

C H A P T E R : XV I Ś V A G U N Ā D A R Ś A : A S A C A M P Ū

&

V E N K A T Ā D H V A R I NA N DH I S F O L L O W E R SViśvagunādarsā as a Campū:

Viśvagunādarsā is a Campū of new type, constructed in a free style. For a composition of this style, Campū was the only suitable form. Before discussing the special characteristics of Viśvagunādarsācampū let it be examined from the views of rhetoricians, campū-authors and authors of histories of Sanskrit literature set forth. The general characteristics of Campū are shown in the previous chapter. Viśvagunādarsā is examined below on that very ground.

1. Campū is a proso-poetic composition . So there is an admixture of prose and verse. Such combination makes the work more enchanting.

In Viś. there is a little prose and many verses. Proportionately the verses occupy more than fifty percent of portion (597 metrical passages and 253 prose passages). Here prose is not of high order and elaborate like that of Bāṇabhaṭṭa or Subandhu. It is only simple prose generally used to continue the dialogues, to introduce a new subject for description and to set forth an argument. Only Kāverī-

varnana can be cited as an example of a simple prose like that of Dandī. So one can hardly recognize it as a good admixture of prose and verse in equal proportion. But Campū-authors have hardly followed this rule very strictly. So uneven proportion of prose and verse could be taken as a licence of the poet Venkaṭādhvarin.

2. Continuous flow of sentiment is desired most in a campū. But Vis. does not have any story. It is full of descriptions. The aerial travel of two Gandharva friends Viśvāvasu and Kṛṣṇānu supply only some threads of the story used to link up the various descriptions of the different sacred places, rivers and shrines. The poet has taken possible care to keep the reader interested for all the time. The poet has achieved the goal with verses and descriptions for which others depend on narration and plot construction.

3. The Campū authors have enjoyed full liberty in dividing the Campū in various chapters and naming them. So close study of Campū proves easily that Campū authors have hardly followed any definite rule in this connection. Our versatile poet has made new experiment. Instead of dividing the work in Ucchvāsa, Āśvāsa, Anka etc., he has given the titles according to the subjects selected for descriptions.

4. Śrī Trivikramabhaṭṭa (900 to 915 A.D.), author of Nalacampū favours to have a high-born hero. But Campū authors never followed this ideal. Vis. is a Campū in the form of a debate between two Gandharva friends. So it has no hero in true sense. Really speaking the subject matter

does not require a hero. It is of the form of 'Śāstrārtha' where scholars discuss a point in hand. Visvāvasu finds out virtues even in the wicked things. At the end of the work Kṛśānu may be understood as villain possessing a sportsman spirit or enough generosity to accept the views of the rivals.

5. Campū authors accepted the qualities of poem such as Ojas i.e. strength, Prasāda or clarity, Śleṣa or firm structure, Samatā or sameness etc. But this can hardly be a distinguishing characteristic of only Campū poem. This point is a subject of discussion under style, so it does not require any discussion here.

6. In the same way the use of poetic qualities and use of the various metres are not special characteristics. Campū authors have proper opportunities to show their poetic skill and proficiency in the science of metres. Venkaṭādhvarin has used many metres in Viś. details of which can easily be found from the appendix on metres.

7. Couplets or 'muktakas' are used often in huge proportion by the Campū authors. A couplet is a detached stanza full of meaning and complete in itself. Like the authors of fables Campū authors used to give many Subhāṣitas or couplets. Venkaṭādhvarin fulfills this condition. He has given a good number of Subhāṣitas. The poet has sometimes

1. मुक्तकं श्लोकं त्र्यंशुप्रकारेण सप्तः सप्तः ॥ का० १-१३.

2. Vide Appendix 'Subhāṣitas'

cited such verses from the purānas or the works of some
³
 other poets.

8. Descriptions are adopted by the Campū authors as a soul of the Campū poem. Sometimes descriptions became main target and narration is ignored. Shri D.R.Mankada rightly remarks, " Authors of Viśvagunādarsa and Mandāramaranda have clinged to the original form of Kathā or a story. But this narrative portion of them seems to be a trial of the last
⁴
 breath." Viśvagunādarsacampū is a composition in a dialectical form and has adopted divisions according to the subjects described, hence there is a little scope for narration. In the descriptions there are varieties of the subjects such as the descriptions of places, society, jungles, rivers, people etc.
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9. Like dramas or poems particularly epic poems no favour to any particular sentiment is shown. Among all the sentiments any one can be selected as principal sentiment. As there is nothing like narration, poet has very little scope for such selection of sentiment and development of it.

10. Dialogue is the soul of a drama. The element of dialogue serves the purpose to differentiate a drama from the other varieties of poem. So rhetoricians do not consider it to be a special characteristic of the Campū poem. But

3. उक्तं च कवेर्यत्न (Pr. 176; v. 423); अत्र पवित्राचरित्रः कश्चिद्विपश्चिदपश्यत्-
 3. मिथमसुसंधत्ते। (Pr. 18); अतो 'पिच्छुः परमः' इति श्रुता श्रुतिः। (Pr. 119)

4. Naivedya, Campūkathā, 1929, pp.110

5. Vide chapter on 'Style'

Veṅkaṭādhvarin has construed the work on the threads of dialogue. Authors of Tattvagunāḍarsācampū and Gaṅgāgunāḍarsācampū or Keralābharanācampū have followed our poet Veṅkaṭādhvarin. As Dr. Kunjunee Raja has pointed out that Campūs were narrated as 'prabandha' and represented as 'Kuṭṭu' on the stage. So there is no harm in accepting dialogue as one of the features of the Campū poem.

11. In the absence of well-knit plot or story one can hardly call Visvagunāḍarsācampū a prabandha or a composition, though Campū is considered to be a prabandha or a composition. Here the poet has tried to synthesis various descriptions through dialogues.

From the above examination it can be said that Visvagunāḍarsācampū is a Campū of somewhat new type set forth for an experiment of free style in the scope of Campū literature.

Five-vital-air of a Campū poem:

As shown in the previous chapter one can easily examine any Campū from the following very stand points or five vital airs i.e. principles of life or essence of the Campū poem viz. combination or admixture of prose and verse, poetic charm or strikingness, motion or transit, consolation and formlessness like five principles or airs of life viz. Prāna, Apāna, Udāna, Vyāna and Samāna. Let Visvagunāḍarsācampū be examined from these stand points.

Combination or admixture of prose and verse:

As it is noted above almost all the poets, rhetorici-

ans and scholars agree on this point that Campū is an admixture of prose and verse. If we may go one step forward, it is not the combination of prose and verse only, but also a combination of various styles, prabandha and muktaka, various sentiments, descriptions and narration, śāstras and literature etc. Such experiment of combining various things gradually becomes a distinguishing characteristic of a free style. Venkaṭādhvarin is no exception to this.

Combination of prose and verse:

It is already ascertained above, so it does not require any repetition.

Combination of description and narration:

Here in Viśvaguṇādarsa one may find many descriptions synthesized with dialogues but not with story. If anybody wants to call it a visit of two Gandharvas to different places, then a combination of descriptions and narration is there.

Combination of poem and śāstras:

Viśvaguṇādarsacampū is like a debate or dialectical dialogue between two friends in search of truth. Kṛṣṇa represents rivals or opponants, while Viśvāvasu a Siddhāntī, as we may find in Bhāṣya. Of course Venkaṭādhvarin does not intend to explain aphorisms of any śāstra word by word.

6. सूत्रार्थो व्यवहृति यत्र पदः सूत्रागुस्तारिभिः।
 स्थपदानि च व्यवहृति भाष्यं भाष्यविदो विदुः॥
 च. संज्ञितस्याप्यतोऽस्यै वाक्यस्यार्थिगरीयसः।
 सुविस्तरतरा वाचो भाष्यप्रता भवन्तु ते ॥ (Sis. II. 24).

In dialectic and Bhāṣya two persons represent Pūrva-pakṣa and Uttarapakṣa or Siddhāntī. Here in Viśvaguṇādarśe both the characters describe the various places, cities, temples, rivers, religious personages etc. in a peculiar style of Bhāṣya or dialectic. In such discussion usually Kṛṣṇānu differs. But in some cases he agrees with his friend Viśvāvasu or makes his friend agree partly or wholly. Viśvāvasu, many times, calls him a fool or Mandamati, but no bitterness is found in calling him so.

It is also interesting to note that in first part every topic or subject for discussion is introduced by Viśvāvasu. Then Kṛṣṇānu contradicts it and Viśvāvasu refutes the charge put forth. The second part of the work beginning with Vedāntivarnana, the topic is started by Kṛṣṇānu and Viśvāvasu defends the charges. In the third part the summary of the whole discussion is given. Last portion gives poet's message. The summary serves the purpose of summing up before declaring any judgement and poet's message is meant for judgement. At the end of the work the very nature of the characters of this type can be ascertained from the simile in v.593.

In dialectic and Bhāṣya such style of discussion is useful in finding out the truth. The same style becomes a good vehicle of combining the sastras like Vedānta, Jyotiṣa, Nyāya, Mīmāṃsā, grammar, science of medicine, Dharmasāstra with the poem. Thus it is a combination of Śāstras and poem rather literature.

Bhāvadarpaṇa, a commentary on Visvaguṇāḍarsacampū remarks that one of the intentions of the poet is to appreciate the vadagalai sect of Rāmānuja vaisnavite school to which he belongs. According to the same commentary the poet Venkaṭādhvarin appreciates Tenkale Rāmānuja vaisnavas. According to some the poet gives only abuses to Tenkale vaisnavas but no praise. In this connection Padārthacandrikā, a commentary on Visvaguṇāḍarsacampū gives seven prose passages and ten verses as a reply to the charges put forth by Kṛṣṇānu (Of course all these verses are considered to be interpolated). This also proves it to be such admixture of śāstra and literature or kāvya.

The descriptions of the temples and sacred places seem to be a reply to the challenge of the rivals condemning the sanctity of the places and temples, some groups of the society and personages. This is nothing but the discussion of the problems of his age.

2. Poetic charm or strikingness:-

Like all the other Campū poets Venkaṭādhvarin ever creates the poetic charm or strikingness with a view to keep the reader ever fascinated. For this purpose in the post Kālidāsa period the poets like Bhāravi, Māgha and others

6a. श्रुत्यैकत्रो वेदः कदाचिद्वरिणा (इति) गते । इत्यारथानां दोषानुदधार्य तन्नि-
वारणं साधकत्वात् न कृतमिति मत्वाऽन्येन केनचित्तेते गत्संप्रदायिना
स्वसंप्रदायोप यशोपितदोषनिरसनार्थमिदमंत्राः प्रकृत्याः इति वदति ॥
(P. 190)

were attracted much by Citrakāvya, alliterations, puns etc. Campū authors used figures like alliteration, pun or paronomastic words or phrases, paryāyokta or circumlocation, contradiction, artful praise, Utpreksā etc. Sometimes such poetic strikingness is created by new poetic fancies. Venkaṭādhvarin also has taken much care to produce such poetic strikingness and to keep the reader continuously gripped by the above mentioned ways:

Use of Śabdālamkāras:

Anuprāsa: e.g. दृष्टिं दृष्टिभिराचरत्य जगतस्तुष्टिं सरिस्तुष्टिं च,
 पुष्टिं प्राग् विष्टिनष्टि दृष्टिं नृणां ध्यानो पितृष्टिं स्थिरम् ॥ (v.9)
 कृतत्रिदशपोषणं कृतरेतः, गसंशोधनम्,
 पिशाचकुलभीषणं पूषुतप्रच्छटापोषणम्.... । (v.12)
 लीलां लोकनां श्रामगणायनीलाप्रनालो कयत्... । (v.14)

Yamaka: e.g. पिराय संसृष्टुदधं सप्रज्जनं नप्रज्जनं
 मज्जन इत्यधोऽपिजः (v.17)
 यः प्रथुथदिव उमाष्टुत्पुरस्कृत्य पुरा धीम् ।
 अथुना थादप उमाष्टुदधः कृत्या स भात्यसौ ॥ (v.172)
 श्रीरंगे शोभते अरथ श्रीरंगे शोभते च यः ।
 नमोऽहं कलये तस्यै न मोहं कलये ततः ॥ (v.400)

Paronomastic words: e.g.

सततं क्रन्दते सर्वो दीप्यमानादरावनयं ।
 महापाय समुद्राय दृष्टिदायैव कुप्यति ॥ (v.104)
 'लुण्ठीर्मा नवनीताप्रि त्यतिनिहितोऽप्येतन्नयलुण्ठीः कि-
 मि' लुण्ठी ९ प्रागवनीप्रैव हुतमि त्यागो जनन्त्यां चधाम् ॥ (v.124)
 अं-संगतं शुकमिहापनयेति वाच्यं
 तस्याः निशान्य स. तदंशुकमाचकर्ष ॥ (v.125)

चित्रं चित्रं जृम्भिते कृष्णमेघे कंसं प्राप्ता प्राप लोपं सप्तद्विः ।
 आसीद्युक्तं उग्निराद्यप्रशान्तिर्दुसो द्विस्तां प्रागसौ कीतिक्रिया ॥
 प्रकटितदशावतारे प्रचुराज्यकलन भावितस्फुरणे ।
 दीपप्रकाशनाम इमं विधावर्क्युदितभीतिहरे ॥ २४४ (v. 244)

Simile based on pun: e.g.

सुशोभन क्रम कर्तैः सेवितो जीवनाधिनिधिः ।
 त्रध्वस्थवाडवो राजदान्धदेशी नदीशिवत् ॥
 (v. 153)

Simile based on pun and contradiction:

द्विरेफ वर्णो सुमनोरसां तनुं विधाति संज्ञातिव वीरराधिवः ।
 सुपधराजने यदीयमाधितिं मुखं षड्द्व्यमित्योपशोभते ॥
 (v. 220)

Contradiction based on pun: e.g.

दुर्वादिनो विष्णुपदारविद्यं दोषापहं नागुसरनि मोडात् ।
 तेषां मतं तु स्वयमत्र विष्णुपदारविद्यानुसृतिं विधत्ते ॥
 तारकारिं वरुणः कं मरुताके तारकाधिपत् ॥
 अत्रः गीकुर्वन् सुदृशामप्यत्नीका इतो विधात्ययत् ॥
 न्यस्तपादः सुमनसां शीघ्रेषु बहुदायहा ॥
 सुशरति द्विरेफोऽपि चम्पकारयमाश्रितः ॥
 कुवस्तुदानात्सद्वस्तुसंग्रही सद्यः ॥ ३१३ ॥
 उन्ता कुरङ्गराजस्थ- इङ्गराजमपूजयत् ॥
 सारङ्गः गृष्टिं कथंभुत्सृजदध्मा ॥
 सा इङ्गराजस्थिः स्वदले ? मुनिधः ।
 कथंरजा संगतिमुत्तिसृष्टोः
 कथंरजा सङ्गरुचिः कथं स्थात् ॥
 (v. 399)

शान्तिनवास्वयतया गाड; गेयतरडि; गणीति संज्ञानव्यर्थिनी।
 संमज्जगदुवितहराऽपि नमज्जगदुवितहरा ... (Pi. 166. P. 299).
 अजयशाङ्कत तस्मिन्कथं नाम जयज्ञता!
 स्वपनात्रानुक्ते का सवे साफल्यकारिता? ॥ (v. 273)
 प्रहसति भवशोषकरी भवेन परितोषिता सुवर्णिनी।
 दुर्पणिकचिरात्तः शयुस्तुता जाह्नवीप्रसद्युस्तुता ॥
 (v. 391)

Artful praise based on pun:

थेषां जनिकपरणातकु हिरयहृत्-
 दोषिकरेण गुरुदारविरेण सूदिर्।
 प्रभातेप्राड; गभिय (व्य शहस्थितिरेव।
 रव्यातो लथो जल (3) निधी किल गाड; भवाराट ॥
 (v. 75)
 संतरेधुषां भवति यव वपुः सशूले
 जन्मानरेऽपि जल (5) भारवदुभारा; गट ॥
 (v. 85)
 चृत्स्नं सार्धहिरयहृत्पद इति
 गृह्णाति वृह्या सपट ॥ (v. 196)
 आपानपि स्वयं दैत्याकुवणिः कुप्रतिग्रहट।
 विद्यन्त मरुतीं वृद्धिमिषां गोगभिये ददा ॥
 (v. 308)
 कविव्यथाकृत्स्वलु भूसुरोऽपि
 भूयानवत्वं आपमेव भजे ॥ (v. 306)
 कालुष्यलेशविधुराऽत्र मधुराऽपि पयोनदी।
 सौवते साधवे दुक्ता नोचेल्लवणाशिशुना ॥
 (v. 353)

"In Campūs," as D.R.Mankada remarks, " the style adopted is 'Paryāyokta or circumlocation." This can be ascertained from the examples of the figures shown above. In this figure the thing is represented in a round about manner.

Motion:-

Motion or transit from prose to verse and vice versa is one of the characteristics rather the only characteristic which all rhetoricians and Campū authors emphasised. Such transit often breaks monotony and makes the reader often fresh. So such transit should occur occasionally in the Campū poem.

Veṅkaṭādhvarin has selected a subject of aerial travel of the two Gandharva friends who move from Badarikāśrama to Kurukānagarī. The subjects of the descriptions often changed according to the visit of the place. This provides ample opportunities to the continuous motion. So in Viśvaguṇādarsācampū there is hardly any scope for monotony in the descriptions. The new experiment of dialectical form also enlivens the element of motion. Though in Viśvaguṇādarsācampū major portion is filled up with verses, one hardly feels lack of prose to break monotony in this new experiment requiring transit.

7. Verses: 9, 12, 17, 75, 220, 296, 298, 331, 463, 464, etc.

8. e.g. v. 384.

Consolation:-

Consolation is required whenever a reader is tired with elaborate and artificial style. For this purpose the Campū authors used poetic strikingness, admixture of prose and verse, and motion. Enough variety of the subjects and sense of discrimination in the proportion of the descriptions give no place for such mental strain or monotony. Venkaṭādhvarin's simple language, absence of long compounds and long, artificial, ornate and elaborate sentences make this Campū sustain ever-growing interest of a reader. Of course śāstrika discussions, descriptions of Vedānti, physicians, Naiyāyika, Mīmāṃsaka, astrologers etc. are delineated in such a manner that they do not make the readers tired mentally.

Formlessness:-

Formlessness is a chief characteristic of Campū as Dr. De points out. Thus Campū is hardly imprisoned by the rules of any literary form. It seems that it is a form developed in a free style, hence Campū authors had enough opportunities to make new experiments. Consequently Campū authors did not cling to the combination of prose and verse only but they made admixture of literature and śāstras as well as combination of various literary forms. Venkaṭādhvarin also sails in the same boat. He also made some new experiments in this sphere and set a model before the Campū authors.

As a proso-poetic composition it seems to be related with prose romances. Campū is known as 'Campūkathā'. Shri

D.R.Mankada remarks; " a Campūkathā perhaps related with the Kathās like Haridāsīkathā of Mahārāṣṭra." He considers such Kathā to be origin of the Campū poem in South India. Origin and construction of almost all Campūs (except 46 Campūs as Dr. C.Tripathi remarks) prove it to be true. Ākhyāna had special features which developed gradually. But recitation of Ākhyānas shows its presentation in free style. Quotations from purāṇas, various treatises, śāstras, quotations from various compositions of the different languages (which rightly suits to Maṇipravāla style) also show their connection with Campū poem. This can be considered to be a combination of various literary forms in Campū such as prose romances, epic poems, Laghukāvya; Sandeśakāvya, erotic poems, didactic poems, fables, historical and allegorical poems. Rhetoricians tried to keep Campū form away from dramatic compositions but the Campū authors like Venkaṭādhvarin violated this rule. The rhetoricians emphasized the absence of dialogues and Viṣkambha or Viṣkambhakas (Here Viṣkambha or Viṣkambhaka denotes all the Arthokṣepakas and not only Viṣkambhaka). But Venkaṭādhvarin and his followers adopted dialogue as a vehicle of narration or descriptions. Venkaṭādhvarin had tried to combine various literary forms here as far as possible.

Little prose and many verses seem to be lack in fulfilling the condition of admixture of prose and verse. But as it is noted before, no strict rule is laid down for proportion of prose and verse. Here one would hardly find any highly elaborate and long passage except Kāverīvarṇana to compare with prose romances.

Campū authors have full freedom in the selection of the plot. They have no difficulties in selecting the plot from the epics or pūranas and they do not insist on having hero of the high born family, sentiment either Śṛṅgāra or Vira, dividing the poem in Sargas etc. as all these are required for the poets of the epic poems. Various metres are used according the emotions. So one would hardly find any resemblance of epic poem with Campū. But the subjects of the descriptions as places, life of Rāmaṇuja, Vedāntadesika and Sathakopamuni, social groups etc. keep resemblance with the topics of descriptions in the epic poems. Venkaṭādhvarin has also brought novelty in the subjects of the descriptions.

Like epic-legends Campū authors give geneology, creation, destruction etc. but they do not strictly observe all the rules. Occasionally they follow some of the features of the epic legends. In Viśvaguṇādarsācampū one of the main targets of the poet is to describe the sanctity of the different sacred places which is dealt with in epic legends. Many mythological references. legends woven around the person or the place, life-sketches of Ācāryas like Rāmaṇuja, Vedāntadesika and Sathakopamuni, songs in praise of incarnations of Viṣṇu, proclamation of Vedic religion, ethics and philosophy of the religious sects, effect of Kali age on the public etc. are the subjects described in full details. Some compilers of the catalogues recognise this Campū as Dharmasāstra.

Laghukāvya or minor poem is one that is not a Mahā-

kāvya in the sense described viz. " a writing of considerable length, varying in descriptions and elaborate construction, embracing a narrative theological or historical, divided in cantos for convenience of narration." Minor poems are short in length. The narration is of lesser length. They are known as erotic, religious , gnostic or didactic, Dūtakāvya etc.

Sandేశakāvya and Visvagunādarsa:

In the Rgveda (X.108) Saramā, a divine bitch was sent as a messenger to the Panis. Likewise in the Purānas and the Rāmāyana the message sent by Rāma through Hanūmān, by Yudhiṣṭhira through Kṛṣṇa, by Nala through swan, . Rāma's message through Hanūman inspired Kālidāsa to construe the poem Cloud-messenger and a new branch of Sandeśa poems was opened to the poets.

Veṅkaṭādhvarin seems to, be inspired by Kālidāsa in selection of the two Gandharvas from the purānas for the aerial travel of the universe i.e. India in this work. Descriptions of the places, rivers, religious personages, social groups and their ways of living seem to be fruit of such Sandeśakāvya.

Thus the idea of aerial travel might be the result of an inspiration of travel poems, dramas and kathās. Kālidāsa's cloud-messenger has to pass through the places from Rāmagiri to Alakā, In Raghuvamsa Rāma travels from Lankā to Ayodhyā by aerial car Puṣpaka (canto:13). In Rāmāyana Hanūmān goes to Lankā from Kiṣkindhā in search of Sītā by the order of Sugrīva. In the Mahābhārata or

Nalacampū, Naisadhacaritam or Pratinaisadha where swan flies from Nisādhā to Kundinapura, or Shri Harsa's Nāgānanda in which Mitravasu and Jimūtavāhana travel in aerial car might have supplied the line of such travel composition. Hamsasandēsa of Vedāntadesika, Venkaṭādhvarin's spiritual, and religious guide; a great vaisnavite poet and philosopher might have inspired to describe South India.

Stotrakāvya and Viśvagunādarsacampū:-

Stotras or devotional praises are found in Rāmāyana, Mahābhārata, purānas and epic poems in the beginning of stotra literature. Kumārasambhava contains a stotra in praise of Brahmā (Canto.2). Raghuvamsam also possesses stotra in praise of Viṣṇu. Kirātārjunīyam's stotra in praise of Śiva and Śisupālavadhā's stotra in praise of Kṛṣṇa are the instances of such devotional praises. In the later period this form developed separately. Venkaṭādhvarin has enough opportunities to give such devotional praises in praise of various deities during the descriptions of temples and sacred places. Such verses in praise of Sūrya (7, 13), Viṣṇu in Sun (v.17), Viṣṇu (v.21), Earth (v.25); Ayodhyā (v.36), Rāma (v.38-42, 43-45, 49, 50-68, 69-73); Ganges (v.31); Kāśī (v.84, 85, 88); Ocean (v.102); Jagannātha (v.114); Yamunā (v.123, 127, 128, 129, 130), Śiva's temples between the rivers Kṛṣṇa and Godāvārī (v.159), Yadugiri (v.171-174), Ānandatīrtha (v.176), Venkaṭagiri (v. 192-194; pr.74; v.198-202; pr.80; v.203; pr.81; v.204-206); Narasimha at Ghaṭikācala (v.212-214, 216-218); Vīrarāghava (v.221), Rāmānuja, an incarnation of Śeṣa (v.227, 228), Rāmānuja vaisnavites (v. 240, 244), Pārthasarathi at Madras (v.260), Varadarāja at

Kāñcī (v. 269, 271, 272), Hastigiri, Uttaravedī, Varadarāja (v. 272), Yathoktakārī (v. 276-278), his lying posture (v. 277, 280), Dipaparakāsa (v. 286, 287), Vedāntadesika (v. 296, 297), 300), Narahari at Kāmāsikanagara (v. 301, 302, 304, 307, 311), Kāmākṣī (v. 313), Ekāmresvara (v. 320, 321, 323, 326-329, 330), Kāñcī (v. 336, 337, 340), Paṇḍavadūta (v. 342), Viṣṇu (v. 344), Vijayarāghava (v. 345, 346; pr. 147; v. 365), river Pinākini (v. 381), Varāha (v. 386-388), Śrīraṅgan̄tha at Śrīraṅgam (v. 400, 404, 413, 414, 415), Goddess Lakṣmī (v. 416, 417, 430); Garuḍa (v. 431, 435-437), Jambūkeśvara (v. 436), Vaisnavites at Śrīraṅgam (v. 437), Śārṅgapāṇi at Kumbhakonam or Kumbhaghonam (v. 459), Rājagopāla at Campakāraṇya (v. 462-464), sacred places of Cola country (v. 465), Setu (v. 474; pr. 203; v. 475, 479, 481, 486); river Tāmraparṇī (v. 487), Śathakopamuni at Kurukānagarī (v. 496, 498), Vaisnavites at Kurukānagarī (v. 499), learned brahmins of Pāṇḍya and Cola countries (v. 507), Ganges and Viṣṇu (v. 581), Viṣṇu (v. 582, 583), Viṣṇu and Rāmānuja (v. 584), Rāmānuja (v. 586, 587), Rāma (v. 589), Śrīnivāsa at Veṅkaṭagiri (v. 590, 591), Rāmānuja sect, Vedāntadesika, Vedika path and Veṅkaṭapati (v. 596). It seems that Veṅkaṭadhvarin has filled up this Campū with devotional praises. Descriptions of gods, their deeds, weapons, benedictions, salutations, surrendering, phalāsṛti all these special features of Stotrakāvya or devotional praises are delineated. So Visvaguṇādarsacampū is a garland of stotras or devotional praises.

Ethical or didactic poems and Visvaguṇādarsacampū:-

The ethical or didactic poem has a very ancient ori-

gin even long before Mahābhārata, a mine of such literature existed. The philosophical turn of the Indian mind developed the science of ethics from the earliest times and the keynote of all didactic poems.

Veṅkaṭādhvarin's intention to give a moral Campū is obvious (v.592,597), Preaching of Vedic religion and its favour, path of devotion as a means for salvation or mental tranquility and the subhāṣitas. All these serve the purpose of the etnical poems.

Śṛṅgāra or erotic poems and Visvaguṇādarśacampū:-

"Śṛṅgāra or erotic poem is amorous. Amorous in its widest sense is the innate and ultimate idea and whatever contributes to the story of love, its origination, dissemination and culmination is a necessary adjunct to the poetic description." Like erotic poems descriptions of conjugal fidelity and dishonesty occur in this Campū. The people of Kāśī enjoying the company of the ladies intoxicated with love (v.83^b), their conjugal fidelity (v.92), beauty of the Gurjara ladies and happy conjugal life (v.115-117), Kṛṣṇa's sports with cowherdmaids (v.123-125) and Rādhā (v.126), love affairs of Āndhra youths and ladies (v.156), those of ladies at Kāñcī (v.265,266), happy conjugal life of kirāta or Bhillā, low caste people living in the jungles (v.209, 210), Kāmākṣī or Umā and Siva (v.315-317), youths and ladies of Tanjore (v.373), enjoyment of the warriors dying on the battle field with the heavenly demsels

9. M.Krishnamachariar, ^{op.cit.,} p.311.

10. M. Krishnamachariar, ^{op.cit.,} p.313.

(v.379,380), sports of Cakravāka couple became an emblem of conjugal fidelity (pr.166,L.4,5 pp.295). all are the descriptions of love affairs. The poet opines that only love is the connecting string of the lovers (v.317) and selection of the proper mate makes the conjugal life happy. This is ascertained in the descriptions of creeper Nāgavallī and Kramuka or nut tree embraced (v.447), Kāverī and ocean (v.392), a lewd person approaching a royal Padminī (v.402), attraction of Padminī and Punnāga, best man i.e. Śasa or Hastinī and Punnāga (v.450), practice of singing songs in praise of god Cupid on the occasion of first menstruation period of ladies in Cola country (v.454), the custom of non-wearing of blouse among the Cola ladies (v.454,455,458), illegal relations of arcakas or worshippers appointed in the temples with the harlots (v.466,467) etc. show an influence of erotic poems in this Campū.

Citrakāvya and Viśvagunādarsācampū:-

Generally Citrakāvya embraces all ingenious forms of poetic composition. The ingenuity is displayed in the arrangement of letters or in the combinations of letters, making different words or different senses. The verbal figures of speech have played much part in making up a Citrakāvya. Such figures are Anuprāsa or alliterations of letters or words, Yamaka or permutation or reverberation of words called 'Chime' by some (It occurs when the some letter or word is used in more than one sense), Śleṣa or pun etc. Our poet Venkaṭādhvarin like his father Raghunātha

who earned a title 'Śleṣa-yamaka-cakravartī' and his uncle Venkaṭeśa who composed a poem Rāmāyamakārnava, was attracted much by such figures.¹¹ In Lakṣmīśahasram he has constructed some Bandhas also in Citrastabaka (XXII).

Like fables and other prose romances or prose compositions like Śukasaptati, in a Campū, verses of some other poets are quoted in order to strengthen their points. Such ethical verses, devotional verses or couplets assumed gradually the form of one of the peculiarities of the Campū poem. Venkaṭādhvarin's Viśvagunādarsācampū is no exception to this. In Ayodhyāvarṇana Venkaṭādhvarin gives some verses from the devotional poem of some unknown poet (v. 69-72) (All these verses are difficult to^{be} identified). In the Lakṣmīvarṇana at Śrīraṅganagarī he quotes a verse (v.423) from the Viṣṇupurāṇa as ascertained by Padārthacandrikā by 'Uktam ca ken cid viduṣā' or 'Uktam ca Namucidviṣā' (pr. 176). The poet quotes a verse in praise of Varāha in the description of Śrīmuṣṇakṣetrāyājñavarāha (pr.164) v.384). He also quotes a verse from some Smṛti which is difficult to be identified declaring convention more adoptable than any ruling of Dharmasāstra (v.188) or any injunction of Śruti 'Viṣṇuh paramaha' (pr.119).

Thus Venkaṭādhvarin has made an attempt to give a Campū composed in a free style.

11. Vide chapter on Style and appendix 'Figures'.

Viśvaguṇādarsacampū as a moral Campū:-

The creative art like literature has many functions to discharge such as to delight the reader who approaches for the aesthetic pleasure. Every art of high order has moral with proper vision. The aim of the Campū poem to delight the reader is fulfilled with the feature of poetic strikingness or poetic charm. Venkaṭādhvarin's second aim is to give some moral to the reader. After the descriptions and the summary of them he gives a message to become Viśvāvasu and not Kṛṣānu. This message, if not included in poet's message, would have served the purpose of advising tending by a beloved as Mammaṭa puts it. But here the poet becomes a friend, philosopher and guide. He seems to preach like a friend. This makes the poem giving moral lesson in a friendly way. So this Campū is a moral Campū like the drama Prasannarāghava of Murāri. In this whole composition the two characters Viśvāvasu and Kṛṣānu reflect the dual personality of the man. The story and characters are like R.L.Stevenson's Dr. Jekyll and Mr.Hyde, a tale giving serious moral lesson the good being reflected in Dr.Henry Jekyll and evil in another, and quite different person, Viśvāvasu, like Dr.Jekyll is a thorough gentle man, but Kṛṣānu does not suit to the character of Mr. Hyde in as much as he does not ruin his friend Viśvāvasu with whom he completely agrees at the end.

Composition in a dialectical form:-

The idea of this form might have occurred from the study of Bhāṣya, great commentaries on the Sūtras like

Brahmasūtra. Moreover in his time dialectics with a view to defeat the rivals very badly in the court was very common. Such dialectics were arranged also among the scholars as well as the religious leaders of the different cults. The pandits and Ācāryas like Rāmaṇuja and Vedāntadeśika are described as well-versed in dialectics and defeated many rivals to propagate their schools.

The dialectic is said to be of three varieties viz. Vāda, Jālpa and Vitandā. Dialectic is a debate based on logical grounds. It is a strong spiritual discipline and morally obligatory for the ascertainment of truth. So it is a birth right of the human beings who desire to search for truth. Thus Vāda is the best variety of the dialectics. The Vāda may be between the teacher and a taught, colleagues, friends or the seekers of the true knowledge. But when the disputants happen to show their intellectual superiority, then it becomes Jālpa or wrangling in which the arguments are being made only for the sake of arguments and not for the ascertainment of truth. When the aim of the disputant becomes the popularity or any material gain, then it results in Vitandā which generally results into a quarrel.

Now if we examine Visvaguṇādarsacampū from this point of view, it is obvious that this is a discussion between two friends Viśvāvasu and Kṛṣṇānu. Here one does not find any third party like president as the two parties or the two friends agree mutually at the end of the Campū. The aim is to show that all the people are not corrupted with

the vices even in the Kali age. There are at least a few persons followers of Vedic religion and possessing good moral character in the society on the earth i.e. Bhārata. Visvāvasu tries to convince his friend Kṛṣṇānu who believes that in the age of Kali nobody possesses good moral character and follows the Vedic path as per Vedic injunctions. Such type of debate can be recognised as Vāda. The poet's word or the poet's message serves the purpose of the judgement or the conclusion fulfilling the aim of this dialectic of the two friends. The conclusion of the dialectic serves the purpose of the moral lesson that one should be enough generous to consider the smallest merit or virtue lying in the most wicked person because nobody is totally bad or good (v. 592, 593). All the descriptions in this Campū are meant for this moral lesson.

In dialectics a president is supposed to summarize the whole debate and to give the general impression of it on him. In Visvaguṇādarsacampū the last portion is of such summary of divine Kṣetras (v. 581-593). Kṛṣṇānu is declared as an opponent arguing only to support the theory of his rival Siddhāntī, his friend Visvāvasu (v. 593).

Thus this work seems to be the result of his learning of the various branches of knowledge or philosophy such as Mīmāṃsā, Vedānta, Nyāya, Grammar etc. and his stay in the court where he might have witnessed many dialectics.

This Campū can be examined from this point of view.

The dissolution of the title also reflects the same thing:

1. विवेकां सुप्रानाम आदर्शः । विवेकसुप्रानदर्शः नाम चम्पूः । विवेकसुप्रानदर्शचम्पूः ।

A mirror of all virtues.

2. विश्वस्य गुणानां आदर्शरूपिणी अस्ति : विश्वगुणादर्शः । विश्वगुणा-
दर्शः नाम चासौ । विश्वगुणादर्शचासौ ।

A vision of merits in the universe i.e. India.

विश्वस्य गुणाः इति विश्वगुणाः । विश्वगुणानामपि आदर्शः ।
तद्रूपेयं चासौ ।

3. A mirror of all the virtues found in the universe.

The two characters are introduced as two disputants one of whom is Kṛṣṇa who takes a role of fault-finder and the another eager to find merits of the universe (v.6).¹²

In the various descriptions both are generally faithful to their characteristics. Sometimes Kṛṣṇa agrees with his friend partly or wholly. Sometimes Viśvāvasu does so.

Viśvāvasu many times addresses his friend as Purobhāgin (pr.2,263), Pāmara (pr.6), Mandamati (pr.20,113,184), Anipuṇadhīṣaṇa (pr.22), Mandamanīṣa (pr.36),103), Pāmaramate (pr.39), Kuṭīladhīṣaṇa (pr.139), Sthūlamāṇīṣa (pr.157), Guṇadoṣa-tāratamya-anabhijñya (pr.158), Viruddhabuddhe (pr.162).etc. Of course this is as per style of dialectics. Usually in dialectics one abuses the other expecting the opponant is abused.

विश्वस्य गुणानां आदर्शरूपिणी अस्ति । (V.6.) Com.
12. वा विश्वस्य जगतो गुणाः आदर्शरूपिणी इति तथैव तं 'इति प्रेक्षणं'
इत्येवमादाय; अत्रैवकादधिकरणे धर्मः ।
(२) अथैव विश्वगुणादर्श इति वाङ्मयम् । तथा च 'इति संज्ञायां धः प्रत्यये'
इति धः । (वि. ३. P. 4 (Com.))
६. तद्गुणादर्शं करवाय । (Pr. 12)

Kṛṣṇānu does not contradict his friend's statement in the several descriptions such as Jagannāthakṣetravarṇana, Kāmāsikānagarānaraharivarṇana, Pinākinivarṇana, Kumbhaghonaśārṅgapāṇivarṇana etc. At several places Kṛṣṇānu pleases his friend even by contradicting with artful praise in some of the descriptions. Use of such artful praise can easily be found in Venkaṭagirivarṇana(v.194;pr.75), Kāñcīvarṇana (v.273;pr.109;v.282), Trivikramavarṇana(v.308,309;pr.122), Ekāmreśvaravarṇana(v.330,331;pr.137), Vāhānadīvarṇana(v.359;pr.154) and Śrīraṅganagarīvarṇana (v.402;pr.171). The use of the figure artful praise in the descriptions of Ganges (v.75) and Kāśī (v.83,84 & 85) does not seem to be attractive.

Viṣṇu is made the target of attack by Kṛṣṇānu in the descriptions of Sūrya (pr.3;v.15,16), Badarikāśrama(v.34), Venkaṭagirivarṇana(pr.75;77;v.196,197), Ghaṭikācalavarṇana (pr.85;v.215), Vikṣāraṇyavīrarāghavarṇana(pr.88), Yajñavarāha at Śrīmuṣṇakṣetra (v.385), Campakāraṇyaśrīrājagopālavarṇana(v.463;pr.196) and Divyakṣetrādīvarṇanopasamhāraha (pr.252;v.582).

Followers of Venkātādhvarin

This new form of device of description planned in Vis'vaguṇādarsācampū has been adopted by the later poets in their respective Campūs. Such works composed on this line clearly show the influence of Venkātādhvarin on them. The influence seems to be of three types viz. Some Campū authors followed Vis'vaguṇādarsācampū completely. Some Campū authors are attracted by the form only. Some Campū poets imitated in describing the people and the sacred places. I have shown the influence of Vis'vaguṇādarsācampū on his followers in accordance with these divisions.

I.

13

Keralābharāṇācampū:

Author of this Campū, Rāmacandra, son of Kesava and fifth descendant from Ratnakheta might belong to the latter half of the seventeenth century A.D. So he is an immediate successor to Venkātādhvarin. His Keralābharāṇācampū seems to be composed with a view to describe its superiority among all the regions. Venkātādhvarin, however, did not describe it. So the poet Rāmacandra proclaims the superiority of his native land in his Campū as Venkātādhvarin does of his native land in Vis'vaguṇādarsācampū.

In this Campū merits and demerits of various countries and ways of life are described in a dialogue of two spies Milinda and Makaranda sent out on a tour of inspection in the course of a debate between Vasiṣṭha and Visvāmītra in the council of Indra.

The subject of debate was to find out best country, people of which possessed good, religious moral character.¹⁴ Vasiṣṭha opined that all the countries including Koṅkaṇa, Kalinga, Magadha, Kāmarūpa, Gurjara, Kuntala and Nepāla are enough good and people of these countries possess good moral character. But Visvāmītra contradicted the statement and proclaimed that among all the countries Kerala is the best. Among the religious and philosophical views of the various sects the religious and philosophical views of Rāmānujācārya and Mādhvācārya are not acceptable.¹⁵

Visvāmītra holds the opinion that all the countries do not follow the religion and duties prescribed by Dharmaśāstra properly.¹⁶

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14. कततो देशो रभः कस्यच्यारो मनो हरो महताप ।
इति वादिनि देवपतो संधर्षोऽश्रुद्विशिष्टुगाधिजयोः ॥ (V.14)
15. पठः- देवपाकशासन, कोकण कलिङ्गमागधकाप्ररूपगुणरकुन्तले-
नेपाका न्विता सर्वे देशाः समीचीनाः । समीचीना-चाराः केचि
प्रमाधिप्रायः ।
पिठः- इष्टसुखेषु केशलाः समीचीनाः । इतरे देशाः सत्यशीलवन्तथा
परिशोधाः । प्रतप्ररुपाये च मध्वरासाधुजायवाहौ ।
16. उमाचारागुष्ठाने सर्वोऽपि देशो न समीचीनः । स्वर्धर्मागुष्ठाने सर्वस्यपि
सर्वे देशससमीचीन (व्य) । तदप्ये काश्चपि विपरीता उक्तं च
काशीस्वये +

Keralābharanacampū like Viśvaguṇādarśacampū is very important from religious, social and geographical points of view. In both the picture of the society and Indian territorial regions of the seventeenth century A.D. are depicted. The comparative study of these both Campūs would be more interesting from the cultural points of view. It is also noteworthy that even Rāmacandra follows the model set by Venkaṭādhvarin. In the debate of Makaranda and Milinda we find many paragraphs of Dharmasāstra and interpretations thereof given by the poet become more attractively befitting the picture of the society depicted. The problems of his age are discussed and the interpretations in the favour of advanced society are also found. The customs and conventions are reassessed. Let some examples be quoted.

In the description of Tuṇḍiramāṇḍala along with Kāñcī and Kāmākṣī Milinda points out the impudent act of 'Sītākāra' of the ladies in the presence of the elders in the family and the sacrifices being performed without proper procedure.

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17. प्रि०:- अस्मिन् देशे इति उक्तं किञ्चित् मित्तं जन्ता कामिनीनाम् ?
 प्र०:- अर्थरास्यदानप्रप इव सीकुर्वन्ति गुरुजनसद्विधेऽपि
 नितप्रिव्यः ।
 प्रि०:- भवता न ज्ञायते स्तुषाजनसमाचारः । कश्चिन् धर्मशास्त्रे
 स्तुषाजनानां सीत्कारेण पाप्यमिति ।
 प्र०:- (विदुष्य) :- गुरुजननिकटे मौनेन पाप्यमिति जाति संकेतः ।

In the description of the river Pinākinī Venkaṭ-
ādhvarin observes silence, while Rāmacandra points out
the existance of Vāmamārga there. Here in this region
the religion is only the mask for the people under wh-
18
ich the lustful life of them is hidden.

Problem of untouchability of the ladies during
the period of menstruation is thus handled. The Smṛti
opines that a woman becomes Cāṇḍālī on the first day,
a destroyer of a Bhrūṇa on the second day, a washer
woman on the third and the lady becomes pure after
bath on the fourth day. This opinion of Smṛti is int-
erpreted as there is no harm in touching woman during
the period of menstruation but in touching 'rajas' ra-
19
ther in approaching her.

-
18. न हांसिभ्यो दोषो न मध्ये न च प्रैदुने ।
प्रवृत्तिरेषा भूतानामिति शास्त्रस्य निर्णयः ॥
तत्संनिवेशात्कर्मैऽपि कामिनः कामिन्यः प्रैदुनि ।
19. मि०:-कर्मिणं भद्रप्रकामिणं कांचित्कियं दृष्ट्वा सर्वे क्विचिदप-
सरन्ति ।
प्र०:-रजस्यलेति जानीहि ।
मि०:- कथं क्विचिदपसरणे न स्पर्शपानोदः ।
'प्रथमेऽदुनि चाशुक्ली द्वितीये भ्रूणघातिनी ।
तृतीये रजकी प्रोक्ता चतुर्थेऽदुनि शुद्धयति' इति ॥ इति
पचने नेषां प्रते किं न प्रमाणम् ।
प्र० भवत्येव प्रमाणं पचनाभिप्रायस्तु लोकप्रव्य एव ।
मि०:- कथमिय ।
प्र०:- साङ्गात्स्वल्भु रजसः स्पर्शं स्वल्भु महान् प्रत्ययायः । न तु
रजस्यन्कारयत्रो परंपरा संबन्धो न दोषयेति ।

A custom of marrying a daughter of maternal un-
 cle prevailing there is also noted.²⁰

In the descriptions of Āndhra, as Venkaṭādhvarin
 does in the later portion of Visvaguṇādarsācampū, the
 poet Rāmacandra condemns the astrologers.²¹

Milinda passing through the region of Tuṅgabhadra
 condemns the followers of the Mādhva cult, as Kṛśānu
 does in Visvaguṇādarsācampū.²²

Warriors of Mahārāṣṭra are highly condemned for
 wearing dress like that of Mleccha warriors.²³

Non-observance of the rules of untouchability af-
 ter delivery among the ladies is taken notice of.²⁴

-
20. मि०:- मातुलस्य सुतामूढ्या मातृगोत्रं तथैव च।
 स्वपानप्रवरां चैव स्वधर्मव्यञ्जकतां भ्रजेत् ॥ इति देशाचारः।
21. म०:- दद्यात् किञ्चिद... धानं धनं वा रीतेभ्यः शोत्रियेभ्यः।
 लोभायते मोहिताः पूर्वभावे कष्टं कष्टं रीतदीनाश्चरन्ति ॥
 मि०:- किमेते मौडूतिका निशंकं सर्वभवन्ति संचरन्ति।
22. मि०:- इदमव्यञ्जितं माध्वेषु-
 नाग्निरोगस्य दोग्धोऽस्ति नैव पिण्डोदकाक्रिया।
~~सर्व~~ मातापितृना संस्कारो माध्वानां इति वास्तवः ॥
23. महाकञ्चुकसंचयना महाराष्ट्राश्चरन्त्यमी मध्ये शिरः
 शोत्रविधेः कपोलादारोच्यं च प्रशुविष्टुश्च। उष्णीष-
 बन्धनान्मय कञ्चुकाश्च पुरुषस्यारण्यमभी लभेते।
 एते एते स्वकु धर्मविरुद्धमाचारं प्रकटयन्ति।
24. सूतिका सूतकं यैस्तु मनसापि न मर्यते।
 तेषां रजस्वलास्यशो भूषणादपि भूषणम् ॥

Loose character of the people belonged to the Go-
dāvarī region is also not left without condemning.²⁵

Like Venkaṭādhvarin, Rāmacandra also takes a note
of the loosened rules of untouchability and the use of
water fetched by Śūdra for cooking food.²⁶

Sanctity of the places, rivers etc. is not left
undescribed by the poet. The description of Jagannātha
purely resembles that of Visvaguṇādarsacampū.²⁷

In the description of Kasi the poet as Venkaṭādh-
hvarin does, plays on words to create artful praise and
points out unreligious habit of smoking early in the mo-
rning. It is referred to as an educational centre also.²⁸

25. धर्मदारा न् परिच्युत्थ स्वीकृत्य परकाग्निनीः ।
पास्तु धर्मक्रियां कुर्वन् स्वर्गिणी ततो यथा ॥
26. उताष्टादपि कुंत्सितं कर्म कुर्यन्ति ।
न शूद्रा स्सन्ति सर्वत्र संप्राप्ता कलिसंभवे ।
तथापि परंपरा संक्षोधो न दोषयति ॥
27. इत एवाकुण्ठितविभवस्थ वकुण्ठपते.... पुरुषोत्तमार्थं सन्निधत्ते ।
(निकटमुपसृत्य)
यं निवेदितमन्नाद्यं चण्डालादपि गृह्यते ।
तच्छोधयति पापानि तस्मै पुण्यं नमो नमः ॥

28. कामान् यदासीति जनता मज्जन्ति तत्पाथसि तत्प्रियादेव तेषां
पुं कामारित्थं प्रथच्छसि ॥
- नि०:- तेषां कोऽयं प्रातः कालिनो विधिः ।
म०:- उत्थायोषसि धूमपानकलना ताम्बूलिकाचर्वणं
पश्चात्त्रिभुवके शपारासंहरणं शारीरशुद्धिरततः ।
प्रप्रात्पाननमच्छर्षणधृतिः पुण्ड्रप्रकारस्ततो
ततो वैदिकं कर्म परस्तात् कृत्वा सुखेन व्रतन्ति ।

Thus it becomes supplementary to the study of Vis'vaguṇādarśacampū. But it can be a ~~seperate~~ topic for the study. Here only an attempt is made to draw attention of the scholars to the resemblance between the two works in connection to the form as well as the major portion of the content and to show the influence of the poet Venkaṭādhvarin on the successors.

29

Vaikunthavijayacampū:-

Author of this Campū, Śrī Rāghavacārya, son of Śrīnivāsācārya and grandson of Venkaṭācārya of Śrīvatsagotra was a disciple of Raṅganātha, apparently the head of the Ahobila mutṭha. The poet belongs to the later half of the seventeenth century A.D.

In this Campū Jaya and Vijaya visit the various shrines in a course of their pilgrimage. It is also composed on the very line of Vis'vaguṇādarśacampū. It is also very important from the geographical and religious points of view. Like Venkaṭādhvarin, author of this Campū belongs to the school of spiritual monism founded by Śrī Rāmānujācārya. The poet belonged to Tiruvallure of Chengalpet district of Madras state.

In the beginning the poet propitiates Rāmānuja and Śathakopamuni. Then Jaya and Vijaya are sent to

know the 'carita' or behaviour of three worlds. Like Veṅkaṭādhvarin the purpose of the Campū is declared there-
in in one of the introductory verses. At the end of the
work Vijaya becomes a vaisnavite by the grace of the
Lord Viṣṇu.

Though the poet follows Viśvaguṇādarśacampū, the
prose of this poet is more enchanting and ornate.

Like Viśvāvasu Vijaya looks at only virtues, while
the later Jaya, like Kṛṣṇānu finds out only faults. The
description of the sacred river Ganges quite resembles
to the description of the river Ganges in Viśvaguṇādarśa-
campū.³¹

Here also the poet creates poetic charm or strik-
ingness particularly by alliteration, pun etc.

³²
Vibudhānandaprabandham:-

Author of this Campū, Veṅkaṭa Kavi, son of Vīre -
rāghava of Bālaśayanam or Ilāmpallī family who lived at
Ginjee in the South Arcot district salutes Vedāntadeśi-
ka in the beginning of this Campū which shows that he
belonged to the vaisnavite sect of Rāmānuja school.

30. विजयजयप्रारब्धो पूरुषो हि त्रिलोकीचरितस्त्वमेवगत्य लोकसञ्चारकम् ।
गुणतदितरत्नमग्राहिणो तत्र चाधः स्वसुकुलपरिपाकाच्छीरान्तो वीर्यम् ॥

31. जय- गङ्गा सती- गङ्गा जडधी-पूरुषो कपालिनोऽङ्गो कलितानुषङ्गा ।
सुरापतेति प्रथिता कथं तु तोषुयतेऽसौ भवता निकामम् ॥
विजयः- गुणत्वेनाथस्थितानां दोषत्वेनाभिधानम् भवते तत्तिमार्थं
व्यक्तितां वा भवति ।

32. DC XXI.8285.

The poet belongs to the eighteenth century A.D.

In this Campū the poet has selected two parrots to visit the various sacred shrines of India. The very names of the two parrots Bālapriya and Priyamvada denote their characteristics. Here the two parrots visit various places and lastly reach Bēdarikāśrama with a view to attend the marriage of Śīlavatī and Makaranda, son of Kandarpa, king of a place called Kamalinī. The story is a fiction and is narrated in the form of a conversation between two parrots. On the way the sacred places like Śrīraṅgam, Śrīmuṣṇakṣetre etc. are described. Here the two parrots possess opposite characteristics like the two Gandharva friends Viśvāvasu and Kṛṣṇānu in Viśvaguṇādarsacampū. Here the course of visiting the sacred places is reverse from that of Viśvaguṇādarsacampū. In Viśvaguṇādarsacampū the serial travel is from north to south, while in this Campū the course of travel is from south to north.

II.

Another group of Campūs follows only the form of device viz. dialectical form.

Tattvaguṇādarsacampū³³:-

Author of this Campū belonged to the end of the seventeenth century and beginning of the eighteenth century A.D. It was composed by Annārya, the son of Śrī-

nivāsa Tātrya of Śrīśāila family, the brother of Śrī-nivāsācārya, the Tattvāmārtāṇḍa and Jijñyāsādarpaṇa and paṇḍita of the court of the king Venkaṭa, son of Kosala race.

This Campū describes the merits of the tenents of Saivism and Vaisnavism comparatively in the form of dialogue between Jaya and Vijaya. Jaya is saivite, while Vijaya is vaisnavite. The dialogue between Jaya and Vijaya is in the form of dialectic for ascertainment of 'tattva' or truth.³⁴ Like the nature of Viśvāvasu and Kṛṣṇānu in Viśvagunādarśacampū, the nature of Jaya and Vijaya is differentiated.³⁵ Like Kṛṣṇānu Jaya leaves his stand as saivite and adopts vaisnavism at the end of this Campū. Like Venkaṭādhvarin author of this Campū proclaims the tenents of vaisnavism. Thus this Campū seems to be composed with a view to propagate the theories pertaining to the particular sect. Likewise Venkaṭādhvarin the author of this Campū gives some background in prose to the discussion or dialogue between Jaya and Vijaya. The poet has followed Viśvagunādarśacampū in discussion of the problems, theories and creating poetic

34. तत्त्वार्थनिर्धारणबुद्धिबुद्धौ मत्वा स्वमत्या निरियत्तं च शास्त्रम् ।
तोदानिर्भेदकृतु रप्रसादं चारं तुया शास्त्रभिवर्षणयो द्वौ ॥ (v.5).

35. शास्त्रभिवस्तमसा बुद्धेः स्तम्भनादत्तथात्पदकम् ।
वैष्णवस्तत्पथिययुः प्रेषणः स्तम्भनास्तत्पथिविज्ञप्तः ॥ (v.6).

36
strikingness.

37
Gaṅgāgunāḍarsacampū:-

The author of this Campū is Dattātreya Sāstri, son of Vāsudeva and Ambika. This Campū is also composed on the very line of Visvaguṇāḍarsacampū. The poet belonged to 19th and 20th century A.D. (1893-1913 A.D.). He bore the title 'Vidyāratna'.

Here in this Campū merits and demerits of the sacred river Ganges are espoused in a dialogue between two Gandharvas Hāhā and Hūhū and greatness in sanctity of Gaṅgā is finally ascerted.

III.

Some Campū authors have followed Venkaṭādhvarin only in the selection of the subject with a view to give the geographical and cultural picture of the age.

38
Tīrthayātrāprabandham:-

Samarapuṅgava Dikṣita, the son of Venkaṭeśa of Vāghula gotra, the brother of Sūryanārāyaṇa and Dhama, who lived in Tiruvalangadu in North Arcot district, Madras about the middle of the seventeenth century A.D. He describes the holiness of several sacred shrines and reservoirs visited in the course of pilgrimage.

36. Dr. C.Tripathi, ^{op. cit.} p.207, No.69.

37. This Campu is printed at Bombay. M. Krishnamachariar, pp.515, para 531; Dr.C.Tripathi, p.216.

38. Printed in Kāvyaṃālā, NSP. 1936.

His teacher was Appaya Dikṣita, son of Raṅgarājadhvarī and a follower of Śaṅkara's Advaita philosophy (2/86). His date of birth (about 1574 A.D.; 2/19,20) and flourishing of his guru in 1551 to 1623 A.D. prove him to belong to the end of sixteenth century and first half of the seventeenth century A.D. In other words he is a contemporary of our poet Venkaṭadhvarin.

This Campū is divided in nine Āśvāsas. Like Bāna he gives his life-sketch in first two Āśvāsas. Descriptions of Kāñcī is from Ekāmesvara and Kāmākṣī to Varadaraja quite reverse from that in Visvaguṇādarsacampū. In the fourth chapter descriptions of sun-rise, garden, Sandhyā, moon-rise, sending of lady messenger and amorous sports are described. The fifth Āśvāsa devoted to the descriptions of Kāverī, Setu, Śiva at Gandhamādana and the marriage of the hero. In the sixth Āśvāsa Grīṣmavarṇana, Gayāyātrā, praise of Kārtikeya, Māka king, Venkaṭeśa-darsana, praise of Śiva and Pārvatī (Ambikā) at Kālahasti, visit of Śrīparvata and Ahobila and Caṇḍīstuti occur. In the seventh Āśvāsa Gokarṇavarṇa^{na}, descriptions of some rivers and cities such as Mathurā, Gaṅgā etc. The eighth Āśvāsa contains the descriptions of Kedāresvara, Badarikāśrama, Kāmarūpakāmākṣī, Kapilāśrama, Nīlagiri, Jagannāthapurī, Gayākṣetra, Vindhyaesvari, Trivenī, Sāketa etc. In the last chapter visit of Vārāṇasī and some devotional stanzas in praise of Vārāṇasī and Viśvanātha are given. At the end of the work summary is also given.

No name of the hero is given but it can easily be presumed that his brother probably Dharma who studied with Sūryanārāyaṇa and Samarapuṅgava under Appaya Dikṣita (p.30) might be hero of this Campū.

The study of this Campū shows that the poet has left western part of India, particularly Mahārāṣṭra, Gujarat etc. untouched. This Campū is also useful in the geographical study of the sacred places in the later part of the seventeenth century A.D.

Descriptions and devotional poems often make the narration stagnant. Description of the nature is one of the chief peculiarities of this Campū.

Generally prose is simple but sometime as in Kāverīvarṇana it becomes elaborated. Kāverīvarṇana in Viśvagunādarsacampū is not so much ornate and elaborated with the poetic fancies as it is found in this Campū. Like Venkaṭādhvarin Samarapuṅgava Dikṣita is also interested in the sports of Kṛṣṇa with the cowherd maids and theft of curds etc. at the occasion of Yamunāvarṇana.

As Venkaṭādhvarin and Samarapuṅgava Dikṣita are contemporaries, it is not easy to make out as to who who inspired or imitated whom. Both describe vaisnavite as well as saivite temples occasionally. But the de-

39 कलबीनिहितं वचः कथं वा परिपीतं भवतीति राधिकयोक्ते ।
अधराश्रुतपारणमपुष्ट्या विदधानं विदुमेवमित्युपाख्ये ॥
(7.85.)

scriptions of the sacred places are comparatively more in Tīrthayātrāprabandha. Here the narration is used to connect the various descriptions of the sacred places. More accuracy is observed in it. Venkaṭādhvarin's aim is not only to give the descriptions of the different places and the temples but also to show the merits of them as well as those of the society. Samarapuṅgava does not do so. His chief intention is to give a picture of pilgrimage. Moreover this Campū is not on the line of dialectic. Perhaps Samarapuṅgava might have composed this Campū to exhibit his knowledge of the sacred places of India of his time.

⁴⁰
Citracampū:-

Sri Bāṇeśvara Vidyālamkāra, Mahācārya was the son of Rāmadeva Tarkavāgīśvara. He composed this Campū in 1744 A.D. at the request of his patron, Citrasena, king of Burdwan.⁴¹ This is a composition of devotional poems and pilgrimage.

It begins with the hunting in the jungle where the king requests the poet to describe the jungle and he describes a fine dream. In the narration of the dream Mahādevī in Goloka welcomes the king and takes the

40. India Office Catalogue 4044/939 (I.O.Cat. 7/1543.

Published from Calcutta.

41. एवात्मा माराप्रयं सतु जनकसुता लीनजायां प्रयत्ना-
दाहाप्रादाय सशामपि पुकुमणे विप्रसनेनाह्य यर-य (V. 243) ab

king with her to visit Satsaṅgasāgara, Maṅikarnikā, Maṅdākinī, Yamunā and Vṛndāvana - Mathurā. On return Sarayū, Ayodhyā, Janakapura, Śonaksetra, Falgu, Gaya, Mandara, Vaidyanātha, Pañcakuṭa and Guptapallipura are described. In other words it contains the descriptions of the places from east to west and vice versa.

Discussion of the tenants of vaisnavism at Vṛndāvana, devotional poem in praise of Rama at Ayodhyā in 39 verses etc. seem to be product of inspiration from Viśvagunādarśacampū. There are 294 verses and 131 prose passages. Prose portion is comparatively less. This is a good work for the study of toptography of North India of the eighteenth century A.D.

⁴²
Kavimanorañjakacampū:-

Sītārāma Sūri of Tirukurugid, Tirunvelli district was born in 1836 A.D. He composed this Campū in which pilgrimage of a brahmin Sītārāma is described in four Ullāsas. Sītārāma was his preceptor.

In the beginning of the first Ullāsa the life-sketch of Sītārāma is given. In the later part and remaining three Ullāsas the course of pilgrimage is described.

The poet seems to be more interested in the description of the sacred places like Śrībera, Trivendram,

Poonā, Vārāṇasī, Tirupati, Kāñcī and Śrīraṅgam in details. Rivers like Ganges and seasons like Vasanta and Grīṣma are also described more enchantingly. Many devotional poems are also interwoven. In the description of Ayodhyā the whole Rāmakathā is narrated in brief. This Campū resembles Viśvaguṇādarsācampū in this connection. He often plays on words like Rāmānuja and Yāmunatīrtha as Venkaṭādhvarin does in Viśvaguṇādarsācampū.⁴³

His prose is elaborated and ornate and is known as Utkalikā. He also shows his aptitude towards the use of alliterations, Yamaka, Śleṣa and contradiction. He claims his composition possessing verses in 'Golilā' and prose passages difficult to follow.⁴⁴

⁴⁵
Kāśikātilakam:-

This is a Campū of Nīlakanṭha, son of Rāmabhaṭṭa of Kaundinya gotra and disciple of one who bore the title of 'Dantidyotidivapradīpa'.

Here in this Campū Kubera sends two Gandharvas in search of Śiva who had, as Nārada informed him, gone to Avimuktapuram. In the guise of mortals they visited sacred places and shrines in the course of their travel.

43. रामाशुजाय च चित्तमिदं यामुनतीर्थे लोकासमानम् । (PP. 29)
रामाशुजाय च चित्तमिदं यामुनतीर्थे संसृष्टिं तानि । (PP. 30.)

Cf. Vis. v. 226, 228.

44. गोलीलो प्रेतोऽस्तत्पद्येऽर्थः सचिन्तकाथेऽथ ।
कविचित्तरञ्जकोऽथं राजह्यासोमभास्करं राजम् ॥
(4-76)

45. TC. III. 2763.

Veṅkaṭādhvarin describes vaisnavite temples more in comparison to saivite temples. Here also two Gandharvas are selected for the descriptions of the saivite sacred places and temples.

This is also a good work for the geographical survey and the cultural study of the saivite temples and sacred places.

46

Śrtakīrtivilāsacampū:-

Sūryanārāyaṇa of Bhārdvāja gotra describes in this Campū several places visited by a brahmin named Śṛta - kīrti, a native of Virincipuram near Nellore.

This Campū, like Viśvaguṇādarsacampū is useful for the study the topography of South India.