchhvāsas only).

101. Edited from Poona by J.B. Modaka in 1882 A.D.

102. NSP published it in 1916 A.D. in two parts. Edited by Mm. Sivadatta and Vasudeva Lakshmana.



#### 4. Jivandharacampū<sup>103</sup>

According to Dr. A.B. Keith Haricandra author of this Campū wrote Dharmasārmābhyudaya. He utilised the life of Dharmanāthajī, the fifteenth Tirthāṅkara of Jainism as its source from Uttarapurāṇa. Hariscandra whom Bāṇa paid homage<sup>104</sup> is somebody else. The date of this author is not fixed up yet. Yet it is a fact that he might have flourished in 900 to 1100 A.D. This Campū is divided in eleven Lambakas. It is the best example of the mixed proso-poetry style in equal proportion. The author is proud of his Campū giving pleasure of meeting with a lady stepping in youth.<sup>105</sup> This work also refers to the Jain tenets.

#### 5. Rāmāyanacampū<sup>106</sup>

Traditionally it is believed that the celebrated king Bhoja of Dhārā of Paramar dynasty (1018- 1063) is an author of this Campū. Shri M. Krishnamachariar points out, "The colophons to manuscripts call the Campū author 'Vidarbha - rāja' and not the king Bhoja of Dhārā. In the manuscripts of Sarasvatīkanthābharana, admittedly a work of king Bhoja of Dhara, the name of the king is mentioned in the colophon. Dhārā is in Malva and Vidarbha is Berar. There is therefore

103. Edited by T.S.Kuppuswami Shastri and published in Sarasvativilasa Series, Tanjore, 1905 A.D.

104. पदवन्धोऽवन्तोहारो कृतवर्णकप्रसिद्धिः ।  
मृगारुहिरिवमृगस्य मधुवन्धो नृपायते ॥ I. 12.

Harsacaritam.

105. धीमन्धर-य-चरितं उरितर-हर्षं ज्ञाना-मलीप्रसन्नमिदं प्रदीप-पात्रम् ।  
धारा-धिनोति नित्यं प्रलिना-मनसो विनयाधरी नयनप्र-कण्ठगतोय ॥  
I. 12.

106. Published by Chaukhambha Vidyabhavana, Benares, 1956,

the geographical difficulty against the identification." But he does not find any solution. He syas " But traditions has associated it in the name of Bhoja of Dhārā of Mālva and now, if at all, any such confusion has come in, it is not now possible to answer." Let us wait till the flood of light further might be thrown over this riddle.

This Campū is very popular in the Campū literature. It embraces the story of Rāmāyana. The work was extended only to the kiṣkindhākāṇḍa as traditionally believed.

No equal proportion of prose and verse is maintained. The use of less prose gave ample opportunities to the poet for verse. Show of the knowledge of obscure words and figures will be enough to find out the effect of the prose authors.

Supplementary parts of Yuddhakāṇḍa are written by Lakṣmaṇa, Rājacūḍamaṇi Dīkṣita, Ghanasyāma, Ekāmbaraṇātha, and supplementary parts of Uttarakāṇḍa are written by Yatirāja, Venkatādhvarin, Garalapuri Sāstrī, Rāghavācārya etc. The later contains the abandonment of Sītā, the birth of Lava and Kusa, and reappearance of Sītā and Rāma's return to his divine abode. Uttaracampū of Venkatādhvarin, as we have seen, contains quite new approach to Uttarakāṇḍa.

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#### 6. Udayasundarikathā<sup>107</sup>:

Soddhala, a Gujarati kāyastha, author of this Campu was born in Lāṭa and was patronized by the king Mummuni

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107. Published in GOS No. 11, 1920 Kāvyaśikṣā.

(1060 A.D.) of Kōṅkana. The love episode of the king Malayavāhana of Pratisthāna with the princess Udayasundarī of Nāgarāja Śikhaṇḍatilaka. Dr.D.P.Patel in his thesis on this Campū admires the poet," Description has always been a predominant feature of an epic, a prose romance and a Campū, because there in the authors power of observation, perception, imagination and presentation is seen to its fullest extent. Therein also the author is able to display his mastery over vocabulary and word music." Soddhala proved his theory as regards the composition by putting the example, of his own work i.e. Udayasundarīkethā. It contains attractive beginning, well-knited incidents, sentiments well deleanited, expression in attractive manner, and what not.

#### 7. Bhāgavatacampū<sup>108</sup>:

Author Abhinava Kālīdāsa did not give any particulars of his life, date etc. Shri M.Krishnamachariar describes the poet as the court poet of the king Rājasekhara whose capital Vidyānagara was on the bank of Pinākinī (north Pennar) (1004-16 or 1016-1064 A.D.).<sup>109</sup> The source of the story of this Campū obviously can be traced to Bhāgavata (Book X). Amorous pastime of erotic sentiment perhaps made his to assume the title ' Abhinava Kālīdāsa' who also seems to be attracted by long compounds and sentences. This Campū is divided in six Stabekas. Some learned critics put the poet in the sixteenth century A.D.

108. Published by Gopalanarayana co., Booksellers, Kalabadevi, Bombay, 1929.

109. M.Krishnamachariar, History of Classical Literature pp.506; Chandrashekara, Sanskrit Literature pp.138.

8. Abhinavabhāratacampū<sup>110</sup>:

Abhinavakālidāsa, author of this Campū may be identical with Kṛṣṇamūrti according to Shri M. Krishṇamachariar. This Campū contains the story of Mahābhārata being summarized. Still this Campū is unpublished.

9. Bhāratacampū or campūbhārata<sup>111</sup>:

Anantabhaṭṭa, author of this Campū is said to be rival and contemporary of Abhinavakālidāsa who flourished in eleventh century A.D. traditionally. Some put him in fifteenth century A.D. He also gave Bhāgavatacampū. This Campū in twelve Stabakas. Major part of this Campū is in verse. Heroic is the chief sentiment.

10. Bharatesvarābhyudaya<sup>112</sup>:

Āsādhara, a Digambara Jain house-holder, wrote this Campū on biography of first Tīrthāṅkara Ṛṣabhadeva who is considered to be the eighth incarnation of the God in Bhāgavata. The biography of Bharata can be traced to Ādipurāṇa (composed by Jinasena of 8th century A.D., parvas 36-48), and Ariṣṭanemipurāṇa (11th & 12th parva). According to Motilal Hiracanda Gandhi Pandit Āsādhara flourished in 1243 A.D.<sup>113</sup>

110. Rice 246.

111. ~~DC 12244~~. Vidyābhāṇa Sanskrit Granthamālā, 1957

112. DC 12244.

113. Introduction to Triṣaṣṭīsmṛtisāstram pp.4 published in Digambara Jain Granthamālā (36).

11. Purudevācampū<sup>114</sup>:

Arhat or Arhadāsa, a disciple of Āsādhara narrates the life of Jain (sa it) Purudeva whose biography can be traced to Ādipurāṇa, Uttarapurāṇa and Munisuvratapurāṇa. The poet belongs to the later half of the 13th century A.D.

12. Yatirājaviṇaya-campū<sup>115</sup>:

Ahobilasūri, author of this campū is said to be contemporary of Vidyāranya and Harihara founders of the Vijayanagara empire. This Campū is divided in seventeen Ullāsas of which last incomplete. This Campū relates the main events occurred in Rāmanuja's life, who, was the founder of the spiritual monism of vaiṣṇavism. Simple sentences, lack of long compounds and figure alliteration add beauty to this Campū.

13. Virupaksavasantotsava-campū<sup>116</sup>:

This Campū is also written by Ahobilasūri. This Campū is also incomplete. Author composed this Campū on the request of the minister<sup>of</sup> Pāṇḍi paṭṭana. It has four Kāṇḍas. Some of third is not available. His prose style reminds us Bāṇa though one may find simplicity and naturality there.

14. Amogharāghava-campū<sup>117</sup>:

It narrates the story of Rāmāyaṇa. Amogha Divākara wrote this Campū in 1299 A.D.

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114. DC Madras 12326. Published from Bombay.

115. TC Madras 12338 unpublished

116. Edited by R.S.Panchamukhi ~~from~~ and published from Madras

117. TC: V.6365 Unpublished.

15. Rukmīnīparinayacampū<sup>118</sup>:

Most of Parinayacampūs seem to be written during the reign of Kṛṣṇadevaraya (1509-1530). Author Ammala or Amalācārya might have lived in the later half of the 14th century A.D. The story of this Campū is based on the Rukmīnī marriage episode of Harivamsapurāṇa (Viṣṇuparva 47-60), Viṣṇupurāṇa (v.26), ~~the~~ Brahmavaivartapurāṇa (Uttarādhya 105-108) and Bhāgavatapurāṇa ( X 53-54).

16. Ācāryavijayacampū<sup>119</sup>:

This Campū is also known as Vedāntācāryavijayacampū. Kavitarikāsimha Vedāntācārya of Kausika gotra is the author of this Campū. It relates the life Vedāntādesika who flourished in the middle of the 14th century A.D. He calls the life of Vedāntādesika 'Prācīnokti' which suggests him to be belonged to the beginning of 15th century A.D. Long compounds, long sentences, polished language etc. show him competing Bāṇa or Dandī.

17. Ānandavṛndāvanacampū<sup>120</sup>:

This Campū of Paramānandadāsa alias Kavikarnapūra, born in 1524 A.D., of Bengal relates the story of Śrīkṛṣṇa based on tenth Skandha of the Bhāgavatapurāṇa. It has 22 Stabakas. The huge use of Alliteration, Yamaka, Utprekṣa etc. made it unintelligible sometime though he tries to keep it interesting in major part of the work.

18. Gopālacampū<sup>121</sup>:

This Campū of Jīvarāja, contemporary of Mahāprabhu

118.Mysore Cat. 270;Unpublished.

119.DC Madras 12365

120.IAC, 4037/492; Published in ~~Bengal~~ Bengali script from Vṛndāvana and Devanāgarī script from Benares.

121.Mitra Cat.vol.I.72.

Caitanya relates the story of Bhāgavata. To his opinion Campū is like a watery sports with a beautiful lady. This author belongs to the middle of the sixteenth century A.D.

19. Ācāryadigvijayacampū<sup>122</sup>:

Author of this Campū is Valli Sahāya of Vāghūla gotra. He composed this Campū in 1539 A.D. This work is also incomplete from seventh Kallola. It relates the universal victory of Śaṅkarācārya which is based on Śaṅkara-digvijaya of Ānandagiri or Ānandatīrtha. Simplicity and clarity are very common in the metrical passages and Ojas and firm structure are found in prose passages. Sometimes he calls the chapters 'Kolāhala' instead of 'Kallola'.

20. Kākutsthaviljāya<sup>123</sup>:

This Campū also composed by the same author. It narrates the story of Rāma in eight Ullāsas. This Campū belongs to the ordinary category.

21. Varadāmbikāpariṇāya<sup>124</sup>:

This Campū is one of the most popular and famous Campūs. Author of this Campū Tirumalāmbā was a queen of the king Aṣṭarāya of Vijayanagara empire (1529-1542 A.D.). The story is connected with the events upto the coronations of the prince Cin Venkaṭādri of Aṣṭarāya. Synonyms, Strength, Perspicuity, long compounds and long sentences are used in huge span. Sweetness and suggestiveness are generally absent. Her prose stands with that of Bāṇa. Like

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122. DC Madras 12380. Unpublished.

123. India Office Cat. 4038/2624. Unpublished.

124. Edited by Lakṣmana Sarupa and published at Lahore.

Kālidāsa she used Arthāntaranyāsa. Her poetic fancies also are worthy to be noted.

22. Vasucaritra<sup>125</sup>:

This Campū of the poet Kālhasti is based on Vasucaritra of Śrīnātha in Telugu. The poet belongs to the sixteenth century A.D. Its alliteration is equally attractive.

23. Nāthamunivijāya<sup>126</sup>:

This Campū is in four Ullāsas. Author of this Campū is Rāmānuja, a son of Kṛṣṇamācārya of Maitreya gotra. He has paid homage to Venkatacārya and Nṛsimha his predecessors. That is why the poet might have lived in the end of the sixteenth century and at the beginning of the seventeenth century A.D. His prose is very simple.

24. Śrīrāmānujacampū<sup>127</sup>:

This Campū is purely based on the life of Śrī Rāmānujācārya. So this is a work of biographical literature divided in ten Stabakas. It narrates the life of Rāmānujācārya, founder of the Spiritual monism school in Vaiṣṇavism. Author of this Campū is Rāmānujācārya or Rāmānujārya of the last quarter of the sixteenth century A.D. The narration seems developed in prose as well as in poetry in the equal proportion. It is interesting to note that the poet did not use the work to propagate the principles of his own cult i.e. spiritual monism.

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125. Tan.Cat. 4/46.Unpublished.

126. DC Madras 12306. Unpublished.

127. Published in GOM series No.6 in 1942 from Madras.



25. Kalyāṇavallīcampū:<sup>128</sup>

This Campū of Rāmānuja Deśika, a paternal uncle of Rāmānujācārya, an author of Rāmānujacampū is based on Gaurī-kalyāṇa of Līṅgapurāṇa. Probably the poet might have flourished in the last quarter of the sixteenth century A.D.

26. Bhāgavatacampū:<sup>129</sup>

In the beginning of this Campū the poet praises the king Acūtarāya of Vijayanagara (1529-1542 A.D.). According to Tanjore manuscripts the name of the poet is Rāmabhadra while the name of the poet in Madras manuscript is Rājanātha, mostly the author of Acyutarāyābhyudaya. Yamaka, alliteration and pun are very common there. The poet belongs to the middle of the sixteenth century A.D. The story of this Campū is based on tenth Skandha of Bhāgavatapurāṇa upto murder of Kamsa.

27. Bhāgavatacampū:<sup>130</sup>

The author of this Campū is Cidambara (1586-1614 A.D.) of Kauśika gotra, a court poet of the king Venkṭa I of Vijayanagara. Rāghavayādavapāṇḍaviya, a kathātrayī sufficiently proves his poetic skill. His another work 'Sadbārthacintamani' narrates the story of Bhāgavata and that of Rāmāyaṇa simultaneously. Natarājacidambaram is a short poem

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128. DC Madras 21/8275.

129. Tan.Cat. 7/4069-70.

130. Tan. Cat. 7/4067.

in five cantos. His Bhāgavatācampū is divided ~~five~~<sup>three</sup> Stabkas He adopted paurāṇic style in his work.

28. Pāñcakalyāṇācampū<sup>131</sup>:

This campū is also of the same author. The style of the poet is full of alliterations, clarity and simplicity.

29. Pārijātaḥaraṇācampū<sup>132</sup>:

Śeṣakṛṣṇa, author of this Campū belonged to the later half of the sixteenth century A.D. It relates the story of the jealousy between co-wives Rukmiṇī and Satya - bhāma of lord Śrīkṛṣṇa. The source of this popular story can be traced easily to Harivamśapurāṇa, (Viṣṇuparva 64-76), Padmapurāṇa (Uttarakhaṇḍa 275) and Viṣṇupurāṇa (V.30). The prose is made ornate by the long compounded sentences or Utprekṣās. The use of verse is very little. He has adopted Vaidarbhī style rarely. He is in fond of Gaudī one. Main sentiment of this Campū is erotic.

30. Tīrthayātrāprabandhācampū<sup>133</sup>:

Author of this Campū is Samarapuṅgava Dikṣita of vāghula gotra. He earned the title 'Kanakāṭhapāṭha'. The situation of the various planets is described in his treatise which shows that he was born approximately in 1574 A.D. His teacher Appaya Dikṣita lived in 1551-1623 A.D.

131. Tan. Cat. 7/3082; DC Kuppusvami 6/2940. Unpublished.

132. Published in Kavyamālā 14 in 1926 A.D. from NSP Bombay.

133. Published in Kavyamālā 90 in 1936 A.D. from NSP

Thus the poet has flourished in the later half of the sixteenth and beginning of the seventeenth century A.D. Sūryanārāyaṇa and Dharma were his brothers. He has selected one of them as the hero of this work. This Campū divided in Āsvāsas seems to be based on Viśvagunādarsa of our poet Venkaṭādhvarin as regards the style and subjects of the descriptions. He describes the sacred places of India particularly South India on account of pilgrimage. This Campū is very interesting to study the geographical situation of that time. This Campū can be the illustration of the union of the devotion Ganges, erotic sentiment Yamunā and poetic art Kāverī. Some accept it as one of the best Campūs.

31. Ānandakandacampū<sup>134</sup>:

Ānandakandacampū of the same author deals with the biography of the Śaiva saints. Continuous narration is absent. So it is more descriptive than narrative. It has been divided in eight Āsvāsas.

32. Nṛsimhacampū<sup>135</sup>:

This Campū of Saṅgītēgama-nāṭakapatu Daivaṅṇasūrya who composed a commentary of Līlāvatī, a treatise on mathematics in 1541 A.D. embraces the story of Nṛsimha incarnation of Viṣṇu. In all its Uchvāsas equality of prose and verse is maintained. He claims to have used all the sentiments.

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134. IAC 7/4036/290 D

135. Dr. Sūryakānta edited it. It is published by Kṛṣṇa bros., Jalandhara.

33. Mandāramarandacampū<sup>136</sup>:

This treatise of Kṛṣṇa kavi who belongs to the later half the sixteenth century and first half of the seventeenth century A.D. can be cited as Campū only on account of its prosopoetic form. In this work the poet gives the definitions of 202 metres with examples, 116 figures, hero, Śleṣa, Yamaka, Citrabandha, Nāṭaka, different sentiments, 87 merits and demerits etc. are criticised. Narration of the story is only a peg to hang such rhetorical discussion. According to the necessity the poet has used some verses of the old poets.

34. Vidvanmodataranginī<sup>137</sup>:

This is the Campū of Gaudiya brahmin Cīranjīva Bhattachārya alias Vāmadeva. It is divided in eight Tarāṅgas. According to the tradition the poet might have flourished in the sixteenth century A.D. This Campū is an example of a dialectic. The first Tarāṅga deals with his own life-sketch. The next deals with the meeting of the learned of the different schools such as Vaiṣṇava, Śaiva, Cārvāka, Jain etc. Major part of the remaining Tarāṅgas embraces the refutations of the different rival schools but lastly compromising view is adopted. Here a little prose is used. Generally verse is found more convenient. Here the poet seems to be more learned philosopher than a poet.

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136. Published by Nirmayasagar press, Bombay, 1924.

137. Published by Venkatesvara press, Bombay, 1928.

35. Mādhavacampū<sup>138</sup>:

This Campū divided in five Uucchvāsas narrates the story of the marriage Mādhava(Kṛṣṇa) and Kalāvati, parallel to Naisadhacaritam. Though Mādhava or Kṛṣṇa is the hero of the Campū, the story of the marriage with Kalāvati is imagined. Simple prose, attractive metrical passages, enchanting descriptions etc. are worthy to be noted in this Campū. The poet Cīranjīva Bhaṭṭācārya seems <sup>r. le</sup> a learned philosopher in Vidvanmodatarāṅginīcampū and a poet in this Campū.

36. Virabhadradevacampū<sup>139</sup>:

The author of this Campū is Padmanābha Miśra who composed his poem Kandarpacudāmanī in 1577 A.D. This Campū is divided in seven Uucchvāsas. The whole Campū is in a dialogue form. The style is Gaudī. Descriptions, style, alliteration and other figures of speech place this Campū in the class of the new experiment. He describes there Akabar who sent some presents to Rāmacandra on the occasion of birth of Virabhadra. His father and grand father were associated with Humayun and Bābara respectively.

37. Matsyāvatārācampū<sup>140</sup>:

This Campū is attributed to the popular poet Nārāyaṇa Bhaṭṭa. It is based on the story of Matsyāvatāra. The source of the work can be traced to Bhāgavata (VIII.24).

138. Published from Calcutta.

139. Edited by J.B. Chaudhari and published by Pracyavani mandir, 3, Federation Street, Calcutta in Pracyavani series Vo. 12.

It is said that author of this Campū himself wrote 24 Campūs. So his contribution to the Campū literature is unsurpassed. He was honoured by the several kings such as Mānavikrama of Kalikata, Virakeralavarmā of Kocina, Godavarmā of Vātakudukura, Devanārayana of Ampalapuka etc. Traditionally his date is fixed up between 1560 to 1666 A.D. This is a very small work having only 67 verses and 12 prose passages.

38. Rājasūryaprabandha<sup>141</sup>:

This work of the above mentioned author embraces the episode of Rājasūya sacrifice performed by Yudhisthira occurring in Sabhāparva of <sup>the</sup> Mahābhārata.

39. Pāñcālīsvayamvarā<sup>142</sup>:

This Campū of the same author narrates the episode of the marriage of Draupadī with Pāndavas. Descriptions, figures, sentiments etc. prove it to be of the high esteemed. Alliteration of prose portion is worthy to be noted.

40. Svāhāsudhākaracampū<sup>143</sup>:

Dr.A.B.Keith evaluates it rightly, "Late, but of special interest is the Svāhāsudhākaracampū of Nārāyaṇa written in the 17th century, which describes the love of Agni's wife Svāhā with the moon in an idyllic manner which has been compared by Fischel, with Homer's pictures of the loves of Ares and Aphrodite..... (It) is admi-

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141. Published in Sanskrit Sāhitya Pariṣad, Calcutta Vol. 17 No.10.

142. DC Madras 12317, Unpublished.

143. NSP Kāvyaṃālā Guccā IV.

ttedly a product of the art of extempore composition (Āśu-kavitā) of which poet is (Poets were) in ordinately and most foolishly proud.<sup>144</sup>"

41. Kotivirahacampū:<sup>145</sup>

The same author has painted the description of union and sepeation of the lovers in the most appealing manner.

42. Nrgamoksa:<sup>146</sup>

This Campū of the same author has the source in Bhāgavata (X.64) where the king Nrga is ~~cursed~~ by Brahmā and Kṛṣṇa set him free from cursed.

Further the following Campūs are enumerated on his name in the introduction (pp.3) to Matsyāvatāraprabandha:

43. Subadrāharana

44. Pārvatīsvayamvara

45. Nalāyanīcarita

46. Kaunteyāṣṭaka

47. Dūtavākya

48. Kirāta

49. Niranunāsikacampū

50. Dakṣayāga

Last six are edited in Malayalam:<sup>147</sup>

51. Vyāghrālayeśāṣṭamimahotsavacampū:<sup>148</sup>

This Campū of Nārāyaṇa is also known as Aṣṭamimahotsava. This Campū describes the festival of Saiva temple of Vikkam at Travanakore. There does not appear the author's

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144. A history of Sanskrit Literature, pp. 337.

145. Published in Kavyamālā Gucca V from MSP, Bombay

146. DC Madras 12316, Unpublished

147. Keralī Sāhityadarsana pp.54-55.

148. DC Madras Vol 21/12376, unpublished

on the available edition and published in Malayalam. Dr.C. Tripathi opines that this Campū seems to be one of the best Campūs of the author. The poet is in fond of alliteration mush.

It is said that this poet contributed merely fifteen Campūs regarding paurāṇic stories, love and festivals of the enshrined gods and goddesses.

52. Anandakandacampū<sup>149</sup>:

This Campū of Mitramisra, a famous author of Vīramitrodaya (Dharmasāstra), Vīramitrodaya (Mathematics), Vīramitrodaya (a commentary on Yajñavalkyasmṛti contains the date of composition along with the position of the planets recorded. He was patronized by the king Vīrasimhadeva (1605 - 1627), grandson of Pratāparudra of Oracha kingdom. This Campū is composed in 1631 AD. This Campū is divided in eight ullāsas and relates the story of Bhāgavata (Skandha X) in brief. In the later part of the last Ucchvāsa penegāric poem of the king Vīrasimhadeva and poet's life-sketch are interwoven. 'Ojas' quality and Gaudī style are very common in this Campū. The imaginative flight in penegāric portion is more enchanting than that in Kṛṣṇakathā.

53. Nṛsimha or Prahlādacampū<sup>150</sup>:

This Campū of Keśavabhaṭṭa is in six Stabakas and narrates the story of Nṛsimha incarnation. It can be grouped in the ordinary class.

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149. Published in Sarasvatībhavana Texts No.36, Benares, 1931.

150. Edited by Hariprasada Bhagavata and published by Kṛṣṇaji press, Bombay in 1909 A.D.



54. Viśvagūṇadarsācampū  
 55. Varadābhyudayacampū ( Sanskrit series, Mysore, 1908 )  
 56. Uttarārāmacaritacampū (Gopala Narayana & co. )  
 57. Śrīnivāsavilāsacampū

All these four Campus are attributed to our poet Venkaṭādhvarin of the seventeenth Century A.D., a contemporary of Nīlakaṇṭha Dīkṣita.

58. Nīlakaṇṭhavijayacampū<sup>151</sup>:

The author of this Campū is Nīlakaṇṭha Dīkṣita who belongs to the famous Bhāradvāja family of Appaya Dīkṣita, founder of the Śrīkaṇṭha sect of Śaivism. He composed this Campū in 1636 A.D. after the death of Appaya Dīkṣita (1623 A.D.). This Campū is divided in five Āśvāsas and connected with the story of the churning of the ocean.

59. Tripuravijayacampū<sup>152</sup>:

Atirātrayājīn, author of this Campū was a brother of Nīlakaṇṭha Dīkṣita. It relates the famous story of Tripuradahana in four Āśvāsas which is found in Skandapurāṇa (Brahmakhaṇḍa 122), Sivapurāṇa (Rudrasamhitā 5), Yuddhakhaṇḍa 1-12), Harivaṃśa (Bhaviṣyaparva 133) and Matsyapurāṇa (129-137).

60. Tripuravijayacampū<sup>153</sup>:

Another Tripuravijayacampū is attributed to Nṛsimhācārya, a minister of Ekoji, king of Bhonsala of Tanjore.

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151. Balamanorama press, Mylapur, Madras, 1941 A.D.

152. Tan.Cat. 4037, Unpublished

153. Ibid 4036, Unpublished

61. Keralābharanacampū<sup>154</sup>:

This Campū of Rāmacandra Dīkṣita can be put among the Campūs of Yātrāprabandha class. The poet seems to have flourished in the later half of the seventeenth century A.D. It begins with the debate between Viśvāmitra and Vasistha in the court of Indra. Vasistha believes that the countries except Koṅkaṇa, Kalinga, Magadha, Kāmarūpa, Gurjara, Kuntala and Nepāla are good where the rules of Dharmasāstra are properly observed. Viśvāmitra does not agree with Vasistha. As a result two Gandharvas are sent to earth by Indra to visit all the countries and report. They two moved about in all the regions of Bhārata i.e. earth as it happens in Viśvagunāḍarsacampū and reported to Indra that among all the countries visited Kerala is the best one and among the religious and philosophical sects Madhva and Ramanuja schools are worthy to be followed. It is interesting to note that the poetic style of this Campū closely resembles with that of Viśvagunāḍarsacampū. An attempt to give some outlines of such resemblance in the chapter on 'Venkātādhvarin and his followers' (Chapter: X).

62. Vaikunthavijayacampū<sup>155</sup>:

This Campū of Rāghavācārya is incomplete one. The author is said to have flourished in the later half of the seventeenth century A.D. He belongs to the Rāmānuja cult. Like Venkātādhvarin in Viśvagunāḍarsa Rāghavācārya in this

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154. Tan.Cat. 4031, Unpublished

155. DC Madras 12374 or DC 21/8298, Unpublished

Campū sends two Gandharvas Jaya and Vijaya to know the life of the tried world. Śrī Rāghavācārya is also one of the followers of our poet Venkaṭādhvarin. An influence of Venkaṭādhvarin is already shown in the chapter on 'Venkaṭādhvarin and his followers' (Chapter X ).

63. Uttararāmāyanacampū<sup>156</sup>:

Like Venkaṭādhvarin Śrī Rāghavācārya also has tried to Campūrāmāyaṇa of Bhoja by adding the story of Uttarakāṇḍa known as Uttaracampūrāmāyaṇa.

64. Draupadīparinayacampū<sup>157</sup>:

Cakrakavi, an author of this Campū was patronized by Pāṇḍya and Chera kings. The story of this Campū is based on that of Mahābhārata Adiparva and is divided in six Āśvāsas.

65. Godāparinayacampū<sup>158</sup>:

This Campū of Śrī Vedādhinātha Bhaṭṭācārya Kesavan - ātha relates the story of the marriage of the Tamil poetess Āṇḍālā or Godā with Śrīraṅganātha of Śrīraṅgam in five Stabakas. This can be classified under biographical Campūs.

66. Gaurīmāhātmyacampū<sup>159</sup>:

Appādikṣita, author of this Campū has flourished in the beginning of the 18th century and end of the 17th century A.D. This Campū is divided in five Tarāṅgas. This Campū expresses the paurāṇic importance of Māyāvaram or Māyūram, a sacred place near Kumbhakonam and Cidambaram.

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156. DC Madras 21/8184; Rice 1884, Cat.No.2289 pp.246

Unpublished

158. DC Madras 12230; DC 21/3196 Unpublished.

157. Sri Vanivilasa Sanskrit Series XVII, Śrīraṅgam

159. Tan.Cat. 4152 4035, Unpublished.

It is composed in the usual paurāṇic style.

67. Veṅkatesācampū<sup>160</sup>:

The author of this Campū, is Dharmarāja of Tanjore who flourished in the later part of the seventeenth century A.D. This Campū narrates the paurāṇic story of Veṅkatesa of Tirupati. It contains benedictory stanzas, appreciation of the good people and censuring the crooked in the beginning and Bharatavakya at the end. Like Kādambarī and Dasakumaracaritam its prose is pleasing one. Bharatavakya proves it to be a visual poem.

68. Bhāismīparinayacampū<sup>161</sup>:

This Campū of Ratnakheṭa Śrīnivāsamakhin who flourished in the later half the seventeenth century A.D. and who earned many epithets such as 'Dantidyotidivāpradīpa', 'Ṣaḍabhāṣācatura', 'Advaitavidyāguru' etc. narrates the story of the marriage of Rukminī and Kṛṣṇa.

69. Bānāsūravijayacampū<sup>162</sup>:

This Campū of Veṅkaṭārya or Veṅkaṭa of Vāghūla family is in six Ullāsas. The poet might have lived in the beginning of the 18th century A.D. The story of this Campū is based on Uśā-Aniruddha love and marriage of Bhāgavata.

70. Tatvagunāḍarsacampū<sup>163</sup>:

Śrī Annārya of Śrīśaila family, son of Śrīnivāsa Tātārya and grand son of Annārya was the court poet of

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160. Tan.Cat. 4158, Unpublished.

161. DC Madras 12333, incomplete and unpublished.

162. DC Madras 12319, Unpublished.

163. DC Madras 12295, MC 21/8223.

of the king Venkata - II. So the poet might have flourished in the end of the seventeenth century and first half of the eighteenth century A.D. In this Campū two Gandharva friends Jaya (Śaiva) and Vijaya (Vaiṣṇava) move about in the aerial car discussing the philosophy of the two sects. One may find much more resemblance between two Campūs namely Viśvagunādarśa and Tatvāgunādarśa in connection of style, plot construction, expression, discussion about importance of vaiṣṇavism and philosophy of the both ~~the~~ sects. Viśvagunādarśacampū is a model before the poet. This Campū also can be good example of combination of literary form and śāstra as well as prose and verse.

71. Dharmavijayacampū<sup>163</sup>:

This Campū of Nallā Dīkṣita relates the life of Śahājī, a king of Tanjore (1684 - 1710 A.D.) known as Abhinava Bhoja in four stabakas. The life of the king Śahājī is the subject in Bhosalavamsāvalī of Gaṅgādhara and Kosala-bhosaliyam, a poem of six cantos of Śeṣācalapati. Śaharājāsabhāsarovarṇinī of Lakṣmaṇa and Saharājastapadī of Śrīnivāsa are also connected with the same subject. In this Campū Bhosala race is described as related to Rāma.

72. Bhosalavamsāvalī<sup>164</sup>campū:

Naidhruva alias Venkaṭeśa, author of this Campū was the court poet of the king Śarabhoji (1711 to 1728 A.D.). It describes the Bhosala lineage in brief in one Āśvāse only.

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163<sup>a</sup>. Tan.Cat. 4231 Unpublished.

164. Tan.Cat. 4240. Unpublished.

73. Śrīnivāsacampū:<sup>165</sup>

Generally this Campū is attributed to our poet Venkaṭādhvarin but Shri M.Krishnamachariar believes it to be the work of Venkaṭeśa. Neither in the beginning nor at the end the poet gave his account. The account given in the last verse and colophon differs from that of Varadābhyudaya and his other works.

This Campū is based on the story of the marriage of Śrīnivāsa or Venkaṭeśa and Padmāvatī in the first five Uchhvāsas of the part one. In the five Uchhvāsas of the part second Śrīnivāsa welcomes the poets Śuka, Hamsa, Mīlakaṇṭha, Velāvedaka etc. and enjoys their company. Some dialogues and some verses are very charming. Generally the poet has adopted Gaudī style.

74. Dattātreyacampū:<sup>166</sup>

Dattātreyā, son of Virarāghava and Kupamma of Ātreya family and disciple of Mināksyārya is the author of this Campū. It relates the life of Dattātreyā described in Vāyupurāṇa (Adhyāya 60), Bhaviṣyapurāṇa (U.51), Mārakaṇḍeya purāṇa (Adhyāya 16) and Brahmapurāṇa (Adhyāya 8). The whole work is divided in three Ullāsas.

Another Dattacampū is also published. It is written by Śrīmarudevānandasarasvatī. Dr.C.Tripathi has not mentioned it.

165. Published by Gopalanarayana, Bombay.

166. DC Madras 12300, DC 21/8625. Unpublished.

75. Madrakanyāparinayacampū<sup>167</sup>:

This Campū of Gaṅgādhara kavi relates the story of the marriage of Kṛṣṇa with the princess Lakṣmaṇā of the king Brhatsena of Madradesa based on Bhāgavata (X.58). The work is divided in four Ullāsas. The poet belongs to the last quarter of the seventeenth century A.D. The father of this poet is Dattātreya and his son is Lakṣmaṇa. Both of them are known as Campū authors.

76. Bhāratacampūtilaka<sup>168</sup>:

Lakṣmaṇa Sūri, a son of Gaṅgādhara and grand son of Dattātreya is the author of this Campū. This Campū narrates the main events of Mahābhārata associated only with Pāṇḍavas. The story begins with the birth of Pāṇḍavas and ends with the coronation of Yudhiṣṭhira. His father wrote Madrakanyāparinaya which belongs to the Campūs of the Parinaya class begun from the middle of the sixteenth century A.D. So the poet might have flourished in the seventeenth century A.D. Yet the date of this author is unsettled.

77. Campūrāmāyana (Yuddhakāṇḍa)<sup>169</sup>:

Lakṣmaṇa kavi, author of Bhāratacampūtilaka is the author of this Campū. He starts this Campū as supplementary one. to Rāmāyaṇacampū of Bhoja. Yamaka and simile are used in most artistic manner. It describes the war between Rāma and Rāvaṇa.

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167. DC Madras 12334; DC 21/8265. Unpublished.

168. DC Madras 12332; DC 21/8263. Unpublished.

169. Published along with Campūrāmāyana of Bhoja.

78. Kumarabhārgaviyacampū<sup>170</sup>:

This Campū of Bhānūdatta is based on the story of Kārtikeya from birth to to the destruction of the demon Tāraka of Sivapurāṇa and māheśvarakhaṇḍa of Skandapurāṇa. The whole work is distributed in twelve Uchhvāsas. It is worthy to be noted that here the story of Kārtikeya and the demon Tāraka is delineated only and no reference is made to Bhārgava.

79. Uttaracampū<sup>171</sup>:

This Campū of Bhāgevanta, a son of the chief minister Gaṅgādhara of Ekoji (1687 - 1711 A.D.) narrates the coronation ceremony of Rāma after returning from Lāṅkā. Uttarakāṇḍa of Rāmāyaṇa seems to have attracted the poets most to try their pens to create poems.

80. Vikramasenacampū<sup>172</sup>:

This Campū of Nārāyaṇa, brother of Bhāgevanta, of the same period is based on the self imagined biography of the king Vikramasena of Pratiṣṭhānapura. He himself has declared to be known as 'Bālakavi', though he seems to be the poet of the higher class.

81. Śrīkrṣṇavilāsacampū<sup>173</sup>:

This Campū of Narasimha is based on Bhāgavata (Skandha X) and distributed in sixteen Āśvāsas.

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170. Ind. Office Cat. 4040/408 pp.1540. Unpublished.

171. Tan. Cat. VI.4028. Unpublished.

172. Tan. Cat. VII.4148. Unpublished.

173. DC Madras 12229; DC 21/8193. Unpublished.



82. Saṅkarānandacampū<sup>174</sup>:

This Campū of Guru Svayambhūnāthārāma narrates the story of Kirātārjunīya of Mahābhārata in five Ucchvāses.

83. Vibudhānandaprabandhacampū<sup>175</sup>:

Veṅkaṭa kavi, author of this campū belongs to the eighteenth century A.D. It narrates the story of the marriage of Silavatī with the prince Makaranda of the Kandarpa of Kamalini. The two parrots Bālapriya and Priyamvada travel to attend this ceremony from south to north i.e. Badarikāśrama. Śrīraṅga m, Śrīmuṣṇakṣetra, Tirukoyilura, Kāñcī etc. are described in course of travel as we find in Viśvaguṇādarsācampū.

84. Divyacāpaviṇayacampū<sup>176</sup>:

This Campū of Cakravartī Veṅkaṭācārya is in six Stabakas and describes the Paurāṇic story of Darbhāśayanam eluminating the religious importance of Tirupullani in usual paurāṇic style.

85. Mārgasahāyacampū<sup>177</sup>:

This campū of Navanīta, divided in six Āśvāsas is related with the worship of the god Mārgasāhaya, a chief presiding deity of Śaiva temple at Virāñcipura in the north Arcot district. He composed with the help of the popular Akhyāna in the usual Paurāṇic style.

174. DC Madras 12377. Unpublished

175. DC Madras 12351; DC 21/8285. Unpublished.

176. DC Madras 12302. Unpublished.

177. DC Madras 12336; Tan. Cat. 4/5228. Unpublished.

86. Marutivijayacampū<sup>178</sup>:

This Campū of the poet Raghunātha alias Kuppubhaṭṭa Raghunātha is based on the Sundarakāṇḍa of Vālmīki's Rāmāyana. It is divided in seven Stabakas.

87. Mīnāksīkalyāṇacampū<sup>179</sup>:

This Campū of Kandukurinātha, a Telugu brahmin narrates the story of the marriage of the princess Mīnāksī of the Pāṇḍya king Kulasekhara alias Malayadhvaja with Śiva. The source of this Campū is Hālāsamahātmya. The poet is a native of Madura. The work is incomplete from second Āsvāsa.

88. Bhillakanyāparinayacampū<sup>180</sup>:

This Campū of unknown author describes the marriage of Kanakāṅgī, a daughter of Bhilla named Hemāṅga with the god Nṛsimha. The parrot ~~massage~~ is also constructed in it.

89. Rāmāyanacampū (Yuddhakāṇḍa)<sup>181</sup>

This Campū is attributed to Rājacūdamāṇi Dīkṣita, most probably a son of Ratnakheṭa Dīkṣita. It is based on the story of the Yuddhakāṇḍa of Rāmāyana. The poet belongs to the seventeenth century A.D.

90. Sivacaritracampū<sup>182</sup>:

This Campū of Kavivādisekhara is incomplete. It describes the adventures and great deeds of Śiva, found in

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178. Tan.Cat.4106.Unpublished.

179. DC Madras 12337; DC 21/8270.Unpublished.

180. TC Vol.I pt.I, 1910-13 GOML 366f.Unpublished.

181. Sanskrit Literature pp.124.Unpublished

182. Tan.Cat.4159; DC Madras 12318.Unpublished.

Nrsimha, Padma(U.236) and Mārkaṇḍeya purāṇa (52). Mārkaṇḍeya earned long life by worshipping the god Śiva. God Śiva, Ekāṃranātha once in the disguise of a Tāpasa ordered him to compose a new work on his own biography. The poet believes that there must be occasional 'ojas' quality of a poem of the simple style which makes it more charming.

91. Colacampū<sup>183</sup>:

This Campū of Virūpākṣa whose other works are Śiva - vilāsacampū, Nārāyaṇavijayam etc., is based on Brhadīśvara-māhātmya (4-8) of Bhaviṣyottarapurāṇa. It mainly narrates the life of the Śiva devotee Cola king Kulottunga and his consort Komalāṅgī who enshrined many Śaiva temples.

92. Sivavilāsacampū<sup>184</sup>:

This Campū of the same author describes the episode of obtaining long life by Mārkaṇḍeya through devotion and worship. It is based on Mārkaṇḍeyapurana, Skandapurana etc.

93. Kārtavīryaprabandha<sup>185</sup>:

This Campū of the prince Āśvina Śrī Rāmavarmā of Travancore (1765-94 A.D.) describes the conquest of Saḥasrārjuna alias Kārtavīrya over Rāvana. It is based on the Uttarakāṇḍa of Ramayana. It is a small but full of poetic beauty enough to prove the work from the pen of highly esteemed poet.

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183. Published in Madras Government Oriental Series L 12; Tanjore Sarasvati Mahala Series No.55, Madras.

184. Tan.Cat. 4160

185. Published in University manuscript Library, Trivendram, No.4, 1947 A.D.

94. Śaṅkaracetovilāśacampū<sup>186</sup>:

This Campū of Śaṅkara Dīkṣita alias Śaṅkaramiśra is incomplete. The work is composed by the poet inspired by the king Cetasimha of Kāśī. The description of Kāśī which occurs occasionally is most charming. The title of the Campū shows that it was composed to please the king. The king Cetasimha flourished in 1770-1781 A.D. So the poet belongs to the same period.

95. Gaṅgāvataranacampū<sup>187</sup>:

This work is of the same author according to Aurfrucht. It is based on Gaṅgāvatarana episode of Bhāgavata(8/9), Padmapurāṇa (Svargakhanda 16), Vāyupurāṇa (47), Mārkaṇḍeya purāṇa (53), Nāradiya (16), Brahmavaivartapurāṇa etc. It has seven Ucchvāsas. The poet probably lived in the court of Sabhasikha of Bundelakhanda & for some time.

96. Rāmacandracampū<sup>188</sup>:

This is the work of the king and poet Viśvanātha of Rivan (1721-1740 A.D.). It is based on the story of Rāmāyaṇa. He was the learned poet of Sanskrit and Vrajabhāṣā.

97. Citracampū<sup>189</sup>:

It is composed by Śrī Bāṇeśvara Vidyālaṅkāra ~~wik~~ by the injunction of the king and his patronage Citrasena of Bardwana in 1744 A.D. The story is completely imaginary. It is a good combination of devotional poetry and pilgrimage poetry.

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186. CC 147. Unpublished.

187. India Office Catalogue 7/4041/114 d. Unpublished.

188. Mitra Cat. Vol. I. 73. Unpublished.

189. India Office Catalogue 4044/939a (I.O. Cat. 7/1543).  
Published from Calcutta.

98. Ānandarāṅgacampū<sup>190</sup>:

This work of Śrīnivāsa is divided in eight Stabakas. It is connected with the life of ~~of~~ Ānandarāṅga Pillai, chief employee of Duple. Many kings particularly of Candragiri are traced. This Campū belongs to the 18th century.

99. Candrasekharacampū<sup>191</sup>:

This Campū of Rāmanātha kavi is divided in two parts. The story is imaginary one. The life of a householder and the festival of Candrasekhara are described. There are five Ullāsas in the first part. The second part is left incomplete. The poet died in 1915 A.D. So this Campū is of the present century. The manuscript of the Campū lies with his son.

100. Bhāgīrathīcampū<sup>192</sup>:

This work of Acūtasarma, a native of Janasthana is distributed in seven Manorathas. The poet has combined the episodes of Gaurīparinaya and Gaṅgāvatarana. It is strange that he has described Godāvarī's origin as Bhāgīrathī's elder sister. The verses are more charming than prose passages.

101. Raghunāthavijayacampū<sup>193</sup>:

This Campū of Kavisārvabhauma Kṛṣṇa is composed in 1865 A.D. only in a day as the poet has declared. This work

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190. DC Madras 12381; DC 21/8313. It is edited Dr.V.Raghvan and published from Madras.

191. Calcutta Sanskrit College Catalogue No.42,43. Published from Calcutta and Benares.

192. Published by Gopala Narayana Company, Bombay.

193. Published by Gopala Narayana Company, Bombay.

describes the life of the king Raghunātha of Vincūrapur near Pancavatī. The composition is combined form of Yātrā-prabandha and Caritravarnana.

102. Kavimanorañjakacampū<sup>194</sup>:

This Campū of Sītārāmasūri, born in Tirukurugida (dist. Tirunelveli) in 1836 A.D. was composed in 1870 A.D. The poet died in 1906 A.D. The work deals with the pilgrim of a brahmin named Sītārāma in four Ullāsas. The hero of this work is the preceptor of the author himself. The main sacred places of Bhārata are described. He was a Bhāgavata and devotee of the Rāmānuja cult. Prose and verse both are equally attractive and poetically high esteemed. Alliteration, pun, rhyme, contradiction etc. are used in huge proportion.

103. Kumārasambhavadampū<sup>195</sup>:

This Campū of the king Serfoji (Serabhoji) -II of Tanjore is divided in four Āśvāsas. Birth of Pārvatī, destruction of Cupid, god of love, penance of Pārvatī, her marriage etc. are described at length. The poet has followed the poet Kālidāsa and Campūrāmāyana of Bhoja not only in the case of subject but also in adopting style, choosing the words etc.

Dr. C. Tripathi enumerates many other Campūs and gives the total number of the Campūs available, published and unpublished i.e. 245 among which only 46 are composed in North India while remaining all are the contribution

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194. The University Manuscript Library, Trivendram, 18, 1950. Published.

195. Published by Vanivilasa press, Srirangam in 1939 A.D.

of the South India<sup>196</sup>. As regards the literary period of the Campū he rightly opines that the inscriptions inspired the Campū authors as a result of which Nalacaṃpū and Yaśa-stilakacampū were composed in 915 A.D. and 959 A.D. respectively. Bhakti cult gave rise and uplift to the development of this form. The contribution of the Jain authors in 12th and 13th centuries A.D. is also noteworthy in the history of the development of Campū literature.

After the foundation of the Vijayanagara empire in the midst of the 14th century Vijayanagara became the centre of many Vaiṣṇava Ācāryas and Paṇḍits who gave a noteworthy contribution.

Approximately two hundred and fifty years from the beginning of the sixteenth century A.D./most of Campūs were composed during which hence this period can be considered as the golden period of the Campū literature. New experiments were made and novel views were adopted. As a result of the close examination and close study one would find a pure leisurly style. After the fall of the Vijayanagara empire Tanjore and Travancore came forward to patronize the Campū authors. King Kṛṣṇadevarāya, Acūtarāya, Śahājī, Serfoji etc. were poets themselves. Mysore state also must be remembered. In North India Virasimhadeva of Orissa, Cetasimha of Kāśī and king of Burdwanā etc. are worthy of mention. Cities like Kāñcī, Śrīraṅgam, Tirupati etc. and temples like Mīnākṣī, Brhadīśvara, Ellora etc. not only became

the subjects of the various Campūs but also the poets associated with them were highly inspired to compose many Campūs.

The later half of the eighteenth century A.D. is the beginning of the fall the literary period of Campū literature. However, it is interesting to note that we do get some Campūs in the nineteenth century A.D. such as Bhuvanapradīpikā of Rāmakṛṣṇa Sāstrī<sup>197</sup> (1808) , Setuvarṇana - campū of MM. Dr.T. Ganapati Sastri<sup>198</sup>, Rāmāyaṇacampū of Sundravalli who lived about 1900 A.D.<sup>199</sup> etc. Thus its falling period is equally glorious one. Udayasundarikathā of Soddhala and Sairandhricampū of Vallabhajī Ācārya<sup>200</sup> are of Gujarat.

It is a matter of great regret that only a few Campūs are so far published and many wait for their turn to come out of the darkness.

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197. M.Krishnamachariar, History of Sanskrit Literature, No.411, pp.409.

198. Ibid pp.308.

199. Ibid pp.408.

200. Naivedya pp.111.