Part I

Ānānde. darāṇgavijaya Campū --- Study
PART I
INTRODUCTION
ĀNANDARAṅGAVIJAYA CAMPū --- A Study

1 History of campū kāvya

The Campū is a tale narrated in mixed prose and poetry. One might expect such a form to have mediated the transition from the metrical Kāvya to the prose Kāvya. But, as a matter of fact, it arose after the prose Kāvya. As the latter approached more and more the ornate Kāvya and began to incorporate verses, there came a time when the form gave up all pretence of being a prose work with occasional verses and became one in which prose and verse balanced in their proportions. Prose could be used for narrative stretches where there is no heightening of emotion and verse for the more lyrical and poetic sequences. In Campū prose and poetry are mixed up almost in equal proportions. The occurrence of a few verses here and there in Kādambarī or Harṣacarita will not thereby make them Campū-s. An address of praise to a king in mixed prose and verse does not come under the head of Campū. It is known as biruda - गच्छसिद्धिमणि राजस्वितिरिथ्दुच्यते.

The earliest extents Campū Kāvya-s belongs to the middle age i.e. Nala Campū (A.D. 915). Very first in Poetics Daṇḍin who has

\[^{1}\text{गच्छसिद्धिमणि राजस्वितिरिथ्दुच्यते. \text{Sāhityadarpana, pariccheda 6, kārikā 589, Calcutta, 1934.}}\]
defined in his *Kāvyādarśa* even he had not seen any of *Campū Kāvya*, except the variety he has mentioned. It is clear that, by using *kācit* he has accepted the variety and by using *vidyate* he shows the existence of the variety of *Campū Kāvya*. In addition to the mixed variety (*gadyapadyamayatā*) of *Campū Kāvya*, Hemacandra and Vāgbhaṭa further added - *ānka or uccvāsa* as their chapters, i.e. *Campū Kāvya*-s are to be chapterised as *ānka* or *uccvāsa*.

It is Viśvanātha in his *Sāhityadarpaṇa* who not only defines the *Campū Kāvya* as the mixture of *gadya* and *padya*, but also for the first time along with the definition he gives an example for it, i.e. *Deśarājacaritam*.

It also has been defined in other ways with further additions, as *Campū* is void of conversation (*uktipratiyukti*) and an interlude (*viṣkambha*).

According to these definitions of *Campū Kāvya* it will have the following qualities:

i) *Campū* is a mixture of *gadya* and *padya* (*gadyapadyamayatā*),

ii) It can be chapterised in *ānka* (*sānka*),

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1. गद्यपदमयी काविकसुत्तापरिवर्तितम्* Kāvyādarśa of Daṇḍi, Commentary by Jivananda Vidyasagara Bhattacharya, with Introduction and Notes in English by V. Narayana aiyer, Pub. By V. Ramaswamy Sastrulu & Sons, Madras, 1964, p. 16.

2. गद्यपदमयी काविकसुत्तापरिवर्तितम्* kāvyānuṣṭāna of Hemacandra, p. 408.

3. गद्यपदमयी काविकसुत्तापरिवर्तितम्* kāvyānuṣṭāna of Vāgbhaṭa, p.19.

4. गद्यपदमयी काविकसुत्तापरिवर्तितम्* kāvyānuṣṭāna of Vāgbhaṭa, p.19.


6. गद्यपदमयी काविकसुत्तापरिवर्तितम्* kāvyānuṣṭāna of Vāgbhaṭa, P.19.

iii) It can also be chapterised in *ucchvāsa* (*ucchvāsavibhajita*).

iv) It will not include conversation (*uktipratyuktirahita*), and

v) It is void of *viṣkambha* (*viṣkambhaśūnyā*).

A detailed discussion of these points is presented below for clarity.

i) However, if we say the *gadyapadyamayatā* (the combination of prose and poetry) as the criteria for *Campū*, the definition of *Campū* itself is not free from overlapping (*ativyāpta*) as it is in the case of Brāhmaṇas and other Tales, (since, there is also the combination of prose and poetry).

ii) Out of nearly two hundred and forty-five *Campū*-s, which are available in literature, only *Nala Campū* and *Gaṅgāvatarana Campū* are chapterised in *ānka*-s.

iii) If we take the division of *ucchvāsa*, again it overlaps Bhojas *Campū Rāmāyaṇa*, which is divided into *kāṇḍas*, Somadeva’s *Yaśastilaka* is divided into *āśvāsa* and Acyuta Śarma’s *Bhāgīrathīcampū* is into *manoratha*.

iv) If we take the *uktipratyuktirahita* or void of conversation, the very famous *Viśvagūḍādarśa Campū* is based on Kṛśānu and Viśvāvasu’s conversation.
v) Since, Campū is a śravya kāvyā there is no question of introducing anybody as an introducer, as we see in drśya kāvyā.

When we discuss from these available points of view except the definition gadyapadyamayatā other qualities are not applicable into all Campū Kāvyas.

1.1 Mixed variety in Brāhmaṇa:

The origination of the mixture variety of prose and poetry i.e. Campū has started in the Vedic period itself. The combination of gadya and padya is evidently present in Taittirīya, Maitrāyanī and Kaṭha samhitā of Krṣṇa Yajurveda. The mixed type of composition comes from the early period in which the variety of prose and poetry is present. A good example for such a variety of gadya and padya combination is Hariścandropākhyāna of Aitareya Brāhmaṇa7 (33 adhyāya):

हरिस्चान्द्रो, है वैष्णव ऐतरेय ब्राह्मण आस। तत्त्व ह शास्त्र भावम्। तत्त्व पुरा न हेम। तत्त्व ह पर्वतानाद्रे गुरू उपम। स ह नारद प्रभु। हृति।

य निम्न पुज्ञमिच्छन्ति येन विज्ञानिति येन च न।

किलिक्तुप्रेण विन्दते तन्म आच्छाद्य नारद। हृति॥११ ॥

स सक्य घुष्टो दशामिष्ठ्यतृत्र प्रत्युवाच हृति।

कणिकस्मनं सन्नत्तम्मृतवं न गच्चति।

पितामहस्य जातस्य पर्यायेऽवज्जते सुखम्। ॥१२ ॥

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1.2 Mixed variety in Upaniṣad:

Āraṇyakas are normally in prose form. But, some Upaniṣad-s are prose, some are poetry and some are mixed. In the third and fourth kāṇḍa of Kenopaniṣad, the Yakṣopākhyāna is only in prose. But the speciality of the third mantra of the first khaṇḍa is mixed e.g.:

The same thing is explained in the poetry also

It is well known that in Kaṭopaniṣad the conversation between Yama and Naciketas is in the form of prose and poetry. It is a very good example of the combination of gadya and padya: उपनिषदः है वै वाजावसः सवविदस ददीः। तत्प्रोक्ता नविकेता नाम पुनः आस। ।

Though the variety of gadya, padya, mīśra conversations are available in the Brāhmaṇa-s and Upaniṣad-s they are not called

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Campū kāvyas because they are not imaginary or kavi kalpita, rather, they are laws of the lord, they are practical applications, and guides. So, though there are mixed types of composition in the Brāhmaṇas, Āraṇyakas and Upaniṣads, they are not called as Campū.

1.3 Mixed variety in historical documents:

We can find plentiful historical documents, i.e. inscriptions, scattered throughout the country, which are either in the form of padya or gadya or mixed varieties called Campū. The inscriptions are engraved in copper-plates and stone slabs, where the invocation, genealogy and natural phenomena are described in poetry but the object of the donation and/or royal orders are in prose form. However, the imprecatory verses are only in poetry. So, we can say that the Campū type of kāvya existed even before the advent of our well-known literary works as a form of poetry. We can see some of the examples:

Early Sanskrit Inscriptions are either in prose or in verse entirely. They begin to employ both prose and verse from the fourth century A.D.

The famous Allahabad Stone Pillar Inscriptions of Samudragupta\(^9\) (Circa 360 A.D.), composed by Harisena, is in the Campū style. Verses 1 and 2 have been defaced. Verses 3 to 8 dwell upon the accomplishments of Samudragupta. The long prose passage that follows does the same, extolling his valour, conquests and his

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qualities of head and hear. Verses 1 to 8, together with the prose passage, make one big sentence, full of long compounds.

The Bilasā stone Pillar Inscription of Kumāra Gupta I (Circa 414 to 455 A.D.) was composed in Gupta year 96 i.e. 415-16 A.D. to commemorate the building of a mansion for mendicants. The preliminary prose passage gives the genealogy of Kumāra Gupta with a series of adjectives qualifying Samudra Gupta, the greatest of the Gupta Kings. Then follows four verses 1 and 2 describing one Dhruva Śarman who caused the mansion to be built. Verse 3 describes the building thus:

कौंतेयनंदीम्ब्रा स्फटिकमणिदलिमणीघारा प्रतीति[भ]।
प्रातादाध्यामिरुप्य गुणवर्मनं धर्मस[ह] यथावत्,
पुण्येष्वेचष्वमिरम ब्रजित शुमानलताशामां ध्वनो(5)स्तु॥

The Bhitari Stone Pillar Inscription of Skanda Gupta (A.D. 455-67) records the grant of a village to a temple of Viṣṇu newly built at the instance of the Emperor. It starts with a prose passage giving the genealogy of the Gupta dynasty, and there follows 12 verses, which are full of the alliterations of which Campū authors are so fond. The epigraph runs thus:

सिद्धम्। सर्वराजोऽभ्युद्धरम् पृष्ठवाम् अमतिरसस्य चहुदुर्लुक्किलम्बावदितप्रासी पदन्द
वरहन्दल्लकसमस्य कृतत्वपरशोऽ न्यायाितानेकोहिरण्यकोटिप्रभु विरूस्क्षङ्कमेवाहतुः
महाराजश्रीनागपियोक्त्रस्य महाराजश्रीधोतरपियोक्त्रस्य महाराजश्रीध्राम्बराजग्रामनुमुद्ययत्र लिंच्छवि
दैविकस्य महादेव्यम् कुमारदेवम् उपस्त्रस्य महाराजाधिकारजश्रीसुमुद्यस्य पुज्यस्तु परिगृहीतो

11 Ibid, p. 312-17.
The Eran Stone Pillar Inscription of Budha Gupta\textsuperscript{12} year 165 (=484 A.D.) has three introductory stanzas. Then follows the prose passage of the genealogy of the benefactors Mahârâja Mâtrâśnu and his younger brother Dhanyâviśnu, who caused to erect the Dhvajastambha for Janârdhana (Krśṇa) for the purpose of increasing the religious merit of (their) parents.

In the same way we can see number of such examples with prose and poetry combined in 6\textsuperscript{th} and 7\textsuperscript{th} Centuries. Such as: - The Eran Stone Pillar Inscription of the time of Bhânu Gupta\textsuperscript{13} (Gupta year 191 = 510 A.D.)

2 Published and unpublished Campû kāvyas in Sanskrit

There are about two hundred and forty five Campû-s enumerated in the Sanskrit literature\textsuperscript{14}. The major sources for different Kāvyas are Râmâyana, Mahâbhârata, Bhâgavata and Purâṇa-s, just as these are the sources for other variety of kāvyas. We see Historical Kāvyas, Regional culture and its traditional values as the sources for Campû Kāvyas.

\textsuperscript{12} Fleet, Corpus Inscriptionum Indicarum, Gupta Inscriptions, Vol III pp 339-41.
\textsuperscript{13} Ibid. pp. 352-54
\textsuperscript{14} Campû kâvya kã Ālokanãtmak evam aithãsik adhyayan, by Dr Chhavinâth Tripathi, pub Chowkhamba Vidyabhavan, Varanasi, 1965
Among 245 Campū-ś though many are not edited yet some are found to be critically edited too. Based on the sources, the Campū kāvyas can be divided into twelve divisions:

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2.1 Historical Campū: An overview:

As the Ānandaraṅga Campū is considered more to be a historical Campū Kāvyā, this particular variety is being discussed here.

Historical Campū can be further divided into 6 varieties based on the six philosophical systems propagated by Śaṅkarācārya, Rāmānujācārya, Śaiva saints, Vaiṣṇava saints, Jaina Ācāryas and Historical personalities.

a) Based on Śaṅkarācārya: There are about five Champū-ś written on the basis of Śrī Śaṅkacārya’s digvijaya they are: 1) Ācārya
Digvijaya, 2) Jagadguruvijaya, 3) Śaṅkaracampū, 4) Śaṅkarācāryacampū and 5) Śaṅkaramandārasaurabha.

b) Based on Vedāntācārya: - There are about four Campū-ś written on the basis of the Viśiṣṭādvaita philosophers such as Śrī Rāmānujācārya’s life and its influence on other Ācāryas namely Śaṭṭhakopa Svāmi and Vedānta Deśika are found. They are: 1) Nāthamunivijaya, 2) Rāmānuja Campū, 3) Vedāntācāryavijaya and 4) Yatirājavijaya.

c) Based on Śaiva ascetics: - There is a Campū namely Ānandakanda in which the achievements of Śaivaites and the development of Bhakti is described.

d) Based on Vaiṣṇava ascetics: - Godāparinaya Campū, is based on the history of the Tamil poet Kodai alias Āṇḍāl.

e) Based on Jain Ācāryas: - Jainācāryavijaya describes the history of the enlightenment and its victory over other sampradayas of the Ācāryas starting from Rṣabhasena to Mallisena.

f) Based on Historical personalities: - The present Ānandaraṅgavijaya Campū is based on Ānandaraṅga Pillai a Dubash to the French Chief Duplex, Kṛṣṇavijaya, Kṛṣṇarājābhhyudaya, Kṛṣṇaprabhāvodaya, Kṛṣṇarājakālodaya, Kṛṣṇarājendrayaśovilāsa, Mahīsūrābhivṛddhi, Maḥīsurasadeśabh- y-udaya, Śrī Kṛṣṇarājābhhyudaya and Śrīkṛṣṇanṛpodaya prabandha are all based on Mysore and its King Kṛṣṇarāja, Cola Campū summarises the history of the Cola dynasty, Bhosala vamśāvalī, Śāharājasabhāsarovarṇini, Dharmavijaya and Sumatīndra jayaghoṣanā these Campū-ś are related to the
Marātha darbār, Varadāmbikāparinaya based on Vijayanagara and Guṇeśvaracarita is on Mithila dynasties, Viśākhātulā prabandha, Viśākhāsatuyātrāvarṇanam, Viśākhākīrtivilāsa are based on the King Viśākha of Travancore Samastān, Virabhadradēvacampū, Viracampū are based on Reva King Virabhadradeva, Bhojaprabandha and Rājaśekharacarita are only praśasti-s. In Śāṃkaracetovilāsa the beautiful description of the city Kāśi is narrated, Mānabhūpālacarita, Mṛgayācampū, Raghunātha vijaya and Śālivāhana kathā are based on the Kings on which these Campū-s are designated.

g) Based on little known personalities: - Kiśoracarita, Candrāsekhara carita, Rathaśekhara carita and Śrī Kṛṣṇa Campū.

2.2 Aim of Campū Kāvyā

In the creation of Campū Kāvyā the authors’ ideas normally appear to be same. Their power of composition of Campū Kāvyā is not exhibited, although they are competent enough to write a Gadya Kāvyā or Padya Kāvyā. Whatever the pleasure we get in Gadya Kāvyā or Padya Kāvyā in isolation, the same can be enjoyed if both are together, that is perhaps the reason for the creation of an admixture variety called as Campū Kāvyā. This notion is reflected in a number of Campū-s consider, for instance the following verses: -

गद्याली पदयरंपरा च प्रक्षेपकम्प्यावहिति प्रमोदम्।
"As we are enjoying the songs along with the musical instruments, [music can be more delighted if it is heard along with instruments] now, I am composing this Campū kāvyā for the aesthetic pleasure of the sahrdayas which is a combination of prose and poetry”.

मदयति मनो मदीयं ततु जग्नभारतीरसविलासः।
किमु सुतुतु नीरसिहारो नाहि नाहि चम्पूबिहारोयम्।॥ Gopāla Campū

पदं यथापि विचारं वह सत्यं हर्षं विगतं न ततुः।
गदं च प्रतिपदं न विजहत्यं खुष्याचारताम्।।
आदते हि तयो: प्रयोग उभयोरामोद्मृद्यं
संवं: किम् हि न स्वदते मनसे माध्वीकमृद्विकोऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽঃ।

15 Jivandhara Campū 1/6
16 Campūrāmāyana of Bhojarāja, ed with ‘Kalyāṇī Sanskrit Hindi Commentary by Pt Ramanatha Tripathi; Sastrī, Krishnādas Sanskrit Seriēs - 53, Krishnādas Academy, Varanasi, 1998, Bālakānda, Stōka 3
17 Viśvagunādāra-Campū of Śrī Venkatādhvāri, ed by Prof Surendra Nath Shastrī, Chowkāmba Vidyābhawan, Varanasi, 1963, pp 4&5
18 Kumārārasāṃbhava Campū 1/6
From this we can assume that the charm relished from a *Campū Kāvyā* cannot be expected either in *gadya* or in *padya kāvya*. It is a work of fiction, it is an admixture of prose and poetry and as such in the prose and poetry form, it will not be an *ekā̄ngī*, so, by all means the *Campū* variety of kāvya is greater than *gadya kāvya* or *padya kāvya*.

3 **The Date of Śrīnivāsa kavi**

Chronology in the history of much Indian literature is shrouded in mystery and, in spite of the efforts of many research scholars many riddles still remain unsolved. But, as far as the date of this present poet Śrīnivāsakavi is concerned, he has clearly stated at the end of his work as Kali 485419 (viz. A. D. 1752). In the same way the problem of his birthplace can also be determined as Tiruvannamalai from one of his *maṅgalaślokas*20. We can suggest that he hailed from Śoṇācalas (Tiruvannamalai). That Śrīnivāsa kavi was born to the couple of Śrī Pārvatī and ŚrīGaṅgādhara is mentioned in the colophons given at the end of each *stabaka*21.

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19 आनन्दकविज्ञान: सानन्द जामेश्वरविदेश जी

20 नात्र बिलोचितासप्त पतिरिणिराय। यमादपमुन्नरी यद्तमाहकु।

21 शोणाकलम्बपतल करणां त्वं वशिष्ठ: पुर: ग्रन्थिः निसुब्दमानेवें। कि "Anandarangavijaya Campū, Stabaka 1, Śloka 5 (See Appendix p. 210)
He was patronised by Ānandaraṅga Pillai for whom he wrote this work glorifying his patron. The poet has also dedicated this work to his patron Ānandaraṅga.²²

There appears to be no single source that served as the base for the composition of this Campū. Since the poet Śrīnivāsa was a contemporary of the hero of the work, it reveals many historical and social events. It is more or less a historical document, and after the publication of the Diary,²³ it has become a supplement to it. Being influenced by the ideology of his patron Ānandaraṅga Pillai, the poet Śrīnivāsa had composed this work.

The poet begins with the story of Kṛṣṇa’s incarnation, which implies or proves his intention to prove that Ānandaraṅga was also born in the Yādava community. This can be ascertained from the following statement from the text:

²² "Anandaraṅgavijaya Campū, Stabaka 8, Śloka 39 (See Appendix p. 274)

This is clearly stated by Ānandaraṅga Pillai himself four times in his own diary: 'those of my caste and family who are dependent upon me would suffer if my hands grew weak; but the merchants are all Chettis, Komuttis, Brāhmins and Guzarātis; those in the Company's service are mostly Brāhmins and Vellālas. All the shepherd caste except Muttayya Pillai graze sheep, and have no other means of livelihood'\textsuperscript{24}. In the same way he mentions himself as belonging to the shepherd community in different places\textsuperscript{25}. It seems that he was proud of being a Yādava, a decendent of Kṛṣṇa's clan.

4 Ānandaraṅga Pillai ... the hero of the Campū

It is well known that Ānandaraṅga Pillai was a hero during the 18\textsuperscript{th} Century in Pondicherry. It is not an exagiration that he was very much trustworthy to the French authorities and also to the citizens of Pondicherry. He was the person whom the French officials used to consult to take any important decisions either administrative or trade. Our poet well described the Pillai as a hero in this text.

4.1 Social activities of Ānandaraṅga Pillai

Since it is a historical work, we can see many social events in this Campū. There is no need to relate that Ānandaraṅga was very much involved in the social activities. Since he was a person who was closely attached to the French authorities and the local residents, it

\textsuperscript{24} The private Diary of Ananda Ranga Pillai, Volume IV, Ed. by H. Dodwell, p.149. (also in page 225,244 and Volume XII, p. 38)
\textsuperscript{25} ibid, p. 225,244 and Volume XII, p. 38.
was his duty to participate and fulfil their needs. There are some of them from the text:

निर्यंत्रं यत्र पण्डा ध्यानति च भवने शोभयत्ती महतान्
देवगानां हर्षान्ति समयमविरतं ज्ञातकामानशोचान्।
प्राहुं श्रीकुमारां फलमोहिनामाण्णुला भुसृरणां
तत्सिद्धि सूचयत्ती प्रकटयालितालाहारां रागस्मृतां।।

There is the clock resounds wonderfully informing the time, causing happiness to astrologers who wish to know the time constantly. It shines uniquely and suggests fulfilment to the twice born who come to accept various objects from Lord Ānandaraṅga.

During that time (prāvr̥t) lord Ānandaraṅga built wonderful mansions, filled with food grains in order to protect the good nature twice born (Brahmins) who were devoid of good residence. The wise Ānandaraṅga also provided the needy with many good woollen and silk cloths.

It shows that Ānandaraṅga was happy in doing service to the Brāhmīns. He showed great respect to the Brāhmīns and did a lot for them.

26 This clock is still preserved in the residence of Ānandaraṅga Pillai
4.2 Ānandaraṅga Pillai - As an officer:

As Ānandaraṅga was a *dubash* to the French authorities, the poet has got scope to exhibit his political influence and proves him as a good officer on whom the French people could rely.

Pillai was a painstaking, earnest person and a careful trader with meticulous habits like regularly keeping business accounts and copies of vouchers, receipts, letters and documents, both official and private. These qualities must have impressed Lenoir and Dumas.

According to the *Campū* it is Anandaraṅga Pillai who was the pivot of all the negotiations between the French, the Indians and the Muhammaden princes. It is Pillai to whom they approached for help or advice and it is he who planned their campaigns and secured their successes. In this *Campū* it has been described that, after the death of Tiruveṅkaṭa, Ānandaraṅga was appointed as a chief official by the Hūṇa (French) king.

Then the 'Hūṇa' king happily summoned Ānandaraṅga who was endowed with a compassionate mind and auspicious body. The king honoured him by appointing him as the Chief official. He was looking after the trade as the sole agent between Indians and French, and also got a good name and fame among the local traders as well as the French administrators. That is the reason why the French chief sent him to Porto Novo to look after business there. After his
marriage, Ānandarāṅga, along with his brother, departed to Porto Novo.

‘Now you may take a large amount of wealth and go to Hāṅakeṭa or Parangipettai, which is a mine of wonderful commodities. There you may indulge in various commercial activities and increase wealth’. Here in the text the name of the French officer is not given, it mentions “Hāṅādhīpa” only. But, Prof. R. Alalasundaram27 writes - “It was Lenoir who appointed him to the cloth-warehouse of the Company at Parangippettai as its native chief”.

So, he was looking after the trade and earned good name with the French authority to decide some important matters. He was also bringing some motion on diplomatic issues too. In the Carnatic war also Ānandarāṅga played a leading role to make some important decisions. Hīra came south to subdue Nasir Jung as per the instruction of Delhi monarch. He came south along with Canda Sahib.

During that time they needed some powerful help from the south to tackle Nasir in the war. Canda Sahib recommended the name of Ānandarāṅga, his capability and his influence on the French land in south. Canda speaks of Ānandarāṅga in the following way:

अस्तित कष्ठन सखा महत्त्रीनिजित्सप्तखः कृतुदुदिः।

The British who were like whales were trapped in his (Anandaraṅga) firm net of intelligence. By whose (Anandaraṅga) might power the Hūṇa king controlled them with his long arms.

Then having spoken these nectarine words the Yavana king Hīra, like the ocean, ascending heights of greatness, accompanied by the wise Chandra, who was competent in accomplishing tasks and endowed with the knowledge of six tactics (sandhi etc.,) seeking the well being, send wise humble competent and intimate messengers to Anandaraṅga the chief minister of the Hūṇa king and the resort of all valour, residing in Pondicherry with the request to aid him in warfare.
By attaining the friendship of that powerful and friendly Ānandaraṅga who is the minister of Hūṇa king, Duplex, you shall conquer all enemies and obtain all your objectives shortly.

By all means Ānandaraṅga is the man to be approached and finalise the important decisions concerning the political and social relationship with other kings and individuals during that time.

4.3 Cultural activities of Ānandaraṅga Pillai

The members of Ānandaraṅga Pillai’s family were staunch Hindus and took pride in instituting and maintaining Hindu charitable endowments. According to the Campū, Pillai’s ancestor Garbhadhāraka was responsible for several such benefactions at Tirupati and Pillai’s father himself instituted some in the same place.

At Pondicherry, his father founded an Agrahāram for Brahmins, with tank, garden and choultry called Tiruvenkatapuram, which Pillai frequently refers to in the Diary with pride as “My Agraharam”. The Diary reads: - “In the last two or three days the beggarly Mysore troops have carried off the 24 pieces of red-wood used for the pandal in front of my Tiruvenkatapuram agrahāram choultry and the red-wood pillars, rafters, big reapers, doors etc., of the Brāhmaṇa’s houses and sold them28”. So, they were having the charitable mind throughout the generations.

28 The private Diary of Ananda Ranga Pillai, Volume XII, Ed. by H. Dodwell, p. 257.
Here in Navapuri (Pondicherry) Tiruvenkaṭa constructed a huge lake for the travellers who are going towards that way. Construction of a lake is considered as a great fortunate thing in anybody’s life.

Ānandaraṅga being the son of Tiruvenkaṭa was born in a cultured family. Though he was a good administrator, he did not forget his cultural responsibilities. He performed his father’s death rites as duty required.

Accompanied with his younger brother Ānandaraṅga endowed with a great mind performed the last rites of his father pertaining to the others world, according to the scriptural injunction.

Here the word sahāruja shows that he was always with his brother, at least when the social rites are performed.
duties according to the rituals, along with his brother with the advice from the wise.

In all these places the poet depicts his hero not deviating from the traditional path of social responsibility.

4.4 Pillai’s interest in astrology:

Ānandarāṅga was very much interested in astrology, as is reflected in many places in this Campū. Not only Ānandarāṅga but his forefathers also had faith in astrology. While narrating the birth of Ānandarāṅga and his brother, Tiruvenkata consults the astrologer and wants to know the future of his son Ānandarāṅga with the help of planetary positions.

The diary of Ānandarāṅga Pillai contains numerous astrological observations whenever there is a trying situation, success is hoped for or failure is contemplated upon. Subrahmanya Josiyar of Vaippur is frequently mentioned in the Diary. His name occurs in the Diary in the abbreviated form as ‘Subbā Josier’. He writes: ‘though it did with Appavu’s, his younger brother. Subba Josier of Vaippur was also there, so I asked him to look at the horoscopes to observe their good and bad fortune. His reply was satisfactory’. 29

9 The private Diary of Ananda Ranga Pillai, Volume IX, Ed. by H. Dodwell, p.280.
In the sixth stabaka, after the parturition of his son Muddu Vijayanandaraṅga, Ānandaraṅga invites Subrahmanya, an astrologer from Nyāsagrāma (Vaippur), to examine the position of the planets at the birth of the boy. This was the planetary position at the time of his son’s birth:

अनिमिषे शादामुद् गुरुभाग्यी मकरसा तमसा कुणो सुधि।
भन्नुषि सौम्यवरी रचिनमन्दे विनिज केतुर्भूष विलमग।

Lagna, Kaṭaka; Ketu in Lagna; Śanaiscara in Tula; Budha and Śurya in Dhanus; Rāhu, Guru and Śukra in Makara; Kuja in Kumbha; and Candra in Mina. After examining these positions, Subrahmanya Jōsi said:

रघुसङ्गे इलोज्जलः कटकलम्भर: सुधी
स्तत्दीयः सुकृष्णामः दुःखशालशाखालम्।
नमापिनिलभुपतिभवमोदिराजसिज विषयसाम्: सुस्तस्तव भवेत् सदानन्दः।

किषकः

सुप्रादिख्यमहक्रियनागालये पर ल्यात्तिमानुः
निर्भ्रत्यारिकुल: बली तत्ररामाक्रियमहायाय:।
न्यायादिष्ट्याष्टलेषे ढूळिमानुः राज्य प्रकाशाणि
सुधानो विश्वयांशिसातिसमा मृणालो स्थायति।

विष्णुस्त्वस्थितजस्त्यात्प्रियक्षकिरिरानि सतमेवे दिनेजे।
विशेषशारीर ततात्त्वयान्याओऽसी कीतिमारत्तत्त्युः।
The son who resembled Rāma, being a native of the Kaṭaka lagna, would be a lord among men, that he would live for 73 years and that he would gain great fame.

The horoscope of the son of Ānandaraṅga has been given in the appendix of his diary as follows: 'Svasti! In the Śaka year 1669, Kaliyuga 4848, the year Prabhava, in the month of Mārgaḷḷ, on the 27th day, on Sunday, on the 7th tithi of the bright fortnight (ending at 11 ¾ ghaṭikas), on a day of Revati nakshatra (ending at 50 ghaṭikas), on a day of Śiva Yoga (ending at 11½ ghaṭikas), day tyājyam (ending at 24½ ghaṭikas) the sun being in the first quarter of Uttara Āśāḍha, Venus being in the second quarter of Śrāvaṇa Uttara Bhādrapada having ended on 10 (=December) 26th, at 54 ghaṭikas after sunrise, and Revati being current.

On this auspicious day a son was born to Ānandaraṅga Pillai Avargal, son of M.R.Ry. Pirambūr Tiruveṅgaḍam Pillai.

The following are the positions of the planets at the moment of birth, namely, at 3¼ ghaṭikas after mean sunset.

Lagna: 2½ ghaṭikas expired in Karkāṭaka lagna
Hora: The moon's.
Drekkāṇa; of Mars, the lord of Vṛścika lagna
Navāṃśa: of Jupiter, the lord of Dhanus
Trimśāṃśa: 113 (sic.)

In the Lagna house, Karkāṭaka (=Cancer), in the 4th quarter of Āśleṣa in Mīna [dvādaśāṃśa] was Ketu

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30 The private Diary of Ananda Ranga Pillai, Volume IV, Ed. by H. Dodwell, p. 306 (appendix page 477-480)
In the 4th house, Tulā (=Libra), in the 4th quarter of Svāti, in Mīna [dvādaśaṁśa] was Saturn
In the 6th House Dhanus (=Sagittarius), in the [first] quarter of Uttara Āṣāḍha in the [dvādaśaṁśa] Dhanus, was the Sun
In the same house in the second quarter of Mūla in [the dvādaśaṁśa] Kanyā, was Rāhu
In the same house in the second quarter of Śrāvaṇa in [the dvādaśaṁśa], Rṣabha, was Venus
In the same house, in the fourth quarter of Uttara Āṣāḍha in [the dvādaśaṁśa] Mīna, was Jupiter
In the 8th house, Mīna (=Pisces), in the third quarter of Revati, in [the dvādaśaṁśa] Kumbha, was the Moon
The total duration of Revati being 61 ghāṭikas and 7 ghāṭikas having expired in the third quarter thereof, the balance is 8½ ghāṭikas in the Budha Mahādaśa, 10½ years had passed, and 6½ remained;
In the Budha Bhukti, out of the Budha mahādaśa, there remained 1½ years and 15 days bestowing prosperity and long life.

5 The special features of ARC

The poet Śrīnivāsa being a close observer of nature, his descriptions are interesting and realistic. He describes three seasons in this Campū they are Vasanta, Varṣa and Śarad. He is also mentioning lots of the Place-names, which are very much interesting i.e. translated it into the Sanskrit. He is not using the Subhāṣītas much in his text.

31 Ānandaraṅgavijaya Campū (here after called as ARC)
5.1 Subhāṣita-s used in ARC

芒: प्रहादन वस्तु यथा नेत्रसापनम्।

विपत्त्वमुक्त्वा तत्रविनिमित्तं च नव: मति: || ARC 3:19

Senseless fate does not sleep (or rest) without putting into danger those objects that provide happiness to the heart and which are nectarine to the eyes.

Normally there will be a lot of subhāṣitās used in any kāvyā-s, but since this is a historical text, the poet does not use proverbs much.

5.2 Place names found in ARC:

<table>
<thead>
<tr>
<th>Names used in ARC</th>
<th>Present Names</th>
</tr>
</thead>
<tbody>
<tr>
<td>Šoṇācala</td>
<td>Tiruvannamalai</td>
</tr>
<tr>
<td>Mañjīravāti</td>
<td>-</td>
</tr>
<tr>
<td>Mañītatāka</td>
<td>Mañiikkulam ?</td>
</tr>
<tr>
<td>Nijottamāṅga</td>
<td>Tanṭalai ?</td>
</tr>
<tr>
<td>Ayanapura</td>
<td>Ayanavaram</td>
</tr>
<tr>
<td>Candraṇagiri</td>
<td>Near Tirupati</td>
</tr>
<tr>
<td>Golkonoḍā</td>
<td>Golkonda (Near Hyderabad)</td>
</tr>
<tr>
<td>Vetrapuram</td>
<td>Perambur</td>
</tr>
<tr>
<td>Nārāyaṇa śaila</td>
<td>Venkata saila (Tirumala)</td>
</tr>
<tr>
<td>Cennapaṭṭanam</td>
<td>Chennai</td>
</tr>
<tr>
<td>Abhinavanagaram</td>
<td>Puduccheri</td>
</tr>
<tr>
<td>Navapurī</td>
<td>Puduccheri</td>
</tr>
<tr>
<td>Navyapurī</td>
<td>Puduccheri</td>
</tr>
</tbody>
</table>
Sanskrit names have been created out of the Tamil ones by translating, sometimes artificially, what appear to be the elements of the Tamil names. Thus Vaippur is rendered Nyāsagrāma (Vaippu = nyāsa and ūr = grāma), and Perampūr rendered Vetrapura (Vetra = pirampu and pura = ūr). In the same way the several names of the Tamil names had been changed/translated to Sanskrit. For Puduccheri they have translated as Navapuri, Nūtanarājadhāni.

It is striking that place names in the present Telugu country have been left untranslated in the Campū. For example Golkoṇḍā and Chandragiri in the names suffixes such as giri and koṇḍa are same in Telugu language.
5.3 Description of Seasons in ARC:

i) **Vasanta:** ---

As per the definition of Mahākāvyya, the description of *nagara*, *arnava*, *śaila*, *rūtu*, etc. our poet Śrīnivāsa also made the description of the other qualities of *mahākāvyya* in this *Campū*. The description of the city of (nagaravarṇanā) Navīnanagari, *nāyakodaya* (birth of the Ānandaraṅga and his son), āji i.e. the description of battle (Hīra and Nazir) is very well known. In the same way the description of seasons or *rūtu* also described.

The *vasanta-kāla* (spring season) in a beautiful manner: - The spring descended with the sweet smell of the *Campaka* flowers which were drawn by the breeze which like a lion-cub, The traveller’s heart were amused by the sound of the cackling of *Cakrvāka* birds that were intoxicated with pride by consuming [chewing] the soft tender leaves of the mango tree which was an aid to the making of a sharp bunch of arrows of the valiant [heroic] cupid.
Madhuśrī- the opulence of the spring catching hold of the moving mango branch placed her feet on the lotus forest, she was endowed with the resounding anklets and desired to reach out to all the blossoming trees.

Here the poet personifies Anandarāṅga himself as a cloud because he is giving all the needs to the needy. People thought of him as a cloud, enjoying daily various extra-ordinary pleasures and fulfilling the wishes of his subjects who were verily the Cātaka birds, wishing well being of the peacocks, covering the full moon, causing joy to the watching travellers who were under the spell of the cupid, the valourous one by the blowing of the wind that was enjoying the humming of the honey bees were intoxicated by the fragrance of the blossoming of malati, kuṭaja, ketaka and kurabaka flowers.

During that (monsoon), there was pitch darkness all over filling all the directions, creating passions in the minds of women interested in excess love sport without creating doubts in the minds of their husbands. The low flowing river waters surged up like the minds of the proud men who had become instantaneously rich. The beautiful
balākāvali was shining on the earth covered with the mud spray caused by the rain like the good manners found in the wicked persons. The aticañcalatā lightening was not in a position to have control over it on the region of sky as the wicked oriented friendship towards the wise people.

The monsoon season, which was endowed with water filled beautiful clouds, decorated with the blue sky, blossoming with flowers, lustful, having chirping birds around, and smelling with the fragrance of ketaka flowers, like a damsels made the opulent Anandaraṅga happy.
iii) Śarad ---

In the fifth chapter the poet describes Autumn season like a maid arrived with the playful gait of the swan happily moving in the ponds, wearing fine garments, having a blooming lotus face for giving happiness to the king Anandarāṅga.

कलितहस्समगति: पुलिनोहसजजनवत्यथ काशादकृत्तूमृत्।
विकचरंभुविश शरदजना रामयिन्द्र नृपेन्नमुपागता। अर्च 5: 55

The autumn season like a maid arriving with the playful gait of the swan happily moving in the ponds, wearing fine garments, having a blooming lotus face for giving happiness to the king Anandarāṅga.

आसीर्यतिमम्मरं मन इव श्रीकृतंन्तरमहत्।
तत्सिन्तिरविमविद्यमानं श्रेष्ठं सत्यावलि।।
हंसाक्ष्मत तदामित इव जना हुष्ण वभुवुस्तरां
भक्तीविद्याहारतिवचनात मयुरावलि।। अर्च 5: 58

Like the mind of king Ānandarāṅga the sky became nirmala (spotless), the opulence the fields became rich with crops, the swans wherein the subjects rejoiced and the clan of peacocks were like the enemies who had lost their wealth. (The peacocks are happy in rainy season).

In this manner, when Ānandarāṅga was shining amidst the chieftains who were striving with each other for supremacy, vasumati, his wife decorated with various special ornaments shone with a smile resembling the brilliant moon in the sky.

All these descriptions pronounce Śrīnivāsa to be a realist, pure and simple; he does not go beyond enumeration of the facts constituting
the particular scenes, places or action; no flights of imagination are to be met with in Śrīnivāsa. His sense of fact is much stronger than his imagination. This peculiarity of Śrīnivāsa will be evident when we compare Śrīnivāsa’s descriptions with similar ones from Kālidāsa, Bhāravi, etc.

6 Literary study

6.1 Rasa

There is a great controversy among Ālāmākārika-s with regard to what constitutes the most essential part of literature. In fact the problem which Ānandavardhana had to solve, presented itself before him in some such way as this:- what is the essence of literature? And how is this essence or soul of literature connected with skill of the poet on the one hand and with the aesthetic response of the critic on the other? Is it possible to formulate a principle of literary criticism which is wide enough to explain all grades of beauty in literature and by following which one can be guided in a right manner of recognising the multi-facetted manifestations of that life bestowing the essence of literature? These questions never occurred precisely in this form to the earlier theorists. They took it for granted that literature is beautiful and they tried to analyse this beauty and to propose a scheme of alamkāra-s, which in their opinion was quite exhaustive. All specific shades of beauty in literature were catogarised and labelled as alamkāra-s ‘अलंकार हि वामिकत्वस्तत्तत्त्वकर एव’ and general excellence as guṇa-s or qualities of sabda or
sound and *artha* or sense or both. Ānandavardhana saw clearly that these considerations did not touch even the fringe of the fundamental problem. The presence or absence of *alamkāra*-s did not matter at all in the masterpieces of literature. There were poems devoid of *alamkāra*-s and yet highly beautiful. There were also poems containing several *alamkāra*-s and yet lacking in appeal. As regards the *guna*, *rīti*, *vṛtti* and so on, they never played any part in poetry by themselves, independent of other considerations. The particular *guna*-s etc. in a poem were brought about by the demands of *rasa* only and their value was thus not intrinsic but only conditioned by the existence of *rasa*:

\[
\text{तमर्शमवलम्बन्ते पेवश्चैं ते गुणाः स्मृताः।}
\text{अह्माश्रिताःस्तववल्ध्वरा मन्तव्याः कटकादिवत्॥}^{33}
\]

A poet’s greatness too lies only in the best help he derives from the unique process of suggestion, while he composes his work. If a poet fails to make his poetry suggestive of *rasa*-s, he stands condemned, because *rasa*-s cannot be conveyed in any other manner, and there is no poetry worth the name without *rasa*. ‘पत्र तू रसादीनां\nअविषयतं स काव्यव्यापरो न सम्भवत्येव’. That is why Ānandavardhana affirms that *rasa* is the soul of poetry (*kāvyasyātmā sa evārthah*). According to him, by admitting the truth of the statement, the real nature of poetry will be grasped and the supreme importance of *rasa* realised.

Bharata formulated the *rasa* theory in his *Nātyaśāstra*. In that
he says: - No meaning proceeds from speech without any kind of
sentiment. He has formulated an aphorism - ‘विभावतुभावव्यविचारिसंयोगात्
रसनिर्भितः’ setting forth the definition of rasa. The result of the
combination of vibhāva-s, anubhāva-s and vyabhicāri bhāva-s is rasa.
The vibhāva-s, anubhāvā-s and vyabhicāri bhāvā-s combine together
and give rise to aesthetic delight and it is called rasa.

Vibhāva-s refers to the situation that awaken the dormant
permanent moods (Sthāyībhāva) into operation. It has two aspects:
ālambana and udi pana.

The person or objects in relation to which the permanent
moods begin to operate in the mind are known as ālambanavibhāva
(supporting objects) i.e. - love (rati) manifests itself in relation to a
man or woman and hence the man or woman is the ālambana
vibhāva in śrīgārarasa.

In vi rarasa the warriors are the ālambanavibhāva of each
other.

The other objects belonging to the same situation that encourage the intensity of the permanent mood are called udi pana
vibhāva. In the case of love, the objects like the spring season, the
rising moon, cool breeze, etc. are recognised as udi pana vibhāva-s.
for vīrarasa the battle drum, the harsh words of the warriors and the

33 Dhvanyāloka of Ānandavardhana, Ed. by Tukaaraama Javaji with the Commentary of Locana
78.
sounds of the weapons etc. constitute the uddipanavibhāva.

The anubhāva-s are the external manifestations of the operation of the permanent mood within. In the case of love, the movements of the eyes and the side-glances; in anger the seeing the enemy etc.

Since it is a historical and social work the poet Śrīnivāsa in Ānandaraṅga Campū has mainly employed the vīrarasa with utsāha sthāyīvibhāva. Though he describes śṛṅgārarasa after the marriage of Ānandaraṅga it is not elaborate, it can be treated as aṅgarasa only.

Here the poet has well depicted the virarasa with utsāha sthāyībhāva, ālambanavibhāva the warriors and the battle drum, the harsh words like praharata praharata by the warriors and the sounds of the weapons are the uddīpana-vibhāva-s.

6.2 Guṇa

There are ten Guṇas namely: kṣetra, pratadā, samata ...

Danḍin’s enumeration of ten guṇa-s that go to make up good poetry is supported by the authority of Bharata as follows:

- kṣetra, pratadā, samata, samataśāyāmāravindra, padesākumāra, vāśyacchayāṃ, mādhurya, ojas, prasāda

These guṇas have been multiplied by later rhetoricians in several ways. Mammaṭa restricts them to three viz., mādhurya, ojas and prasāda and treats the rest either as included within these three or as mere negation of flaws. He says in his Kāvyaprakāśa:

- mādhurya, pratadākṣetram prasādānāt te punarāsū

After asserting that there are only three guṇas, he explains how he arrives at this number.

36 Kāvyaprakāśa of Mammaṭa, Edited with the commentary Bālabodhini by Bhaṭṭavāmanācārya, son of Jhālakikār Rāmabhātṭa, Nirmaya Sagar Press, Mumbai, 1901. p.573.
He includes śleṣa, samādhi, udārata and prasāda in ojas, arthavyakti in prasāda and treats sukumāra as the opposite of kaṣṭakānti as the opposite of grāmya and samatā as doubtful guṇa.

Since, the text ARC deals mainly with vīra-rasa, our poet Śrīnivāsa used the ojas, in which samāsabahulatā or long compounds are used rather frequently. He also uses some of the rare words in it. For example:

प्रतिमुखसूचनासुनिमिततबहतप्राथितमातातगतातोऽसताततबासितमतातकेहुः
तानन्त्रापनियततनिद्रामिश्रे।

विकटनिकटदर्दवीप्तकोषितोहिंदवेदकण्ठीरवशारभांतुलगण्डकवाचचोरातिरिमि
रच्छभव्योपुच्छ कल्युक्तचर्मरोहिष्ठाल्यकेहामृगधूतकङ्गोपेयपृष्टवंशकस्मृति:।

विश्रामितपूर्णकपूर्णमनोरथवारवधूमुक्तग्रामस्तुतिपातकवैविकपाणिवादाचने
कोष्मन्वजसुकोदीरित जयमःकल्वचनः।
संसत्समयविशृः तमिलितविशुद्धलोकोषजलपरस्तोमनिष्ठतिलिघानिघानघिरण
पद्धकोरठकारसमसमयविंगविविधिरितस्वस्थितिलिहातिस्वाच्चप्रशुल्कात्मक्षेत्रः।

6.3 Alamkāras

There are three varieties of poetry in literature i.e. Dhvani, Guṇibhūtavyāngya and Citra. It is a fact that even the Dhvanivādin-s could not totally ignore the role of Alamkāras in literature. Alamkāras

37 Ibid. p. 578.
play an important role in the poetics. They are of two varieties: Śabdālanāka and Arthaśāstra.

a) Śabdālanāka

The same words when repeated in a verse is called Yamaka. As the definition by Mammata in his Kavyaprakāśa gives:

अर्थावदक्त्रयोपधाम वर्णाणां सा पुनः सूतिः यमकम्।
अधि नान्य साक्ष्येन स्वरुपाक्तसः मयाध्य सा कत्येन।
स्वीकृत महाजातानि न्यययसर्वः मानः कालानि॥३७॥ ARC 5:35

Here the word sākalyena is repeated at the end of the first and the second pāda of this verse and dhanajātāni repeats in the third and fourth pāda so it is a good example for Yamaka.

Another example:

प्रभवो गुणश्रान्ति प्रभवेः व तनुभवः।
प्रभवेः नक्षत्राल्पयमभवे हितमात्रकम्॥ ARC 6:4

Here also the word prabhava is repeated in all the four pāda-s.

Our poet Śrīnivāsakavi plays with Yamaka in the eighth stabaka in his Ānandarāmagha Campū, he gives so many varieties such as:

prathamo dvitiye, trītiyaścaturthe etc. of Yamaka.

श्रीति गद्यिताः तेजशिखरा समज्या निधानम् मुदिताः तेन।
यथा अवोपासिष्टार्था बद्धव नित्यं घृतोपर्यं स्थितिमि॥ ARC 8:9

अधिगत्राजाताः त्वरिष्टिकं द्वीरस्मृति राजारामम्।
तेतेन्दुर्गुण भृद्व खेत्यो मन्निष्टिष्ठ गुणां भृद्व।॥ ARC 8:10

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This is the definition for *Upamā* in *Kāvyaprakāśa* of Mammaṭa, difference between *Upamāṇa* and *Upameya* while there is *Sādharmya*

Also:

\[
\text{नवतथमिग्निमलसीमविच्छन्दिताः} \\
\text{मनसिः चूँककेनैन्यन्यै स्यायिनीः स्वातुरुपाम्।} \\
\text{मधुरितुरिव रुपमिः वक्षसिः प्रेक्षणीयाः} \\
\text{शिष्टितमय दृष्ट्यमहूः श्रीमदनन्दनप्:} \quad \text{ARC 4: 26}
\]

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39 *Kāvyaprakāśa* of Mammaṭa, Edited with the commentary Bālabodhinī by Bhaṭṭavāmanācārya son of Jhālākīkar Rāmabhaṭṭa, Nirmaya Sagar Press, Mumbai, 1901, p. 653.
Lord Ānandarāṅga was carrying young Lakṣmī, the goddess of fortune, who was young and fresh, yet his wife was firmly placed in his heart, just as Lord Viṣṇu had goddess Lakṣmī at heart though he carried the earth in order to protect her.

Here the Goddess of fortune with the earth and Ānandarāṅga’s wife with Goddess Lakṣmī are compared.

2. Utpreksālaṁkāraḥ:

संमावनयोत्पूज्ञा प्रकृत्स्य समेत यदृ ।

The Poetical fancy is the imagining of an object on hand under the character of another object.

सुमद्वनयोत्पूज्ञा भात्वान्
अरिष्ठ धूताकृतिरायत्नी निरोढम्।

उपपञ्चविध विविधपेत
मनसं विखिलत्व समार्थोखिलानाम्।। ARC 6:41

The Sun god pondered thus: - ‘these soldiers will cut across the solar domain to reach heaven’. Thinking thus he reflected on their ornaments and swords as if to block their way. (It is said that the soldiers in the front line of the battlefield shall attain heaven by breaking the solar domain).

3. Ullekhālaṁkāra:

निमित्तमेतदनेकत्य वस्तुनो यदनेकथा ।

उद्धेकनानेकने तमुखारेष चचक्षसे॥४१

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40 Kāvyaprakāśa of Mamatta, Edited with the commentary Bālabodhini by Bhāṭṭavāmanācārya son of Jhalakikar Rāmabhāṭṭa, Nirnaya Sagar Press, Mumbai, 1901. p. 707.

That is called *Ullekha* (Allusion), which consists in the mention of a single object, variously by many on various grounds. That is *Ullekha*, where a single object, possessed of many (characteristic) properties, is mentioned in various ways by many perceivers on various grounds in the form of possession of various properties.

Women of soft and beautiful gaits considered him as cupid; beggars as the wish-yielding tree (*Kalpavṛksa*); enemies as cruel god of death; kings as their emperor; solders as a good warrior; some others (wicked men) as a magician; gods and sages as the supreme soul, the cause of the universe; good people as their friend.

[Thus] different people saw Kṛṣṇa who assumed human form for some purpose in different ways. When an object (Kṛṣṇa) is seen by different people in a different manner, the figure is known as *Ullekha* or Representation.

Another example for the same:

Ānandaraṅga was Kubera in richness, sage Mārkaṇḍeya in longevity, Viṣṇu in generosity, Karna in charity, the Moon in causing
happiness, Cupid in beauty, the scion of Raghu who was married to the daughter of the earth [Sīta] in fame - the opulent, wise Ānandaraṅga shone on this earth.

4. **Arthāntaranyāsa**

The assertion of a universal (proposition) and a particular (instance) is termed the Transition. Or, when a universal proposition is introduced to support a particular instance or a particular instance to support a universal proposition it is called the Transition.

The king is capable of attaining the desired object covered with obstacles only with the help of proper aid. In the darkness even an otherwise clean object is seen only with the aid of light.

Another example for the same:

A person, though competent does not attain his objective by his own power without help. The rice grain is not separated from paddy husk all by itself.

5. **Lokoktyalaṅkāra**

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42 *Kuvalayaananda* of Appaya Diksita, Edited and explained with an English Tika Commentary and Translation, by P. R. Subrahmanya Sarma, Calcutta, 1903, p. 103.

43 *Kuvalayaananda* of Appaya Diksita, Edited and explained with an English Tika Commentary and Translation, by P. R. Subrahmanya Sarma, Calcutta, 1903, p. 131.
An expression resembling a proverb is called the *Lokokti* or Popular Saying.

Here in the following verse the poet as if accepting the popular usage in the world that the qualities of effects arise or produced by the qualities, here the quality of (the un steadiness) Lakṣmī being assumed from the cause, that, She came out from the milky ocean which has the *cañcalatā* or un-steadiness.

Seeing the unsteadiness of the ocean the (*svargaukasa*) heavenly-dwellers had doubts about [the character of Lakṣmī] his daughter. In the world it is well accepted by the *tāntrikā*-s knowing the *siddhānta* that the qualities of effects arise produced by the qualities.

Also: --

There is in the ocean of milk intense lustre with the effulgence of a dark cloud, bringing near the peerless [goddess] who has the radiance of gold, as if refuting the theory (of *Naiyyāyika*) that darkness is the absence of light (*tejobhāvastamah*), visited the senses of those who had realised the ātman even though [that lustre] was beyond the grasp of the mind.
6. Bhrāntimadalaṅkāra

That is known as Bhrāntimān or Error where there is knowledge of the superimposed on the subject (of description), which is concealed owing to similarity, agreeable to the poets.

That is known as Bhrāntimān or Error where there is knowledge of the superimposed on the subject (of description), which is concealed owing to similarity, agreeable to the poets.

O opulent king Garbhadhāraka! O lord of earth! Your fame is verily the full moon, which shines and rejoices the minds of all by its soft resplendent rays. The brilliance of the rays devoid of blemishes whitens the black bee like stars, which are roaming in the lilies blooming in the heavenly Ganges enveloping the path of the moon.

Here the whiteness of the fame is tinted on the body of the bees which are roaming on the lilies of the heavenly Ganges so as it shines as stars.

7. Śleṣa

7. Śleṣa

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45 Kuvalayaananda of Appaya Dikṣita, Edited and explained with an English Tika Commentary and Translation, by P. R. Subrahmanya Sarma, Calcutta, 1903, p. 58.
Paronomasia is the expression by words having more than one
signification referring to, object on hand and an object not on hand
and both.

The king Bommaya was born on this earth with scores of good
qualities, he was very generous and was surrounded always by people
who came to seek alms, which were provided instantly, he
collected tax from all (to fulfil the needs) he was indeed the
incarnation of the famous bow Śārṅga of Śrīpati born on this earth (in
the case of bow). Śārṅga the bow of Śrīpati was well strung with the
string, had a vision fixed on the target was always united with fast
moving arrows was carried in the arms.

Here the varṇya or to be delineated object is the king
Bommaya and the avarṇya or not to be predicated object is the bow
of Śrīpati (Lord Viṣṇu) Śārṅga. So, the qualities, which are described,
are applicable to both the varṇya and avarṇya objects. So, it is an
example of Ślesālaṅkāra.

Another example for the same:

Here poet makes pun between Hari and the present hero Tiruveṅkaṭa.
i) Hari (kamalāpati) by all means watching his enemies Bali,
Vṛtra etc. of their penance.
ii) Ānandaraṅga, the hero as he was described the incarnation of Hari’s discus (cakra). (sarvadhāritapasyah) his birth took place in the cyclic year ‘sarvadhāri’ in the month of tapasya (phālguna).

Here the poet ascertains and co-relates that the birth of Ānandaraṅga as an incarnation of Cakra of Hari. (Hero Ānandaraṅga was born on 30th March 1709).

8. Vyatirekālaṅkaṇa

If any characteristic difference is asserted between the object compared to and that is compared, it is called Vyatireka or Contrast or Dissimilitude.

Example:

अन्तरस्यस्यस्यकामिना विषतम्यामक्षतुष्टि
दीपनेविषयेकालिनिषयप्रोद्यतमेव सूक्तम्।
भेद यत्र तद्विज्ञालिनिक्षमम् सुखी
दीपानां मणिदीपिकानिहक्तः संस्निहिलिता।। ARC 3 : 29

Inside the houses lustful lovers indulge themselves in amorous sports with their beloved ones, in the clear light arising from various wonderful precious stones and their bosom trained? The cool breeze that comes in through the windows separate the light from the lamp made of precious stones.

Here the poet differentiates between the natural light and the light from the precious stones with the assertion that the natural light comes out from the stones are not getting off. Through

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46 Kuvalayaananda of Appaya Diksita, Edited and explained with an English Tika Commentary and Translation, by P. R. Subrahmanya Sarma, Calcutta, 1903, p. 53.
this the poet wants to establish the vastudhvani through vyatirekālaṅkāra. So, it an example for vastudhvani.

The poet, also concentrating on Riti apart from Vṛtta, Alankāra Rasa etc. in the description of war the poet verily applies the long compounds since, the war consists of (Raudra and Vira rasa pradhāna) Ojo Guṇa he handles Gauḍī Riti in many places. Vāmana defines Gauḍī Riti in the following way: --

The Riti Gauḍīyā which consists of the qualities Ojas and Kānti

The camp of king Nazar was fit to be seen as angry, fierce soldiers were beating the drums creating thunderous noise moving the elephants protecting the directions thus causing the earth to shake (it is believed that the diggaja-s bear the earth) a high raised pillar with a large golden flag flying at the camp top.

6.4 Vṛtta

In poetics Vṛtta occupies a main place like other elements like Guṇa, Alankāra, Dhvani, Rasa etc. Vṛtta-s are also called as Chandas.

\[\text{छन्दो मूलादिर्द सर्व वाक्यः स्याद् विजातः} \]

\[47 \text{Kavyālankārasūtravṛtti of Vāmana, with the Commentary Kāmadhenu of Gopendratippa Bhūpāla, Chaukamba Surabharati prakashan, 3rd Edition, Varanasi, 1999.}\]
The Poetics is based on *Chandas*, without *Chandas* nothing is possible in the world. The derivation can be छन्दोत्तर अनेन इति छन्दः। छन्दयति आहादयति इति छन्दः: it has been divided into two varieties namely *Vaidika* and *Laukika*

a) **Vaidika Chandas:** - (Vedic Metres)

Number of Chandas are seen in Veda - in which *Gāyatrī, Uṣṇik, Anuṣṭup, Paṅkti, Trīṣṭuṇa* and *Jagati* are prominent among them, in these Chandas four syllables are in increasing order in each Chandas⁴⁸.

b) **Laukika Chandas:** -

There are two varieties in this *Chandas* as *Vārvika Chanda* and *Mātrika Chanda*. By specifying the succession of the Chandas Śāstra, Yādavaprabāsa the Ācārya of Rāmānujācārya says: -

\begin{quote}
छन्दः ज्ञाता भवान भगवान् तेने मुख्याण गुहे
स्तंभानुदायसत्वसर्वात्रव्यन्ति ततः।
माण्डल्यादि सैतंवसर्वात्रप्रवाससत्वः पिण्डः
स्तंभादेह यशस्व मुरोद्वितु धृत प्राण्याससोच: कमातः।। ⁵⁰
\end{quote}

The knowledge of *Chandas* got from Śāṅkara to Duṣyavana, from him Asuraguru (Śukrācārya), then Māṇḍavya from him Saitava then Ṛṣi Yāskā from him Pingala got this knowledge.

Another example from Yudhīṣṭhira Mīmāmsā: -

\begin{quote}
छन्दः ज्ञातारमः तु तिन्नातोदेशे गुणेनादित
\end{quote}

⁴⁸ *Sanskṛta sahitya sthāsa* by Harekrishna Satapathi, p 118
⁴⁹ *ibid* p 118
⁵⁰ *Vṛttarudrākara*, with Nārāyanī - Tāra Sanskrit Hindi Commentary, by Satyanarayana Sastry Khandudi, Bharatiya Vidya Prakasan Varanasi, 2000, p 4

48
Here the order of the knowledge receivers are Guha from Lord Śiva, then Sanathkumāra, from him Brhaspati, from him Devapati (Indra), then Śeṣa, from him Piṅgala.

Besides Mahākāvya there is no other Sanskrit composition so limited and so varied with regard to metres. The epic poets are naturally less sensitive to the effects of the rhythmic form. So, they have preferred metres like Anuṣṭub in which long series of stances could be written with ease. But, the poets of Mahākāvya have felt the necessity of metrical variations in emotional poetry, which had connection for its principal theme and employed various lyrical metres to make their works more relishing.

Kṣemendra⁵² turned his attention towards establishing a relation between metre and content. He has mentioned in his Aucityavicāracarca as follows:

काव्ये रसानुरूपेण वर्णनानुप्रेरणम् ।
कुव्यितव्यवस्थानो विनियोगं विभागवत् ।

One should carefully employ the metres on the basis of sentiments and subjects. In writing a Kāvya, the burden of expressing various emotions like anger, joy, surprise etc. is usually made easy through using various styles including different metres. The constant use of one rhythmic through a particular metre is almost unpleasant

⁵¹ Chandomaṇjari Bhūmikā, Vaidika Chando Mīmāṃsā, p. 3&4.
⁵² Aucityavicāracarca of Kṣemendra, III, 7.
and hence unsuitable for composing an epic poetry of high order. So, rightly our poet Śrīnivāsa has pointed out that poet who is aware of the secrets of various rhythms brought about by the arrangement of the short and long syllables certainly tries to harmonise the matter and manner of expression.

A man speaks quickly when he is agitated due to anger, joy etc. whilst he speaks slow if he has lost courage due to grief, disappointment, surprise etc. A genuine poet is always expected to take care not only the use of words but also of the rhythms when he wants to picturise some special feelings.

A skilled poet employs elaborate metres to exhibit the beauty of nature as well as the throbbing of the human heart and simple metres for the incidents or the narrative portions. Because it is known that long syllables take double time of short syllables. The short syllables are supposed to be spoken quickly and the long syllables slowly. Poet Śrīnivāsa marked this peculiarity very closely and wanted to make the best use of it. It seems he is interested more in showing his command over several varieties of metres and he carefully chooses a particular metre to suit a particular situation and to convey a particular feeling through it.
### 6.4.1 Table of meters in ARC

This table will give a detail of the chandas used in ARC.

#### 6.4.1.1 Stabaka I

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<td>Prthvi</td>
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<td>3.</td>
<td>šikharinī</td>
<td>3,46</td>
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</tr>
<tr>
<td>4.</td>
<td>Vasantatilakā</td>
<td>4,5,6,7,8,10,17,18,20,27,28,32,35</td>
<td>13</td>
</tr>
<tr>
<td>5.</td>
<td>Indravajrā</td>
<td>11,23</td>
<td>2</td>
</tr>
<tr>
<td>6.</td>
<td>śārdūlavikṛiṇīta</td>
<td>12,21,25,26</td>
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</tr>
<tr>
<td>7.</td>
<td>Anuṣṭub</td>
<td>13,24,48,49,50</td>
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<tr>
<td>8.</td>
<td>Mandākrāntā</td>
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<td>Praharṣiṇī</td>
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<td>Āryā</td>
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**6.4.1.4 Stabaka IV**

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6.4.1.7 Stabaka VII
## 6.4.1.8 Stabaka VIII

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Our poet Śrīnivāsa employed 30 types of Chandas as used in the famous poets. He used 61 verses in Śārdūlavikrīḍita followed by Vasantatilaka (51) and Upajāti (51). He used long meters like Śragdharā, Mālinī, Drutavilābitam etc.

He also used some of the rare Chandas such as: - Svāgata, Praharṣiṇī, Puṣpitāgrā, Viyogini etc.

Employment of different types of meters shows the profundity of the poet Śrīnivāsa.

Poet Śrīnivāsa employed the suitable metres for the suitable context. He has employed the metre Svāgata (2: 1) while the king Garbhadhāraka descended to this earth to enhance the greatness of the waves of the Nanda clan, like the moon from the milky ocean.

In the 1st Sloka of the 4th Stabaka the king Tiruveṅkaṭa, the leader of the businessmen of Cennakeśavapura, brought śrī or opulence (prosperity), to the city (Poncherry) as the śrī wanted to serve him for long in his proximity.

In the 25th Sloka of the 8th Stabaka our poet has applied Svāgata metre, after defeating Nasir in the battle and consecrating Hīra in his throne Delhi emperor welcomed Ānandaraṅgas qualities by saying: - वृत्तह्न्तुरविविष्णुसदारूः, as if Viṣṇu pleased with Indra after assassinating Vṛttra in the battle.

In all such place where ever the description of opulence or birth of a child takes place poet uses the Svāgata meter which itself means the welcome.
6.5 Influence of other kāvyā-s in Ānandarāṅgavijaya Campū

It is common for any poet after Kālidāsa, Bhāravi, Daṇḍin who are well known for their works, to follow or imitate their ideas and phrases of their own poetries. Here, our poet Śrīnivāsa is also not an exception of following the same. He too follows many ideas and phrases of different poets in many places in his Campū. We can see some of the examples:

प्रतिबद्धार्यं भुगतन्त्रितं स सहाययं एव भवति प्रभुत्वन̄।
तमसि प्रदीपमृत् एव पत्यति प्रवलेन दृष्यमयै वस्तु चक्षुषा॥ AR C 6:17

To obtain the entangled wealth though a great man desires it can be obtained with the help of others.

The idea and words borrowed from Kalidasa’s Mālavikāgnimitram\

अर्थं स प्रतिबद्धः प्रभुत्वात्तु सहाययत ।
दृष्यं तमसि न पत्यति दृष्टि विना सच्चृदृशयि ॥

It is only the man having an assistant that is able to gain an object hampered by obstacles; even one having eyes, cannot, without a light, perceive an object in the darkness.

Following idea has been borrowed from Hitopadeśa\

तुषाणापि परितप्ता न प्रतोहति तथ्चुः
Though a competent person does not attain his objective without help.

Union with the members of their family, although insignificant, is for the good of men; rice stripped of its husk will not grow.

In the same way he followed famous poets like Bāṇabhaṭṭa, Daṇḍin etc. in his gadya portion for example:

While mentioning Hīra he describes as ‘तथापरमसुहुल्दगमोदलस्थवोनोन अवैश्ववितसम्बन्धितासात्त्वाशास्त्रासंस्कृतविशिष्ट सर्वदा सर्वत्वः’ the same idea has been described in Kādambarī while making the Śūdrakavarṇaṇa. ‘आसीदसेषनपतिशिष्टसम्बन्धितासात: पाकशास्त्रन व्यालपः’ Here poet Śrīnivāsakavi .. not only borrows the idea but also the same words.

While mentioning the confinement of the daughter of Ānandaraṅga, the poet says ‘बालव्यवजमहायंबुच्य’.

The people of the city were happy and the baby was brilliant like a blue sapphire. The same idea was used by Kālidāsa in his Kumārasambhava: - ‘चैत्यभूमि: नवमेधानाधुङ्क्तिस्त्रया रहस्यालयेव’.

As it is very much famous for the nature description in Kālidāsa’s poetry our poet Śrīnivāsa also imitates him while describing his Vasantavarṇana.

Madhuśrī - the opulence of the spring catching hold of the moving mango branch placed her feet on the lotus forest, she was endowed with the resounding anklets and desired to reach out to all the blossoming trees.

This idea of the description of Vasanta-rtu has been borrowed from Bharavi’s Kirātārjunīyam (X. 31). He describes the season Vasanta as:

कुसुमनगरनाथे उपत्यकाम व्यवस्थितमवल्लभ्य चूतवचिर्म।
व्यवस्थितमवल्लभ्य चूतकामश्रेष्ठे पदं वसन्तलख्मी।

7 Conclusion

i) The poet Śrīnivāsa has successfully described the multy fac ed character of the hero Ānandarāṅga. His style of language is simple and lucid. He has neat ly touched the important aspects such as his cultural habits administrative capabilities and after all his social status.

His scholarship can be very well be adjudged from his poetic acumen in describing the events with a poetic gesti are. For example while narrating the birth of Tiruvenkaṭa (Pillai’s son) poet is keen in the description of planetary positions. from that his knowledge

of Astrology can be assessed. From the description of dresses and ornaments to overcome the planetary impediments.

Use of long compounds, Alamkāras, Rasa and Vṛttas add to the richness of the characterization of the hero in the Campū. The poet is also quiet justified in describing such events both in prose and poetry for.

ii) The poet makes an ambiguous statement in the fourth Stabaka, he describes the Hīra or Muzaffar Jung possessing the superior qualities and his courage in such a way:

Muzaffar Jung is described as:

That brave powerful king Hīra, who was the crest jewel of honest soldiers, who aided his own strong arms and brilliance, overcame the pride of his detractors.

And on the very next page said to be frightened when required to face the enemy’s army

Then the minister Hīra, seeing the strong uprising enemy, became worried and thought how to conquer them.

iii) The poet Śrinivasa uses some peculiar words that are normally not used by the famous poets for example the word bharma (in 2nd stabaka 6th śloka, 4th stabaka 8th śloka, in page 205, page 230, page 232, page 242, and in page 264 (for pages see Appendix) in the
sense of gold or sometimes silver. It is very rare, even the famous Kālidāsa have not used such a word for this expression.

The word rāṅkava, which is also not in common usage for the woollen garment, is used by our poet in many places. The poet has taken much pain to select the words.

iv) It is very much interesting the French names and words are used as it is in Sanskrit language such as: - mūselattosulaasau for M. de la Touche and M. Law, kāphaṛī the word for the Negro solders, prāmsū for France.

This Campū gives the detailed genealogy of Ānandaraṅga right from Vijayanandana. It also describes the marriage ceremony of Pillai with Maṅga the daughter of Śeṣādri of (Kokanada) Chingalput. Besides descriptions of nature, our poet has shown his mastery in giving vivid, accurate, realistic accounts of battle, between Hīra (Muzaffar Jung) and Nasir in which Pillai played a leading role.