

## S Y N O P S I S

The whole work is divided in three parts viz., (I) Author (II) Cultural data (III) Literary study. The first three chapters of the part one deal with the biographical account of the poet, his literary contribution and a summary of the Viśvagunāḍarsacampū along with the account of the commentaries and available translations.

Part two consists of next five chapters relating to the cultural data available in Viś. The fourth chapter is a study of historical and geographical data. The fifth chapter is related to the outlines of the religious data. The sixth chapter deals with the sociological data. The seventh chapter presents the study of the mythological allusions. The eighth chapter deals with the references to the philosophical schools.

Part three is concerned with the literary criticism and is further divided in four chapters. The ninth chapter deals with the literary form of the Campū, its origin and development, and contains a brief history of some major Campūs. The tenth chapter contains an evaluation of Viś. as a Campū. An influence of the poet Venkaṭādhvarin on his followers is also traced. The eleventh chapter discusses the age of Venkaṭādhvarin, his language and his style. The last chapter consists of a literary estimate of the work. All the necessary appendices are given at the end of the work along with the maps wheresoever they are necessary.

P A R T : I

C H A P T E R : I

The first chapter is subdivided in the following sections. Section (A) is connected with the biographical account. Here it is shown that introductory stanzas and colophons to his various works give the picture of the poet's life. He belongs to the Ātreya family of Araśānipāl near Kāñcīpuram. Among his ancestors Venkaṭādhvarin refers to (1) Pranatārtiharācārya, a direct disciple of Rāmānujācārya, founder of the spiritual monism school of philosophy, (2) Vādihamśāmbudācārya, author of Nyāyakulīśa, (3) Śrīnivāsācārya alias Appayācārya, his grand father, and his father Raghunāthācārya. A complete pedigree of the Venkaṭādhvarin's family or his ancestors which was supplied by Śrīnivāsārāghavācārī, a direct descendant in the generations of second wife of Śrīnivāsācārya, a grand father of our poet, is also given as a tree of geneology. This pedigree became valuable in establishing the poet's relation with Venkaṭeśa Ātreya and Varada Ātreya who belonged to the same family of Araśānipāl. Shri M. Krishnamachariar has made a slight hint to the relation of Varada and Venkatesa to our poet.

The second section (b) deals with the poet's life and personality. Some traditions are also current about some events which occurred in his life. The propriety of the traditions is also examined. According to the tradi-

tions:-

(1) Venkaṭādhvarin is said to be the court poet of Pralaya-kāverī or at Pulicat.

(2) He is said to have visited Mugula court at Delhi where he was made satisfied while he was grumbling ' śākāya va syat lavaṇāya vā syāt.' The same utterance is attributed to Jagannātha.

(3) He was an eye-witness to the quarrel in the vernacular language between two persons. He is said to have represented the whole issue in a local language which was quite unknown to him. The same legend is current about Sriharṣa, author of Naiṣadhacaritam.

(4) It is also said that after composition of Viś'. he became blind on account of bitterly criticizing the vices. But later on he regained his vision after praising the goddess Lakṣmī, goddess of wealth and consort of Viṣṇu in his devotional poem Lakṣmīsahasram.

(5) His command over language, proficiency in śāstras and koṣas and fondness for rhythm gave a birth to a legend among the people ' Śvāsam pohādi māsamānālu prāsam nohādi.'

(6) It is also said that he predicted the end of his life: ' Viśvāvasau vatsara eva bheje '

He seems to be generous and ever helpful by nature. His stay in the royal courts made him cosmopolitan. He did not look at the rules of untouchability, performance of Sandhyā, Pāñcamahāyajña etc. rigidly. He led his life particularly his later life as purely religious and true vaiṣṇavite.

Third section (c) deals with the erudition of the poet. It seems that he had studied almost all the branches of knowlege: Vedas, Vedāṅgas, Tantra, grammar, epic-poems, epic-legends, philosophical branches like nyāya, mīmāṃsā, Rāmānuje-vaishnavism, Vedānta, dualism of Mādhvācārya, science of medicine, polity, astrology, fine arts like music, dance etc. To tell the truth he left no faculty of knowledge untouched.

Last section (d) of this chapter deals with the fixation of the date of Venkaṭādhvarin. Nīlakaṇṭha Dīkṣita, author of Nīlakaṇṭhaviṇayaśaṅkṛat is said to be his contemporary and co-student. A reference to Hūṇa, colophon to his drama ' Pradyumnānandīyam ' and legend current about his death lead to the conclusion that he flourished in the 17th century A.D. As a conclusion it seems that the poet was born in the end of the 16th century A.D. He lived a very long life and died in the later half of the 17th century A.D.

## C H A P T E R : 2 : W O R K S

A descendant belonging to Venkaṭādhvarin's family preserves a record ' birudāvalī ' which remarks that our versatile poet had earned an epithet ' aṣṭottarasata-prabandha-nirmātā.' Among poet's one hundred and eight works many are lost. Many are preserved by name only while only a few are available. A list of Venkaṭādhvarin's works supplied by Śrīnivāsarāghavācārī rightly corresponds to that given in the introduction to Vidhitrayaparitrāṇa. He contributed to Sanskrit literature as well as Śāstras like

grammar, nyāya, mīmāṃsā, Dharmasāstra etc.

Literary contribution:-

(1) Campūs:-

He composed five Campūs i.e. Visvaguṇādarśa, Uttaracampū, Varadābhyudaya or Hastigiricampū, Śrīnivāsa-vilāsacampū and Ācāryacampū. Last is not available yet.

(2). Dramas & Bhāṇas:-

Veṅkaṭādhvarin wrote two dramas and three Bhāṇas. His drama 'Pradyumnānandīyam' is relating a story of Pradyumna and Rati. His another drama is 'Subhadraṭṭaparīṇayam' of which only two acts are available. It relates the story of marriage of Subhadra with Arjuna. Śṛṅgārādīpikā, Mukundavilāsa and Yathoktakārī are his Bhāṇas.

(3) Devotional poems:-

Śravaṇānanda, Ācāryapañcāśat, Lakṣmīsahasra and Śrīnivāsasahasram are his devotional poems. Shri M.Krishnamachariar opines that the last is not traceable. Lakṣmīsahasram is said to be composed to imitate Pādūkāsahasram of Vedāntadesika.

(4) Poem:-

Yādavarāghaviyam is a short poem of thirty two verses relating a story of Yādava or Bhāgavatapurana and Raghava or Rāmāyaṇa.

(5) Anthology:-

'Subhāṣitakaustubha' is a work on anthology divided in five sections.

(6) Prose:-

'Desikagadyam' is a work in praise of Vedānta-desika. It is not traceable.

Sāstras:-(1) Grammar:-

'Mahābhāsyasphūrti' and 'Yānlukprakāsikā' are his works on grammar.

(2) Nyāya:-

'Maṇisarakhaṇḍanam' is a work on Nyāya or Tarka.

## (3)

The subject of 'Vyutpitsubodha' is not ascertained.

All these four works are not available. Only the names of them are preserved in Birudāvalī by Śrīnivāsarāghavācārī.

(4) Mīmāṃsā:-

Nyāyapadma, Nyāyamakaranda and Vidhitrayaparitrana are the works on Mīmāṃsā. The last is published from Tirupati in Venkatesvara Oriental Series No.44.

(5) Dharmasastra:-

'Yatiprativandanakhaṇḍanam' is a work criticizing bitterly a custom of saluting the householders by ascetics prevailing among the Tenkale Rāmānujīyas.

Commentaries:-

Rāmāyanavyākhyā or a commentary on Rāmāyana named Vālmīkihrdayam and a commentary on his own poem Yādavarāghaviyam are his <sup>two</sup> commentaries. A commentary Vālmiki-

hrdayam is known only by name.

Translation:-

Shri M. Krishnamachariar takes a note of a Sanskrit traslation of Tiruvoyamuli, a Tamil Veda.

### C H A P T E R : 3

#### SUMMARY OF THE TEXT? COMMENTARIES AND TRANSLATIONS OF VISVAGUNĀDARSACAMPŪ

Veṅkaṭādhvarin adopts a new type of compositon. Like epic-poems one would not find well-nit plot or story. Here visit of sacred places by Gandharva friends Viśvāvasu and Kṛṣṇānu during travel in aerial car is developed in a dialectical form. The whole work is well-nit: (1) Benedictory verse (2) verses containing autobiographical account (3) Poet's view about Campū as a prosopoetic composition (4) introduction of the two characters viz. Viśvāvasu and Kṛṣṇānu (5) ariel travel of the Universe i.e. Bhārata from Badarinātha to Kurukānagara on the bank of the river Tāmraparṇī. Here the picture of the contemporary society is well-depicted. The course of travel is from north to south in the order of sun, earth, Badarinātha and so on.(6) In the later portion the poet has concetrated on the groups of the people particularly brahmins such as Vedānti, Mīmāṃsaka, Naiyāyika, Vaiyākaraṇa, Rājasevaka, ascetics etc. In this portion Kṛṣṇānu introduces every subject for description. It is quite reverse from the previous portion. (7) The above portion is already succeded by the resume of the descriptions of the divine places. (8) The last portion contains poet's moral lesson to the reader as a message. Thus this whole

work seems to be well planned.

Commentaries:-

At least six or seven commentaries on Vis'. are available viz. (1) Padārthacandrikā by Bālakṛṣṇa Śāstrī (2) Bhāvārthaṭippanī by Śrisaīla Lakṣmaṇa (3) A commentary by Kuravirāma (4) A commentary by Mdhura Subbā Śāstrī (5) Sāramañjarī by Prabhākara Kavi (6) A commentary of an unknown author lying with the Jāgīrdar of Āraṇi (Arnee) (7) A Tamil commentary on Vis'. is also available.

Translations:-

(1) English Translation:-

Burnell (162(a) ) takes a note of an English translation published several times from Calcutta ( see Hass p.158 )

(2) Hindi translation:-

A Hindi translation of Vis'. along with Padārtha - candrikā is published in the Chokhambha Sanskrit Series from Benares.

(3) Tamil translation:-

A Tamil translation of Vis'. is recently published from Madras (1968)

REPORT : II : CULTURAL DATA

CHAPTER : 4 :

HISTORICAL & GEOGRAPHICAL DATA

Historical references:-

In Vis'. historical references are very few. The poet



refers to the kingdoms of Cola, Nāyaka, Pāṇḍya, Yavana etc., the warriors of Mahārāṣṭra and belonging to Mleccha community are highly appreciated. Foreigners like Śaka, Hūṇa, Yavana, Turuṣka and Mleccha are also mentioned. Here Hūṇa is understood for European people like <sup>the</sup> English or the Portuguese, particularly for the English people who made their establishment in Melapore at Madras. To this a reference is made by the poet himself. People seem to be well-acquainted with Yāvānī (Urdu or Persian) and regional languages like Tamil or Dravida which assumed prominent place with the course of time.

#### Geographical data:-

Here in this section all the geographical references are scrutinized under the heads such as regions or countries, Divyakṣetras, cities and sacred places, rivers, oceans and seas, mountains and reservoirs. It seems that poet's knowledge of geography was limited to South India only. He seems to be unaware of the topography of North India. The course of visiting Gujarat after Purī or Jagannathāpurī but before Yamunā and Mahārāṣṭra does not look proper. The descriptions of South India are very minute. An effort is also made to identify all the places, rivers, mountains properly as far as possible.

#### C H A P T E R : 5

#### R E L I G I O N

Religion is a system of faith and worship which is connected with the supernatural powers and the sense of human welfare fully dependant on ~~whix~~ such supernatural powers. God Brahman is said to be manifested in triad god concept

which succeeded by the theory of incarnations of Viṣṇu such as Matsya, Kūrma, Varāha, Narasimha, Vāmana, Parāsurama, Rāma and Kṛṣṇa. Out of all major incarnations he does not refer to Buddha and Kalki. He mentions Hari and Hayagrīva incarnations of Viṣṇu described in Bhāgavatapurāṇa and other purāṇas.

Section second deals with the introduction to Rāmānuja vaisnavism and controversy between the two cults viz. Vadagalai and Tenkale. It is said that the poet has given only abuses to Tenkale but no praise. But Bhāvārthaṭippani tries to prove it otherwise and ascertains that the poet has appreciated Tenkale Rāmānujiya Vaisnavas through artful praise.

Section third is related to the contribution of Alvar saints like Sathakopamuni and Ācāryas such as Yāmūnācārya, Rāmānujācārya and Vedāntadeśika to Rāmānuja vaisnavism. Venkātādhvarin refers to Madhvācārya and his doctrine of dualism. The poet does not mention Vallabhācārya or the followers of this cult at all.

Section fourth is about the discussion of Śaivism, Liṅga worship of Vīraśaivism, Pāsūpata and Kāpālīka cults.

Section fifth deals with the controversy between Śaivism and Vaisnavism. Both these sects were in conflict for some time. During the age of our poet followers of both the sects looked at each other as rivals. But general tendency was generous enough to appreciate each other. Venkātādhvarin and Samarapuṅgava Dīkṣita, author of Yātrāprabandhacampū appreciate both the deities and pay homage to them and refers to the temples of both the sects. The

poet has also tried to identify both the deities in the description of Ekāṁresvara at Kāñcīpuram.

The poet suggests an existence of Jainism, and Buddhism. Their impact on the society is accepted. People now used to look/upon<sup>down</sup> immolation of animals in sacrifices and marking the arms with the hot metal counc and disc in the diksa ceremony prevailing among Tenkale Rāmānujiyas.

In the sixth section references to the temples are scrutinized according to sects to which they belong and an effort is made to identify them.

#### C H A P T E R : 6

#### S O C I E T Y

Vis. supplies good information for the construction of the social, cultural and religious history of seventeenth century A.D.

Social organisation comprises of four-fold class and āsrama system in India. Dharmasāstra literature has laid down the rules and regulations thereof. But social reformation has taken place time to time under pretext of establishment of new sects either philosophical or religious. Vīrasaivism, Jainism, Buddhism and sects like Vadagelai and Tenkale supply good instances of this fact. The picture of the society depicted in Vis. shows how far the society was corrupted by the foreigners like Mleccha, Yavana and Hūna i.e. English and other Europeans. The occupations such as recruitment in military services, employment in royal services as cashiers or accountants etc. also loosened the rules and regulations of caste and āsrama, untouchability,

observing the daily duties, performance of religious acts etc. Several castes also came into existence on account of occupations. Āsrama system was not followed properly. Venkaṭādhvarin has criticised the way of living of such ascetics belonging to Mādhva, Rāmānuja and Vedānta schools. The discussion of two friends depicts the picture of real society and ideal society.

Marriage is a fundamental base of a unit of the society. Though the monogamy has been cherished ideal and legalised form of marriage, there are references to polygamy. In this connection the society of 17th century A.D. is not an exception to that of Vedic age. Venkaṭādhvarin has appreciated monogamy the most. Eight forms of marriage are based on customs and conventions prevalent among the tribes and communities. Venkaṭādhvarin asserts that marriage and other saṃskāras such as Upanayana became purely mechanical as they are to-day.

Family as a unit of the society comprises of husband, wife and children. Good issues and loyalty of husband and wife to each other bring happiness to the family. A son was believed to be continuer of the family-line and rescuer from the hell named Pūm. Various Vratas and penance in the descriptions of Tirupati and Vijayarāghava at Grdhrapatikṣetra near Kāñcīpuram are also mentioned by the poet. The parents of good issues were honoured most. Bad issues always bring misfortunes and unhappiness to the family.

Love and harmony should be among the members of the ideal family. Parents should be respected. A wife should be loyal to her husband whom she should love and serve.

Illegal connections of husband or wife with some other lady or person were subjects of great censure. The poet has thrown a flood of light on the other relations which create integrity among the members of family and other institutions.

#### Section: II : Position of women

The poet Venkaṭādhvarin does not refer to the higher studies of the women. Education of the fine arts like music and dance was given to the ladies of the harlot class particularly. Generally women were deprived of their right of selecting a mate. As a wife she was expected to be a modest, devoted to husband's service, aloof from the disreputable persons. Motherhood has been cherished as an ideal of every Hindu woman. The poet describes the ladies worshipping Venkaṭeśvara and Vijayarāghava and observing penance and vratas for a progeny. No reference is made to widow-marriage by the poet. Though the custom of 'Sati' prevailed in ancient India, the term 'Sati' was only used in a limited sense conveying chastity and loyalty to husband. Women were not authorised to perform sacrifices independently but in the company of their husbands. A capital punishment was prescribed for the killer of a woman.

#### Section: III : Socio-religious life

The social and religious life is an index to the culture of the society and the picture of the same can be had from the consideration of the topics like food, drink, dress, decoration, customs and conventions, daily and periodical duties, ceremonies, superstitions, beliefs and taboos, pastimes, weights and measurement of time etc.

Food:-

Vegetarian and non-vegetarian food seem to be prevalent. The gift of food to brahmins was given on certain occasions. Vrihi, Mudga, Apūpa, Ghr̥ta, Haviṣyāṇna, Kalama, Lavaṇa, Yava, Yavagū, Pāyasa etc. were used commonly as food and food grains. Meat beef and flesh also might be used by limited groups of people. Drinking of wine was not restricted, though Dharmasāstra prohibited it.

Dress & Decoration:-

Bark and skin garments as adhovāstra and uttariya were used by ascetics. Silk garments like Amsuka, dūkula, pītāmbara were used on the particular occasions by the rich people. 'Dhautavāstra' is very suggestive of washing of clothes and use of cotton clothes.

Various ornaments like Aṅgulīyaka, pearl necklace, Kundala, Nūpura, Valaya etc. are worthy to be noted.

Black, curly, equally grown, thick, long and wavy hair was considered as the signs of beauty. Matted hair was kept by ascetics. Growth of beard and moustache too might be signs of the soldiers. Mahārāṣṭra warriors are described as putting on particular uniform.

Women used to apply collyrium to their eyes. Taking of betel leaf or pan was very common particularly among the Gujarati people. Gents and ladies also besmeared their faces and bodies with the scented powder like kumkum; garlands of flowers like Bakula were put on by gents as well as ladies.

Customs and conventions:-

Hospitality to a guest, reception of distinguished

persons and honouring the elders etc. are some of the customs that prevailed.

Daily and periodical duties:-

References to getting up early in the morning, taking bath in the holy water of a river after answering the natural calls and dantadhāvana, performance of Sandhyā, Homa, tarpana, Pāncamahāyajñas, vaisvadeva, baliharna, visiting the temples for darsana after worshipping the family deities, bhōjana, sleep etc. are considered here. Rules of purity and asauca are also discussed.

Superstitions, beliefs and taboos:-

Taking of injurious food, food gazed by the dogs, taking of stale food, taking of food without bath, illegal connections with other men or women, paying salutations to house-holders by ascetics, travelling in vehicles by ascetics and their dwelling in mutts, composing poems in praise of wretched kings or the beautiful ladies, accepting rogues, thieves, low caste people etc. as disciples, non-performance of Sandhyā, tarpana and pāncamahāyajñas, performance of samskāras mechanically, killing of brahmin, stealing of gold, illegal connection with the teacher's wife, drinking of wine etc. referred to by the poet are discussed here.

Only a few references to pastimes like hunting and gambling are available.

Among the weights 'Drona', among the units of measurement of distance 'Yojana', among the measurement of time 'Muhūrta', 'Tithi', month, 'Samvatsara', 'Kalpa' etc. are referred to by the poet.

In connection to the religious life Śrāddha and sacrifices are described. The poet refers to some sacrifices such as Ukthya, Aptoryāma, Atirātra, Vājapeya, Sōḍasī etc. He praises Agnihotra. Immolation of an animal in the sacrifices was considered as violence by some people.

The ways and means of worshipping the deities, various types of images etc. are also explained. The poet takes a note of non-ringing of bell during the worshipping the deities among the Tenkale vaisnavātes. Abhiṣeka, offering of flowers and Tulasī, naivedya, darsana, nīrajanā, singing of gāthās loudly in praise of ~~any~~ deity etc. are shown here.

#### Education:-

Under this head admission, life at the teacher's place, relation between the teacher and the taught, punishment, rules of student life, duration of study, fees, term and holidays, courses of the study such as priestly and vocational, methods of teaching, examination, etc. are explained as referred to by the poet. The poet clearly refers to the educational centres at Kāñcī, Kāsī, and in Gauḍa, Vāṅga, Kānyakubja etc.

### C H A P T E R : 7

### P H I L O S O P H Y

#### Philosophy of life:-

The poet's philosophical view of life is based on freedom of living and thinking. He stresses on looking at other's virtues and not at vices or faults. In his me-



ssage he preaches the reader to be Viśvāvasu or enough generous to look at and appreciate even the smallest virtue lying in the most wicked person or a thing, and not to be Kṛṣṇaṇu who always finds out a fault.

To avoid a clash between new and old generations or orthodox and advanced people he opines that one should not be offended if someone may not act according to the rules laid down by the Dharmasāstra and Vedic injunctions. One should try to adjust one's own self in the new situation arisen in the society with the course of time on account of occupations and invasions of the foreigners like Śaka, Turuṣka, Mleccha, Hūna etc. Such views are reflected in Kāśī, Mahārāstra and Rajatapīṭhapura descriptions.

#### Philosophical schools:-

Among the philosophical schools the poet has tried to bring out the good points under pretext of the bitter criticisms of Vedānti, Naiyāyikas, Mīmāṃsakas etc. Occasionally Sāṃkhya and Yoga are also referred to. Dualism of Mādhva school, non-violence of Jainas etc. are not left untouched. No reference is made of Vallabha school of vaiṣṇavism.

#### Philosophical thought:-

References to Brahman, soul and world, four-fold aim of human life, concept of Vaikunṭha and final emancipation, paths of devotion, action and knowledge, eschatology, ethics etc. are discussed and it is shown how the poet gives due importance to the devotion of Viṣṇu for final salvation or achievement of Vaikunṭha, his abode.

## C H A P T E R : 8

### M Y T H O L O G Y

The first section of this chapter deals with the cosmogony relating to the origin and the nature of the world. In the second section the descriptions of gods and goddesses, names and epithets, deeds and myths connected with the deities are discussed. The names of the demons are identified properly and myths connected with them are also given. In the succeeding section mythological personages are identified and myths referred to by the poet in Viś. are scrutinized along with the mythological references.

In the last section of this chapter legends woven around the sacred places like Badarikāśrama, Ganges, Kāśī, Jagannāthakṣetra, Godāvarī, Tāmraparnī etc. are discussed. Bringing white clay by Garuḍa at Yadugiri, various miraculous powers and bestowing of boons on devotees by Srinivasa at Tirupati or Venkaṭagiri, penance of Śālihotra and emerging of Vīrarāghava at Vikṣāranya, miraculous powers attributed to Nṛsimha at Ghaṭikācala and Pārthasarathi at Madras, Brahmā and Sarasvatī episode connected with the emerging of Dipaprakāśa, Aṣṭabhuja, Yathoktakārī, Varadarāja, Vegavati, Anantasara and Uttaravedi, practising severe austerities by Pārvatī at Ekamreśvara where Śiva emerged before Umā in Kāñcī are referred to by the poet. A local legend about the miraculous power of god Vijayarāghava by whose grace a barren woman begets a child when baked green-

gram (mudga) sown by her grows, is also referred to.

No myth is referred to in connection with Devanāyaka, Śrīrangam ( except mentiong Raṅganātha as family deity of Rāmacandra), Jambūkeśvara, Śāringapāni at Kumbhakonam, Rājagopāla of Campakāranya etc.

### P A R T : III

#### L I T E R A R Y S T U D Y

#### C H A P T E R : 9

#### L I T E R A R Y F O R M O F C A M P Ū, I T S O R I G I N & D E V E L O P M E N T A N D B R I E F H I S T O R Y O F S O M E M A J O R C A M P Ū S

Campū is classified under Śravya variety of literary composition. The word 'Campū' and 'Campu' are used in feminine gender. Scholars have tried enough to give proper derivation of it: (1) The word 'Campū' is derived from 'Capi gatyām' (2) Haridāsācārya gives its etymology thus: 'Camatkr̥tya punāti sahr̥dayan vismitikr̥tya prasādayati.' The word 'Campū' is also derived from (3) 'Capa s̄antvane' and (4) 'Caha parikalpane' or 'Capa ityeke' etc.

Campū according to the Campū-authors is a prosopoeitic composition. An admixture of prose and verse is imagined like a song accompanied with instrument (Bhoja), like a watery sports with a beautiful lady (Gopālacampū), like a blend of honey and grapes (Venkaṭādhvarin), or honey

and nectar (Serfoji-II), like a lady stepping into youth from childhood, (Jivandharacampū), or like a garland of holy basil and sprouts (Bālabhāgavatam) etc.

According to rhetoricians it may be divided in chapters which may be called 'Āṅka' or 'Ucchvāsa'. Trivikrama Bhaṭṭa, author of Nalacampū expects high-born hero, poetical qualities, free use of various metres and couplets. A verse of an unknown poet quoted in Nṛsimhacampū stresses on absence of dialogues and Viṣkambhaka. But unfortunately all efforts of rhetoricians and scholars to tie it up in a peculiar form were in vain. Only blending of prose and verse is common characteristic which may be applied to all the forms of mixed variety. No strict rule can be laid down for proportion of prose and verse in Campū. Campū authors have always enjoyed freedom in naming the chapters. Sometimes they do not divide them at all. According to Dr. Kunjunni Raja the Prabandhas and Campūs were used by the Cākṛyars, the professional actors as 'Kuṭṭu' in Kerala.

In short this prosopoeic composition should be full of motion, formless, ever soothing the reader as he may not feel any mental strain, creating poetic charm or surprise encouraging to keep him interested as five vital air or principles of life.

To find the source of Campū literature one has to look back at the Vedic literature. Vedic Upākhyānas occurring in the Brāhmanas, Upaniṣadic literature, Jātaka stories, inscriptions, some passages from the Mahābhārata,

Bhāgavata and other purāṇas etc. have supplied good opportunities to such proso-poetic mixed compositions for development. Proso-poetic compositions like Udāharaṇa, Ghoṣaṇā, Biruda, Karambhaka etc. came into existence with the course of time. But for the origin of the Campū literature it is believed that as soon as prose compositions became unintelligible on account of long compounds, long sentences, ornate and elaborate style, experiment of increasing verses were made and as a consequence of it Campū form came into existence. The word 'Campūkathā' also directs us to its connection with prose compositions. Shri D.R.Mankada associates it with Kathās like Haridāsīkathā of Mahārāṣṭra. The narrator moves to and fro in Haridāsīkathā and concentrates on keeping the audience with the Kathā. The motion, soothing the audience, quoting verses from different works, purāṇas and other literature, adoption of various literary forms, dramatic representation etc. all would tempt anybody to consider it as origin of Campū. Origin and development of this form in South India, tradition of narrating such ākhyānas better known as 'Pāthakan' in the temples & also strengthen the same belief. It is also connected with the dramatic presentation of Campūs as 'Kuṭṭu' as Dr.Kunjunni Raja opines. Experiment of Maṇi-pravāla style led the poets to the admixture of languages also.

History of Campū literature can be divided in three periods. The period of beginning is believed from 10th to 12th or 13th century A.D. Its golden period may be extend-

ed from 13th to 16th or 17th century A.D. and the later period may be called a period of decay. All the major Campūs are written in South India, while only a few are written in North India. Kāñcī, Madurā, Tanjore, Trivendram etc. were the centres where the kings patronised the poets. Religious centres also played a prominent role in the development of Campū literature. Campū form provided a widespread field of opportunities for novel experiments. Venkaṭādhvarin is a product of such age. Many followed him and a new glorious period came into being in Campū literature. Here in brief history of Campū literature all major Campūs are enumerated.

#### C H A P T E R : 10

#### V I Ś V A G U N Ā D A R Ś Ā : A S A C A M P Ū A N D

#### F O L L O W E R S O F V E N K A T Ā D H V A R I N

#### Visvaguṇāḍarsa as a Campu:-

In this section an effort is made to show how far all the major characteristics of Campū as referred to in the previous chapter are applicable and how far the five principal characteristics befit. As a conclusion it is ascertained that this Campū is composed totally in free style. It is a moral Campū composed in a dialectical form.  
Followers of Venkaṭādhvarin:

As Viś. is a Campū composed in peculiar type, many Campū-authors have followed him. Some followed Viś. com-

pletely. Some others have adopted either the peculiar dialectical form as vehicle of descriptions of the sacred places and people or selected the sacred places only to describe. Vaikunṭhaviṇaya of Śrīrāghavācārya, Vibudhānandaprabandham of Venkaṭa Kavi, Kerālābharāṇam of Rāmacandra, Gaṅgāguṇādarsa of Dattātreya Śāstrī, etc., are the Campūs totally composed on the very line of Viś. Kāsikātilakam of Nīlakaṇṭha, Tīrthayātrāprabandha of Samaraṇṅava Dīkṣita, Śrīkīrtivilāsa of unknown authorship (Sūryanārāyaṇa?), Citracampū of Śrī Bāṇesvara Vidyālakāra, Kavimanoraṇjakacampū of Sītārāma etc. are dealing with geography rather than culture.

CHAPTER : 11  
A  
A G E O F V E N K A T D H V A R I N ,  
H I S L A N G U A G E  
A N D  
S T Y L E

Bhāravi or Māgha in this work form predominates the matter. Venkaṭādhvarin is more influenced by the current of using Sabhaṅga or Abhaṅga Śleṣa, producing poetic surprise or charm through pun, alliteration, artful praise, contradiction, double entendre, circumlocation etc.

He has his own views about poetry. He thinks Dharma and Mokṣa as aims of poem and considers devotion as a principal sentiment and allows the poets to use all the other sentiments occasionally. He admires the poet possessing the art of creativity and scholarship which satisfy heart and head or emotion and reason both.

As Venkaṭādhvarin is a student of various śāstras and philosophy, one would like to think of this Campū being loaded with śāstric and philosophical terminologies, uncommon vocabulary etc. His works like Lakṣmīsahasram and Śrīnivāsavilāsacampū are loaded with such terminologies and uncommon vocabulary. But his proficiency in tantra, grammar, nyāya, mīmāṃsā and vedānta does make this Campū loaded with such terminologies fully in the later part of Viś'. Of course such śāstric and philosophical terminologies and uncommon use of common words occur in few number in Viś'.

#### His language and style:-

Here in this section it is shown how the Campū-authors used Sabhaṅga or Abhaṅga Śleṣa, artful praise, circumlocation etc. to make the Campū alive and to keep the reader interested. Selection of sentiment, plot of subjects for descriptions in proso-poetic composition



and development of them is found here to create poetic surprise. Such poetic surprise is created even in the absence of the plot or the principal sentiment such as Śṛṅgāra or Vīra. Here one would find an exact plan of descriptions developed logically and naturally. Short visits and descriptions in proportion hardly give any scope to monotony. No chance is given to the sentiments to be developed in a way as they develop in epic poems, dramas and prose romances. Characters Viśvāvasu and Kṛśānu seem to be mouth-pieces only.

Here it is shown how the poet used various figures like alliterations, rime, double entendre, circumlocation, contradiction, Utpreksā, Upamā, Dr̥ṣṭānta etc. Conversation or dialogue is a novel feature of this Campū. Use of grammatical terms and compounds is meant to produce rime and alliterations.

An attempt is also made to bring out how the poet has adopted both the styles i.e. Vaidarbhī and Gaudī or graceful one and ornate and elaborate one. Venkaṭādhvarin's styles may be called an admixture of artificial and natural Āmrapāka.

## C H A P T E R : 12

### L I T E R A R Y E S T I M A T E O F V I Ś V G U N Ā - D A R Ś A C A M P Ū :

#### Purpose:-

No sense of eternal love or heroism are the chief

aim of the poet but to convey a moral lesson to the society to look at virtue of others and to beware of the fault-finding nature. We may call 'Viśvaguṇādarsa' - a mirror of introspection held before the human beings to look at virtues accordingly. This Campū is woven around " Know thyself and look at others as thyself "

in a very pleasing manner like a friend, philosopher and guide and not like a beloved ( according to Maṇmāṭa a true poetry preaches a reader like a beloved but it is not so here).

Theme:-

Here various descriptions of the sacred places, regions, people etc. are hung on the peg of story of aerial travel of the two Gandharva friends Viśvāvasu and Kṛśānu.

This Campū contains a good picture of the society of his time, hence it possesses a good picture of culture, history and religion. Poet's erudition of various śāstras, philosophy and his poetic skill are also intermingled here.

Here the dialogue between two gandharva friends Viśvāvasu and Kṛśānu reflects the process of thinking of inner mind and execution of the intelligence or we may take it as the reflection of the dual personality of a person - outward behaviour and inner thinking process.

Synthesis of descriptions through dialogues is a novel feature of this Campū. Artistic and elaborate presentation of the subject of description, use of various figures like pun, artful praise, contradiction etc. in

the couplet and descriptions are made delightful. Absence of the Bandhas has saved the reader from the mental exercise and strain.

The poet's new experiment in adoption of subjects of descriptions without story, development through dialogues in a dialectical form can easily prove him not conventional. At the same time like any poet he is not unaffected by his predecessors. Vālmiki, Vyāsa, Kālidāsa, Bhavabhūti etc. have influenced him most. His favourite poets are Vālmiki, Vyāsa, Śaṭhakopamuni and Vedāntadeśika.

His new approach to keep the reader with the descriptions even in the absence of story is the best proof of his power of description. His treatment of nature seems to be influenced by Kālidāsa as well as Bhavabhūti.

His poetic skill is enriched by erudition of various śāstras. But he is not above defects either grammatical or rhetorical.

One may conclude that this Campū is of a different type. It is a Yātrākāvya on one hand and it discusses the problems of the contemporary society with humble attempt to solve on the other. Such problems are untouchability, non-performance of Sandhyā, pañcamahāyajña, sacrifices, immolation of animals in the sacrifices etc.

This Campū is more interesting from the point of view of geography, religion, society, history and Rāmānuja vaiṣṇavism. The cultural study of this Campū along with and in comparison to the <sup>other</sup> Campūs of the time

such as Yātrāprabandha, Keralābharana etc. would provide a good picture of the society of the seventeenth century A.D.

At the end I wish that this critical study of Vis. will serve the purpose of proper evaluation of the work as paying tribute to the poet Venkaṭādhvarin who flourished long ago in the seventeenth century A.D.