

CHAPTER : 2WORKS

Our versatile poet Venkaṭādhvarin possesses a high esteemed poetic skill and scholarship. Kavipaṇḍita Venkaṭādhvarin has earned an epithet 'Aṣṭottarasata-prabandha-nirmātā' or author of one hundred and eight works according to the 'Birudāvalī' preserved by Śrīnivāsarāghavācārī, one of the descendants of his family. Some of these works are lost. Some of them are preserved by name only. Only a few are available. It seems that the poet has tried his pen in almost all the branches of knowledge either literature or philosophy or śāstras. He gave a Sanskrit translation of Tamil Veda and commentaries on Vālmīki's Rāmāyaṇa and his own poem 'Yāḍavarāghaviyam.' Following is the list of his works:-

Campūs:- Viśvagunāḍarśa, Hastigiri, Uttara, Śrīnivāsavilāsa and Ācārya

Dramas: Pradyumnānandīyam and Subhadrāpariṇaya

Bhāṇas:- Śṛṅgārādīpikā, Mukundavilāsa and Yathoktakārī

Devotional poems: Śravaṇānandam, Ācāryapañcāśaṭ, Lakṣmī-sahasram and Śrīnivāsasahasram

Poem: Yāḍavarāghaviyam

Anthology: Subhāṣitakaustubha

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1. Vidhitrayaparitrāṇa: Introduction, p.14.

Prose:- Desikagadyam

Sāstras

Grammar:- Mahābhāṣyasphūrti, Yanlukaparakāsikā

.....:- Vyutpitsubodha

Tarka:- Maṇisārahandaṇa

Mīmāṃsā:- Nyāyapadma, Nyāyamakaranda and Vidhitrayapari-  
trāṇa

Dharmasāstra:- Yatiprativandanakhaṇḍanam

Commentaries

A commentary on Yādavarāghaviyam

A commentary 'Vālmīkihrdayam' on Rāmāyaṇa

Translation

A Sanskrit translation of Tiruvoyamulli a Tamil  
Veda

Among all these works Visvaguṇādarsa Campū, Uttara Campū, Varadābhyudaya Campū, Śrīnivāsa Campū, Pradyumnānandīyam, Śravaṇānandam, Lakṣmīsaahasram, Ācāryapañcāśat, Yādavarāghaviyam with its commentary, Subhāṣitakaustubha and Vidhitrayaparitrāṇa are already published.

Literary contribution of the poet

Campūs

Visvaguṇādarsa Campū:-

This Campū is undoubtedly his own work. He put a model of a new type before the Campū-authors. The poet describes various sacred places, rivers, institutions etc. existing in his own time. So this work has more cultural

value. The poet extols the merit of the favourite South Indian break-fast<sup>2</sup>

It seems that the author is belonged to the Vada-kalai (Vadagalai) or northern sect of Rāmānuja Vaisnavism. So he abuses Tenkale vaiṣṇavas. He never ~~praise~~ them. Of course Śrīśail Lakṣmaṇa of Bhūtapurī or Perubuddur points out in his commentary 'Bhāvārthaṭippaṇī' on Viś. that Kṛṣṇa praises Tenkale vaiṣṇavas through artful praise<sup>3</sup>

There story is very meagre. The two gandharva friends Viśvāvasu and Kṛṣṇa move in the aerial car in India and visit the different ~~xxx~~ places, rivers etc. The former praises them while the latter finds faults them. The two gandharvas came by the northern path i.e. Uttara or Sūryamārga to the earth. They visit cities like Ayodhyā, Kāśī, Jagannāthapurī, Cannapaṭṭana or Madras, Cañjīpurī of Tanjore, Śrīraṅgam, Kurukānagara; countries like Gurjaradeśa, Mahārāṣṭra, Āndhra, Karnāṭaka, Tuṇḍīra-maṇḍala, Cola, Pāṇḍya; rivers like Ganges, Yamunā, Kṣīra-nadī, Vāhā, Pinākinī, Garudā, Kāverī, Tāmaprāñī; forests like a jūngle near Venkaṭagiri, Vikṣāraṇya, Campakāraṇya; holy places like Badarikāśrama, Venkaṭagiri, Ghaṭikācala (Nṛsimha's temple); temples of Nṛsimha, Trivikrama, Ekā-mreśvara, Śrīdevanāyaka, Śrīmuṣṇakṣetra Yajñavarāha, Śrī-raṅgam, Jambukesvara, Kumbhāghoṇa Śārṅgapāṇi, Śrīrājago-pāla and Setu, native places of the celebrated saints

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2. Cat. of Adyar Library p.327 No.975

3. Ibid No. 988

like Rāmānuja, Sāthakopamuni and Vedāntadesika. Contemporary society is also depicted vividly. Thus the geographical, historical and cultural value of this treatise is noteworthy. Poet's plan of these descriptions in a new dialectical form will be discussed lateron.

### Sesācampūrāmāyana:-

Sesācampūrāmāyana or Uttaracampū is also known as Uttaracarita. It is said to be composed as a sequel to the Campūrāmāyana of Bhoja and Lakṣmaṇa who composed Yudhakāṇḍa as supplementary portion to Campūrāmāyana<sup>4</sup>.

In the benediction of the work the poet propitiates the divine couple on Bhujagendra mountain i.e. Śeṣācala or Venkaṭagiri and in the end of the work he declares that Rāma reigned for long time on the throne of Ayodhyā. The colophon to the work undoubtedly ascribes this work to our poet<sup>5</sup>. A brief gloss of Rāghavācārya on this Campū is also available<sup>6</sup>. He admits that his work is a supplementary to the Rāmāyaṇacampūs of Bhoja and ~~Lakṣmaṇa~~ Lakṣmaṇa<sup>7</sup>. At the end of the work the poet declares his

4. DC XXI 8180 printed in Telugu (Benglore) with a commentary by Tirumalacarya, Pandita, Maharaja's college, Mysore.

Oppert (CC II p.63) gives the names of some Uttaracampūs written by Yatirāja, Catikarācārya, Hariharānanda, Venkaṭa etc. (CC I p.677 No.254). Rice refers to another Uttaracampū of Rāghavācārya.

This Campū of Venkaṭādhvarin is printed under the title 'Uttararāmāyana' in Granthamālā (CC II p.12) from Gopala Narayana & co. Bombay.

5. Appendix :1 : Biographical account of the poet. A colophon to Uttaracampū Adyar 944-952.

6. Adyar 953.

7. ಸತ್ಕಾವ್ಯಕೃತೇ ಸಿದ್ಧಿಗ್ಧನು ಸಾಧುಜನಸುಖಕರವಿವರಣೆಗೆ ಸಾಧನವಾದುದು ಸರ್ವಜನಕೃತು  
ಸ್ವಯಂ-ಪ್ರಬಂಧಾತ್ಮಕವಾದ ಪದ್ಯಕೀರ್ತಿ: ..... Ibid.

motive of giving the later life of Rāma.<sup>8</sup> In this connection he hardly follows Vālmiki. His poetic genius seems to be above Vālmiki's influence.<sup>9</sup>

#### Contents:

Once some ascetics came to see Rāma and Sītā, returned from their exile. The ascetics were astonished on Rāma's killing a demon like Rāvaṇa and desired to know the life of Rāvaṇa. Agastya started to narrate it with the account of his ancestor Pulastya, Births of Rāvaṇa, Kumbhakarna and Vibhīṣaṇa, construction of Laṅkā, Rāvaṇa's possession of Laṅkā, Rāvaṇa's adventure of defeating all the four Dik-pālas or the lords of the quarters, Rambhā's rape by Rāvaṇa, Nalakubara's curse, Rāvaṇa's fight with Yama, defeat of Rāvaṇa by Vālī etc. are narrated in details. Lastly Agastya narrated a story of Hanuman's birth, his swallowing of sun, a boon from Brahmā etc. The ascetics praised Rāma's aptitude of giving alms.

Thus the poet's intention is to give the life-sketch-

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8. नत्वा पितुः पददुर्गं रघुनाथसूरेः  
भक्त्या प्रपद्ये-न पितामहमप्यथार्थम् ।  
आत्रेयवक्त्रः कटकविनिवपधगधै-  
रुज्जुभेते भणितुमुत्तराप्तवृत्तम् ॥

GOML Madras 1918 No.12299

9. Dr. Chhavinātha Tripāthī: Campū kāvyon kā ālocanātmaka  
evam aitiḥāsika adhyayana 1965 pp. 192

es of Rāvaṇa and Hanumān and not the later life of Rāma. Therefore this Campū must be considered as an independant work and not a supplimentary work to Campūrāmayana of Bhoja and Lakṣmaṇa. If one considers it a supplimentary one, it may be taken as the work of some novel experiment in which instead of giving later life of Rāma the poet gives the event of ascetics' visit.

### Srīnivāsacampū<sup>10</sup>:-

Oppert opines that this Campū is written in praise of king Srīnivāsa.<sup>11</sup> Shri M.Krishnamachariar ascribes Srīnivāsavilāsacampū to Venkaṭādhvarin. Perhaps his assumption is based on a colophon to it.<sup>12</sup> No doubt the colophon to it differs from that of Varadābhyudaya or Vis'. But huge puns and alliterations, mentioning of the poet Nīlakaṇṭha, his class-mate and Samasyāpūrṭi keep more or less resemblance with the other works of the poet whose name is

10. CC I 672. This work is printed in Granthamālā. A commentary by Dharaṇīdhara is also available in Kāvya-mālā-33 (Oppert CC II 60). Its two Vilāsas were edited with brief gloss in Granthamālā -2 No.4-9 (1887). Another Srīnivāsacampū of Srīnivāsa is also available. Srīnivāsavilāsacampū of Venkaṭeśa (No.2293), son of Maśaka, residing on the mountain Venkaṭa or Tirupati is also mentioned. He was a pupil of Nṛkaṇṭhīrava or Nṛsimha and was patronized by the king Venkaṭa

11. CC I 672.

12. इति श्रीमन्निरुक्तिरिक्तकाव्यरचना धारैयकवि-युता मण्डितमुकुटललाप-  
वलीनिराजित-चरण युगलश्रीमद्वैकराध्वरिरचितार्थ श्रीनिवासविलास-  
साधिदाशात्मिका - चम्पूनामः . . . . .

given as author in colophon. Dr. Chhavinātha Tripāthī follows Shri M. Krishnamachariar. Let us wait till some further light is thrown on this issue.

Contents:-

This whole work is divided into two parts i.e. Pūrva and Uttara. The former contains the story of love romance of Śrīnivāsa and Padmāvatī in five ucchvāsas. The long descriptions of Śrīnivāsa, the lake, Kuhanāvaraha, curse to the Cola king etc. are there in the first one. The second ucchvāsa contains the brief descriptions of Ānandakānana, Prayāga, Kurukṣetra, Godāvarī, Karavīrapura, Setu by Nārada, arising of love between Padmāvatī who came to the forest with her friends and Śrīnivāsa who had come there for hunting, love-lorn condition of the lovers etc. In the third ucchvāsa the separation of the lovers, their scolding of moon, wind, spring etc. and sending of Bakulā to Nārāyanapura by Śrīnivāsa are narrated in details. In the fourth ucchvāsa the meeting of Nārada with Bakulā, Nārada's advice, approaching the king Ākaśabhūpati and asking the hand of Padmāvatī for Śrīnivāsa and the first union of the lovers are narrated. The marriage of the lovers is the subject of the last or the fifth ucchvāsa.

Uttaravilāsa or the later part of this Campū begins with the visit of Rājasekhara and Samasyā. In the second ucchvāsa the poets like Hamsa, Suka, Nīlakantha, Velāvedaka etc. are described filling or proposing to fill up the stanza. The newly married queen Padmāvatī also participates in Samasyāpūrṭi along with Kamalinī, Ketakī, Mālatī etc. The poet has shown his poetic skill and his command

over language. The poet puts forth poetic charm in a dialogue verse of Padmāvatī and Śrīnivāsa.<sup>13</sup> In the fourth vilāsa we come accross a dialogue or conversation among Padmāvatī, Varāha, Dharādevī and Śrīnivāsa. The last chapter narrates the division of the kingdom between Tondamāna and Kumāra by Śrīnivāsa and proceeding on to the Śeṣācala to make it their abode.

Use of puns and alliterations, the sentiment of romance, Gaudi style, preaching of politics and Citrakāvya such as Cakra, Ātapa etc. are the chief peculiarities of this Campū.<sup>14</sup>

#### Varadābhyudayacampū:-

This Campū<sup>15</sup> is known as Hastigiricampū also. It des-

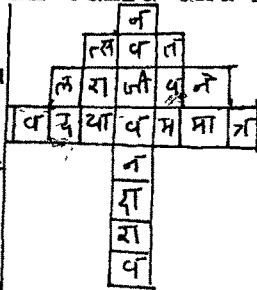
13. కంఠా! చక్రీ, నరేంద్రాంకర పువ్వి! లలన, శ్రీనివాస! శుభాంజి-  
 స్వాధ్యాయ, హింసా కృష్ణాః, శాశిపుష్ప! కమయే నాభిశాసనావృతాభాష।  
 మధుమేఢే దేహి దృష్టి, స మమ పతిపదాభాతభావః, స కో యా!  
 కంఠానిః, సోఽహమస్మి, ద్యుదితవతి రురౌ సా జహసోత్పత్తాఙ్గీ ॥

14. The poet has composed two verses in Cakra and Ātapa-bandha:-



చక్రబంధ:-  
 నేమాత్తి గోదా నయనాననాం గతామ్।  
 నమశ్చామనతాంగీ తా నయనాననాం శుభామ్॥

ఘటబంధ:-  
 నతవత్సల రాజీవనై మ్రాప్య యదయ।  
 నయనీవనయావ వరాదనయజీవన॥



15. DC XXI 8281 DC No.12345 Edited at Mysore in 1908 A.D. with a commentary by Cakravarti Ayangar of Nallancakravarti family in Telugu characters. (GOML XXI No. 11346-50.



He gives his autobiographical account in the two verses and a colophon to this work<sup>18</sup>. He proclaims that the study of this Campū will bestow devotion to Varadarāja, power of criticism and that of creative art on the reader<sup>19</sup>. Here he claims to have composed at least hundred works.<sup>20</sup> He seems to be ever conscious of his learning.<sup>21</sup> The story of this Campū is based on paurāṇic one. Brahmā narrated it to Bhṛgu who also narrated it to Nārada. Here proportionately prose is increased in comparison to Viś'.

21. आचार्य गणितज्ञः कृतिपथे व्यापारिता व्याकृतौ  
तर्कारण्यगतागतैः अत्रवती तन्त्रागणे नतिता ।  
अथ्यद्वेदधरोपिता च शिखरं तर्जोदियं भारती  
गणेश्वरं गजेश्वरं धर कथागतः शास्त्रं गाहते ॥

Ācārya's Campū:-

This Campū is enumerated in the introductory note to *Mīmāṃsāmakaranda*<sup>22</sup> along with *Vidhitrayaparitrāṇa*, *Nyāyapadma*, *Lakṣmīśahasra*, *Hastigiricampū*, *Rāghavapāṇḍavīya* ( This work seems to be mistaken for *Rāghavayādavīya*), *Pradyumnānāda*, *Ācāryapañcāśat* and other miscellaneous works. Most probably this Campū may be relating the life of *Vedāntadeśika* whom our poet considers ardently his ācārya.

Dramas

Pradyumnānandīyam:<sup>23</sup>

The story of this drama has its source in the well-known epic story of Pradyumna who marries Ratī born as a daughter of a demon Śambara. It is a drama of six acts. This drama was composed in the year 'Prajotpatti' which according to Shri M. Krishnamachariar is likely equal to 1571 A.D.<sup>24</sup> If it is a fact, then this work must be of his ripened age.

22. DCS IX p.112 No. 229, 230 & 231.

23. Oppert CC I 84, 6385; Rice 258 GOML 53. Oppert ( I.84) takes Pradyumnānandīyam as drama, while Rice (p.64 258 No.2388) considers it as Bhāṇa. The latter is wrong in this assumption as it has six acts. It is preserved in Adyar Library (XXVII I, 35 p.448 No.1083). The play was printed and published in Telugu characters at Vidyatarangini Press, Mysore in the year 1886.

24. Vide DC XXI 8422; DC Vol. XX IV p.112 No.299 notes.

In the beginning of this drama he gives his biographical account and mentions his some ancestors such as Śrinivāsa, Tātācārya and Raghunātha<sup>25</sup>. He claims here to be well-versed in almost all the branches of knowledge and possesses a creative power in poetic composition as well as śāstric one. He can easily defeat his opponent in dialectics<sup>26</sup>.

In the fifth act of this drama Pradyumna along with Mayavatī and Vidūṣaka travels from the native place of Śambarāśura to Dvārakā. It is interesting to note that here course of travel is quite reverse from that of Viś. i.e. south to north. Setu, hermitage of Agastya, Śrīraṅgam, Kāverī, Cola, river Pinākinī, river Vegavatī, Kāñcī, god Setukṛt at Kāñcī, Hastigiri where god Varadarāja stands in Kāñcī, Śeṣagiri or Venkaṭagiri, river Godāvarī, Vārāṇasī, river Ganges, river Yamunā and Dvārakā are described there. One would find easily the poet's intention to give the picture of the contemporary society and to describe the various sacred places. Here Pradyumna and Vidūṣaka serve the purpose of two gandharva friends Viśvāvasu and Kṛṣṇa

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25. Appendix (1) Autobiographical account : Pradyumnānand-  
īyam

26. एकेनैव दिनेन काव्यरचनामीष्टे विद्यातुं तथा  
शास्त्राणां अपि शक्नुयात्कलधितुं टीकाप्रनायासतः।  
शाली ... किमपि हि निश्रामयितुं दुर्वादं भवति कं  
शस्य श्रीसरस्वसेविना स जयति श्रीवेङ्कटेश्वरार्चयित्री ॥  
शमीचीनां वाचां रुचिरप्रधुरचीचीरसमुच्चं  
प्रशस्तो सत्यार्थं प्रसिद्धमहिमा वेङ्कटेश्वरः।  
बुधास्तु हि त्वाभौ निदिभय सुधापानरसिकाः  
समाहारं युष्मान् सविनम्रप्रियानी प्रयतते ॥

of Vis<sup>27</sup>. In the Bharatavākya of the drama our poet Venka-  
 tādharin wishes to have the progeny learned one. In the  
 last verse of Bharatavākya the poet takes a note of inva-  
 sions of the Muslim rulers. The comparative study of this  
 drama and Vis., can provide good resemblance between the  
 two as far as descriptions of the sacred places and rivers  
 are concerned. The flight of aeroplane from Godavari to  
 Dvārakā via Vārānāsī, the holy rivers Ganges and Yamunā  
 seems to be ridiculous. It strengthens my opinion that the  
 poet is unaware of the topography of Gujarat rather North  
 India.

#### Subhadrāparinayam:

This is a play of which only two acts are found from  
 Arasānīpāla, a native place of Venkatādhvarin. It relates  
 a story of marriage of Subhadra and Arjuna.

#### Bhānas

Three Bhānas are attributed to Venkatādhvarin.

#### Sṛṅgārādīpikā:

It is a Bhana or farce of erotic sentiment.

27. Here is an example of it:

विदूषकः (कवेरजामवेदप्रमाणः सहास्य संस्कृतमात्रित्य) - वयस्य-  
 कवेरजया रजः शराजलः स्फुटितित्याः कनकापगोधाभिधानं -  
 शोभिताम्रपरश्विषितापार्थिवः रजः शोषणपरिष्कृतप्रध्या ।  
 स्वर्णवत्तमपि सद्युयुता रो रत्नसा प्रमुरंजनीरुच ॥  
 (P. 167)

28. गतनाराकृकर्तृसन्निगुत्तरेत्रेरिव प्रेयसी -  
 प्रेयसा प्रोत्तमपुला (भारतयाक २ - v. 2)

29. उड्डीरादिषु मण्डलेषु किल मण्डूरेव प्रेयसा -  
 उड्डीरेवः कलिकुचु (रु?) कवयतादिभ्यो रिपुभ्यो वरु ॥  
 (v. 3: P. 190)

30.

Mukundavilāsa:-

Perhaps it relates the sports of Mukunda or Kṛṣṇa with cowherdmaids and his friends.

Yathoktakārī:-

It is related to the god Yathoktakārī of Kāñcī. It is said that he was living near the temple of Yathoktakārī or Setukrt.

All these Bhānas are preserved by names only.

Devotional poems

Among his devotional poems only four have come down to us viz. Sravanānandam, Ācāryapañcāśat, Lakṣmīśahasram and Srinivāśasahasram.

Sravanānandam<sup>33</sup>

This is a devotional poem or stotra composed in praise of the god Varadarāja of Conjeevaram. The peculiarity of the poem is suggested in the title of it. The composition of the verses is just pleasing to the ears. The poet propitiates Venkaṭārya alias Vedāntadesika in the first two verses. In view of making this poem pleasing to the ears he has used the figures like alliteration, rime etc.

31. Introduction to Vidhitrayaparitrana p.14-5

32. Shri M. Krishnamachariar History of Sanskrit Literature p. ; CC I P.661; DC Adyar XXII (944

33. Oppert CC I 739. Rice 2559; GOML No. 17618; TGM (1916-19) II pt.Ia 1922

This work is printed in the journal of Mysore Sanskrit College.

in huge proportion.<sup>34</sup> The authorship of this poem is beyond doubt.<sup>35</sup> The complete stotra is not available. The poem contains several stobakas at least eight if not more. This work seems to be of his early age as it has short colophons and huge use of alliterations.

Shri M. Krishnasmachariar opines that Srevaṇananda is a collection of verses composed on various topics and displays much originality.<sup>36</sup>

### Ācāryapañcāśat<sup>37</sup>

This is a poem of fifty verses composed in the praise of, Vedāntadesika whom he compares with the Lord Venkaya.<sup>38</sup> This short poem ends with his own account.

### Lakṣmīśahasraṃ<sup>39</sup>

The whole treatise is divided among twenty five stobakas viz. (1) Prārambha (2) Prācurbhāva (3) Vekṣasthalaṅvsthāna (4) Karuṇyāvasthāna (5) Ketākṣāvasthāna (6)

34. Vide for examples:-

स्नायं स्नायं पन्नगधोरेधसस्त्रया  
पायं पायं पापहरं त्वन्धराणाभयः ।  
वारं वारं वारणशीलेन । भवन्तं  
सर्वं सर्वं देव ! नयेयं दिवसौधाय ॥ (I.37)  
किञ्चन कञ्चननिवास किञ्चकिञ्चित्तमज्जितं बुद्धिः ।  
संचरन्तु मानसे मे कुञ्जरगिरिगतमचञ्चलं ज्योतिः ॥  
रघुनन्दने कृतवन्दने हरिचन्दने विबुधवन्दने .... ॥ (I.42)  
(VIII.12)

35. Colophons to the satakas. vide Appendix (1)

36. History of Sanskrit Literature p.

37. GOM. Vol. XX 1959-59. It is printed and published by Kottalamba press, Pattaraachara street, Kumbhakonam.

38. श्रीमद्वेदः कर्नाधारव्यो सध्वचक्रमहोदरो ।  
परमागन्धनिलयो प्रपद्ये देवदेशिका ॥

Ibid.

39. Rice p.242 No.2253; DOS Vol.VX J.29.652; IUB Vol.II, IV to VIII No.2252; PDI Vol.II.1. (1913-16,17).  
The text of Lakṣmīśahasraṃ with Bālabodhini was publi-

Yatnāvasthāna (7) Maṅgalāvasthāna (8) Saundaryāvasthāna  
 (9) Śṛṅgāra (10) Aisvarya (11) Kṣamā (12) Utsava (13)  
 Audārya (14) Yamaka (15) Nakṣatramālā (16) Citrastabaka  
 (17) Nāmavaibhava (18) Sthānavaiibhava (19) Abhītiṣṭabaka  
 (20) Parisamkhyāṣṭabaka (21) Dasāvatāra (22) Citrastabaka  
 (23) Saṅkīrṇa (24) Nirveda (25) Phalastabaka.

In the benedictory stanza the poet propitiates Venkṭaṇātha.<sup>40</sup> In the end of this work he gives his own account as usual. Here he has given his name as Venkṭācārya, Venkṭācārya or Venkṭāyajvan.

In Bālabodhinī, a gloss on Lakṣmīsaḥsra by Śrīnivāsa alias Rāvajī Mahārāja, the author of the commentary has composed twenty six verses describing the whole life of Rāma in brief. All the verses are distributed in the beginning of the commentary on each stabaka. The commentator exposed the motive of our poet behind the composition of this work. In the introduction to his commentary he said that the versatile poet Venkṭādhvarin had lost his vision on account of describing the faults and virtues, particularly vices of the world. To get himself cured

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shed by Gopala Ramachandra on 8-2-1868. Chokhamba Sanskrit Series, Benares also published it in 1906 with a commentary of Śrīnivāsa. Lakṣmīsaḥsra with a commentary of Rāghavācārya was published by Śrī Vidyā press, Kumbhakonam (Dist. Tanjore, Madras state )

40. ....  
 लक्ष्मीचरणराजीव लोहितलङ्कितवक्षसे ।  
 विरहसर्गादि लीलाय वेङ्कटप्रसङ्गे नमः ॥

he praised the mother goddess Lakṣmī, the consort of lord Viṣṇu in such a big devotional poem. Consequently he regained his vision by the grace of the goddess Lakṣmī. This tradition proves its composition after Viś.

The poet himself has confessed that he has composed this devotional poem 'Lakṣmīśahasram' like the thousand petals of lotus to be blossomed by sun in order to imitate Pādukāśahasram of Vedāntadesikā<sup>41</sup>. He seems to be proud of his own poetic sweet speech and skill<sup>42</sup>. He describes his favourite deity Rāma whose life he gives in brief in the sixth stabaka of this poem. The poet has given such short poem in praise of Rāma in the description of Ayodhyā in Viś.

Saundaryastabaka provides good opportunity to his imaginative flight. Lakṣmī's enchanting beauty is described in the most fanciful manner. Hair, forehead, freckle mark, eye-brow, eyes etc. are described with a touch of new poetic fancies. A few instances may be given :-

A deer approached moon to seek shelter being defeated by your eyes. But she too being defeated by your face ran to Śaṅkara along with a deer. Lord of Durgā took up

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41. पद्मानां दशभिर्द्विस्तुत शनैस्तत्प्रेमयः पादुकां  
अथानाथकविः परो दुःखमुखस्तत्रारित को विस्मयः ।  
सोकेप्रज्ञातलीय प्रकमिय मां श्लोकसहस्रेण ते  
स्तोतारं सप्तवेद्यं सूक्ष्ममस्तिभिः कस्तान्न विस्मयते ॥

I. 23

42. वेङ्कटाध्वरि कवेरुदारा गिरः ॥ I. 26

cf. also आत्रेयस्य कवेरुदारा कविति आत्रेय उर्ध्वं सतां  
दुग्धं मुग्धं वद्वज्जनाधरसुधादुःकन्दुःकारिणी ।

सप्तोच्चीनां वाचं रुचिरमधुवीचीरसमुच्चं Introduction to Pradyumna-  
nandiyam p.5.  
प्रज्ञातलीयं सप्तवेद्यं प्रथिमप्रतिष्ठा वेङ्कटकविः । ....



one (deer) in one hand and another (moon) on the head. Consequently Śaṅkara, on account of giving shelter to your enemies, though he is lord of Durgā, wanders for bhikṣā or alms.<sup>43</sup> In his opinion a lotus - kamala cannot be compared with an eye - nayana as it cannot be read in reverse (viparyaye) as 'nayana' can be.<sup>44</sup> Her bees like eyes cannot have taste of smell of her mouth on account Campaka like nose being there.<sup>45</sup> Her palm is more delicate than the poetry of the lords of the poets of Kāñcī.<sup>46</sup> Here Rāvajī Mahārāja points out that Kāñcīkavīndra means the poet himself,<sup>47</sup> while Nihsrenika, another gloss on Lakṣmīśahasram understands it as very suggestive of his poem or the poem of Vedāntadeśika.<sup>48</sup>

43. दुग्धतन्मोदिमुते त्वदङ्गिनिजितो राजानमेणो गत-  
स्त्वत्कलाऽस्तावपि झण्डं मुखजितो दुर्गेशमेणाऽव्यतः ।  
सत्येकं करतः परं च शिरसा धृत्वा दृगाश्चद्विषो-  
दुर्गेशः स्वयमीक्षरोऽप्यथमरत्येधापि विजितामसः ॥

44. नयनं त्व देवि वर्णसीतेर्विपरीतेऽपि विपर्ययं न याति ।  
कमलं तु सप्रेति कञ्जगोदे कथं प्रादुः समतां तयोः कवीन्द्राः ॥

VIII.38

45. आस्थादने कृतरसौ मुखसौख्यस्थ  
मातस्त्वदङ्गिमधुपौ बत मार्गमध्ये ।  
नासास्थ-चपकप्रवेक्ष्य निवृत्तयत्नौ  
दृष्टेऽस्तिताऽगृहणत्तरत्नौ सदा स्तः ॥

VIII.39

46. काञ्चीकवीन्द्रकवनादपि कोमलं ते कल्याणिप्राणितलमभुजनाभिकानो ।  
मशानामभिषु बहुध्वजितमभानदानशानादरुणिमानमुपैति वृत्तः ॥

VIII.46

47.

VIII.138

48. मत्काव्यादपि मद्गुरुवर्देकरार्थवेदानाचार्यकाव्यादपि वा ।

He uses quite a new poetic fancy to describe the soft hair above navel. It is compared with Śataghñī or a canon.<sup>49</sup> He creates charm by playing on the words 'Rasanā' and 'Rasānā'. Rasāna or a girdle gingling of which is nothing but a tounge of cupid who preaches the mystery of sex.<sup>50</sup> Here Kāñcī may be taken as very suggestive of his native land Kāñcī īpuram.<sup>51</sup>

Her thin waist is also described in a very charming manner. Amara, a famous author of a Sanskrit dictionary used the word 'madhyama' which has 'ma' in the beginning and end. How unfortunate he is! In his name 'ma' is in the middle. Really he is 'pāmara' or poor in having knowledge of kośa literature that he could not find such word having 'ma' in the beginning. In the other words he himself became 'pāmara' having 'ma' in the middle.<sup>52</sup>

49. शेषरुपा शतघ्नी ।

VIII.155

50. रतितनगरहस्यमाध शब्दं रसजीयमिच्छियं प्रकाशयन्ती ।  
रसजीय रतिसिन्धुस्थ ब्रूय रसनाऽसाविति लेखकप्रसादः ॥

VIII.177

51. VIII. 125, 181, 182.

52. परमादिषु मातरमादिषु यदि कोशकृदाह मध्यमा ।  
आमरः किल पातरः सन्त्य वीक्ष्य स्वयमेव पातरः ॥

VIII.191.

In the Yamakastabaka he forms alliterations, rime and puns by playing on words and the characters. He adorns the goddess Lakṣmī with Nakṣatramālā, an ornament like necklace of twenty seven strings by the composition of twenty seven verses of Citrakāvya.<sup>53</sup> In the same manner in vicitrastabaka he gives eleven vicitra or strange verses in one of which he admits that the grace of the goddess Lakṣmī is the cause of his poetic genius.<sup>54</sup> In one stabaka only figure Parisaṅkhyā is used through out. He shows ten incarnations of the goddess as fish, boar etc. in twenty first stabaka. In Citrastabaka he has composed several Citraprabandhas such as Gomūtrikā, Gūdhapāda, Anuloma, Pratiloma, Cakrabandha, Padmabandha etc. Once in Cakrabandha he indicates ' Venkaṭa yajvanah Kamalāsahasram'<sup>55</sup>. In Aṣṭākṣarabandha he conceals the whole verse<sup>56</sup>. In his Gavākṣabandha he hides ' Venkaṭārya Sṛisahasrakam'<sup>57</sup>. Like Bhāravi or Māgha he has tried his pen on Ekākṣarabandha also.<sup>58</sup>

53. संग्रथ चित्रः पदवत्तन्वयः । XIV.28

54. श्लोकांस्तूकानपि च भवन्ती वाचयत्यप्रदत्ता-  
द्वित्रिंशोरेः सखि यत्प्रसी तत्र दृष्टान्तश्चेताः ॥

XVI.9

55. 'वेङ्कटयज्वनः कमलासहस्रम्' v.35.

56. आत्रेयवंशपात्नेन वेङ्कटारम्भकवीरुना ।  
मामांसकावतसेन सा युता कमलालया ॥

57. येषं कलिविकरा ऽरुभट्टमार्मजाणयं वृषाद्रौ त्वम् । v.36.  
अथसे ककुण्डसपालितलोका हरस्यजस्रप्रकम् ॥

58. मा मा मम ममे ऽ मा मा मा मा ऽ ममा ममे ऽ ममे । v.37  
मा मा मे ऽ मी ममे ऽ मा मा मा मम मा मि मे ॥

Thus his poetic skill and profound knowledge of poetics and other sciences seems to be reflected here and there in this poem. Baladeva Upadhyaya evaluates it as the poem of high order in the poet's all works.<sup>59</sup> Perhaps this is the fruit of his ripened and enlightened poetic genius.

Lakṣmīśahasranamastotra, if it is not alike, is another poem of our poet.<sup>60</sup> Shri M. Krishnamachariar does not refer to it.

#### Srīnivāśasahasram:---

Like Lakṣmīśahasram this poem seems to be a devotional poem in praise of the god Śrīnivāsa.<sup>61</sup> Shri M. Krishnamachariar does not find it traceable.<sup>62</sup> Ofcourse he admits that these both poems cured him from the loss of the vision. In this poem also the author has excelled in the display of verbal ingenuity and poetic imaginary.

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59. Baladeva Upadhyaya : Samskr̥ta Sukevidarsana p.395-404

60. Catalogue of the India Office Library Vol.II pt\*1 by Prananatha and J.B.Chaudhari. Section IV p. 2953

61. Lakṣmīśahasram and Śrīnivāśasahasram both were edited in Telugu (Karveta nagar, 1390) with the commentary by Kausika Gopalacarya of Sriperubuddur. There is also a commentary ' Surabhi ' by Vīreśvarasāma, son of Veṅkaṭasāmi of Devarakonda family (TC III 3043.

62. M.Krishnamachariar: History of Sanskrit Literature p. 514

POEM

Yādavarāghaviyam<sup>63</sup>:-

The text of the poem deals with the story of the Rāmāyana and the Bhāgavata. The commentary of the same author thereon shows trick to understand the verses<sup>64</sup>. In the natural order the meaning of the verse narrates the story of Rāmāyana, while in reverse the same verse relates the story of Bhāgavata or Rāmakathā and Kṛṣṇakathā respectively. He admits this fact in one of the colophon stanzas<sup>65</sup>. This poem contains only thirty verses<sup>66</sup>. In two of the manuscripts two more verses are added in the beginning and in the end respectively<sup>67</sup>.

The first verse, if we read in the natural course, narrates the Rāma's story thus:-

As Rāma entered Ayodhyā, she became prosperous and charming. In Rāma, giving pleasure to the surrenders and victorious over enemies like Rāvaṇa, the charm of the

63. Oppert CC I.2252; CC II. 660,3765. Comm. II.4118; DCS Vol.V p.212.No.635; Vol.XX (1918) Nos.7956,7 This work was printed by Cakravarti Ayengar in Vidyatarangini press, Mysore in 1390. It is also published by Little Flower company, Madras-17 in 1966 A.D.

64. आनुलोम्येन पाठे रामकथाप्रतिपादकैः प्रातिलोम्येन पाठे कृष्णकथा-  
प्रतिपादकैः श्लोकैः परिष्कृतं राघवयापकीयारव्यं अतिदुष्करं प्रबन्धं  
प्रकर्ष्यमानः प्रातिस्नितप्रबन्धस्तद्भट्टप्रशमनार्थमुलोम्यप्रातिलोम्य-  
पाठौभ्यां प्रबन्धविषयं यो रामकृष्णवदनप्रतिपादकं मङ्गलश्लोकं  
प्रचरति ।

65. रामदायवराधवीयचरितं श्लोकैः कुभैः विंशति ।  
तेनारव्याति विगद्यतेऽअरगणैश्चिन्तुलोम्योदितैः ।  
रामस्य प्रतिशोभतस्तु पठितैः कृष्णस्य- यत्कीडितम् ॥

66. Ibid

67. DCS Vol. XX ~~118~~ Nos.11983 & 11984.

kingship was easy to be seen.<sup>68</sup>

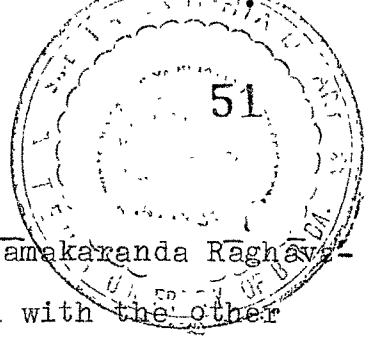
If we read the same verse in reverse<sup>69</sup>, it relates the story of Kṛṣṇa:-

As Satyabhāmā's threshold or court-yard was adorned with the flowers of the celestial tree Pārijāta, she being more charming and above envy and whose beauty is pure enjoyed with Kṛṣṇa with great pleasure.

Sometimes this poem is called Yādavarāghavīyam which seems improper as it relates the story of Rāma and Kṛṣṇa in the natural and in the reverse course respectively. So it would be proper to call it Rāghavayādavīyam.<sup>70</sup>

68. सायभामा ताम्ररसा गोराम आभार धनभार गौः ।  
निजदे पञ्चलिस्थानस्य श्री रामे सुगरो जनिः ॥ 30 ॥  
सा अश्रुताम्ररसागारा अश्रुता धनभा आर गौः । निजदे  
अपत्र जिति अस्य श्रीः रामे सुगरो जनिः ॥  
रामप्रवेशाननारं सा गौः । अश्रुताम्ररसाः १० गौः नकि वृषभे चन्द्र वागधूमि-  
दिधेयुषु विष्णुः ॥ इति बलमाला । अश्रुताम्ररसा अश्रुता धनभा अश्रुताम्ररसा  
सती अश्रुताम्ररसागारा अश्रुता उत्तमां ताम्ररसां पत्रं अश्रुता गृहं अश्रुता  
सा ताम्ररसागारा लक्ष्मीः । तां आर प्राप्तवती । निजदे स्वयंरूपप्रदे  
अपरापिति रमणादि शत्रुजनेतरि रामे सुगरो जनिः सुगरो जनिः राज-  
दीपितः यस्याः सा तथोक्ता राज्ञेन हि राजा तेजसुगरो भवति । श्रीः  
राज्यमयं संपत् आस वीर्य ॥

69. भाजराग सुमेरा श्री सत्यजितरपदे अजनि ।  
गौरभानद्या आभार गौः । सारमता गौः ॥ 30 ॥  
70. भा अजराग सुमेरा श्री सत्यजितरपदे अजनि । गौरभा अनधमा आभ-  
रामा सा अनधमा अश्रुता ॥  
अजरागः अजरागां निम्नरागां अगः पारिजातः तस्य सुमानि पुष्पाणि  
इरा स्थानं यस्याः सा अजराग सुमेरा पारिजात कुसुमानिष्ठा भा दीपितः  
श्री सत्यजितरपदे श्री सत्यजिताः श्री सत्यजिताः सत्यजितायाः अजितरपदे  
अंक्षणापदे स्थाने अजनि अजनि । पारिजात कुसुम दीपितः अत्युत्तम  
सत्यजितामां कजे प्रसन्नादेति तदं कजे पारिजात कृष्णेन स्थापित इति  
पञ्चमते । तेन सा सत्यजिता गौरभा पूवपिष्टया अदिकतरि गौरका निः  
अनधमा निर्दोषसंपत्का आभारः भीषः रगः प्रात्सर्वं यस्याः सा  
आभारग पारिजातानयनेन .... अश्रुता अश्रुता श्रेष्ठं रामं यस्याः सा ।  
... सती चीन विवेकवती च सती अनधमा कृष्णेन साकं कीदृति सा ॥



In the introductory note to *Mīmāṃsāmakaranda Rāghavā-  
pāṇḍavīyam*, an another poem is mentioned with the other  
works of our versatile poet Veṅkaṭādhvarin.<sup>71</sup> No history of  
Sanskrit literature refers to it. Perhaps it is mistaken  
for *Rāghavayādavīyam* which is not mentioned there in the  
list.

#### ANTHOLOGY

*Subhāṣitakaustubha*.<sup>72</sup>

This is a work on anthology. It is divided into five  
chapters known as Paddhatis i.e. Aviveka, Durjana, Sajjana,  
vadānya and Pisuna. He calls the work to have been compo-  
sed for the pleasure of the gentlemen.<sup>73</sup>

In Durjanapaddhati he gāves a verse which occurs in  
Viś. with slight difference.<sup>74</sup> He describes the ladies of  
the different regions in the same chapter.<sup>75</sup> In the colophon  
to the Durjanapaddhati he declares him to be well-versed  
in eight languages.<sup>76</sup> His power observation can easily be

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71. DCS No.290 ; Oppert CC II p.200 No.2799 ascribes  
this poem to Veṅkaṭārya

72. DC Vol. XX 8086; DCS GOML No.12123, 12124

73. श्रीचंडः कटाक्षमिविना सुमधिसूरेः  
सम्प्राप्तजगत्तुलनेन यथा मनीषा  
अतिश्रुते सुमनसात्मनःसूत्रकानां  
इत्येव सम्प्राप्ति सुभाषितकौस्तुभोऽयम् ॥ I-२

74. अमलपकंधरायां हि सयज्ञिरुयापि शरणाः।  
74. आनोपमनिता मालिनीयां काकोला इव ते खलाः ॥ II-10.

75. कर्णारी चिकुरा इवातिकुटीला गौडी कटाक्ष इव  
स्वाभाव्यान्तरलाश्च धूर्जटि वधूपादाब्जवद्भाषिणः।  
मन्दा मामर्धसुन्दरी इति तव त्वत्स्वत्पाश्च तन्मध्यवत्  
पुष्पस्त्रीस्तनवन्तरनि करिणाः पश्यन्ति योद्धा कलाः ॥

76. .... अष्टभाषा-चक्रवर्तिनिः ... दुर्जनपद्धति द्वितीया।

seen in one of the verses quoted below<sup>77</sup>:-

" A foolish person never pleases with the conversation with the learned or displeases with the talk with the ignorant people. Really sandal paste never pleases and mud-paste never displeases an old buffalo."

In the colophon to the Sajjanapaddhati he remarks that he has founded many Agrahāras, the villages donated to brahmins.<sup>78</sup>

It is worthy to be noted that all the five colophons are short in this work.<sup>79</sup> His names Venkaṭāryamakhin, Venkaṭayajvan and Venkaṭācārya occurring here are also worthy to note.

### PROSE

Desikagadya<sup>80</sup>:-

This is a prose composition attributed to Venkaṭadhvarin. It is composed in praise of Vedāntadeśika. Introductory note to Mīmāṃsāmakaranda does not mention it.<sup>81</sup>

77. विदग्धो व्यहिरन् न जडमिति शनययति मना-  
गनात्माप्राशानां न च वचनतः खेदमयते ।  
न विद्वत्मानस्य जरुमहिषश्च न रसो-  
रसौ पङ्कालेष्वपि खलु विषादं न तुषते ॥

78. इत्यत्र शास्त्रिणां धनकोग्रहप्रतिष्ठासमुपस्थित यशसः .....  
सज्जनपद्धतिसूतीया ।

79. Appendix (1) colophons to Subhāṣitakaustubha.

80. GOML XXI (1918) p.7272. No.10604. Ācāryagadya No.9703.  
The same work is enumerated under R.673 in the TC Vol.  
I p.16 with the addition of two stanzas. Colophon to  
this work gives the name of Venkaṭeśa as an author:-  
निर्मिति वेङ्कटेशेन वेदान्तगुरुवैभवात् ।  
संकीर्तयेत्प्रतिदिनं वेदान्तगुरुभक्तित्वात् (प्रान ? ) ॥

(No.10605). Dr.R.G.Bhandarkara (p.191)  
also refers to this work.

81. DCS 299.



'Birudāvalī' preserved by Śrīnivāsarāghavācārī and an introduction to Vidhitrayaparitrāṇa do not refer to it.<sup>32</sup> So authorship of this work is doubtful.

### SĀSTRAS

#### Grām̐mar:-

The poet claims in almost all his works that he possesses profound knowledge of grammar. In Pradyumnānāndīyam, as we have seen, he claims to have tried his pen in all branches of knowledge. But unfortunately only a few works have come down to us some of which are only preserved by name. MAHĀBHĀṢYASPHŪRTI and YANLUKPRAKĀŚIKĀ are recorded in Birudāvalī. These two works are on grammar as Vidhitrayaparitrāṇa mentions.

VYUTPITSUBODHA of which subject is still unknown is attributed to Venkaṭādhvarin by the Birudāvalī and Vidhitrayaparitrāṇa (introduction). So there is no doubt of its authorship. This work is traceable by name only.

#### Tarka:-

MAṆISĀRAKHANDANAM is a work on Tarka or logic. The poet claims in the introductory verses of almost all his works to have proficiency in this branch of knowledge. This work also is not available but recorded in Birudāvalī of which a note is taken in introduction to Vidhitrayaparitrāṇa. So no question of its authorship arises.

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32. Vidhitrayaparitrāṇam: Edited by K. Sathakopacarya, Tirupati. 1954. p.14-5 (introduction).

### Mīmāṃsā:-

Veṅkaṭādhvarin was also a staunch Mīmāṃsaka. He has composed several works on Mīmāṃsā among which only three works have come down to us. There are Nyāyapadma, Mīmāṃsā-makaranda and Vidhitrayaparitrāṇa.

### Nyāyapadma<sup>83</sup>

This is a small treatise discussing some selected topics relating to the Pūrvamīmāṃsā. The poet Veṅkaṭādhvarin, a learned author seems to connect this work with his another work Mīmāṃsāmakaranda, a similar but a bigger work in Pūrvamīmāṃsā which deals with the same topics in a more elaborate manner. Thus the two titles i.e. Nyāyapadma and Mīmāṃsāmakaranda have sensible significance the latter coming out of the former as an essence of a lotus.

One of the introductory stanzas is dedicated to Veṅkaṭādhīśa, the chief deity of Kāñcī (v.1). In the succeeding verse the author salutes the god Viṣṇu, the lord of Rāma and composes Nyāyapadma which has achieved fragrance with the sight of the sun.<sup>84</sup>

It is noteworthy that the colophon to this work is too short.<sup>85</sup> It shows that the poet composed this work in his early age. It is interesting to note that the names

83. DCS IX p.111-15 No.297; GOML Vol.XXVII No.15480.

84. रमाकान्तं सप्तमन्त्रं वेङ्कटेश्वर्यज्यता ।

सूर्यलोकाप्तकोदीर्घं व्यायपद्मं नित्यं च ॥ व.२.

85. इत्याज्यवेङ्कटेश्वर्यज्यताः कृतिषु व्यायपद्मे सोमवाक्ये ऽस्य शब्दे-  
त्पत्तिपरत्वसम्प्रतिनाम प्रथमदलम् ।

of the chapters are given as 'Dala' or petals to continue the metaphor.

Thus this may be the first work in Mīmāṃsā and Mīmāṃsāmakaranda the next one, while Vidhitrayaparitrāṇa is quite different and independant work on Mīmāṃsā.

#### Mīmāṃsāmakaranda<sup>86</sup>:-

This is a treatise on the authoritative value of Arthavādas and other similar divisions of the contents of the Vedas.

In the beginning of his work he plainly declares himself to be a devotee of Viṣṇu as well as a devotee of Jaimini, a propoundee of Mīmāṃsā school.<sup>87</sup>

In those days Mīmāṃsā was one of the very popular Darśanas. The learned people engaged themselves much in in the discussion on it and dialectics. To him the works of Śabara, Kumārila and ~~Prabhākara~~ Prabhākara are like the Rāma's arrows particularly in dialectics.<sup>88</sup>

He claims to have composed this work as serving the purpose of a reply to the work of Pārthasārathi who criticised the work of Prabhākara and his theories bitterly. The author has brought out the truth or the true

86. Oppert CC I.464,717; CC II.1651; DCS Vol.IX p.112-3 Nos.299-300; GOML IX Nos.4461-2; SPT IV. c:3659

87. अधिकरणधृतविरोधिन्भाषणाद्योदधारशक्तिविबुधतोः ।  
पुरुषोत्तमे हि चित्तं स्वाप्तिं जैमिनिमुनौ च रमते ॥

तेऽमीमांसाशास्त्रप्रसिद्धिपटिकान्तबुधजनानयोः ।  
88. रामशरा इव भवति ग्रन्थाः शबरगुरुभट्टानाम् ॥

theories of Prabhākara in his *Śāstradīpikā*. This shows that he might be a follower of Prabhākara school of <sup>89</sup> *Mīmāṃsā*. He calls his work as essence of previous works explaining the Tantra i.e. *Tantravārtika*. Thus this work seems to be an eclectic compendium in the school of *Mīmāṃsā*. <sup>90</sup> He hopes that though there are the previous works, his work being charming and equally astonishing one will <sup>91</sup> give pleasure to the learned. His biographical account and the colophons resemble with those of *Viś*. <sup>92</sup> This seems to be distributed in nine chapters named *Adhyāyas* which are further divided in the quarters or the *pādas*.

<sup>93</sup>  
Vidhitrayaparitrāṇa:

This is a critical survey on *Vidhirahasya* of Appaya *Dīkṣita*. The criticisms made by Appaya *Dīkṣita* on early *Mīmāṃsā* works such as *Śāstradīpikā*, *Nyāyaratnamālā* etc. have been herein refuted and the views of the earlier authors on *Mīmāṃsā* are re-established as authoritative by the learned author *Venkaṭādhvarin*. <sup>94</sup>

The work is distributed in three chapters. The int-

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89. प्रभाकरतिरस्कृतुरुत्थिता पार्थसारथे ।  
भाति तत्प्रकाशाय सद्गीताशास्त्रदीपिका ॥
90. तन्त्राख्यनन्दनवनप्रधाननानाग्रन्थप्ररुद्धवचकुसुमाञ्जलिभ्यः ।  
सारांशप्रवृत्ततुल्ये विबुधलिङ्गुत्तये चैता रत्नरश्मिकरं प्रकरवृक्षैः ॥ (v. 7.)
91. मुदेन किमुरेति पुण्यपवनं नवीनं गुणम् ।  
वनेषु हि पुरातनेषु तिष्ठन्तेषु जाग्रत्स्वपि ॥ (v. 8.)  
प्रवृत्तिस्तथापि च (प्रकृतिः) प्रकृतिः ॥
92. Appendix (1).
93. Oppert, CC I.476,727; DCS IX p.114.No.302: GOML Vol. IX (1910) No.4470. This work is printed at Sri Venkatesvara Devasthanam press, Tirupati and published in 1954.
94. प्रख्यातप्रणतातिदिदुःख... v. 5.  
तद्विषयः कथयतास्व... v. 6.

roductory verses give account of his own<sup>95</sup>. Then he humble natured one, requests the learned to judge his work only after going through it very carefully and then they may pronounce their judgement regarding his work<sup>96</sup>.

The title of this work suggests that the work consists of three Vidhis i.e. Apūrva, Niyama and Parisamkhyā. The motive behind the composition of this work is expressed in the ninth introductory stanza<sup>97</sup>. He did not criticise the whole work Vidhirasayana bitterly. This work gives some ideas of the faults found Vidhirasayana. Eventho- this treatise is easily understandable, he himself has composed a commentary on it for the sake of the beginners in this school<sup>98</sup>.

95. विधिप्रवर्तनीयानां विधिप्रसायने इषणां  
न्यायादि तदुदाहृतिषु निरूपिता इष्टयः ।  
परीक्षकमुदे आपन्निययोदयोद्वेष्टुला  
प्रवर्ति मम तन्निराकरणमुत्तरं आरती ॥ (५-७)

96. सत्कारं विरच्य लोककविः शङ्करनिबन्धुजतिः  
साध्वन्या विबुधान् समीहितमहं सप्रशयं प्रार्थये ।  
उक्तोद्दिग्दमनुग्रहं मयि जडोऽप्याधाय मेधाविनो  
उत्तीव्रं विमृश्य पश्यत ततो निन्देत नन्देत वा ॥ (५-८)

97. विस्तारो विधिप्रसायने कृतो ननुभाष्यत इहास्थितो मया ।  
तत्र क्लृप्तमुपपादनं धुर्वैयर्थ्यं दूषणसमाधिरीड्यताम् ॥ (५-९)

98. अत्र यद्यपि पद्यानामभिप्रायो न दुर्गटः ।  
तथापि बालकीशब्दे तन्वो ताद्विवृतिं स्वयम् ॥ (५-१०).

DHARMASĀSTRA

Yatiprativandanakhaṇḍanam<sup>99</sup>:-

This is a treatise composed with a view to refute the practice of Sannyāsins or ascetics of the Rāmānuja cult prostrating in response to the prostration of the house-holders etc. among a section of the vaisnavites.

In the one of the introductory stanzas he propitiates Raghunātha, his father and a preceptor. He has emphatically declared that he has followed different <sup>1</sup>sāstras or scriptures of vaisnavite cult to write this work.<sup>100</sup> Here one may find bhasya style as he first gives the view of opponent then he refutes it.<sup>101</sup> This work proves his ability to face the rivals in the dialectics.<sup>102</sup>

99. Oppert: CC I.466,719; TCM III.pt.Ia No.2185 (1916-9).

100. रघुनाथं गुरुं नत्वा वेदोऽप्यार्यव्रज्यमा ।  
यतिप्रतिपन्नमप्रयोज्यं यथाशास्त्रं तत्करयते ॥

101. 'तं स्वतन्त्रेण प्राहुः - "तत्प्राज्ञासृष्टेः वेदविदुषो दिवं दिव्यं नमस्कृत्यति" इति श्रुतिवाक्ये वेदविच्छेदो बहुवित्परः । वेदविच्छेदस्य वेदार्थविपरस्त्वेन व्याकृतेः प्रत्ययव्यापत्तया "वेदोऽप्यार्यव्रज्यमा" इत्यादिप्राज्ञागुणानुसारेण भगवत्त्वे वेदविदुषो तज्ज्ञप्रतिपादकस्य वेदविच्छेदस्य बहुवित्परत्वे तात्पर्यव्यवधारणम् ॥ .. .. .  
अत्रोच्यते - प्राज्ञोऽप्यो वेदविदुषः इति उभयोरेव पदयोः बहुवित्परत्वेन्यतरवैधर्म्यं स्यात् - .. .. .

102. किं च यतिप्रतिगुर्वादिनमस्कारस्य विशिष्टविधानेन तदितरेषां यत्प्रवन्द्यत्वं प्रत्युतफलितमिति प्रबुद्धाहुतव्यासि भवदभिमतप्रति-  
कृत्यान्वये । यत्तज्ज्ञानिपरमा यत्तात्मानो जितेन्द्रियाः ।

### COMMENTARIES

One can make out from the closer examination of the list of his works of Birudāvalī etc. that Venkaṭādhvarin wrote at least three commentaries:

(1) He wrote a commentary on his poem 'Rāghavayādaviyam', as this short poem of thirty verses is unintelligible without any commentary thereon.<sup>103</sup>

(2) A commentary on his own work 'Vidhitrayaparitrāṇa' is also written for the beginners in the school of Mīmāṃsā, as he declares in the one of the introductory verses of Vidhitrayaparitrāṇa.<sup>104</sup>

(3) He is said to have also written a commentary 'Vālmīki-hṛdayam' on Vālmīki's Rāmāyaṇa. This work is not available. It is preserved by name only in Birudāvalī.<sup>105</sup>

### TRANSLATION

A translation of Tiruvoyamulli, a Tamil Veda into Sanskrit is ascribed to him. Shri M. Krishnamachariar quotes a verse repeated from it which seems to him difficult to trace from.<sup>106</sup>

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103. cophon to it.op.cit. in fn.63

104. Op.cit. fn.96.

105. Introduction to Vidhitrayaparitrāṇa p.14

106. श्रीके पुष्कलप्रेकनायकतया ये शास्त्रितरो भूषाः  
इथाप्राज्ञेन युगा प्रदष्टुं चरमास्तो भवनभिक्षाधराः ।  
अस्मिन् जगन्नि साधकौ किकतया भिक्षाप्रति स्वयं  
श्रीनारायणपादसेवकतः श्री श्री सप्तदुष्णीयता ॥

The word 'kṛtiṣu' in the colophons to his works is <sup>107</sup> sufficient to show that our learned poet Veṅkaṭādhvarin has contributed many works at least one hundred and ei-  
<sup>108</sup>ght, if not more. His poetic genius and his scholarship <sup>109</sup> made him able to compose many works. It seems that the works written in his early age have short colophons and long colophons to the works composed in the later age.

Thus the poet Veṅkaṭādhvarin tried his hand in various forms of literature and sastras, commentaries and translations also. This shows versatile genius of our poet.

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107. इत्यात्रोदयोः कटयज्वनः कृतिषु सुभाषित कौस्तुभः।

A colophon to Subhāṣitakaustubha;

... योः कटाचार्ययज्वनः कृतिषु विधित्रयपरित्राणे....

A colophon to Vidhitrayaparitrāṇa.

108. प्रसिद्धान्तके प्रबन्धनिर्गुणोदयोः कटय - - - -

A colophon to Mīmāṃsāmakaranda (DCS p.111.No.300)

109. Introduction to Vidhitrayaparitrāṇa, p.14.