According to Sanskrit Sahitya Sastra literary works are divided into two classes viz. (a) the Dr̄ya (b) Sr̄vya. Of these the Dr̄ya consists of ten kinds of Rūpakas and eighteen kinds of Uparūpakas. The peculiarity of this form as distinguished from the works belonging to the other category viz. the Sr̄vya is that it can be staged. Kālidāsa’s Śākuntala, Bhavabhūti’s Uttararāmācarita, Vīśakhadatta’s Mudrārāksaśa and similar other works belong to the Dr̄ya variety. The other category consists of all the works which cannot be staged in the form in which they are written. This is a much wider class including works like Āsvaghoṣa’s Buddhacarita, Kālidāsa’s Raghuvamśa and Meghadūta, Bhāravi’s Kiratārjunīya, Bena’s Kādambarī and Harṣacarita, as also works like Anantabhaṭṭa’s Bhārata Campū, Bhoja’s Ramāyaṇa Campū and Somadeva Sūrī’s Yāsastilaka Campū.

Bena’s Kādambarī and Harṣacarita have prose as their medium. The former is called a Kathā and has a sprinkling of verses in the Vaktra and Aparavaktra metres which are regarded as necessary for a Kathā type of work,\(^1\) while the

\(^1\) Viśvanātha, Sāhityadarpana -VI, 332 - 33.
latter is known as an Akhyayika.

The Buddhacarita, the Raghuvamśa, and the Kirātārjunīya are called Mahākāvyas by reason of their great length. The Meghadūta is much shorter than the rest, almost equal to a small part of them. It is called by the name Khandakāya. Besides the Kathā and Akhyayika kinds of works, typically represented by Bāna's Kādambarī and Harṣacarita, as also the Khandakāvyas represented by the Meghadūta and the Mahākāvyas represented by the Raghuvamśa etc., one more sub-division of the Śravya variety of literature viz., the Campū represented by the Bhārata Campū, the Rāmayana Campū and the Yaśastilaka Campū has to be taken into account. In this type both prose and verse are used alternately as a medium by the writer. This class of works, however, is not to be confounded with Rūpakas though in Rūpakas too both prose and verse are employed. For Rūpakas fall under the Ṣrāvaṇa division, while the Campūs under the Śravya division of literature. To put this in a tabular form :-
Here, we are concerned with the Campū kind of literature, as the Udayasundarīkathā is a Campū.

Campū is a form of literature peculiar to the Sanskrit language. On the one hand there is the prose romance which is a tale told in prose only, simple or elaborate, and on the other hand there is the verse-form. In other words the above two types can be said to be Ākhayika and Kathā forms and the Kāvyā form respectively, but Campū is classified in neither of the two groups. It is not a prose romance, because prose is not the only medium for the poet's exposition of his tale, nor is it an epic.

Campū differs from other forms of literature in which verse is mingled with prose. As Keith says, "It was almost inevitable that the prose form of the romance should come to be freely diversified by verse, as an additional ornament, especially as this type of composition was already current.
in the fable literature and the influence of the poetic kavya was already present.¹

Campū, when compared with the drama or a simple tale, also leads us to the conclusion that it is a novel piece of art. It is different from the drama in the sense that it has nothing like eloquent dialogue, rapidity of action, ponderable suspense and a climax, and it is different from a Kathā and kavya which have prose and verse as their medium respectively. So evidently, no other form of literature can coincide with the Campū. The Campū is a peculiar form.

THE WORD CAMPŪ AND ITS DEFINITION:

The derivation of the word Campū is not clearly known. The word, however, may be derived from the root Capi (Camp) to go² or to walk. So Campū is a work in which the storyteller narrates the tale while moving to and fro, in the same way as is done, the narration of a Harikathā which is also in prose and verse.

In Sanskrit, Campū is a recognised form of classical literature along with the epic and the drama and so its

¹ A. B. Keith: Classical sanskrit literature, P. 80.
² Bhattoji Diksita: Siddhānta-kaumudi, P. 419.
definition has been given by most of the rhetoricians, amongst whom Dandin seems to be the earliest. Though the term Campū is of obscure origin, it is already used by him in his Kavyādarśa to denote a species of composition in mixed prose and verse. His definition is "Gadyapadyamayi Kācicampūrityabhidhiyate". The word kācit here has significance. All compositions of mixed prose and verse cannot be called Campū as Viśvanātha has noted another form of such compositions as Biruda, royal panegyric in mixed prose and verse. Hemacandra in kavyānusāsana defines Campū as "Gadyapadyamayi sāṅkūṭocchvāsā Campūh". Viśvanātha also defines Campū as "Gadyapadyamayam kavyam campūrityabhidhiyate". In fact, varied are the opinions of rhetoricians as to the extent of the Kathā and the Kāvya elements in a Campū. So the paucity of a precise definition of a Campū may be compensated by presenting a short description of its relevant features, which every Campūkara either gives directly or hints indirectly in the beginning of his work.

1. Dandin : Kavyādarśa I 31, with Com. by Vidyābhūṣāṇa Pandit Rangacarya Raddi Sāstri.
2. Viśvanātha : Sāhitya-darpana, VI 337 (1)
Bhoja, the author of Ramayana Campū says, "Let my poetic muse compose a Campū for the benefit of the people interested in its, along short melodious songs, fused with sentiments and fit to be put to music, co-exist with stylistic prose. This may be taken as suggesting the general features of a Campū. Thus, according to Bhoja, a Campū is made up of padyasuktis which are rasamisrita. Further more, he says, that the padyasuktis in a Campū are capable of being put to melody, are charming and conduces to immediate joy. This at once reminds us of a very similar form of literature known in Sanskrit as Udāharana, which is also a compact work in prose and verse combined. It also observes verbatim the rules of rhetorics and is referred to in ancient works as having been put to music.

It may, however, be remarked that Campū is mostly a harsh form of literature even though it may be spoken of as melodious and sweet. However, it may be admired as embellished with sentiments and embossed with word jugglery.

The fact that it is elaborate and highly artificial in grandeur, the fact that it is harsh and highly restrained in style, is beyond question. Simplicity is ever unknown to a Campù writer.

The author of the oldest Campù, namely Nala Campù, says¹, "What is the use of that poetry or that arrow, which when directed against one's heart, does not make one's head nod?" We may add here in due respect to the poet's bold metaphor, that the superiority of a Campù to an arrow lies in the fact that it makes the readers head nod by the dint of its very appearance, whereas an arrow at least needs a discharge.

Somadeva, the author of Yasastilaka Campù also says², "Some poems are charming on account of their embroidery of words whereas some others are delightful to the heart due

1. Trivikrama's Nala-Campù I - 5.
2. Somadeva's Yasastilaka Campù I.5

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¹ Trivikrama's Hala-Campù 1-5.
² Somadeva's Yasastilaka Campù 1.5.
In the Brähmana portion of the Vedic literature, we find artless prose combined with verses. Dharmasūtras have combinations of prose and verse where the rules are enforced by citations. In the Buddhistic literature we have Jatakamālā of Aryasura, perhaps in the fourth century A. D. It is written in prose with many interspersed verses, in part gnomic, in part narrative. The majority of Jātakas, in fact belong to that type of literary works which consists of a mixture of prose and verse, a type which is most popular in Indian literature. It was ever a favourite method in ancient India to enliven narrative prose by verses, and to introduce or to garb narrative verses by explanatory prose passages. We find this type of style, in Hitopadeśa, Pañcatantra and Tantrākhayikā also. Here we find the summing up of moral or political maxims in verse, while the mere narrative moves in prose. The sources of the verses are various. Most of them come doubtless from the vast body of maxims which were in circulation and of which many are enshrined, in the Mahābhārata or in Pāli Jātakas. The combination of verse

1. Keith : Classical Sanskrit literature, P. 82.
and prose is also seen in Hariśena's praśasti. It is the
panegyric of Samudragupta by Hariśena, engraved on a pillar
at Allahabad, in about A.D. 350. It begins with eight
stanzas, passes over to prose and ends with a stanza, the
whole forming an enormous sentence devoted to extolling the
king. The prose shows the characteristic love for long
compounds. If the Campū is really a very old literary form,
the historical connecting link between Vedic akhyānas of
the prose-verse type, it is curious that it appears so late
in history.

As Dandin of the sixth century is the first rhetorici-
an to refer to the Campū form, we can easily trace back the
origin of the campū to the second or the third century A.D.
In this connection M. Krisnamāchāriar remarks, "A species
composition with mixed prose and poetry came in vague about
the beginning of the Christian era. We have passages in
purāṇas, where prose comes amidst verse, but there is no
instance of classical poetry of this recognised class known
earlier." Of course this was not the Campū in the strict
sense of the form.

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Krisnamāchāriar M. : History of classical Sanskrit litera-
ture, P. 496.
Dandin or any other rhetorician has said nothing about the proportion of verse and prose in the Campū. Prose romances make exclusive use of prose and limited use of verse as in the Harṣacarita and Kādambarī of Baṇa and thus to have distinction, it has been presumed that the combination of prose and verse in the Campū should not be out of proportion. There is no hard and fast rule for the use of verse and prose. The verse is not always reserved for a special purpose, as it should be for an impressive speech, a moral or sentimental outburst or a poetical description; but it is found that even for a simple description verse is used just as prose. Thus Campū scarcely follows a fixed principle in this respect. In this connection De remarks, "The Campū developed quite naturally but haphazardly, out of prose romance itself, the impetus being supplied by the obvious desire of diversifying prose form freely by verse as an additional ornament under the stress or the lure of the metrical Kāvyā."

Although Dandin is aware of this type of composition, we possess no specimen of the Campū earlier than the 10th century A. D. The Campū form of composition appears to have been popular and largely cultivated in Southern India,
but nothing may be gained by pursuing its history further than mentioning some curious developments in the hands of some latter writers.

We find that not only myths and legends were drawn upon as themes, but that the form came widely and conveniently applied to purposes of description and exposition of various kinds.

The oldest available work in this form is Nala Campū or Damayantikatha of Trivikrama Bhatta, belonging to the 10th century A.D. and the latest available work is Ganga-ganadarsana Campū by Dattatreya Sastri belonging to the 19th century; so the Campū form may be said to have a history of about 900 years.

We have many better known Campūs during this period a brief account of which is given below.

NALA CAMPŪ OR DAMAYANTIKATHĀ was written by Trivikrama Bhatta. His date is inferred from the fact that he has also composed the Nausari inscription of the Rastrakūta king Indra III in 915 A.D.¹ Trivikrama also wrote Madālasā Campū.² The Nala Campū narrates the epic story of Nala...

¹ Smith V. A. : Early History of India p. 446.
² Sharmā Nandakishore : Nalacampū, introduction, 1.
and Damayanti in its seven Ucchvasas. He mentions Bana in the introductory verses of his Nala Campu and is himself referred to in the Sarasvati-kanṭhābharaṇa of Bhoja. He believes in the display of verbal complexities after the manner of Bana and Subandhu.

YASASTILAKA CAMPU of Somadeva Suri is an extensive work in eight Avasas, composed in the reign of the Rastrakūta king Kṛṣṇa, under the patronage of his feudatory, son of the Calukya Arikesarin III. It relates the legend of Yasodhara, king of Avanti, the machinations of his wife, his death and repeated rebirths and final conversion to the jain faith.

THE JIVANDHAR CAMPU of uncertain date composed by Haricandra in eleven Lambakas relates the Jain legend of Jivandhara, based on the Uttara Purāṇa.

RAMAYANA CAMPU, ascribed to Bhoja is a popular work in the Sanskrit literature. It embraces the story of Ramayana and the composition with the blended melody of prose and verse in it has the charm of royalty in it. It extends up to Kśiṁrandhā Kanda of the epic story. It was left incomplete, unless the rest of it has been lost. The story of the Yuddha Kanda was made up by Laksmana Bhatta later on, he was the son of Gangādharma and Gangāmbikā. Some
manuscripts give the seventh or Uttarakanda by Venkaṭarāja.

UDAYASUNDARĪKATHĀ of Sodhala was probably composed between 1026 and 1050 A. D. during the reign of Vatsarāja. the author was patronised by three Royal brothers Chittarāja, Nagarjuna and Mummmirāja who succeeded on the throne. It is a tale in eight Uchvāsas and describes the events that led to the marriage of Udayasundari, daughter of Śikhandatilaka, king of Nāgaloka and Malayavāhana, king of Pratisthāna. In the first chapter the poet describes his own geneology, the greatness of his race and the occasion for his composition and the story begins with the second chapter.

BHĀRATA CAMPU of Ananta Bhatta is in twelve Stabakas. It is of uncertain date but has been held in high esteem.

There are several Bhagavata Campūs, for instance by Cidambara, by Rāmabhadra and by Rājanātha. Cidambara also wrote Pañcakalyāṇa Campu and Rāghava-yēdava-pandaviya (Kathātryā) in three cantos describing the tales of the Rāmāyaṇa, the Mahābhārata and the Bhāgavata at a time. He was patronized by king Venkaṭa I (1586 A. D. - 1614 A. D.) of Vijayanagar. His Bhāgavata Campū relates the story of Kṛṣṇa. There is a commentary on it by his father Ananta Narāyana which interprets every verse thrice to carry the meaning threefold. In his Pañcakalyāṇa Campū, he shows
further advance in the art and relates at once the story of
the marriage of Rāma, Kṛṣṇa, Viśnu, Śiva and Subrahmanya
with a commentary by himself.

ĀNANDAKANDA CAMPŪ was composed by Mitramisra, on
the early life of Śrī Kṛṣṇa, the author of Viramitrodaya.
He was a Sāndhya Brahmin and belonged to the Paṅcagauda
class. His patron Rajā Virasimhadeva of Orĉhā ruled from
1605 to 1625 A. D.¹

ĀNANDARĀNGAVIJAYA CAMPŪ belongs to Śrinivāsa kavi,
the poet was patronised by Anandarānga Pillai and that he
wrote this work glorifying his patron in 1752 A. D. It
is an addition to the Historical Kayas in sanskrit and to
the materials already available in the life of Anandarānga
Pillai, Dubbas of the French at Pondiceri, and on the
history of deccan in the first half of the 19th century.²

The Purāṇa myths also claimed a large number of
Campūs; for instance, the Kṛṣimha Campu by Kesava Bhatta in
six Stabakas, by Daivajña Sūrya in five Ucchvāsas, and by
Saṅkaraṇa in four Ullāsas. They deal with the story of
Prahlada's deliverance by the man-lion incarnation of Viśnu.

¹. Mitramisra: Viramitrodaya, Vyavahāraprahasa, introduct-
ion.
². Raghavan: Ānandarāṅgavijaya Campū of Śrinivāsa kavi,
preface.
THE PARIJATAKA-HARANA CAMPU of Seśa Kṛṣṇa who flourished in the second half of the 16th century is concerned with the well-known Purāṇa legend of Kṛṣṇa's exploit. The Nilkanṭha-vijaya Campū of Nilakanṭha Diksita was composed in 1937 A.D. on the myth of the churning of the ocean by gods.

TIRTHAYATRAPRABANDHA or Yatrāprabandha was composed by Samarapungava Diksita, the son of Venkaṭeśa and Anantāmmā of Vadhula Gotra. It describes in nine Āśvāsas, the sacredness of several shrines and waters visited in the course of a pilgrimage which he undertook with his elder brother.

VISVAGUNADARSA OR VISVAGUNADARSANA belongs to Venkaṭadhvarin or Venkaṭacārya, the son of Raghunātha and Sītāmbā of the Ātreya Gotra. Two Gandharvas, Visvavasu and Kṛṣṇa are supposed to take a bird's eye view of various countries from their aerial car, the former generous in appreciation of merits, the latter ever censorious in their defects. This work was intended to expose the faults of the manners and customs of his time. The device of description planned in Visvagunadarśana has been adopted in some later works.

TATTVAGUNADARSA of Annayārya describes the comparative merits of Saivism and Vaiṣṇavism in the form of conversation between Jaya and Vijaya, a Śaiva and Vaiṣṇava respectively.
GANGAGUNADARSA of Dattatreya Saatri relates on the plan of Visavagunadarsa the merits and demerits of the Ganges in a conversation between two Gandharvas, Haha and Huhu and finally the greatness of the river. The author lived in the village of Pangrada in Konkana in 1863 - 1891. In 1891, he was made the Principal of the Sanskrit College at Rajpur. He bore the title of Vidyaratna.

Local legends and festivals or praise of local deities and personages also supply the inspiration of many Campus.

THE SRINIVASAVILASA CAMPU of Venkatesa describes the glory of the deity Sri Venkatesvara of Trupati, now in the Andhra State, in the highly artificial style of Subandhu.

THE CITRA CAMPU of Banesvara Vidyalankara is composed in 1744 A.D. It eulogises the author’s patron Citrasena of Vardhamana (Bardawan), Bengal and gives quasi-historical information about the Maratha raid of Bengal in 1742 A.D.

THE GANGAVATARARA CAMPU on the story of the Ganges is composed by Sankara Diksita, the son of Balakrṣṇa of Bhāradwāja Gotra. The author was a poet of the king Sabhasimha of Bundelkhand. He also wrote Sankaracetovilasa, a Campus on the life of Maharaja Cetasimha, a magnate of Benaras in 1770 - 1781 A.D. in the time of the Governor-General Warren Hastings.
THE VEDANTACARYA VIJAYA of Kavi Tarkasimha Vedanta-carya describes the life of the South India teacher, Vedanta-desika, the disputation held by him with Advaitins and his successes.

THE VIDVANMODATARANGINI of Rama Chandra Cirapiva Bhattacarya brings together the followers of various schools and sects and by means of their exposition pools together the essence of various doctrines.

THE MANDARAMARANDA CAMPU of Krsna, in fact is a regular treatise on rhetoric and prosody having elaborate definitions and illustrations.

The Bengal vaisnava School made use of the Campu literature for religious propaganda. The writers presented their creeds and faith in the Krsna legends in erotic-religious pictures.

THE MUKTA-CARITA of Raghunathadasa, a disciple of Caitanya, narrates the story of the miraculous powers of pearls sown and grown by Krsna on arable fields for the delight of Satyabhama. Gopala Campu of Jiva Goswami, Rupa's younger brother, relates after the Harivamsa and Srimad Bhagavata, the early childhood and youth of Krsna.
ANANDA VRINDAVANA CAMPÜ (i) by Paramananda dasa (ii) by Kavikarnapura, (iii) by Kesava and (iv) by Madhavananda deal with the early life of Krsna at Vrndavana.

THE LITERARY FORM OF THE WORK:

In the previous section of this chapter, we have already discussed the form of Campū and its definitions given by rhetoricians. Campu is a species of composition in mixed prose and verse. Soddhala, himself says that his work is composed in prose interspersed with verses and it is in the form of a Campū. He remarks that in composition neither prose nor poetry is charming; but that which consists of both prose and poetry is better, and it is called Campū.1

On a critical examination of several Campūs and particularly of Udayasundarīkathā, it may be asserted that the Campū form of literature consists of many of the peculiarities of Mahākavyas, Kathās and Akhyayikās.

1. UK: 1) साबुतापवेशविधानमकर्तकरस्तानुवचनापरं प्रदर्शनम्। प्रकृतं दु:सदाणियं तत्त्रामकर्तकरस्तानुवचनापरं प्रेमस्तरविधानाय क्षेत्रम्। प्रदर्शनम्। P. 13
   11) अन्वेव च दृष्ट: पदार्थसृष्टिः ग्रामस्तेमितिविविधत्वः चामपूरेव कामाणां कालानुसारजनित: निर्देशः। P. 13
   111) मान्द्रायनन्तज्ञात्मकम् कामाणां कालानुसारजनित निर्देशः। P. 18
A few points of Campū which coincide with the characteristics of a Mahākāvya are mentioned here:

1. The predominant sentiment is Sṛṅgāra, though Vīra and Karuṇa are often introduced as accessories.

2. In the beginning of the work, there is a salutation to deities.

3. The work gets its name from its hero or the heroine, and every division of the text gets its name from its subject matter; as for instance the text Udayasundarikathā is named after its heroine Udayasundari and the first Ucchvāsa is said to be Kavivamsa-nivedana, in which the poet gives information about his family, patrons and the circumstances that led to the composition of the work.


2. Visvanātha : Sahityadarpana, VI 318.
4. They contain descriptions of the sun and the moon at their rise, the sports in gardens and waters, marriages, separations, battles, forests, seasons, mountains, cities and so on.

These characteristics are more or less found in Campū also; but other characteristics are not necessarily present. The division of the work in Campū is said to be an Ucchvāsa; while the same is named as Sarga or canto in a Mahākāvya.1 The story in a Mahākāvya necessarily originates from legendary and mythical history;2 but Campūs are sometimes composed out of imagination of a poet, and the story is original, as for instance Udayasundarākathā.

If we accept the views of the theorists3 the distinction between Kathā and Akhyāyikā would largely turn on the fact that an Akhyāyikā possesses divisions called Ucchvāsas while a Kathā lacks this mark. Much more significant is the distinction which is also suggested, that an Akhyāyikā rests


1 Dandin: Kavyadarśa, X 14.
2 Dandin: Kavyadarśa, I 15.
on tradition while a Kathā on fancy. The views of the later theorists in generally are plainly based on the view that the Harṣacarita is an example of an Akhyāyikā and the Kādambarī of a Kathā. Observing the nature of Campūs and their treatment, Campūs are generally found as divided into Ucchāvasas or Āsvāsas or sometimes Lambakas. Thus the Campu fulfils the point of division 'Ucchāvasa' of the Akhyāyikā as it also sometimes contains the element of fancy of the Kathā. If we take Udayasundarīkathā, for instance, it is divided into Ucchāvasas and it consists of a fanciful tale. Thus Campu can be distinguished from Kathā and Akhyāyikā by its copious mingling of verses in prose while the latter are purely prose with only a stray mingling of verses.