A. Introduction:

_Campūkāvyā_: Its Salient Features

The _campūkāvyā_ comes under the domain of _śravyakāvyā_. It is a mixed variety of _śravyakāvyā_ where poetry and prose remain together. In _drṣyakāvyā_, like _nāṭaka_ also both the poetry and prose exist. There is several mixed type of compositions in Sanskrit literature such as tales and fables like the _Pañcatantra_ and the _Hitopadeśa_, the edicts and the panegyrics. The _campū_ is also such a mixed type of composition.

The word _Campū_:

The derivation of the word _campū_ is also to be considered. It is to be mentioned that the word _campū_ is also used as _campu_ by some authors. The _campubhārata_ and the _Uttararāmacaritacampu_ are the examples of such uses where the authors prefer to accept the word _campū_ as _campu_ i.e. ended with short _u_. However, it is found that most of the authors of _campūkāvyā_ have employed the word _campū_ and not
the word *campu*. The following roots are considered to be the basis for forming the word *campū* as observed by Dr. C. R. Deshpande\(^1\) viz. 

1. *capi* (*curādīgaṇa*) *capi gatyām* meaning to move\(^2\)
2. *cap* (*bhvādīgaṇa*) *capa sāntvane* meaning to console, to soothe\(^3\)
3. *cah* (*curādīgaṇa*) *caha parikalkane* meaning to pound\(^4\)

  *capa ityeke*

As hinted above, the root *capi* belonging to *curādīgaṇa* denotes movement. In a *campū*, movement is necessary where a reader has to move from reading prose to verse and sometimes verse to prose as *campū* is a mixed variety of composition. The change of position from prose to verse and vice versa, gives rise to the word *campū* to be derived from the root *capi* belonging to *curādīgaṇa* in a sense 'to move'.

The root *capa* belonging to *bhvādīgaṇa* is also used to form the word *campū*. Here the word *campū* means 'to console, to soothe'. The prose lines of a *campū* appears to be monotonous and boring for being unnecessarily lengthy compounded words in certain cases; and then the

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\(^1\) *Oriental Thought*, Vol. VI, No. 3, pp. 11, 12  
\(^2\) *capi gatyām, Dhātupātha*, p. 42  
\(^3\) *capa sāntvane, Ibid.*, p. 9  
\(^4\) *caha parikalkane, capa ityeke*,

*Ibid.*, p. 43
verses bring a sense of relief to the readers. Therefore, the root capa belonging to bhvādīgaṇa in the sense to console or soothe may rightly be accepted to form the word campū.

Finally, the root caha belonging to curādīgaṇa is found to constitute the word campū. A good campūkāvyā is not merely a mixture of prose and verse; rather it is a compound of these two types of compositions. The constituent ingredients of a mixture can be somehow separated but not those of a compound. Thus here in the case of campū, the acceptance of the root caha for forming the word campū lies in the fact that the prose and the verse of a good campūkāvyā, combined together in it, can, in no way, be separated, as because it will lose its identity in that case.

It is to be mentioned here that the root capa (bhvādīgaṇa) i.e. capa sāntvane and cah (curādīgaṇa) i.e. caha parikalkane capa ityeye appear to be more acceptable to form the word campū. Because, campū is such a literary piece where a reader enjoys a combined form of prose and verse breaking the dull monotony of either sheer prose or sheer verse. Even, the Viśvagunādarśacampū states that the admixture of prose and verse in a campū is as the blend of honey and grapes. The

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5 saṅgaḥ kasya hi na svadeta mānase śādhvikamṛdhvikayoḥ,
poetic taste of a *campū* cannot be relished either from prose or poetry alone. But both the prose and the poetry being combined together, generates a separate charm to a *campū*. Therefore, the root *caṇa* with its meaning "to console" is more plausible as a *campū* is supposed to satisfy or console the readers by breaking the dull monotony of either sheer prose or sheer verse. Again, the root *caha* in the sense of pounding is also plausible because combination of prose and verse creates an appeal to the readers.

**B. Definition of Campū:**

The *Agnipurāṇa* refers to the word *campū* as a mixed type of poetry but does not speak any definition of it. A twofold division is also mentioned there namely *khyāta* and *prakīrṇa*.\(^6\)

It is *Daṇḍin*, the author of the *Kāvyādāraśa*, who defines *campū* as that there is a mixed type of literary piece called *campū* comprising prose and verse which is different from *nāṭaka*.\(^7\) These two words viz.

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\(^6\) miśraṁ campūriti khyātaṁca prakīrṇamiti ca dvidhā /  
śravyam caivābhīnēyaṁca prakīrṇam sakalōktibhiḥ //

*Agnipurāṇa*, 337.38

\(^7\) miśraṇi nāṭakādīni teṣāmanyatra vistaraḥ /  
gadyapadyamayī kācīc campūrityapi vidyate //

*Kāvyādāraśa*, 1.31

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kācit and vidyate of his definition of campū under reference implies that Daṇḍin simply asserts the existence of the campū. Daṇḍin does not refer to any specific characteristic of campū probably because no specimen of campū was most possibly available to him. But it is clear from his definition that campū literature, though not in available instances, existed prior to Daṇḍin who is said to have flourished in between the 6th and 7th century A.D.

The Kāvyānusāsana of Hemacandra defines campū as a composition comprising both prose and verse. It also states that division of a campū work is called aṅka or ucchvāśa. The same observation is found in the other Kāvyānusāsana authored by Vāgbhaṭa. But this definition of campū suffers from avyāptidoṣa as the chapters of a campū is generally called āsvāsa, ullaśa, taraṅga, kānda, manoratha etc. and not merely aṅka or ucchvāsa. The chapterisation like aṅka is seen in the nāṭaka and the ucchvāsa is in the gadyakāvya like the Harṣacarita.

Haricandra, the author of Jīvandharacampū, has made a remark on campūkāvya in the first lambha of this book. To Haricandra, a campū being blended with prose and verse, gives delight to everyone, just as a

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8 gadyapadyamayi sāṅkā socchvāsā campū

Kāvyānusāsana of Hēmacandra, VIII.9

9 Kāvyānusāsana of Vāgbhaṭa, Ch. I
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damsel who has just crossed childhood and reach youth, because a
source of joy to Youngman. According to this definition a campū is
merely a mixed composition a prose and verse. No other characteristic
of a campū is reflected in the remark of Haricandra and therefore, it can
not be considered as a definition of a campū.

Bhojarāja in his Rāmāyaṇacampū make a valuable remark on
campū laying emphasis on the musical appeal of a campū. To him, as
just a song, in the accompaniment of instruments, becomes lucid and
appealing, so also a composition in verse blended with prose is capable
of conquering the heart of the reader. The king-poet Bhoja here in this
remark on campū throws a light on the external aspect of the campū like
the two rhetoricians Hēmacandra and Vāgbhaṭa. No internal character of
campū is reflected here and therefore the verse of the Rāmāyaṇacampū
under reference, in no way, can be taken as the definition of a campū.

\[\text{10} \quad \text{gadyāvalipadyaparamparā ca pratyekamapāvahati pramodam/}
\]
\[\text{harṣaprakarṣam tanute militvā drakbālyatārunyavatīva kanyā //}
\]
\[\text{Jivandharacampū, I.9} \]

\[\text{11} \quad \text{gadyānubandhasamīśritapadyasuktirḥṛdyā hi vādyakalaya kaliteva gṛṭih/}
\]
\[\text{tasmāddadhātu kavimārgajusāriṁ sukhāya campūparbandharacanaṁ rasanā madiyā //}
\]
\[\text{Rāmāyaṇacampū, I.3} \]
The definition of campū is found therein the Sāhityadarpaṇa of Viśvanātha Kavirāja. Here too it is simply stated that a campū is a poetic piece comprising both prose and poetry. No other feature of campū is considered by Viśvanātha Kavirāja in his definition. Therefore this definition of campū is not adequate.

Dr. C. N. Tripathi, a critic on Ideology, mentioned a verse defining campū in his work Campū Kavya Kā Ālocanātmak Evam Aitihāsik Adhyayan. This verse is of unanimous authorship, but, it appears to more acceptable definition of campū. In this definition, it is stated that prose and verse are mingled in a campū. The subject matter of a campū is a fancied one. The chapter division of campū, according to this verse, is called either aṁka or ucchvāsa. Again, it is devoid of conversation among the characters and there exists no viśkambhaka as that can be had of in a nāṭaka. A critical examination, it appears that this definition of campū, is also not free from faults. As discussed earlier the division of a campū is not only aṁka or ucchvāsa in all the cases. Moreover, in some of the campūkāvyas, the dialogues among the

\[12\] gadyapadyamayam kāvyam campūrityabhidhīyate.  
Sāhityadarpaṇa, VI.336

\[13\] gadyapadyamayī śāṁkā socchvāsā kavigurśhitī/ 
uktirpratvktiviśkambhāsūnīa campūrūdāṛtā // 
Campū Kāvyā Kā Ālocanātmak Evam Aitihāsik Adhyayan, P.28
characters are also seen. Therefore, the term *uktipratyuktīsūnyā* is not applicable.

It may be mention here that a satisfactory definition of *campū* covering all its characteristics is still wanting. The *campū* is a unique type of literary piece. A general survey on campūkāvyas proves that *campū* writers are not following any rigid norms while composing a *campū*. On the other hand, the rhetoricians are also silent on the characteric features of a *campū*. It generates in producing variations in forms among the *Campū* works.

Dr. C. N. Tripathi has collected a definition of a *campū* from unanimous authorship as discussed earlier which could not cover all the salient features of a *campū*. Finally, he is found to have produces a definition of *campū* as follows-

\[
gadyapadyamayaṁ śravyaṁ sambandham āhuvarṇitaṁ / \\
sālaṅkṛtaṁ raśaiḥ siktaṁ campūkāvyamudāḥṛtam //\]^{14}

In the above definition, the word *śravya* distinguishes *campū* from the *drśyakāvyā*. The word *sambandham* indicates the mixed type of composition, which is blended with *muktaka*. The word *āhuvarṇitaṁ* suggests the narrative characters of a *campū*. Thus the

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^{14} *Ibid.*, P.49
qualities attributed in this definition of campū are noticed in almost all the campū works. Therefore, it can be viewed as an acceptable definition of campū.

C. Origin and Development of Campūs:

Campū-elements in the Saṃhitās, Brāhmaṇas, Upaniṣads, Purāṇas, Jātakas, Inscriptions.

It is assumed that the campū literature emerges after a long interval of centuries. The verse is first form of creative literature in the human mind. The rhetoricians too were ever eager to shower praise upon the verse form of poetic piece. Then the prose writers, as it appears, began to show certain craftsmanship in their construction, which made their works extremely difficult. As a result of such peculiarities in writings, the prose works came to lose popularity among the common readers. Only those are of intellectual group can grasp the prose writings. While campū literature emerges into the poetic field which brings a semblance between the two folders of poetic forms, a reader can have taste of both the prose and poetry simultaneously from a single book. Therefore, such a mixing device of poetic composition appears in the poetic field after a long gap of time either of prose or poetry.
A campū is the admixture of prose and verse and therefore the origin of it can trace back to the Vedic age. The mixed type of composition other than drṣṭyakāvya, comes to appear in the Upaniṣads, the Purāṇas, the epics, the Jātakas, Inscriptions etc.

**Saṁhitā:**

The use of prose along with verse is found in the Krṣṇayajurvedasamhitā. The three Samhitās namely the Taittirīya, the Kaṭha, the Maitrāyanī of the Krṣṇeyajurvedasamhitā show the abundant use of prose with verse. The prajāpatihpraṇā of Taittirīyasamhitā is a celebrated example of such passage\(^{15}\). It may be mentioned here that the prose of Vedic literature is different from that of the campū. For instance, use of accent in the prose of the Samhitās is not there in campū. Again, long compounded words are common characterics of the prose of a campū which are rare in the prose portion of the Samhitās mentioned above. Of the Vedic literature, the Atharvaveda also develops the prose writings along with verse.

**Brāhmaṇa:**

The mixed type of composition of both prose and poetry is found therein Brāhmaṇa in more improved form than that of the Samhitā. The

\(^{15}\) Taittirīyasamhitā, II. 2 & 1
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Śatapathabrāhmaṇa and the Aitareyabrāhmaṇa exhibits such prose passages mingled with verses. The literary style and the artistic design of a campū is wanting therein Brāhmaṇas, no doubt, still the episode like Haricandra upākhyaṇa\(^{16}\) of the Aitareya-brāhmaṇa etc. are the sources of the authors of the campūkāvyas. Even the phrases like annam ha prāṇah and jyotirha putrah are also there\(^{17}\). Such portions of verse exhibit figures of speech. Thus it may be said that the origin of ornamental poetry as found in the campūkāvyas is therein the Brāhmaṇa also. The Śatapathabrāhmaṇa is also one of the evidence of such fact. The conversation between Yājñavalkya and Maitreyī\(^{18}\) is entirely in prose while other several portions of this Brāhmaṇa are in poetry forms.

It is mentionable here the prose used in the Brāhmaṇas is not at par with the prose of campūkāvyas in classical period.

**Upaniṣad:**

Both prose and poetry occur in the *Upaniṣad*. The story of *Yakṣa*\(^{19}\) in the *Kenopaniṣad* is purly in prose. Again, there is mixture of prose and poetry in the *Kaṭhopaniṣad*, *Praśnopaniṣad*, *Muṇḍakopaniṣad*

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\(^{16}\) *Aitareyabrāhmaṇa*, XXXIII.1

\(^{17}\) *Ibid.*, XXXIII.6

\(^{18}\) *Śatapathabrāhmaṇa*, XIV. 4.3 & 4.5

\(^{19}\) *Kenopaniṣad*
also. In the *Kaṭhopaniṣad*, the story of Yama and Naciketā ²⁰ is introduced in prose and it is being followed by verse style. Both the prose and poetry portions of these Upaniṣads express several figures of speech like *Upama* ²¹ and others.

While discussing about the Upaniṣads as the source of campūkāvya, it may be noted here that the ornamental prose and poetry with artistic languages are rare in Upaniṣads. The Upaniṣads are of spiritual and ethnic teachings.

**Epics:**

The *Rāmāyaṇa* and the *Mahābhārata* are the two prominent epics of Indian literature. Of these two, the *Rāmāyaṇa* is entirely in verse form. The employment of prose is seen in the *Mahābhārata*. For instance, the episode of king Śivī being testified by Indra and Agni begins with prose. The *Mahābhārata* holds the earliest specimen of prose which is free from long compound. In the *Harivaṃśa* also, instances of prose alongwith verse is seen. In the *bhavīṣya-parva* of the *Harivaṃśa*, the prose is found in the Kāśyapa’s eulogy towards the Supreme Being ²². It is to be mentioned that the very character of a

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²⁰ *Kaṭhopaniṣad*, I.11 & 2  
²¹ *Kenopaniṣad*, IV.5 & *Mundakopaniṣad*, I.1.7  
²² viśveva viśaṃbha saṃsāmeva…..

*Bhavīṣya-parva* of the *Harivaṃśa*, 68.2
campū is not therein the mixed composition of prose and poetry in the Mahābhārata and Harivamśa in true sense. But it is also no denying that the fact, that both the epics i.e. the Rāmāyaṇa and the Mahābhārata along with the Harivamśa provide the prose writers of later age the stories and legends which received proper treatment with the campū-writers.

Purāṇas:

The Purāṇa is a vast literature which may have become the source of inspiration for the campū writers from the standpoint of their compositions. Though the major portions of the Purāṇas are in verse, the prose passages are also found therein several Purāṇas. For instance, the Bhāgavatapurāṇa23 may be cited. It has prose lines in Book V. The prose passage is also to be found in the Viṣṇupurāṇa24 also. There is literary richness in the Purāṇas for the use of figure of speech, poetic sentiment etc. Therefore, it may be opined that the campū writers are not only collecting the subject-matter of their works from the Purāṇas, but are influenced by the Purāṇas in presentation of the theme and the delineation of sentiments as well.

23 Bhāgavatapurāṇa, V. 1.7.8
24 Viṣṇupurāṇa, IV.13.14
Jātakas:

The Pāli Jātakas are composed in both prose and verse style for imparting ethical teachings to the followers of Lord Buddha. However, there is not long compounded word in the prose lines of the Jātakas. Even those works are free from using any ornamental phrase as used by the authors of other Classical Sanskrit works. The Jātakas like Avadānaśataka, the Divyāvadāna etc. are the finest example for being early models for campū. The prose of Jātakamālā, a Pāli Jātaka composed by Āryasūri which deals with the events of the previous birth of Lord Buddha, is of similar style to the campūkāvyā of Sanskrit literature. The prose passages\(^{25}\) describing natural scenery are sometime more ornamental than those of the Paurānic ones. There is no doubt that the tales of Pāli Jātakas are archaic as because herein both the prose and poetry are established as equally dependable medium of the poetic art. Hence, the authors of campūkāvyā in Sanskrit literature are strongly inspired by the writings of the Pāli Jātakas.

Inscriptions:

Many a inscriptions are composed both in verse and prose. The Allahabad Stone Pillar Inscription of King Samudragupta, the Girnar

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\(^{25}\) Haṁsaṭāṭaka, p. 220
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Rock Inscriptions of Rudradāmana and Skandagupta, the Mandasura Stone Pillar Inscription of Yaśodharman and the Haraha Stone Pillar Inscription of Īśānavarman, etc. are some of the examples of such compositions. The Mandasura Stone Pillar Inscription is composed in verse that can be read as prose passage also\(^{26}\). The Allahabad Stone Pillar Inscription of King Samudragupta composed by Hariśeṇa is in both prose and poetry. It starts with some verses and then followed by a very long prose passage. The author of this inscription is found to have mastery over the prose writing specially in composition of long compound which is considered to be the essence of Sanskrit prose\(^{27}\). Various figures of speech like anuprāsa, upamā, rūpaka etc. are also used therein the Allahabad Stone Pillar Inscription. Even the Kavisamaya (poetic convention) is employed in this inscription. Considering the artistic skill of the Allahabad Stone Pillar Inscription, it can be viewed that the early writers of campûkāvyas could have recognized this inscription as a model of their compositions. Even some elements of campûkāvyas as found in the Allahabad Stone Pillar Inscription are also there in the famous work like the Nalacampū and the

\(^{26}\) calapatākānyabalanāthinātyarthāāutklanyadhikonnatai ...

\(^{27}\) taśyaavidhasamarasaśatāvaranadaksasya ...

Selection from Sanskrit Inscriptions p.62

Ibid. p.24

15
Yaśastilakacampū. The mixed form of writings as found in various inscriptions serves as the basis of campūkāvya in Sanskrit literature.

D. Note on Some Major Campūkāvyas:

It is quite evident that campūs are later literature in the history of Sanskrit poetry. Dr. C. N. Tripathi\textsuperscript{28} has provided a list of as many as 245 campūkāvyas both published and unpublished. Of these kāvyas, some are found to be composed only on imitation and for mere poetic exercise. Literary critics have divided the campūkāvyas into many groups viz. devotional and secular. Again the devotional type of campūs may be divided by the scholars such as the Vaiṣṇava Campūs, the Śaiva Campūs, the Jaina Campūs and the Campūs based on legends of Various deities. The secular type of campūs, on the other hand, may be divided into two varieties, viz., biographical and imaginative.

The Nalacampū, the earliest specimen of this type of poetic art, is found to be composed in the 10th Century A.D. It is also known as the Damayantīkathā. Trivikramabhaṭṭa, son of Naimāditya, is the author here. Naimāditya, serves in the court poet of Indrarāja III at about first half of the 10\textsuperscript{th} Century A.D. The Nalacampū in seven chapters, called ucchvāsas, deals with the famous story of Nala, the king of Nisadha and Damayantī, the daughter of Bhīma. The story up to Nala’s going to

\textsuperscript{28} Campū kāvyo ka Ālochanatmak Evaṁ Aitihāsik Adhyayan. PP.101, 251
Damayantī and conveying Indra’s message is described in this campū. The Nalacampū holds the prose like that of Bāna and Subandhu. In the Nalacampū, there is the assemblage of 63 characters. Kinnara is also there. Trivikrama\textsuperscript{29} declares the motive of a poet that to touch the heart of the spectators just as an arrow is aimed at to strike at the chest of the enemy.

Another important campū work is the Madālasācampū is attributed to the authorship of Trivikramabhaṭṭa, which deserves a strong debate. The love affair between Kuvalayāśva and Madālasā is depicted in the Madālasācampū. The chapters of this campū are called ullāsas. It describes the exploits of Kuvalayāśva, the killing of pāṭālaketu, the love of Madālasā, her death and re-birth. The Madālasācampū is of less literary importance in comparison with the Nalacampū. But the structure, development and presentation of the story appeal to the reader.

The Yaśastilakacampanū, is otherwise famous as the Yaśodharamahārājacarita. It is a jainā campū. Somadeva composed this book. Somadeva boasts not only of his profound knowledge of logic, but

\textsuperscript{29} kirī kavestena kāvyena kirī kāṇḍena dhanuṣmatah / parasya ṛdaye lagnaṁ na ghūṁayati yacchirah//

\textit{Nalacampū. 1.5}
a poet as well.\textsuperscript{30} The \textit{Yaśastilakacampū}, in eight chapters, narrates the story of Yaśodhara. The book begins with a biographical. Somadeva’s poetic genius is reflected in the \textit{Yaśastilakacampū}. The doctrine of Jainism is expressed but the literary beauty and historical importance exist therein. Somadeva excels as an artist of depicting the genuine record of the socio-cultural condition of then India through this Yaśastilakacampū. \textit{Bāna}’s influence can be noticed in the prose part of the \textit{Yaśastilakacampū}. The verse portion filled of the use of puns. The principal sentiment of work is Šānta along with other poetic sentiments. It is mentionable that Professor K. K. Handiqui has written a Scholarly book on the \textit{Yaśastilakacampū}.\textsuperscript{31}

Another important Jaina campū is the \textit{Jīvandharacampū}. It is written by Haricandra. The poet might have flourished sometime between the 9\textsuperscript{th} and the 11\textsuperscript{th} century A.D as has been accepted by the scholars.

\textsuperscript{30} lokavītte kavitve vā yadi cāturyacañcavah/
somadevakaveḥ sūktih samabhyaṣyantu sādhavah//

\textit{Yaśastilakacampū}, III. 513

\textsuperscript{31} \textit{Yaśastilaka and Indian Culture},

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As the story runs Jīvandhara, the son of King Satyandhara. It has been described in the eleven lambhas of the Jīvandharacampū the queen Vijayā is also depicted there. The Jīvandharacampū prays Jina in his book both at the beginning and at the end. The principle objective of the poet is to propagate Jaina teachings but it betrays out and out poetic merits. Long compounded words are used in the prose portion as has been done by famous prose poet like Subandhu. The poet successfully employs various figures of speech as laid down by the rhetoricians. A reader can realize the poetic beauty like that of Māgha and Vākpatirāja in the poetry part of the Jīvandharacampū.

The Rāmāyaṇacampū, is authored by Bhoja, the king of Dhārā. The theme of the Rāmāyaṇacampū is taken from the Rāmāyaṇa of Vālmiki. Bhoja expresses his Indebtedness to Vālmiki very poetically. There are six chapters in the Rāmāyaṇacampū called kāṇḍas. Lakṣmaṇasūri, is the another poet as has been recorded in the colophon to be the author of Rāmāyaṇacampū. The prose passages and the

32 madhyayavāṇīraṇaṇī caritārthā cirādabhūt /
vavre jivandharam devam bhāvairnijanāyaḥ //

Jīvandharacampu, I.111

33 prāgbhojoditapāṇīcakāṇḍavihitānande prabandhe punaḥ /
kāṇḍo lakṣmaṇa sūrīnā viracitāḥ saṣṭho’ pi jīyācciram //

Rāmāyaṇacampū, VI. 110
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poetry portion are nicely designed in the Rāmāyaṇacampū. The employment of various figures of is noticed throughout the work. There are many short sentences in prose, but long sentences with compounded words are also there. Affluence of puns and alliteration can also be noticed in this work. Bhoja successfully delineates the required sentiments befitting to the theme of the work.

The Bhāratacampū is a work of Anantabhatṭa. It is known as the campūbhāratam. Anantabhatṭa seems to have flourished sometime in the 11th century A.D. The Bhāratacampū, which is a voluminous work. It has twelve chapters called stavakas. The story as has been taken from Mahābhārata is told herein a narrative manner describing lesser number of passages in prose in comparison with the poetry portion. But the prose passages too exhibit literary embellishments like the Arthālamkāras and Šabdālaṁkāras. The verses also contain the use of the Arthālamkāras like Anuprāsa and Yamaka.\[34\] Examples of Padalālītya (gracefulness of words) are too had of in the Bhāratacampū.\[35\] The

\[34\] kim śūkasya vadane ruciratvam kim śūkasya hṛdaye ‘pi vaśītvam
kimśūkasya kusumesu nadanti śamasti sma madhupālīritīva,

_Bhāratacampū_, l. 68

\[35\] kurabake ravakelibhṛtaḥ sudhāsamadhuraṁ madhuraṁ madhu satpadāḥ
papuravapuravāryamapi smayarinrtpavane pavaneritapādape,

_Ibid._, l. 69
Principal sentiment is viṛa. The other sentiments are also received in the right context.

The Bhāgavatacampū was authored by Abhinavakālidāsa (11th century A.D.). The poet simply mentions his name and fame in a number of verses in the work. It is divided into six stavakas. The theme of the Bhāgavatacampū is of the 10th skandha of the Bhāgavatapurāṇa. It begins with the eulogy of Lord Śiva and Gaurī. The poet shows a description of the exploits of Lord kṛṣṇa which evokes merely the erotic sentiment. Abhinavakālidāsa’s verses are full of poetic qualities as he has successfully illustrates Anuprāsa and Yamaka both in prose and poetry portion. The influence of Bāṇa is found to have touched the

\[\text{abhinavapadapūrvah kālidāsahpragah}
\text{bhastrinayanaday itāyāḥ premaḍīm – bhastrīyaḥ}
\text{viracayati tayaiva preritaḥ premaḍīmbhastrīyaḥ}
\text{viraccyati tayaiva preritaḥ premapūrvam}
\text{hariguṇaparinaddham cārucampūpra – bandham,}
\]

_Bhāgavatacampū,_ I. 7

\[\text{kalyānам nah prabhūtaṁ kalayatu lalitāpasaileśa}
\text{Balālilālānukūlā śīśirakarakalā bhānumālājātālā /}
\text{Esā śeṣāhibhūṣā parikalitasudhapūra – dhārānukārā}
\text{bhadrā mudrā vinidrā puraharaṇavidhau kāpi kārunyapūrṇā.} //
\]

_Ibid.,_ I. I

\[\text{ramānisarojaramanīyalocanā madhurādharāśryadhurādharāpi kā rucirā}
\text{cirāmsurucirāśayaśayam taralikakāra muralivinodalāḥ.}
\]

_Ibid.,_ III. 54
prose passages. It is seen that the prose passage in campūs is narrative while. The verses of the Bhāgavatacampū, are narrative in character.\footnote{\textit{Aśīdasīmahimāmahaniyārūporūpāmurūpacaritasuktrapradhāmah rājāparikśidabhidoyoḍāsradananirairupaitmarubhūmīranūpābhāvīm//} 
\textit{Ibid.}, I.4}

Śrīparamāṇandadāsa (1524 A.D.) or kavi karṇapūra, composes the Ānandaśrīndāvanacampū. He is otherwise known as Purīdāsa. Like the story of the Bhāgavatacampū, the Ānandaśrīndāvanacampū deals with the story of the tenth Book of the Bhāgavatapurāṇa. This campū, is a big one in size and divided into twenty – two \textit{stavakas}, narrating the exploits of Lord Kṛṣṇa since His very birth. The poet exhibits his poetic excellence in prose passages, containing various figures of speech like \textit{yamaka}.\footnote{evin viharato harato nikhilabhunavanavanajākṣīnāṁ manāṁsi tasya nikhila saubhagavato bhagavato vrajarājaputrasya vikṛṭiḥatāmśīśīśvarairapi samālokyā divi divisadvadhvo mumuhurmuhuroho raho nirupamata - dhikaranaka ranarananaka – parāhatadhiyāḥ samanorathā -vatārānāṁ tārānāṁ tatayaśca hari hari harinānko’ pi rāsārambahmārabhya gatiaviklavyena nis panda evābhavadata evocitamāyāminī yāminīti, 
\textit{Ānandaśrīndāvanacampū. XX. 90}} The sentiment of the work is \textit{bhakti}. Radhā’s ambition to unite with the Lord is the symbolic representation of the uniting the individual self with the universal self in the Ānandaśrīndāvanacampū. The poet possesses profound Knowledge of music, dance and other fine
arts and technical elements Viz. rāga, śruti, tāla\(^{41}\), svara\(^{42}\) etc. The author maintains the style vaidarbhi, mostly in his composition as has been used by the celebrated author Kālidāsa.

The Gopālacampū is another Vaiṣṇava campū, composed by Jīvarāja or Śrījīvagosvāmī (17\(^{th}\) century A.D.). It is found that Vrajarāja was his father and he was the grandson of Kāmarāja. The author composed a commentary\(^{43}\) on his own work. The theme of the Gopālacampū is also taken from the Bhāgavatapurāṇa. But the author gives a vaisnavite philosophical vein in an artistic manner. All the treatises, especially the purāṇas dealing with the sports of the Lord, are brought together to compose the Gopālacampū.

The dramatic appeal of the work attracts the readers. The poet uses various metres, alaṁkāras and virūḍas. In a charming expression the author expresses the Philosophical discussion in the Gopālacampū.

\(^{41}\) thaiyā tathatathathaiyā tathatathaiyātathattitathathathaiyā
thaiyā tathatathathaiyā thagathagatharatattithadiganathaih,

_Ibid., XX. 24_

\(^{42}\) sapta svarāḥ sadanuvādi – vivādi – vādi saṁvādinaḥ sthalavaśena
caturvibhedāḥ /

taścaikavimsātirapiśrutayo yathāsvaṁ grāmāstrayaḥ
śrutisamkāthamūrcchanāsca //

_Ibid., XX. 27_

\(^{43}\) _cf._ bālakaviśrījīvarājaviracitāyam campūviharasamākhyaayaṁ svanir mitagopālacampū vyākhyāyāṁ pūrvārdham samāptam.

23
The poet is of the opinion that he is going through a campū which can be compared to the boating in a lake.\(^4^4\)

In the history of Sanskrit literature the Varadāmbikā-parinayacampū is one of the popular campū. Queen Triumalāmbā, wife of Acyutarāya, the King of Vijayanagar, said to have composed this campū. Records suggest Acyutarāya’s reign during the period between 1529 A.D. and 1541 A.D. Hence, the Varadāmbikāparinayacampū was composed in about 1540 A.D. The Varadāmbikāparinayacampū is a biographical works as it deals with the story of Acyutarāya. The author describes Acyutarāya’s genealogy, his youth, and his exploits as a Youngman, his marriage and the birth of his son Venkatādri, the coronation ceremony of Venkatādri. The poetess possesses superb power over language as evident in the writing of the Varadāmbikāparinayacampū. Her prose \(^4^5\) comprises very long compounded words. Sometimes word are so compounded that they are

\(^4^4\) madayati mano mādiyāḥ tanujaganabhāratirasavilāsah /
    kim u sutanu nṛravihāro nahi nahi campūvihāro’yam //

Gopālacampū, last verse

\(^4^5\) nirantarāndhakāritadigantarakanaladamandasudhārasavindusāndrataratara ghanā
ghanavṛndasandehekarakasryandamānamakarandavindubandhurstaramā-
kandatarukulatalpalpamdulāsikatājālajalatimulatalamaruvakamilada—
laghulaghulayakalitaramaniyapaśājaśālikā bālikā kāraravindagalantiikā,

Varadāmbikāparinayacampū, p. 31. 32
even longer than those of the Harṣacarita and the Kādambarī of Bāṇa. The verses\textsuperscript{46} on the other hand are very simple. The poetess uses various figures of speech successfully. As a piece of campūkāvyā, the Varadāmbikāparinayacampū is of great value from the literary point as well as historical point.

The Viśvagunādarśacampū is composed by Venkatādhvari (17\textsuperscript{th} century A. D.) He is a follower of Rāmānuja, the exponent of the Viśiṣṭādvaita school of the Vedānta system. Two imaginary characters are there in the Viśvagunādarśacampū namely Kṛṣānu and Viśvāvasu. They are described to discover the mystery behind the creation of the universe. The character Viśvāvasu appreciates some objects but Kṛṣānu finds faults with them. Viśvāvasu then tries to show the real nature of the objects. The Viśvagunādarśacampū contains the description of a wide range of visible objects of the world. The fantastic description of the sun, the globe, various rivers, mountains and places are there in the Viśvagunādarśacampū. The combination of prose and verse in a campū is hold by Venkatādhvari as the blending of honey and

\begin{verbatim}
\textit{ghṛtāmātre yuḍti colabhupu kṛpānidhīḥ srinarasimhadevah /}
\textit{sa tāṁnyasedhat samarāts vasenāṁ satāṁ prāśādaḥ sahajo no roṣaḥ //}
\textit{Ibid. 43}
\end{verbatim}

\textsuperscript{46}
grapes. The prose is used only in an introductory sentence of the Viśvagunādārśacampū. It stands as an only exception to the campū—works in respect of the characteristic namely Uktipratyuktiśūnyā.

The Nilakanṭhavijayacampū is a work of Nīlakaṇṭha Dīkṣita (17th century A.D.). He is said to be a grandson of the younger brother of Appaya Dīkṣita, the author of Kuvalayānanda. That Nīlakaṇṭha was a Saivite can be learnt as he is found to dedicate his work to Lord Śiva.

The Harivamśa is the basis of the theme of the Nilakaṇṭhavijayacampū. Some of the other Purāṇas are also there as the source of the work. There are five chapters called aśvāsas. The story of the Nilakaṇṭhavijayacampū narrates the enmity of the demons with the gods and finally defeat of the gods which is followed by the story of the visit of the gods to Brahmā, Viṣṇu and Śiva seeking their grace. Other

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47 padyaṁ yadyapi vidyate bahusatāṁ hṛdyarṁ na tat /
 gadyaṁ ca pratipadyate na vijahaptadyaṁ budhāśvādyatāṁ //
 ādatte hi tayoḥ prayoga ubhayorāmo -dabhūmodayaṁ /
 saṅgaḥ kasya hi na svadeta manase mādhvīkamṛddhiḥkayoḥ //

Viśvagunādārśacampū, I, 4

48 vācāṁ vyākurate cirantanagirāṁ mīmāṁsata cobbhaiṁ
 pāṇthah kāvyā-pāheṣu pādakamale saktaḥ purāreriti /
 māmetatkathayiśyatītī racitarāṁ kāvyarāṁ mayā tatpuna
 stāvadvakśyati vā na vā tadupari nyastāḥ samasto bharaḥ //

Nilakaṇṭhavijayacampū, V. 63
episode like the churning of the ocean and the discovery of the fourteen valuables are also there. Lord Śiva is described to drink the poison in order to save the world from the probable disastrous consequences. The gods took the nectar and therefore won over the demons. Nīlakaṇṭha’s mastery as a poet is evident in this work. His prose sentences are of typical one. The description of battle with the bombastic word nice corroborates the guṇa called ojas. The verses also exhibit beautiful use of Alāṅkāras. The political changes in his native country Vijaynagar are also tactfully depicted in the work. The description hinting the current state of affairs symbolically narrated through the rules of the demons over the heaven.\textsuperscript{49} Ironical remarks on the King in the work are also to be taken a note of.

The Ānandakandacampū is composed by Samarapungava. He also wrote another beautiful campū called the Tīrthayātrā-prabandhacampū. His parents are found to be Venkaṭeśa and Anantāmmā. The author might have flourished sometime in the 16\textsuperscript{th} century and the first part of the 17\textsuperscript{th} Century A.D. There are nine

\begin{verbatim}
vidvāṁsaḥ prathame’bhavān vivasanaḥ sautrāntikaḥ śādhavah /
mukhyā mādhyamikastrilokaguravaścārvākatantre sthitaḥ //
pāsandā nīgāmagama-vyasanānāḥ kālah kalih śaśvato/
daitye śaśati devarājyamajani trailokyāmittham tadā //
\end{verbatim}

\textit{Nilakaṇṭhavijayacampū}, I.51

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Āsvāsas in the Tirthayātrāprabandhacampū. It describes various holy places of India. Both the prose and the verse in the Tirthayātrāprabandhacampū delineate bhakti, other poetic sentiments.

It is to mention here that there is another work under the title Ānandakandacampū. This Ānandakandacampū is authored by Śrīman Mitramiśra of Orissa. There are eight chapters in this campu. The chapters are called ullāsas. The stories of the book X of the Bhāgavatapurāṇa are described in the Ānandakandacampū of Mitramiśra. Both the prose and the verse portions are of equal literary value. The use of Alarīkāras like Śleṣa, Parisamkhya etc, is noticed in the Ānandakandacampū. Even the Sabdālaṃkaras like anuprāsa and yamaka50 are also of frequent use. It seems that the poet of the Ānandakandacampū excels in singing the lofty praise of his patron.

\[50\] karāmbhoje kañjī madanamadabhañjī padajusām manaḥ puñjārañjī mukharamanimañjīracaraṇaḥ /
kalākūtavayñījīvajayuvatisañjī jalamucām gambhirābhāgañjīmama sa paramam jīvanadhanam //

Ānandakandacampū, I.6

Chandah svacchandabhāvah padamapi padam te’ bhidhā cābhidheyam /
śuddhā rūtim rasamapi rasanā sraggunah sraggunaughgam,

Ibid., 1.7

28
E. The Nṛsiṁhacampū: The Author His Date and Genealogy:

There are four works on Campū under the same title Nṛsiṁhacampū\textsuperscript{51}. These are stated as Nṛsiṁhacampū of Keś avabhaṭṭa, Nṛsiṁhacampū of Nārāyaṇa, Nṛsiṁhacampū of Daivajñapaṇḍitasūrya, Nṛsiṁhacampū of Saṅkarsana. The author of one Nṛsiṁhacampū is Sūrya and this is for our present study. The author is otherwise known as Daivajña Sūrya. It is recorded in the Nṛsiṁhacampū that the author belonged to one reputed astrologer Brāhmin family.\textsuperscript{52} Daivajñapaṇḍitasūrya was also expert in music and logic.\textsuperscript{53} He was Vaiṣṇava\textsuperscript{54}. The date of the author is still unknown, but still assume that he flourished in the middle of the 16\textsuperscript{th} century A.D. S. N. Dasgupta and S. K. Dey in the History of Sanskrit Literature cited one drama called Kaṁsavadha to be composed by Daivajñapaṇḍitasūrya\textsuperscript{55}. The author has mentioned the name of his father in

\textsuperscript{51} Preface, Nṛsiṁhacampū, P.2
\textsuperscript{52} tatrāśīd ganakāgraṇī…… śrīnāganātho dvijāḥ / Nṛsiṁhacampū, p.77
\textsuperscript{53} saṅgītāgamakāvyanāṭakapatuḥ śūrībhidhānaḥ kaviḥ / Nṛsiṁhacampū, V.77
\textsuperscript{54} Nṛsiṁhacampū, Introduction, p.2
\textsuperscript{55} Ibid., P. 3
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one verse of the first *ucchāśa*\(^{56}\). Sūrya is the son of Jñānarāja. Noteworthy to mention here that Daivajñāpanḍitasūrya is found to composed a commentary under the name and style *Paramārthaprabhā* on *Śrīmadbhagavadgītā*. In that commentary so many examples from *Ṛgveda* and *Yayajurveda* are quoted. The author of the *Nṛsiṁhacampū* thus tries to exhibits his proficiency in Indian philosophy and religion. It is also reflected in the second chapter of the *Nṛsiṁhacampū*, while Prahlāda used to talk to his friend on Lord Viṣṇu as the ultimate being of the Universe.

\(^{56}\) viṣṇościraṁ caraṇapaṅkajacancarīkaḥ
śrījñānarājatanujo danujāntakasya/
sūryaḥ karoti guṇagaṇavakīrtanena
svīyāṁ sudhāravasatā rasanāṁ sanāthām//

*Nṛsiṁhacampū*, 1.4