

C H A P T E R : XIA G E O F V E N K A T Ā D H V A R I N , L A N G U A G EA N DS T Y L ESection: IAge of Venkatādhvarin:

It is necessary to have a complete idea of the age of the poet, when one desires to evaluate his work. As Campū is said to have originated in the age of Daṇḍī or somewhat early to Daṇḍī, it is more influenced by the famous prose romances of Bāṇabhaṭṭa, Subandhu and others during the period of its development. In the period of Śrī Trivikrama Bhaṭṭa it assumed the complete form. The period from 13th century A.D. to the end of 16th or 17th century A.D. became a golden one in the history of Campū literature. Venkatādhvarin belongs to the end of this golden period and beginning of the decadence of this literature. Like Śrīharaṣa or Jagannātha he is a product of an age of learning. Like Bhāravi or Māgha in Viśvaguṇāḍarsacampū form predominates over the matter. A little care is taken in the development of the form. The matter, as if, is only a peg to illustrate poet's poetic gift of descriptive power, word play and verbal jugglery. Fortunately in Viśvaguṇāḍarsacampū

Veṅkaṭādhvarin has not used Citrakāvya, as he does in Citrastabaka of Lakṣmīśahasram. Here only some threads of story are used to weave the descriptions of the different places and groups of society through dialogues between two Gandharva friends Viśvāvasu and Kṛśānu in a dialectical form. So it appeals more to the head than to the heart.

The tendency of putting form over the matter, use of pun, verbal jugglery, use of obscure words or the use of the famous words in the new and unpopular sense which can be followed with the help of dictionaries only became more powerful after Kālidāsa who also made such experiment of word jugglery in Raghuvamśam (canto: IX) and Vikramorvaśīyam (Act IV). But the poets used to be loyal to the conditions of the literary forms in the later period. Poets like Bhāravi, Māgha, Subandhu, Bāṇa, Trivikrama Bhaṭṭa, Somadeva, Śrīharṣa etc. adopted an elaborated style in more or less proportion which made their epic poems, prose romances and Campūs difficult to follow easily. Poet like Jagannātha who earned an epithet 'Paṇḍitarāja' seems to be attracted more or less by śāstras, as a result of which his five Taharīs particularly Gaṅgālaharī and Viṣṇulaharī, though they are devotional poems, appeal more to the head, intelligence or reason than to the heart or emotion.

Veṅkaṭādhvarin is more influenced by the current of using Śleṣa - Sābhāṅga or Abhaṅga. Trivikrama Bhaṭṭa remarks, "The poem becomes unintelligible particularly

by the use of double entendre by 'bhaṅga' or breaking the word. But one should not be puzzled as the poet has not only one sentiment.<sup>1</sup> Alliteration, double entendre, contradiction, artful praise and circumlocation have influenced the poets like Bhāravi, Māgha, Subandhu, Bāna, Trivikrama Bhaṭṭa and others. Campū authors used them to create poetic strikingness. As it is noted in the previous chapter, it became one of the peculiarities of Campū. The influence of this current produced 'anekārtha-sādhana-kāvya' the poem yielded to many different narratives such as Rāghavapāṇḍaviya, Rāghavapāṇḍavayāḍaviya or Kathatrayī etc. Our poet Venkaṭādhvarin also composed a short poem of thirty two verses Rāghavayāḍaviya narrating a story of Rāmāyaṇa and Bhāgavata simultaneously. This also indicates the age to which he belonged.

The poets of the different literary styles have influenced Venkaṭādhvarin. It does not require any discussion here, as it will be done in details in the succeeding chapter.

Rhetorics, Kāmasūtra, the schools of philosophy, Rāmānuja cult, religious importance of the places and purāṇas also influenced the poet Venkaṭādhvarin. Use of

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1. वाचः कठिन्मसामानि भङ्गोऽप्येषविशेषतः ।  
नोटुंगरात्रः कविः यस्तान्त्रिकोऽसिः कवेः ॥ (नल-वा. I. 16).

of double entendre, contradiction and artful praise based on pun show the influence of the Vakrokti school which helped the poet to bring out the poetic strikingness and to maintain poetic charm. Mammaṭa and Jagannātha accept the strikingness as an essential element of the poetry.<sup>2</sup> Campū authors used to find out various ways to bring out such poetic strikingness without making a reader tired with the elaborated narration and ornate descriptions. Use of double entendre, contradiction and artful praise with the sense of proper proportion and discrimination made such praso-poetic composition more alive. Veṅkaṭādhvarin, like Śrīharsa is attracted towards Rasa theory also. Jagannātha, author of Rasagaṅgādhara is also the product of the same age. Eventhough the poets were under the powerful influence of Vakrokti school on one hand, they were equally attracted by Rasa theory also on the other. Campū authors always seem to have tried to keep balance between the two. Jagannātha is not exception to this.<sup>3</sup> Veṅkaṭādhvarin is also a product of this current co-influence of Vakrokti school and Rasa school. References

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2. चेतश्चमत्कृतिपदं कवित्वेव स्यात् । (Bhv.3.1.)

तदपेक्षया वाच्यस्यैव चमत्कारित्वान्न । (K.P.1)

3. रत्नगीतार्थप्रतिपादकः शब्दः काव्यम् ।

निर्दूषणम् । गुणवती रसभावपूर्णं सालङ्कारकृतं अवगकोपलक्षणरहितम् ।  
सा मातृकीर्त कवित्वेव मनोविभवात् सा कदापि हृदयान्तरं नापयति ।  
(करुणविलासः - v. 6)

scattered in Visvagunāḍarsacampū corroborate this. <sup>4</sup>

4. (A) वि०:- सरवे! श्लेषभङ्गोऽयं दोषमुदभययता भवता पारिमन्त-  
रित्तुयेप्रत्यनीकतैवाविच्छृता । कुलं चैतत् । (Pr. 109. P. 214.)
- (B) वि०:- क्लेशैः श्लेषैकावल्म्बनादोषैरमुं देवमाश्रितेषु जनेषु  
स्वल्पप्रत्युदः सरस्वतीपदारो विजयते । (Pr. 111. P. 220)
- (C) वि०:- अधुपगच्छाम त्व भवतः प्रौढगुणदोषीकरणपाण्डित्यम् ।  
आस्तामेव श्लेषचप्रत्कारः - - - - - । (Pr. 122. P. 239)
- (D) वि०:- क्लेशैः श्लेषैकशरणैर्द्विषणैरस्य स्वकुं मृदुञ्जयस्य  
विश्वरुतस्यसदृशत्वं वदान्भवत् । (Pr. 137. P. 254.)
- (E) वि०:- सखे! भवता स्तुतिरेवैषा भङ्गोऽयन्नरेण कृतेति  
मृष्यामि तुष्यामि च । (Pr. 154. P. 272)
- (F) वि०:- गुणान्वयस्य पुनरस्य नगरस्य निन्दाच्छ्रान्त  
प्रशंसाप्रेय कृतवान् । (Pr. 160. P. 285)
- (G) वि०:- विरुद्धबुद्धे! विवेकमेव सायद्विवेकमाकलयसि ।  
(Pr. 162. P. 286)
- (H) वि०:- सरवे! भवता भणितानां पदानां व्याख्यानैव  
विरोधः समाधेयः । (Pr. 169. P. 305)
- (I) वि०:- श्लेषावल्म्बना दोषा इमे न मे शेषावयवः, प्रत्युत  
तोषावयव इति नारुप्रजोत्तरयामि । (Pr. 171. P. 307)
- (J) वि०:- (विद्वत्स्य) :- ईदृशीमुत्कर्षपिशुनाप्रविद्यात्कथाया  
निन्दामि निन्दामि । (Pr. 179. P. 325)
- (K) वि०:- सत्यं जराधरप्राकारसंवृत्तस्यारस्य श्लेषवैपुल्येनैव  
रङ्गसाधार्थं समीचीनम् । (Pr. 186. P. 333)
- (L) वि०:- सूत्रवित्प्रलोचनतया सचप्रत्कारं चक्रधरं सुवताये  
गुणं न कुप्यामि । (Pr. 253. P. 430)

Venkatādhvarin's views about poetry:

Some of his views about poetry are found in the description of the poet:

1. The creative art like poetry is one of the means to please god. One should compose a poem in praise of god particularly Viṣṇu. In other words aim of the poem must be Dharma and Mokṣa. If we put in another way the devotion must be the main sentiment (Ofcourse Sanskrit rhetoricians do not consider sentiment of 'Bhakti' or devotion ) and all the sentiments should be used occasionally.

2. The creative art like poetry is not meant to flatter the crooked kings or the kings to maintain patronage.

5. श्रीनारदस्तवनादुरूपकवनां वागी प्रनोटादिगीतः ॥ (V-542).  
स्तुवन्ने पण्यतेके सति एतौ कविः सूक्तिभिः ॥ (V-543)  
सन्त्येवान्या मधुरिषु कथासंस्तवाः काप्रदोऽक्षः । (V-544).  
कल्याणं भगवत्कथाग्रयनतः काव्यं विधातुः कवे-  
स्तस्यैवाङ्गुलतया क्वाचिद्युच्यते शृङ्गारवीरादिकम् ।  
को दोषः भविता ? यदत्र कविताशीलैः सम्राज्यते  
पन्था व्यास-वसुन्धराश्रुति भवग्रन्थादिषु प्रेरितः ॥ (V-545).

6. कर्तुं हा कवयः कदर्थकुटिलकिन्नापालसात्कुर्वन्ते । (V-542).  
पद्मैर्धृतैः स्तुवन्ति कवयः प्रायेण पृथ्वीपती-  
नन्ये तान्स्तुवन्ते वचोभिरचमत्कारैरस्मरैरपि ।  
पद्धारम्भणशक्त्यशक्तिविहितो भेदः कवीनां भव-  
त्यन्येषां च परं नरस्तुतिवृत्तो दोषस्तु सार्वत्रिकः ॥ (V-547).

3. The art of poetry is not to please the ladies with the description of beauty or it should not describe the beauty of the ladies only.<sup>7</sup>

These two opinions show that the poetry is the art for the sake of art. This art used for the flattery of the kings or the ladies is as if to pour the vegetables with the water brought from Ganges (v.542<sup>cd</sup>) or to adorn the neck of a bitch petted with pearl necklace (v.543<sup>cd</sup>).

4. As the donation given to a proper Śrotriya brahmin becomes everlasting, the poem composed in praise of god is fruitful, otherwise the poems exist only for a period of few years.<sup>8</sup>

5. The aim of the poem is not only to delight the reader but also to preach him some moral lesson and abolish the inner darkness of a reader.<sup>9</sup> It is worthy to remembered that the poet Venkaṭādhvarin explicitly preaches the reader to be like Viśvāvasu and not like Kṛśānu (v.597). To my humble opinion it would have been better had he conveyed this implicitly (v.593). The

7. करोति परवर्जिनीचरितवर्णनं गहिर्दिप्त । (v. 543).

8. कामं चान्यः कतिचिदफलाः सन्तु लोकं कवीनां  
सन्त्येवान्या मधुनिपुक्थसंज्ञाः कामदोषध्रः । (v. 544).

9. आनन्दध्यानरयः कवयस्तथा नाधिज्ञेयाः । (p. 234.  
p. 403).

last verse which may be taken as the request to the critics and the readers not to look at the faults, gives moral lesson in somewhat explicit manner.

6. The art of creativity and scholarship make one more praiseworthy. Vedāntadesika is cited as an instance of it.

His views about the sentiment and the subjects of the poem can not be applied to all the poets he enumerates (v. 549). Of course old poets like Vālmiki, Vyāsa and Parāśara (v. 548) and poets belonging to the later period which is considered by Venkaṭādhvarin as modern period, such as Kālidāsa, Bhāravi, Māgha, Murāri, Bāṇa, Mayūra, Bhavabhūti, Bhoja, Śrīharṣa etc. (v. 549), Śaṭhakopamuni, Madhurakavi etc. (v. 551) have contributed to the devotional literature.

His views can be applied to Rāmāyaṇa, Mahābhārata, purāṇas particularly Bhāgavata and other devotional poems and not to all the literary forms and works. Moreover these views are not of rhetorician but of a poet and devotee.

Learning of the various śāstras and philosophical

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10. सम्पत्तिर्नैव भावयोरनद्यथोः साहित्यप्राप्तिर्यथोः .....  
 सामानाधिकरण्यमेव विबुधोक्तं प्रशंसन्स्पन्द ॥  
 (v. 550)



works make the compositions loaded with śāstric terminologies, uncommon vocabulary etc. Śrīharṣa's Naiṣadhacaritam or Somadeva's Yaśastilakacampū are the product of their philosophical studies. Likewise Venkaṭādhvarin's Śrīlakṣmīsahasram and Śrīnivāsavilāsacampū are the products of such type. Viśvagunādarśacampū generally is not much loaded with such śāstric terminologies. His knowledge of Rāmānuja philosophy and various branches of knowledge such as Tantra, grammar (v.3), Nyāya, Mīmāṃsā, Vedānta (descriptions of them) etc. refer to some sūtras and technical terminologies but they not make the whole Campū loaded with only scholarship. Thus this Campū is meant for masses as well as scholars. Viśvagunādarśacampū is not a brain tonic to the learned like Naiṣadhacaritam. It is pleasing and appealing to all who know Sanskrit.

Thus we can conclude from the above discussion that Venkaṭādhvarin like Śrīharṣa and Jagannātha is not the poet of decadence but of the age of learning. But Venkaṭādhvarin, Jagannātha and others have recognised the taste of the people and found out a new way to reach to the heart of the people and to keep them taking interest in literature rather devotional one like the class of the learned simultaneously.

## Section: II

### Language & style

The work of the poet cannot be evaluated properly unless we know the age in which he was born. The time of the poet is always reflected in his works. His views about poetry also do reflect in his works. We have already seen all these in the previous section.

In the age of Kālidāsa a poet was attracted by Vaidarbhī style as a vehicle of sentiment. But later on Bhāravi, Māgha, Subandhu, Bāṇa and others adopted an elaborate, ornate and artificial styles like Gaudī and Pāñcālī. The poets made many experiments to find out and develop the fascinating features of the poem. Bāṇa Bhaṭṭa is proud of adopting special features developed in different regions. <sup>11</sup> Author of Nalacampū developed various sentiments through Sabhaṅga <sup>12</sup> Śleṣa. He says, "What is the use of a bow of a bowman and of a poem of the poet that does not nod the head on piercing the heart?" <sup>13</sup> Bhoja in his Rāmāyaṇacampū expects from the poet that the admixture of prose and verse, like that of song ac-

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11. कश्चेन केचन शब्दगुणविषये केचिद्वैतं चापरे  
लङ्कारे कतिचित् सद्यश्चिषये चापरे कथावर्णने।  
आश्रयति गभीरभारकविता विन्द्यारवीचातुरी  
संचाली कविकृमिकुम्भभुरो वाणस्तु पञ्चाननः ॥ (HC. २.५४.)
12. कश्चेन केचन शब्दगुणविषये केचिद्वैतं चापरे  
लङ्कारे कतिचित् सद्यश्चिषये चापरे कथावर्णने।  
आश्रयति गभीरभारकविता विन्द्यारवीचातुरी  
संचाली कविकृमिकुम्भभुरो वाणस्तु पञ्चाननः ॥ (HC. I. 7)
13. किं कवेरन्तर्य काव्येन किं काव्येन धनुस्मान्तर्ये।  
परस्परं हृदये लग्नं न क्षुण्णयति अचिह्नैः ॥ (HC. I. 5)

accompanied with musical instrument should delight the reader with poetic charm or strikingness to make the reader ever enchanted with the immediate effect of joy. The aim of the Campū authors was to make such combination of prose and verse melodious and sweet. It may be admired for embellishing with sentiments on one hand and for embracing rather embossing the word jugglery on the other. Somadeva does not recognise the variety in taste of the people. He questions, "Some poems are charming on account of the embroidery of words and others on account of thought and contents. Why does a reader favour one and frown the other?" The poets have a challenge before them in every age as to how delight the readers of the different and changing tastes. Campū authors adopted elaborateness and artificiality which made it artificially contrived piece of art, harsh in tone, verbose in spirit, indulging in round about methods of representation and abounding in words farfetched meanings and ever lengthy compounds. But Campū authors did proceed on after combining prose and verse and made experiment of moving from elaborate and artificial style to simple one rather from Gaudī and Pāñcālī to Vaidarbhī and vice versa in order to make the reader consoled as soon as he may feel himself tired and to maintain the continuous flow of sentiment. The names of the divisions such as Kallola, Ucchvāsa, Āśvāsa etc. are very suggestive of this fact. The potentiality of art lies in Campū in making the reader fully attached

and delighted. So Campū is not the creation of a profound scholar or an imaginative artist only.

When a poet possesses scholarship and the art of creativity, the poet knowingly or unknowingly bends upon showing his scholarship which surpasses his spirit of artist. But it is only subjective standard and not the objective for evaluation of the work. A poet should keep his eye on the creation of embellishment for the aesthetic pleasure. But without following sense<sup>14</sup> only jugglery of words hardly delight a reader. Jugglery of words, long compounds etc. must be used in a very charming manner in accordance with the embellishment of sense.<sup>15</sup> This makes the experience of pleasure or sentiment for the reader. Veṅkaṭādhvarin also holds the same opinion. He says,<sup>16</sup> "It is the best poem which delights the reader soon." This power of embellishment or 'Camatkṛti' or 'Ramanīyatā' does not exist in outward fitness of the poem. A man, howsoever, ugly he may be, may be called handsome only if a beautiful lady is attracted by him, loves him, and enjoys his company. In the similar way a poem, howsoever, it may be elaborated

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14. cb. शृणो शृणो यन्मयतामुपैति तदेव रूपं रमणीयतायाः ।  
(Sis. II. 17)

15. रमणीयः स हि पुरुषो रमणी यत्रैव रज्जति विदग्धा ।  
श्लोकः स एव हि सुभगाश्रितं स हि यत्र रसिकस्य ॥ (V. 317)

16. श्लोकः स एव हि सुभगाश्रितं स हि यत्र रसिकस्य ॥ (V. 317)

and artificial on account of long compounds, verbal jugglery, use of double entendre, obscure words, use of famous words in unknown sense, but it is a good poem if the reader is attracted and delighted by it. Provided that the reader is a 'Rasika' or 'Sahrdaya' or responsive.<sup>17</sup>

Thus combination of prose and verse or the various styles only is not important. Anyhow the poet must find out various ways and means to delight the reader whose heart and head, emotion and reason both may have equal satisfaction occasionally. Thus Campū is a creative art of imagination and perspiration simultaneously.

In Visvaguṇāḍarsacampū the poet Venkātādhvarin adopts a new type of composition. Visits of the two Gandharva friends can hardly be called a story. The entrance of them from the northern side and their aerial travel all over India was a new thing in the selection of the subject. This is a composition delineated with the descriptions of the different sacred places. The closer examination of the work will show the poet's well-thought plan of the aerial travel.

1. Benedictory verse.
2. Introductory verses containing biographical account

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17. Cf. अरसिकेषु कवित्वनिवेदनं शिरसि मा लिख मा लिख मा लिख ।

3. Poet's view about Campū as a proso-poetic composition
4. Introduction of the characters
5. The entrance of the two Gandharva friends Visvāvasu and Kṛśānu from north rather through the path of sun into earth, nay, Bhārata and their visits to the various sacred places with a view to know how many people follow the Vedic path to find out the effect of the Kali age on the people, the religious and philosophical schools, and also to find out the virtue from the most wicked thing or person or group of people, gods, places etc.
6. Resume of the descriptions or travel
7. Poet's message

This will show that as such there is no story but actually an exact plan of descriptions developed logically and naturally. Short visits and descriptions in proportion give no scope to monotony. Visvāvasu and Kṛśānu are the characters in the set form and they have no more opportunity to develop their personality. The discussion of these two friends show them to be like the characters, oh, mouth pieces of Shaw.

Development of sentiment as we find in drama, epic poem or prose romances has no scope in Viśvaguṇāḍar-sacampū as it is a synthesis of the various descriptions. Humour, erotic, Nirveda etc. can be found but as such neither erotic nor Vīra is the principal sentiment.

Only if we want to call *Sānta*<sup>1</sup> is the main sentiment. But really speaking there is a definite transit of the poet from one sentiment to another with a view to console and delight the reader whenever he may feel mental strain.

### Style:

Venkaṭādhvarin's style, generally we enjoy, is Vaidarbhī<sup>18</sup>. But this Vaidarbhī style is not that of Kālidāsa, as post-Kālidāsa poets were highly influenced by the age of learning. Consequently Śrīharṣa, Jagannātha and others like our poet Venkaṭādhvarin were 'Kavi-paṇḍita' possessing both poetic skill (Śakti) and erudition (Vyutpatti). So one should not expect graceful Vaidarbhī style of Kālidāsa from the later poets. Even though in Viśvagunāḍarsaśampū we find some passages which can be cited as instances of graceful Vaidarbhī style.

### Alliterations and rime:-

An excessive use of alliterations and rime is a special feature of Venkaṭādhvarin's style. One can easily find out 'Padalālitya' or rhythmic harmony which attracted Harṣa, Jagannātha, Venkaṭādhvarin and others.

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\*18. प्राधुन्यव्यञ्जकवर्ण रचना ललितालिका ॥ २ ॥  
अवृत्तिरल्पवृत्तिर्वा वैदरभी इति रिच्यते ॥

Use of double entendre:-

The poet often claims to be 'Āsu-kavi' and expert in playing on words suggesting more than one meaning. He, like true Paṇḍita, hardly misses any chance for it. Most of his stanzas contain double entendre which are helpful in creating poetic strikingness in the arguments and descriptions. His wonderful command over Sanskrit vocabulary, language and śāstras like Nyāya, Mīmāṃsā, Tantra, Vyākaraṇa etc., The figures like contradiction and artful praise are generally based on double entendre through which the goal of bringing out poetic strikingness is easily achieved. This art reaches the climax in the descriptions of Kāśī, Kāñcī, Śrīraṅgam and Tanjore.

Veṅkaṭādhvarin, like his father who earned an epithet 'Śleṣayamakacakravartī', gives some verses of charming paronomastic which prove him to be expert in punning and creating alliterations.

These two things the fondness for alliteration and pun put his style quite in contrast with the graceful style of Kālidāsa. Prasāda is the quality of the poem which makes the style graceful which is absent in our poem not wholly but partly. Presence of Ojas (Vigour) on account of the compounds, contradictions, alliterations and rime sometimes overpower 'Mādhurya' or sweetness. Except at some occasions his style is not unintelligible like that of Śrīharṣa. Generally it is easy flowing one.



Circumlocation or round about narration gradually assumed the form of distinguishing characteristic of Campū. The crooked speech based on pun better known as <sup>19</sup>Sl-esa vakrokti of Rudraṭa. Paryāya-vakrokti of Kuntaka is more convenient vehicle to carry out poetic strikingness or charm through a Campū. Venkaṭādhvarin is no exception to this.

Figure like Utpreksā is not used freely and often. Lakṣmī's suckling her four faced child (v.1), lotus like eyes of Gurjara ladies (v.116<sup>c</sup>), excessive greatness of god's power of creation (v.131), preceptors of Mādhva cult living as if belonged to the fourth stage of life (v.178), the foam of the ocean as if the mountains used in bridge-construction laugh at Mandara (v.476), foam as if the clothe washed (v.484) or the bridge covered with foam as if <sup>1</sup>Seṣa being tired on account of holding earth on hood rests in the water of ocean (v.485), the astrologers pretending to be omniscient (v.528), Kāpālika to be Piśācas (v.524), donkey like Kāpālikas (v.526), the bridge of Rāma as if resting cobra who ate up Prāṇa vāyu of Rāvaṇa (v.589) are the instances of it.

The Upamās or similes in Viśvaguṇāḍarsācampū are varied such as Malopamā, Luptopamā etc. <sup>20</sup>

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19. वक्रगा यदन्यथोलं व्याचष्टे वान्यथा तुमुतयः।  
वचनं यत्पदभंगे रथैसा सा श्लेषवक्रोक्तिः ॥

20. Vide: Appendix: Figures.

His Dr̥ṣṭāntas are interesting as his observation and common experience serve the purpose of proverbs sometimes. Use of such Dr̥ṣṭānta makes the Campū verses graceful. Here are some instances of this figure:

Who will be fool to cut the trees bearing sweet fruits grown up with sweet water by himself and enjoy? (v.15).

What will father do if the son cuts the throat with the weapon given to destroy the enemies (v.23)?

Who will be fool to drink rice-gruel instead of available sweet milk of a cow? (v.43).

A small lake in desert is most praise-worthy (v.95).

With the sharp edge of an axe many poisonous trees can be cut off (v.142).

One should bear the terrifying taste of medicine to get the health cured (v.145).

Who will run to cowherd for milk from the shore of the milky ocean (v.230).

A person meditating upon Viṣṇu all the time is praiseworthy and not the sensual one who thinks of ladies all the time (v.244).

There are some medicine which cure the patient without observing any fast (v.246).

Though Śālagrāma is black in colour, it is worthy to be worshipped (v.258).

Greedy and sensual patient only praises the physician who allow to eat food and enjoy the ladies according to his desire (v.294).

Kick of Kṛṣṇa's soft foot destroyed the thick-skinned demon named Śakatasura (v. 299).

The lotus in mud around which bees buzz is most attractive (v.316).

It is the best poem in which the mind of a reader is enchanted (v.317).

It will not be proper if sun will be guest of the fire-flies (v.343).

Butterflies moving around the lamp loose their life (v.410).

Taking of most powerful medicine can save the patient from the harm on account of inconsistent living (v.440).

There will not be any distinction between elephant and a small mosquito (v.513).

Ladies who are not touched (enjoyed) by debauchees are fit for the religious acts (v.522).

Who will be fool to water the vegetables with the water fetched far from the divine river Ganges (v. 542)?

A king without any sense of discrimination would adorn the neck of a bitch with the pearl necklace which is worthy to be put on on the crest of the gods (v.543).

Only the alms given to the proper person is more fruitful (v.544).

The sweet food like Apūpa, Sūpa etc. howsoever cooked with heavy labour cannot be enjoyed by the persons suffering from loss of appetite (v.570).

If the persons uttering the sūtras of Pāṇini are learneds, then what fault has been committed by the dancers, harlots and Viṭas dancing along with the utterance of 'todhi todhi tadhiti ttakiṭ takit dhik tāhādhik' (v.569).

A bowman who has no knowledge of archery cannot succeed on the battle field. Likewise a person without knowledge of grammar cannot face his rival in the court (v.573).

Element of conversation is a base in the framework of this Campū. It is constructed with the dialogues between two friends moving in aerial car in search of virtues in the universe rather Bhārata in this Kali age. This colloquial tingle is a new experiment in the Campū literature.

Use of grammatical forms and compounds have much part in creation of rime and alliteration.

It is worthy to note that howsoever the poet's skill is in Citrabandha or 'tourse de force' in Citrastabaka of Lakṣmīśahasram and a verse in Śrīnivasavilāsacampū, he does not give a single verse of 'tourse de force' in this Campū.

Use of the figures like pun, alliteration, rime, artful praise, contradiction etc. make one to think that the style of this poet may be artificial one

full of Ojas or vigorous which is chief characteristic of Gaudī style. But passages of Mēdhurya or sweetness and Prasāda or clarity make some portion of Viśvagunā-darsacampū full of graceful or Vaidarbhī style.<sup>21</sup> In other words in this Campū the poet has made an experiment of both the styles Gaudī or vigorous as well as Vaidarbhī or graceful one. This admixture also delights the reader. One may say though the poet belongs to the age of decadence and learning, he is more attracted to Vaidarbhī style of Kālidāsa.

If one describes the poem of Kālidāsa as 'Drākṣāpāka', Bhāravi's poem as 'Nārikelapāka', Śrīharṣa's poem as 'Kapitthapāka', 'Amṛtapāka' or 'Auṣadhipāka' (as Kuppuswāmi Śāstri remarks) or Trivikrama Bhaṭṭa's artificial 'Āmrāpāka', the poetry of Venkaṭādhvarin is an admixture of artificial and natural 'Āmrāpāka' which can be ascertained from the combination of the two styles. The continuous movement with the transit of aerial flight of the two Gandharva friends made their visits to the sacred places delighting the readers like the tasting of the mangos ripened naturally and artificially put together.

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21. Vis. v. 15, 23, 24, 43, 49, 115-117, 121, 130, 134, 138, 154, 156, 158, 163, 184, 193, 197, 200, 201, 204, 207, 208, 219, 227, 228, 244, 245, 252, 265, 272, 299, 305, 313, 315, 316, 325, 327, 329, 332, 360, 373, 394, 397, 402, 419, 422, 445, 446, 448, 459, 476, 483, 484, 485, 498, 505, 517, 522, 541, 542, 543, 544, 556, 570, 572, 574 etc.