

## S T A T E M E N T

In the Sanskrit literature Campūs are hardly studied. Campūs like Yaśastilaka, Udayasundarīkathā etc. are studied critically. Nalacampū, Rāmāyaṇacampū, Bhāgavatacampū, Bhāratacampū and some major Campūs are published and printed often. One can hardly be satisfied with such study of only a few Campūs. Without intensive and extensive study of the Campū literature it is not easy to get correct idea of its origin, form and chief characteristics.

Closer examination of the Campū literature leads to the conclusion that Vis'. is of somewhat different type of Caṁpū. Though the descriptions of the sacred places hanging on the peg of aerial travel of two Gandharva friends Viśvāvasu and Kṛṣṇānu in Vis'. , it is very important for the social, cultural, geographical, religious and historical study of the 17th century A.D. Of course such cultural study cannot give proper justice to the study of the then prevailing culture of that age, if it is based on only one work. For such study Yātrāprabandhacampū of Samarapuṅgava Dīksita and Keralābharanacampū of Rāmacandra along with some other works of the age should be studied together comparatively. Here only an outline of such resemblance is drawn, as the chief/<sup>aim</sup> of the present thesis is to study Vis'. critically and not give cultural view of it.

The purpose of such critical study of Vis'. is only this

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that no attempt for its ~~study~~ study has been made so far with a critical point of view. As Viś. is the Campū of the distinguished type and a good number of poets followed the poet Venkaṭādhvarin and wrote Campūs on the same line in dialectical form or Tīrthayātrā or both. This fact tempted me to study it critically.

Venkaṭādhvarin a scholar and a poet hailing from the learned family of Arasānīpāl near Kāñcīpuram about whom very little is known in spite of a flood of legends woven round his life succeeded to his father who earned an epithet "Śleṣayamakacakravartī" in construing double entendre, rime and alliteration with the help of his scholarship and poetic skill. Thus Viś. is the best example of the Āmrāpāka style, an admixture of natural and artificial and ornate one rather than the Vaidarbhi and Gaudī styles.

Thus in the present thesis an humble attempt has been made to study Viś. from all the points of view mentioned above.