

CHAPTER: XIILITERARY ESTIMATE OF THE WORKTheme:-

Instead of selecting romantic or pathetic stories of the epics and the pūranas as our poet does in his Hastigiricampū, Varadābhyudayacampū, Uttaracampū and Śrīnivāsavilāsacampū, he has made a new experiment in Campū literature. No songs of eternal love or heroism became only aim of the poet. Here in Viśvaguṇādarsācampū he has put forth a moral lesson before the society to look at virtues of others and to give up the fault-finding nature. In other words Venkaṭādhvarin has given a mirror of introspection to the humanbeings and live accordingly. It will be clear from the closer examination of the work that it is woven around 'Know thyself and look at others as thyself' in a very pleasing manner like that of beloved, nay, like that of a friend, philosopher and a guide.

We can hardly find any story. But if somebody wants to call it a story, it is a story of aerial travel and visit of various sacred places. In other words descriptions of the various places are hung on the peg of story of the aerial travel. The poet is ever vigilant or careful in keeping the reader interested even in the absence of the story which is a great achievement

on his part.

Purpose:-

The purpose of the composition of this Campū is the reflection of his own time. Over spreading of the Muslims, Hūnas, Mlecchas, decay of the Vedic religion and Vedic path, greedy nature of the religious preceptors or ācāryas, wickedness of the kings, expansion and appreciation of Rāmānuja vaisnavism, his devotion to the exponents of vaisnavism like Rāmānuja, Vedāntadesika and Sathakopamuni, his knowledge of sanctity of the places, rivers and temples made his work of composing this Campu easy and full of variety in subjects.

Characters:-

The two characters Visvāvasu and Kṛṣṇu, in fact, are mouth pieces of the poet like the characters of Barnard Shaw. These two characters represent the thinking process of the inner mind and intelligence, heart and head or the dual personality of a person outward behaviour and inner thinking process. Lastly the faith and reason both agree at the end which shows only victory of the wisdom.

Treatment:-

The above purpose is developed through dialogues and descriptions and adopted a new feature in the field of Campū literature. This made other poets to follow him.

### Elaboration:-

Like approach of the subject, the presentation is also artistic and elaborate. Use of double meaning, artful praise and contradiction based on pun are the figures loved most by the Campū authors. The poet Venkatādhvarin is not an exception to this. The use of those figures in the descriptions of the various places, rivers etc. became charming even in the absence of the story.

### Absence of Bandhas:-

Bhāravi (XV), Māgha(XIX), Ratnākara (Haravijaya XLIII & XLVIII) etc. use artificial constructions of the verses (Bandhas) known as Citrakāvya or 'tourse de force' stanzas. Citrastabaka of Lakṣmīśahasram, a verse of Śrīnivāsavilāsacampū and kathādvayī i.e. Rāghavayādavīya relating a story of Rāmāyana and Bhāgavata simulteniously which will prove his ability in such construction. But he does not give a single verse of this type in this Campū. Use of such 'tourse de force' stanzas becomes detrimental to the sentiment particularly in such a work where there is hardly something like story to hang different descriptions thereon.

### Not conventional or ardent follower of predecessors:-

The rhetoricians are hardly successful in framing the form of Campū and in laying down the strict rules and chief characteristics of this newly developed literary form. This formlessness supplied ample oppo-

rtunities to the Campū authors for new experiments. Campū authors took full liberty in naming the divisions of the composition, selection of the subject, hero, heroine, use of couplets, quoting verses from other poets or authors of śāstras and proportion of prose passages and verses. Venkaṭādhvarin does not seem conventional on account of adoption of dialectical form, dialogues, many descriptions and little story, discussion of the two friends in search of truth and holding up a mirror of moral lesson. All this shows that he is not ardent follower of convention or the orthodox view.

Sentiment:-

Generally Campū authors follow epic poems and prose romances in the selection of the sentiment, as a result of which we find either Śṛṅgāra or Vīra as a principal sentiment and others as subordinate. But here in Viśvaguṇāḍarsacampū the nature and scope of the story is not enough for the development of the principal sentiment because of changing the subjects of descriptions. Viśvāvasu's aptitude towards Bhakti or devotion which is obvious in Kavivarnana where he opines that devotion must be the aim of the poet (v.542,545). But the poet is more interested in depicting the knowledge of sanctity of the sacred places such as the descriptions of Badarikāśrama, Ayodhyā, Kāśī, Jagannāthakṣetra, the regions between the rivers Kṛṣṇā and Godāvarī, Yadugiri, Venkaṭagiri, Ghaṭikācala, Vikṣāranya, Cannapaṭṭana or Madras, Kāñcī (Kāmāsikānagara, Kāmākṣī and

Pāṇḍavadūta also at Kāñcī), Śrīmuṣṇakṣetra, Śrīraṅgam (Jambūkeśvara is also at Śrīraṅgam), Kumbhaghṇam (Sā-rṅgapāṇi), Campakāranya (Rājagopāla), Setu and Kurukā-nagarī, a birth place of Śathakopamuni, and the descriptions of the rivers such as Ganges, Yamunā, Vāhā, Pin-ākini, Garudā, Tāmraparni etc. Of course in the descriptions of Sun god, Badarikāśrama, Ayodhyā, Jagannātha, Yadugiri, Venkaṭagiri, Ghatikācala, Vikṣāranya, Kāñcī and Śrīraṅgam we get devotional praises and stanzas.

Such stanzas can be taken as instances of Bhakti only which is <sup>not</sup> considered as sentiment by the rhetoricians.

In the descriptions of Gurjaradesa (v.115, 116, 117) a semblance of Vipralambha Śrīṅgāra may be found. In Yamunānādīvarṇana sports of Kṛṣṇā with cowherd maids and Rādhā (v.123-126), sports of youths with the ladies in Āndhra (v.150), happy married life of Śebaras (v.208, 209), sexual enjoyments of Kāñcī youths (v.266), attraction of youths to the ladies at Cañjīpurī or Tanjore (v. 373), sexual enjoyments of the warriors in the company of the heavenly demsels (v.379, 380), embrace of Cakravāka and Marāla or swan couples on the bank of the river Kāverī (pr.166, L.5, 6 pp.297 & L.4, 5, 6. pp.298), description of parapururṣa (God Rāṅganātha as well as a debauchee) in the bed-company of Rājapadminī (Goddess Rāṅganayakī as well as queen) (v.402), attraction of Hastinī to punnāga (i.e. Śaśa puruṣa) who is good mate for padminī (the best variety of ladies) (v.450), the sexual connection of the arcakas or worshippers appoint-

ed in the temples with the harlots (v.466) etc. are the instances of Sambhoga-sr̥ṅgāra either explicitly or implicitly through puns, artful praise and contradiction figures.

The sports of Kṛṣṇa with cowherd maids and Rādhā (v.124-126), puns in v. 273, 305, 309, 318, greedy nature of Ganges (v.327), contradiction based on pun (v. 104, 399, 400, 411), miscognition of corcodile in the ocean while they approach the rocks of the bridge with the knowledge of elephants (v.483), wandering of astrologers from one house to another and their wrong prediction (v.528), improper treatment of the patients by the so-called physicians (v.536-538), recitation of 'ghaṭa paṭa' by Naiyāyikas (v.552-554), recitation of 'todhi todhi tadhiti, ttakiṭ takit dhik tāh dhik' etc. by the dancers, (v.569) create humour either through contradiction, pun and artful praise or satire. The description of Kāpālīka (v.524) becomes an instance of Bibhatsa sentiment.

Veṅkaṭādhvarin is of the opinion that all the other sentiments must be subordinate to the devotion particularly the devotion of Viṣṇu. Otherwise the attempt of the poet will be like that of pouring water of Ganges brought from far to the vegetables (v.542). It is also useless to compose poems in the praise of the wicked kings or the beautiful ladies. Efforts of such poets according to him are like that of tying a pearl necklace in the neck of a petted bitch (v.543). The poet

boldly proclaims that one should compose poems in praise of only god. In other words devotion must be the chief sentiment and others may occur as subordinate occasionally (v.545).

#### Venkatādhvarin and his predecessors:-

Though the poet Venkatādhvarin has thought out his own way of composing the Campū, he is highly influenced by his predecessors. He holds the view to appreciate the poets old as well as new like the views of Kālidāsa<sup>1</sup>. He adorns the poets old and new rather Āṛṣa and classical. He enumerates Vālmiki, Vyāsa and Parāśara in the group of the old poets, while others such as Kālidāsa, Bhāravi, Subandhu, Māgha, Mayūra, Murāri, Daṇḍī, Bāṇa Bhaṭṭa, Bhavabhūti, Bhoja, Śrīhaṛṣa, Dīṇḍīma, Vedāntadeśika, Bhallata etc. (v.548,549). Among these the poets who possess 'Sakti' and 'Vyutpatti' he likes the most (v.550). He praises most the alvaras like Sathakopamuni, Madhurakavi for their devotional poems (v. 551).

It is difficult to make out that how far the poet Venkatādhvarin is influenced by his predecessors ment-

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1. पुराणप्रित्येव न साधु सर्वं  
न चापि काव्यं नवप्रित्यवधम् ।  
सततः परीक्ष्यान्यतरद भजतः  
मूढः परप्रित्यचने यमुष्टिः ॥  
(मालविकाग्निमित्र I. २ )

ioned above. Rājashekhara rightly remarks," no poet is a non-plagiarist." It does not mean that the poet loses his originality. No poet is found who is not influenced by his predecessors, ancestors and the contemporaries. Generally we find direct influence of Rāmāyana, Mahābhārata, Bhāgavata and other purāṇas, Kathāsaritsāgara, five epic poems, the prose romances of Bāna, didactive poems of Bhartuhari, Bhallaṭa and others influence in one way or the other. Mammata also enumerates the study of the literature and śāstras as one of the hetus. How can our poet Veṅkaṭādhvarin be an exception to this? He is also indebted to his predecessors and ancestors.

Vālmiki:-

Veṅkaṭādhvarin, being staunch vaisnavite devotee Rāma whom he believes to be an incarnation of Viṣṇu (v. 50) came down to the earth with a view to destroy demons and to protect the whole world must be highly influenced by Vālmiki whose Rāmāyana he might have studied well. As Rāma is his chief family deity he expects that a devotee of Rāma should sing devotional songs to

2. नास्त्यन्यैः कविजनैः । (Ka.Mi. X.p.61) (GOS Vol.I, 1934.

3. शक्तिः त्रिपुणता लोकाशास्त्रकाव्याधिवेष्टिता ।  
काव्यशक्तिधुचाऽऽभ्यास इति हेतुस्तदुक्तम् ॥



pass time (v.247, 589). Lord's body is the world. Son and moon are his eyes. His friend is Sūgrīva. Kūśa, Lava and Brahmā are said to be his sons (v.583). He himself was born of Kauśalyā and Daśaratha (v.50,51) to destroy the demons like Rāvaṇa (v.28,39,42,44,48,66, 172,173,474 etc. ) with a view to protect the sages(v. 53). His capital and native land Ayodhyā is situated on the bank of the river Sarayū where his ancestors had performed many sacrifices sacrificial staffs or Yūpas of which are still there (v.36,357). The poet refers to several episodes in the description of Ayodhyā and in a small devotional poem therein. At the end of Ayodhyāvarṇana he gives some verses of some other poet in praise of Rama (v. 69-73).

To him Vālmiki is the first ancient and ideal poet (v. 304,545,548).

Vyāsa:-

Next to Vālmiki he praises Vyāsa as an old poet and as an author of <sup>the</sup> Mahābharata, and who is considered as the compiler of <sup>the</sup> Bhagavata and other epic legends.

The poet refers to the historical and mythological personages like Pururava, Nala, Pārtha (v.29), Karna (v.157), Śrīkṛṣṇa, a well-wisher of Pāṇḍavas (v. 203) and who became charioteer of Arjuna (v.260) and messenger on behalf of Pāṇḍavas (v.342,343). He refers to the famous episode of Kṛṣṇa's supplying of the garments to Pāṇcalī in the court of Duryodhana (v.20). Verse 43 corresponds to the event which occurred in the

life of Drona who gave rice-gruel instead of milk to Asvatthāmā due to poverty. Verse 230 reminds the proverbial stanza of Mahābhārata : 'A thirsty fool wishes a well on the bank of Ganges.'

To Venkātādhvarin Rāmāyana and Mahābhārata are the historical poems (v.369).

Śrīmadbhagavadgīta has also influenced him much (v.228,339). Beginning of the aerial journey of Viśvāvasu and Kṛṣṇa with Sūryavarṇana, description of earth, description of Badarikāśrama etc. shows the order from north to south and their return from south to north. This reminds us the path of 'Uttarāyana' or 'Suklagati' a divine path for the divine personages. He also describes that the warriors died on the battle-field, though they may be Mlecchas, open the doors of heaven (v. 164,378,379,380). The idea of 'Asvattha' tree which occurs in Gītā (XV.1,2) is also referred to (v. 346,436, 491). Verse 388 is very suggestive of one verse of Gītā (VI.19). Verse 230 is an instance of the effect of a verse from Gītā (II.46). Viśvagunāḍarsacampū describes the indifferent, unattached, true Karmayogī, de-

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4. गृध्रितो जाह्नवी तीरे कूपं वाञ्छति दुर्गतिः ।

5. इतो वा प्रायश्चित्तं स्वर्गम् ॥ (II. 32)  
यद्विष्णो योषिषा स्वर्गं दुरिमपादतम् । (II. 37)

6. यदा दीपो निवातरथो नेत्रे गते स्तोषमा स्मृता ॥ (शा. 19)

7. यावानर्था उदयाने स्वर्गः संयुतादेकं । (II. 46.)

votee and a person inspired with knowledge of Gītā. The poet refers to the commentary on Gītā by Rāmānuja (v. 228). Composition of verse 204 in praise of Venkates' - vara rightly corresponds to the verse in praise of the lord Kṛṣṇa before reciting Gītā.<sup>8</sup>

Many events such as Viṣṇu and his bed thousand - hooded cobra (v.18,190,195, 198, 200, 222, 341, 464, 546 ), churning of the ocean (v. 107, 476, 477 ) and jewels obtained through that (v.111), incarnation of Viṣṇu (v. 19, 87, 211-215, 301-303, 339, 382 etc. ) , episode of Ganges (v.74,75,304,305,311) and her sanctity (v. 80), Kṛṣṇa's slaying of various demons (v.123, 129, 130), sports of Kṛṣṇa with cowherd maids and Rādhā in the groves on the bank of the river Yamunā (v. 123-126), theft of curd, butter etc. in childhood, depriving Indra of pride (v.28,130), giving up throne for Ugrasena (v.172), helping of Kucaīla (v.199) etc. are referred to which correspond to those of Bhāgavata.. and other epic legends. Rescuing of an elephant from corcodile (v.18, 590, 591),, saving gods from Vadavānala (v.107, 153), Viṣṇu and his form, his weapons, vehicle etc. are like those described in Bhāgavata and other vaisnavite purāṇas.<sup>9</sup>

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8. मूकं करोति वाचात् पदं गुं लब्धयते गिरिम् ।  
भक्त्या तप्तं वन्दे परमानन्दं भाषवम् ॥

9. Vide chapter on 'Mythology'

Episodes like Indra-Durvāsā (pr.176) and Brahmā's horse sacrifice (v. 267, 270, 273, 276, 277) are also taken from the purāṇas or epic legends.<sup>10</sup>

Among the classical poets he refers to Kālidās (v. 549) who has influenced him most.

#### Kālidāsa:-

For Venkaṭādhvarin Raghuvamśa is the great epic poem based on Rāmāyaṇa. Verse 36 of Viśvaguṇādarsacampū rightly corresponds to the description of Ayodhyā, situated on the bank of Sarayū where many sacrifices were performed by the solar kings of the Raghu race.<sup>10a</sup> The confluence of the rivers Ganges and Yamunā described by Kālidāsa in the most poetic manner might have inspired our poet Venkaṭādhvarin in the description of confluence of Ganges, Yamunā and Sarasvatī at Prayāga (v.80).<sup>11</sup>

Like Raghuvamśam Kumārasambhavam also attracted our poet. Kāmākṣivarna (v.314-319) purely seems to have been based on the Brahmācārī episode occurring in Kumārasambhava (canto. V). Here in Viśvaguṇādarsacampū Kṛṣṇu like Brahmācārī in Kumārasambhava condemns the selection of uneven mate, while Viśvāvasu like Umā's friend proves the couple to be true ideal lovers. Like

10. Vide chapter on 'Mythology'

11. 10<sup>a</sup>. Vide Raghuvamśa 13/61.

11. Ibid 13/54-58

Kālidāsa the poet Venkaṭādhvarin gives an account of scattering of pearls from the heads of the elephants killed by lions. Kālidāsa describes in the description of Himā-<sup>12</sup>laya in his epic-poem Kumārasambhava. Here in Viśvaguṇādarśacampū the poet describes fortunate Śabarasa who use<sup>13</sup> the pearls obtained in the same way for necklace.

The influence of Kālidāsa's Meghadūta can easily be found in this Campū. Planning of aerial travel and some descriptions (v.88, 207) seem to be based on Meghadūta. Alakāvarṇana of Meghadūta influenced this Campū much (v.82, 166, 167, 206, 265, 360, 398 etc. ). Verse 129 reminds us the description of swans ready to start<sup>14</sup> for Mānasa lake. Descriptions of the rivers Vetravati and Nirvindhya<sup>15</sup> of Meghadūta inspired the poet (v.156) in the description of Āndhra. At the end of Meghadūta last verse serves the purpose of ~~xxx~~ summary where Kālidāsa's cloud-messenger has conveyed the message as a result of which Yakṣa and his wife united and the cloud messenger proceeded on. In Viśvaguṇādarśacampū the two friends well-wishers of the society or the universe irrespective of Saivites or Vaisnavites return to their residence (v.594).

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12. Cf. Ku.I.6.

13. Vis,v.210.

14. Megh.I.11.

15. Megh.I.26, 30.

The idea of giving equal importance to Sanskrit and Dravida languages ( v.244 ) and the idea of honouring the poets old and new rightly correspond to the request of Kālidāsa to the audience in Mālavikāgnimitra.<sup>16</sup>

A golden mountain on the earth held up by the god Varāha assumes the beauty of a steady lamp (v.388). This poetic fancy corresponds to that used by Kālidāsa for the king Pururavā moving about surrounded by the lamps at night in Vikramorvasīyam at the occasion of Priyānuprāsadanavratā.<sup>17</sup> Like Kālidāsa (Vik. Act II.4) Venkaṭādhvarin describes the wind as a preceptor in the art of dancing.

The poetic fancy describing the beauty of a lotus surrounded with bees and Saivāl or moss (v.316) rightly reminds us the poetic fancy of Śakuntala i.e. \*<sup>18</sup> A lotus, though encased in moss, is charming. Like Kālidāsa Venkaṭādhvarin believes love as making the happy union of couple (v.392). The union of couple of Kanakanimnagā or Kāverī and Ratnākara or ocean is an example of good matching one. Kālidāsa and Venkaṭādhvarin

16. पुराणप्रित्ये न सार्धं सर्वं न चापि काव्यं नवप्रित्यवद्यम् ।  
सन्तः परीक्षया न्यतरङ्गजन्ते श्रुतः परप्रत्ययेनेव बुद्धिः ॥ Mā. I. 2.

17. परिजनवनिता करार्पिताभिः परिधृत लघु विधाति दीपिकाभिः ।  
गिरिशिख गतिमान् पञ्चलोपात् अनुतरङ्गुक्षित कर्जिकारदधिः ॥  
vik. III. 3

18. परीतं शैवालैश्च वित्तमपि परः केषु मलिन-  
मलीनां विधातुं किञ्चित् कर्मनीयं न कथं नम ॥ (v. 316)  
cb. सरस्विजगत्पुत्रिणं शैवालैर्नारिणं राधं....  
किञ्चित् हि मृदुराणां मृदुतं नाकृतीनाम् ॥ (Śā. I. 19)

both appreciate such equally fair looking and loving couple.

Māgha:-

Māgha in his epic poem *Sisupālavadha* uses artful praise, while *Sisupāla* abuses *Bhīṣma*. Perhaps he follows *Vyāsa's Mahābhārata* (*Sabhāparva*) where *Sisupāla* uses artful praise freely to condemn *Bhīṣma* as a commentator *Nīlakanṭha* opines. Use of this figure in the descriptions of *Kāśī* (v.82-87), *Kāñcī* (v.273, 274, 282, 287), *Kāmāsikānagara* (v.305), *Ekāṃres'varavarnan* (v.336) etc. creates poetic charm for which one has not to depend much on commentary or dictionary as it happens with *Sisupālavadha* or *Sisupālavadha* episode of *Sabhāparva*.<sup>19</sup> The later part of the verse 298 reminds such break of the word 'Hiraṇya' and 'kaśipu' in *Sisupālavadha*.<sup>20</sup> Like Māgha *Venkaṭādhvarin* describes the heavenly demsels welcoming the warriors dead on the battle-field as their mates (v.379, 380).<sup>21</sup> The poet praises him as a poet of Classical literature (v.549).

Dandī:-

*Venkaṭādhvarin* refers to *Dandī* as a poet of Class-

19. *Sisupālavadha* (Canto: 15-16); *Sabhāparva*: 38.

20. शं विदेकं कुर्वन्तो दान्ताचार्यं च तं वदुः॥ (Viś.v.298)

Cf. *दिव्यप्रकाश* काव्यप्रकाशे । (Śiś.I.42)

21. Śiś. XVII. 34; XVIII. 60

ical literature (v.549). Description of accountants and cashiers rather Kāyasthas employed on such posts and cheating their masters corresponds to that of Dasaku-<sup>22</sup>māracaritam (Ucchvāsa-8).

Bāna:-

Bāna was an ideal for prose composition to the poets of the later period. Every poet tried to imitate his ornate and artificial prose. Venkaṭādhvarin enumerates him along with the other modern poets of Classical period. The poet Venkaṭādhvarin also tried to imitate Bāna's prose unsuccessfully in Kāverīvarṇana (pr.166). The picture of a debate among the birds in the description of Śrīraṅgam (v.397) resembles with that of Bāna in his autobiographical account of Harṣacarita. The figure contradiction in last three sentences of Kāverīvarṇana reminds such use of contradiction in the description of Mahāśvetā, Jābāli etc. Bāna used freely figures like alliteration, contradiction, pun, artful praise, . . . Utpreksā, etc. to make his prose vigorous. But Campū authors used such figures in poetry also. Venkaṭādhvarin is not an exception to this.

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22. विष्णुतचरितम् ।



Bhavabhūti:-

Bhavabhūti in his benediction of Uttararāmacaritam appreciates his predecessors and salutes the goddess of speech with the words 'नमोवाक्ये' . Here Venkātādhvarin<sup>23</sup> expresses his ardent desire to learn such speech. Verse 556<sup>24</sup> reminds a subhāṣita of Uttararāmacaritam. Verse 264 seems to be a reflection of the famous generalization 'virtues only worthy to be worshipped among the virtuous persons, and neither gender nor age is to be considered.'<sup>25</sup>

Venkatādhvarin's pen picture of nature particularly in the description of jungle on somewhat southern side of Venkatagiri or Tirupati reminds one of Bhavabhūti's treatments of nature i.e. horrible aspect of nature. Roaring lions in the caves, thick jungle, great mountains, wild animals like lions, tigers, Ajagaras, robbers, great stones, burning of bamboos etc. are really described as frighening to the people (v.207,218). Bhavabhūti's such treatment of nature can be found in the descriptions of cemetery ground (Mal.act V), forests of Godāvarī (Urc. act II) etc. An idea of 'harsh than thunderbolt (Vajra) and delicate than flower' character.

23. नमोवाक्याधीश्वरीभिः (v.123)

24. (क): कर्मज्ञानं दुग्धं विप्रकर्षित्वेन उमी  
कीर्तिं सूते दुष्कृतं वा दिनदिना ।  
तां चाप्येतां मातरं प्रजः गालानां  
धेनुं धीराः सूतृतां वाच्यमाहुः ॥ (U.R.C. V. 30)

25. गुणाः प्रसारयानं गुणिषु न च लिङ्गं न च वयः । (U.R.C. IV. 11)

ising Rāma is used here for Vedāntadesika's language used in poems and debate (v.299).

Jayadeva:-

Jayadeva is not enumerated in the list of modern poets (v.549). The list of the demons slain by Viṣṇu in Kṛṣṇa incarnation reminds the verse in praise of ten incarnations of Viṣṇu in Gītagovinda. Description of Dīpaprakāśa at Kāñcī also reminds Jayadeva's Dasāvataralīlā. Kṛṣṇa's sports with cowherd maids particularly with Rādhā (v. 124-126) also might be fruit of the study of Gītagovinda.

Śrīharsa:-

Śrīharsa is enumerated along with the other poets of Classical literature (v.549). Venkaṭādhvarin seems to be influenced by Naisadhacaritam of Śrīharsa also. Innumerable virtues of Rāma (v.49) and Venkaṭeśvara (v.201) resembles with those of Nala. Procedure of weaving the clothe is also used by both the poets. Last quarter of verse 322 also resembles with the same poetic fancy of Naisadhacaritam. The white umbrella of

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26. वरुणादुत्तरते जगन्निभं अहते भ्रमोत्तमं विभजे  
 दैत्यं दारयते कलिं धत्तयते अजयिष्यं कुर्वते ।  
 मौलस्त्रं जयते हर्षकलं यते कारुण्यमातनयते  
 मन्त्रधारां प्रवर्धते दशकृति कृते कृष्णाय नमः ॥
27. प्रारे परार्धं गणितं यदि स्थातुं गणयेन्निशेषं गुणोऽपि स स्थातुः ॥  
 (Mv. III. 40)
28. सितान्त्रिंशो वयं वदति स्म तद्गुणैर्निहासि धौमस्सह कृत्स्नरी बहुधा ।  
 दिग्गजं गणाङ्गं गणैर्यजं गणाङ्गं यजः परं तद्भिर्यातुरी तुरी ॥ (Mv. I. 11)
29. अपां हि तृप्ताय न पारिधारा स्वादुः सुगन्धिः स्वदते तुषारा ।  
 (Mv. 3. 93)

the king Nala has also influenced Venkaṭādhvarin in the description of the foot uplifted by Vāmana as a blue stick of the white umbrella of Bali's fame (v. 307).<sup>30</sup> Similarly verse 226 of Visvaguṇāḍarsacampū closely resembles with the verse II.62 of Nāiṣadhacaritam.<sup>31</sup>  
Jagannātha:-

Jagannātha, though not mentioned by our poet in any work, seems to be his contemporary. Perhaps he might not have influenced our poet, even though one may find similarity to some extent. Like Jagannātha he uses some peculiar forms.<sup>32</sup> Many devotees living on the bank

30. रसः कथा यस्य रुधावधीरिणी नलस्य भुजानिरभूदुण्डुपुतः ।  
 रुण्णदण्डैकसितातपत्रितत्पलत्प्रतापावलि कीर्तिप्रपुलः ॥  
 (māi. I. १.)

31. तव वर्तन्ति वर्तितां शिवं पुनस्तु त्वरितं सप्तागतः ।  
 अथि साधय साधयेप्सितं सप्रणीयाः सप्तये वयं वयम् ॥  
 (māi. II. 62)

32. प्रतिः प्रतिः, गाढं गाढम् (v. ५४); दोहो दोहो, भजं  
 भजम्, हारं हारम् (v. 143); हरो हरो (v. २०७);  
 स्नायं स्नायम्, वारं वारम्, ओमं ओमम्, etc.

of the river Ganges go to the heaven in aerial car<sup>33</sup>. Bath of the ladies who had besmeared their breasts with sandal paste in the water of the river Kāverī (pr.166) resembles with the bath of the royal ladies in the holy water of the river Ganges. The pearls gathered by Saba-<sup>34</sup>ras from the heads of elephants torn by lions for pearl necklace are described by both the poets.<sup>35</sup>

33. भागी रथीति व्यपदेशाच्चेति ॥  
 विमानानां प्राप्ते विदुर्लक्ष्यति श्रीशिवविषयं (Vis'.v. 79<sup>d</sup>).  
 कथं ते कल्याणी ध्वनि-महीमपुलकमगात् ॥ (गङ्गातटरी, v. 25)  
 विमानैः स्वच्छन्दं सुरपुरमयानो सुकृतिनः (गङ्गातटरी v. 33)

34. प्रभाते स्नान्तीनां नृपतिरमणीनां कुचतटी -  
 गतां यावन्म्रातमिति तव तोयैर्मृगमयः ।  
 मृगास्तावद्वैमानिकशतसहस्रैः परिवृता  
 विशन्ति स्वच्छन्दं विमलवपुषो नन्दनवनम् ॥  
 (गङ्गातटरी, v. 7.)

35. न यत्र स्थानं दधुरतिभयश्राननयना  
 गलदानोद्वेकप्रदलिकदम्बाः करटिनः ।  
 लुठन्मुक्ताभारे भवति पशूलोकं गतपतो  
 ज्वरेध्वं हारे शिवशिव शिवानां कलकलः ॥  
 प्रास्ताविकविलासः । (v. 302)

Sathakopamuni:-

To Venkaṭādhvarin Sathakopamuni or Sathāri is a devotional poet and a spiritual guide who composed Dravidaveda expanded in thousand branches. This fifth alvara of South India, who flourished in seventh century A.D. might influenced him most. The poet devotes a separate chapter for his description. He admired Dravidaveda language of which is sweet and lucid like the juice of flower. The poet enumerates him in the group of the modern poets particularly devotional (v.551).

Vedāntadesika:-

Vedāntadesika is spiritual guide and ideal poet to Venkaṭādhvarin. He follows him in many respects. He dedicates some portion in the description of Kāñcī where the place of his birth is described (v.289). Vedāntadesika was great exponent of Vadagalai sect of the Rāmānuja cult (v.300). He believed in Vedic rituals and devotion. Spiritual monism was made popular by him in Dravida country (v.293,294,299). He faced many opponents in various dialectics successfully (v.290,291). Hayagrīva was his chief deity (v.292). He is said to be an incarnation of Viṣṇu's bell frightening away the demons (v.297) to the rivals. As a poet and a philosopher his language is lucid like the juice of flower and harsh like thunderbolt respectively (v.299). To Venkaṭādhvarin he is like Akṣapāda, Gaṇānana and Hayagrīva (v.296).

Venkaṭādhvarin's Lakṣmīśahasram is composed under the influence of Vedāntadeśika's Pādukāśahasram. He is highly influenced by Vedāntadeśika. He selected Devanāyaka to describe because of residence of Vedāntadeśika there for sometime. Venkaṭādhvarin is said to have composed a prose work 'Ācāryagadya' in praise of Vedāntadeśika.

Venkaṭādhvarin refers to Kālidāsa, Māgha, Bhāravi, Daṇḍī, Bāṇa, Mayūra, Subandhu, Saṭhakopamuni, Bhavabhūti, Murāri, Bhoja, Bilhana or Cora, Vedāntadeśika, Śrīharṣa, Dīṇḍima, and Bhallaṭa. Among these Dīṇḍima and Bhallaṭa may be his immediate predecessors or senior contemporaries.

#### Dīṇḍima:-

The poets of the Dīṇḍima race are closely associated with the Vijayanagar court. All these poets are famous as Dīṇḍima. First Dīṇḍima was Aruṇagirinātha, a court poet of King Devarāja - II (1422-48 A.D.) of Vijayanagar. A Prahasana 'Sommavallī yogānanda' is attributed to him. Rājanātha - II was his son and was patronised by Senāpati Śālva Narasimha. He wrote 'Śālvābhayudaya' of thirteen cantos, published from Madras. This poet belongs to the latter half of 15th century A.D. He was known as 'Dīṇḍimakavisārvabhauma' (Dīṇḍima II). His fame was extended to the kingdoms of Sera, Cola, and Pāṇḍya. Śivasūrya, Dīṇḍima III, Aruṇagirinātha II or Kumārādīṇḍima IV, son of Rājendranātha II, patronised by Vīrasimha of Viḍyānagara (1505-1509) and Kṛṣṇadevar-

aya (1509-1530 A.D.), Rājanātha III (1530-42 A.D) and others were known as Diṇḍimakavis whose account is recorded in a work called Vibhāgaratnamālā or Vivekapatramālā.<sup>36</sup>

Ballata:-

M. Krishnamachariar refers to Bhallaṭa, better known as Vīrabhallaṭa, a court poet of king Pratāparudradeva. He possessed proficiency in dramatics and was author of Nāṭyasekhara.<sup>37</sup>

The same learned author in para No. 264 (pp.317-318) mentions atleast two Bhallaṭas- one a Kāsmīri poet, author of famous sataka attributed to him and another was of a later date and belonged to his native land Kāñcīpuram, who composed sataka in praise of Devī (Peruṇḍevī). Perhaps Venkaṭadhvarin refers to this latter Bhallaṭa.

The power of description:-

In this work narration or story is the weak point and descriptions are distributed according to the subjects selection of which definitely proves his power of description. All the descriptions are connected through dialogues between two friends. In treatment of descriptions the poet differs from all his predecessors such as Kālidāsa, Māgha, Bhāravi, Campū authors like Trivi-

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36. Vide: History of Classical Sanskrit Literature by M.Krishnamachariar, First reprint, 1970.No.134,pp. pp.220-225.

37. Ibid, para No.900 pp.783.

krama Bhaṭṭa, Somadeva, Bhoja and others. Sufficient proportion and variety in the selection of the subjects do not create any monotony. But they sustain the interest of the reader. This is a new approach to keep the reader interested in the absence of any story and one has to accept that poet is completely successful in his new experiment.

Description of nature:-

Veṅkaṭādhvarin is an adept in personifying the nature or in projecting the human nature in nature as Kālidāsa does. In treatment of nature he seems to be influenced by both the poets Kālidāsa and Bhavabhūti. Kālidāsa describes the pleasing and gentle aspect of the nature, while Bhavabhūti usually gives the dreadful and ghastly aspect of the nature. Veṅkaṭādhvarin treats the nature from both the aspects. He seems to be good observer of natural surroundings of his native land. A jungle near Veṅkaṭagiri on the way to Ghaṭikācala is described as dreadful being full of lions ready to tare the elephants in the caves of the mountains (v.207), huge serpents or pythons, thorny trees, dreadful tigers, fire originating bamboos (v.208; pr.83, pp.165). On the other hand we find gentle picture of the nature, nature in back-ground or nature coloured with the touch of humanity. Enjoyments of youths with the beautiful ladies in groves (v.396), embracing of intoxicated swan couples (pr.166, pp.297) or kissing cakravāka couples (pr.166



pp.298), bowing down of the mango trees full of sprouts by the softly blowing wind in Cola country (v.446), humming of the bees around the nut flowers (v.166) serve the purpose of stimulators.

Big trees bearing coconuts leave no space for the rays of sun to entre (v.465). Setu built by Rama covered with foam of ocean is attractive (v.476). Though Ketakī is covered with thorns and serpents, the sight of it attracts (v. 506). Cold water of Kāverī is pleasing for bath (v.389). The list of the trees such as Bakula, Dhavalakula, Tilaka, Āmalaka, Mandara, Kerala, Kunda etc. grown on the banks of the river Kāverī create a fine picture of nature (pr.166, pp.295). Here is a picture of birds engaged in dialectics in the description of Srīraṅgam. Swan expert in Tarka or Nyāya resides in Dīrghikā or long well. The male cuckoo plays with grammar (recites the sūtras of grammar) in the groves. The petted peacocks are engaged in dialectics about dvaita and advaita. Sārikas recite the kārīkās of Tantra at Srīraṅgam (v.397). Campakāraṇya is full of Campaka flowers (v.461, 462). These are all instances of pleasing pictures of nature.

Sometimes like Kālidāsa Venkṭādhvarin projects the human nature in Prakṛti or nature. On such occasions the poet's imaginary power soars high in the sky. He imagines the big fruits of coconuts, as offerings made with devotion to the sun god or Nārāyaṇa in form of sun by

the trees (v.443). The moving fruits of coconuts covered with the particles of dust reached there from earth imagined to be nudes who besmeared ashes on body and kept matted hair holded a smoking pipe (v.449). Elephants enjoy the company of their beloveds. Punnāga attracts Padminī with smell of particles of dust came into contact by heavily blowing wind (v.450). The betel creepers embrace the nut trees as lovers embrace each other (v.447). The breeze of the ocean like dancing damsels cannot move the stones of mountains used in the construction of the bridge look like the ascetics practising severe penance (v. 478). Figure Apahnuti in imagining the ocean to be sky is also charming one. This is not ocean but the sky. The foam is the group of stars. This is not a bridge but a comet risen to destroy the sins of human beings (v.482). Utprekṣās are attractive in this description. The bridge covered with foam looks as if coming out from ocean and wearing white and washed clothes after bath (v.484). This Setu looks as if it is a great serpent Śeṣa who takes rest being tired after holding earth on head and lies in the water of ocean (v.485). Error of crocodiles biting the stones mistaking them for the elephants (v.483) and personification of Kāverī as a newly married bride who adorned her braid with Kalhāra garland and put on yellow silken garment to proceed on to her husband's house (v. 394) are also pleasing to the readers.

A good number of trees, flowers, fruits, birds

and beasts referred to show his wide and minute observation of the nature.

Sometimes nature makes a person most lucky to get things which are not achieved by the kings even. Sabaras get such things like pearls from the heads of the elephants, flowers and fruits from the jungles (v.209). In other words life in the lap of nature is happier than that in the cities or villages.

Holding of flowers like lotus in hand by ladies (v.1), nonuprooting of the trees by fools who himself had sown them (v.16), greedy nature of a miser (v.104) and end of his wealth (v.107), the depiction of the life of Mādhva ācāryas (v.176-182), that of Tenkale ācāryas (v.229-237), love as the mystery of happy married life of even dissimilar couple (v.314-317), a reference to company affecting the nature (v.325-328), achievement of wealth by a person whom fortune favours (v.329), Unhappiness on account of acquiring wealth by unfair means (v.424), wealth as a measure rod of the social status (v.423), achievement of high position or status by low man due to the grace of the king (v.473) etc. are all the result of his minute observation in the society which made him eloquent in the descriptions of the various subjects. He also says that one should not live in a village where there is no astrologer or one should not go to the court of the king where there is no learned person. Mouth without recitation of the Vedas, kingless kingdom, wanton life, poem without devotion, guru

improperly preaching are all worthy to be condemned (v. 535). He is also a good observer of human nature. People do not care for Rtvija on completion of sacrifice, for sailor on crossing the river, for soldiers after war, for the driver of a vehicle on reaching the desired place. The wretched lovers leave old prostitutes. Patients do not care for physicians after getting cured. (v. 441). He finds necessity of the knowledge of Nyāya (v. 557), Mīmāṃsā (v. 564) and grammar (v. 573, 574) in dialectics. Heavy food cannot be digested by the persons suffering from the loss of appetite (v. 570). All these observations of his serve the purpose of moral lesson also.

Here in Viśvagunādarśacampū poetic skill of the poet is enriched by erudition of various śāstras. Rājśekhara in his Kāvya-mīmāṃsā enumerates the twelve intellectual equipments for a poet.<sup>38</sup> Venkaṭādhvarin has made good use of his erudition. It is needless to repeat<sup>39</sup> here. But let the twelve poetic equipments be shown here briefly.

#### 1. Śruti:-

Śruti means the knowledge of the Vedas including Upaniṣads. Venkaṭādhvarin is well acquainted with Śruti.<sup>40</sup>

38. श्रुतिः स्मृतिः इतिहासः पुराणं, प्रजापतिध्या, सप्तयतिध्या, राजशिष्टा-  
नात्रयः, लो-क, विरचना, प्रकीर्णं च काव्यादिनां द्वादशयोगिनः ।

(Kāvya-mīmāṃsā, ch.8, p.38, GOS Vol.I, 1934)

39. Vide. Chapter I. Erudition.

40. Ibid

## 2. Smṛti:-

A travel of Viśvāvasu and Kṛṣṇa serves the purpose of the social survey of India. Kṛṣṇa's charges and Viśvāvasu's defending replies are the reflections of the knowledge of Varnāśramadharmā, Samskāra, Vedic injunctions, duties of the brahmin and other castes, problems of untouchability, duties and chastity of the married couples to each other, performances of five great sacrifices, duties of a house-holder, those of ascetics, pilgrimage etc. are the subjects of discussion. Poet's one of the aims is to give the picture of the contemporary society of his age i.e. Kali age in view of laws laid down by Smṛtis and Dharmasāstra literature.

## 3. Itihāsa:-

The word 'Itihāsa' is understood to denote the epics, viz. the Rāmāyaṇa and the Mahābhārata. In Ayodhyā-varṇana, Rāmānujavarṇana<sup>41</sup> and Setuvarṇana the events of Rāmāyaṇa are interwoven in one way or the other. Events like sending Kṛṣṇa as an ambassador on behalf of Pāṇḍavas, Kṛṣṇa's supplying clothes to Draupadī, Kṛṣṇa's working as charioteer of Arjuna etc. are the events connected with the Mahābhārata. Gītā is also honoured most.

## 4. Purāṇas:-

It will be better to say that all the mythology is at his finger's end. He refers to many episodes, personages and demons from the purāṇas.

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41. Vide chapter on 'Mythology'!

5. Prāmaṇavidyā:-6. Samayaavidyā:-

Prāmaṇavidyā or the philosophical systems and Sa-  
mayavidyā or the sectarian systems are also wellknown  
to him. The descriptions of Vedānti, astrologers, nai-  
yāyikas, mīmāṃsakas, grammarians, ācāryas of Mādhva cult,  
those of Teṅkale cult, Śaivas, Vīraśaivas and Kāpālikas  
show his knowledge of philosophical systems and various  
sectarian systems.<sup>42</sup>

7. Arthasāstra:-

Arthasāstra or polity is not dealt much with <sup>in</sup> this  
Campū.

8. Nāṭyasāstra or rhetorics:-

As regards the poem generally he follows the rules  
laid down by rhetoricians. But he does not leave any op-  
portunity to show his own views. Visvaguṇādarśacampū is  
a product of his own views, while others are the result..  
of following the rules of rhetorics.

9. Kāmasūtra:-

Various ways of attraction and stimulation of love  
and enjoyments can also be found in Visvaguṇādarśacampū.  
He emphasises that one should take care of a newly mar-  
ried woman and treat her with love and sensual pleasure.<sup>43</sup>

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42. Vide chapter on 'Philosophy.'

43. Vis.v.92,117. Vide chapter I. Author: Erudition.

10. Loka:-

Loka, the knowledge of the world or the geography and customs. The knowledge of geography seems to be limited upto South India only from Karnāṭaka to Pāṇḍya country or from Yadugiri to Kurukānagarī. The topography of upper India does not prove his acquaintance with it.<sup>44</sup>

11. Viracana:-12. Prakīrnaka:-

Viracana or the fanciful stories and conceits and Prakīrnaka or miscellaneous subjects mean science of archery, science of medicine, treatises on other subjects all these have played noble part in the descriptions at various places in Visvaguṇādarsacampū.

All major topics of the sāstras are depicted. The poet claims to be expert in sāstras and knows their secrets. That is why he describes Visvāvesu as expert in all sāstras.<sup>45</sup>

In Visvaguṇādarsacampū, though knowledge of almost all sāstras is depicted, it does not become a brain tonic or a bitter dose to the learned. It is equally charming to the learned as well as a common reader.

Grammatical defects:-

Like other poems Visvaguṇādarsacampū is not comp-

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44. Vide chapters on 'Geography' and 'Society'.

45. आगमपारद्वय (P. 6), प्राद्वेशो हि मातृमयवेदिभ्यो... (Pr. 200),  
नान् इदमस्मिन्नेवो नान्दिभ्यश्चलोभः (CV. 465).

letely free from the defects. Here grammatical rules are also violated in some forms like 'surabhila' (v.269). And therefore commentators prefer another better reading 'vapāsurabhitānanam.' The suffix 'ilac' of Tundādi group cannot be used with 'Surabhi', as it belongs to Tārakādi group, hence the form 'Surabhita' can be formed by 'Itac' suffix. If we accept 'Surabhita' instead of 'Surabhila' then one would hardly have any chance to find out grammatical defect.

#### Rhetorical defects:-

Rhetorical defects are found by the violation of the some poetic cliches (Kavisamketas). Veṅkaṭādhvarin talks of bees approaching Campaka flowers. But there contradiction based on pun is used, hence there is no violence of the popular poetic convention. Veṅkaṭādhvarin often uses the words in unpopular sense or coins new words also. The word 'puṣpavat' (v.464,582) means generally 'one who has flowers'. But the poet has used it in the senses of 'sun and moon' and 'one kind of eye-disease'. The word 'Madhumathana' (v. 594) is used to convey the senses of Siva and Viṣṇu both.

Sarasvatī is often described as Brahmā's wife. But conventionally she is believed to be a virgin.

New words like Paṅktiretha for Daśāratha (v.51), Paṅktivādāna for Rāvaṇa etc. are coined. He also creates poetic charm by coining the words in a peculiar way such as :



1. Vāṃavilocana = moon (v.109)
2. Vedāntacārya = iti vivekam kurvanto dāntacāryam  
vidur budhāh (v.298)
3. Nadīpajātollāsa = Nadīpa-ocean, ja- born, ullāsā-  
increasing. Nadīpaja= Goddess  
Lakṣmī (v. 287)
4. Viṣṇupadāravinda = Sky or lotus like feet of Viṣṇu (v.  
305)
5. Kuvalayapati = Ku-valaya-pati =soverign king or  
Kuvalaya-pati = lord of lilies i.e.  
moon (v.590)
6. Kupratigraham = Ku-pratigraha = acceptance of land  
donated or ku- acceptance of vile  
donation (v.308)
7. Bhudānavatvam = Bhudāna - donation of land or Bhū-  
dānava - demon of earth (v.309)
8. Bhanāthavaktra= Bha-star, Bhanātha - moon = moon fa-  
ced one  
Ibhanāthavaktra = Ibha- elephant. Elephant faced one  
or Gaṇapati (v. 319)
9. Nāgaraji = Nāga-rāji = row of serpents or Nāgarāja =  
daughter of Nāgarāja i.e. Himālaya = Pā-  
rvatī (v.320)
10. Haimdhara = Heman - gold. Having golden montain or  
living on Himālaya as having snow (Hima-  
ālaya (v. 326)
11. Vināyaka = Gaṇapati or vi-bird, nāyaka-lord = lord  
of birds i.e. Garuḍa (v.337)

12. Kaverajā=Daughter of Kavera i.e. Kāverī or Kaveh ajā.  
i.e. Māyā of Kavi (pr.166.p.298;v.399).

13. Durvarna: Bad coloured silver (v.391).

14. Asahyasutā= A: Viṣṇu sahya:pet to Viṣṇu. A daughter  
pet to Viṣṇu i.e. Ganges (v.391).

15. Patañjali being traditionally believed to be an in-  
carnation of Śeṣa Venkātādhvarin calls him  
'Ādimasābdikoraga' (v.282), 'Sabdavidyāparimalā' and 'Bh-  
āṣyam vyākaranasya' (v.414).

16. Sun and moon being believed to be right and left  
eyes of Lord Viṣṇu as well as the grammarians the poet  
Venkātādhvarin calls 'Kartṛ vyākaranasya vāmam itarad  
yasya prakṛ īkṣaṇam ' (v.414).

17. Some times the poet breaks the words with a view to  
create poetic charm such as:

(A). Amsukam = A silken garment or Am=sangātam =  
sukam which may be understood as a  
parrot sat on a shoulder (v.125)

(B). Lunthi mā navanītam = don't take butter again.  
But it is to be taken up in the sense  
of looting a proud lady (v.124).

(C). In the similar way in 'tvam mā bhū-aparādhikah'  
(v.126), 'Aparādhikah' means default-  
er. It is also taken up in the sense  
of 'separated from Rādha (apa-Rādhikā)  
(v.126).

Violence of the chronological order in enumeration of the modern poets (v.548,549) is noteworthy. Parāśara is strangely called a poet who is more or less ~~xxx~~ author of Smṛti or treatises on medicine and astrology. Similarly no chronological order is observed in enumeration of mythological personages (v.29,130). Turuṣka, Yavana, Mleccha and Hūna are used in the limited senses of Muslim and English or Portuguese only.

With a view to create a poetic charm the poet has violated the popular usage such as growth of froasted green gram (v.348) and sweet fruit (Amṛta<sup>ph</sup>ala) of the tamarind tree (v.491).

Sometimes he gives improper instances which do not please the reader. In defence of Vedic sacrifices he gives an example of reproduction of children through others' ladies and through one's own pious wife. Former is condemnable, while latter is not so (v.367). Descriptions of Kāpālikas (v.524,525) and Cola ladies (v.380) are the instances of vulgarity. Such descriptions neither create any poetic charm nor please the reader.

Rhetoricians do not consider devotion to be a sentiment developing through mādhurya (v.542, 543, 544, 545, 551) which is favoured most by our poet Venkaṭādhvarin. He calls Sāthakopamuni 'Madhurakavi' (Madhurakavi is said to be disciple of Sāthakopamuni).

Elaboration, excessive penchant for double entendre, artful praise, contradiction and circumlocation are the fruits of the faults because they are more or

less considered to be figures useful in creation of poetic charm which is believed to be one of the chief characteristics of Campūs. They are faults of age also.

"When the development of Sanskrit literature had passed its meridian and the poets apt to lose themselves in wizardly of arts, in the display of their knowledge and their command of the language by frequent uses of puns and rhetoric"<sup>46</sup> This is also true in case of Venkaṭādhvarin also.

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46. N.C.Mehta: Foreword to the Hindi tr. of the NC. by Sri R.N.Batta, quoted by Dr.A.N.Jani in his thesis " A critical study of Naiṣadhīyacaritam " pp.273.

### Conclusion

Veṅkaṭādhvarin's Viśvaguṇādarśacampū is a different type of Campū from those of his predecessors. Many of the poets who belonged to the later period have followed him. Moreover this new model of Campū proved to be the most suitable for poetic skill and erudition and to make various experiments in composition. In such Yātrākāvya or Campūs based on travel, stories were very suitable for the depiction of the society of the age and to discuss the problems of the contemporary society. Veṅkaṭādhvarin tried to ~~xxxxx~~ criticise the problems of the society such as untouchability, non-performance of sandhyā, Vedic rituals, sacrifices, pñcamahāyajña etc. Moral lessons through Viśvaguṇādarśacampū serve this purpose well. A good number of manuscripts, variety in readings, interpolations etc. also prove its popularity.

It seems that it is studied more in South India, all commentators of Viśvaguṇādarśa belong to South India.. No proper study of this Campū is found in northern India yet. English translation and Hindi translation of it are published. The former published from Calcutta is now not available. The latter is published from Vārāṇasī.

Here in this work the life of the poet Veṅkaṭādhvarin is brought in light. His poetic skill is more developed in his devotional poem in Lakṣmīsahasram which is said to be succeeding work of the poet to this Campū. Here it seems under experimental stage of development.

This Campū is more interesting as far as geography, society, history, religion, Rāmānuja vaisnavism etc. are concerned. The cultural study of it would definitely provide us a good picture of his age. But for this purpose study of all the contemporary literature particularly Campūs like Yātrāprabandha, Keralābharana etc. would be also necessary.

As a moral Campū it conveys a lesson to a reader to be an appreciator like Viśvāvasu and to find virtue in most wicked persons or things because most of all the persons in this Kali age are wicked.

Here in this work an attempt is made to evaluate this Campū from various aspects. The work is studied for the first time in details and it is tried to throw light on the personal life of the poet as well as cultural history of the 17th century A.D. with the help of the textual study of the Campū poem from the sociological, religious, political, historical, geographical and literary points of view.

We get a correct picture of the scholarship and contribution of South India to Sanskrit literature in the seventeenth century A.D. Similarly we get a vivid picture of religious life of that age. Viśvaguṇādarsa - campū has served as a guide to religious developments and places of pilgrimage in South India during that particular period.

Thus this humble study tries to present this picture before the world of scholars. Further I hope that

it will serve the purpose of paying tribute to the poet Venkatādhvarin who flourished long ago in the seventeenth century A.D.

वर्द्धच्छायाप्रसादोजः शास्त्रासाहित्यवादिना ।  
 यत्तत्कृतिपदन्धासत्रिमृद्यत्तकवत्तन्ना ॥  
 विश्वगुणादशोनाम्नीयं कविवादीभिर्दारिणा ।  
 शयिता कचिरा यम्पूः वेदः कदाध्वरि सूरिणा ॥  
 तर्कसाहित्यभीमांस्तात्कृत्वा कृतिवैदिनाय  
 मनोविनोदनायैव संप्रैता वेदनाय च ॥  
 (स्वस्थ)