CHAPTER - ONE
A CAMPÜKĀVYA – DEFINITIONS, SALIENT FEATURES, CAMPÜ ELEMENTS IN THE EARLIER WORKS, SOME IMPORTANT CAMPÜ WORKS

Sanskrit Kāvya is divided into various classes from different points of view. According to Viśvanātha Kavirāja, there are two groups of Kāvya. These are drśyakāvya and śravyakāvya.1 The works, which can be represented dramatically, are known as drśyakāvya, which includes both rūpakas & uparūpakas.2 On the other hand, śravyakāvya3 contains the other literary compositions. Rhetoricians say that traditionally Sanskrit Kāvya (poetry) is divided into three types, viz. Gadya (Prose), Padya (Poetry) and Miśra (mixture of prose and poetry)4. The third variety also comes to us in the form of tales and fables like the Pañcatantra and the Hitopadeśa, the edicts and the panegyrics including the Virudas and in the form of the species of literature which is popularly known as Campū. It is a mixture of prose and poetry.5 This type of work differs from other forms of literature in which verse is mingled with prose. The verses in these creations are either gnomic, or they serve to summarize the context of the story.

1. drśyasravyatvabhedena punah kāvyaṁ dvidhā matā / - SD. VI. 1.
2. drśyaṁ tatrabhineyarṁ / - ibid. VI 1.
3. śravya srotavyamātraṁ / - ibid. VI. 287.
4. gadyaṁ padyaṁ ca miśraṁ ca tat tridaivā vyavasthitam / - KD. I. 11.
5. gadyapadyamayam kāvyaṁ campūrityabhidhiyate. - SD. VI. 336.
Again some scholars want to say that the rhetoricians were attracted by the metrical charms of verses. So poets also were eager to exhibit their proficiency in the verse form. Hence, to diminish the glory of the poets and to establish their craftsmanship, the prose-writers began to add some peculiar qualities in their works. As a result, their works became extremely difficult to understand. Then the mixed type of composition i.e. Campūkāvya, came into existence and it became popular among the scholars.

Moreover, the derivation of the word Campū also remained in darkness for a long period. So the question of naming of this mixed type of literary genre as Campū, arises automatically. There is no uniformity in the derivation of the word Campū. Different writers derive the word Campū in different ways. The word Campū is derived from the root ‘capī’ belonging to the curādīgaṇa and used in the sense of ‘to move’ with addition of the suffix ‘u’.6 Haridāsa Siddhāntavāgīśa in his commentary on the Sāhityadarpāṇa states that the composition which gladdens the connoisseurs of poetry by way of arousing amazement in it is called Campū.7

6. (i) NLC, Introduction, p. 3

7. camatkrtya punāti sahādayān vismitikṛtya prasadayati iti campūḥ
Some scholars like Dr. C.R. Despande⁸, hold that there are three roots from which the word Campū may be supposed to be formed. These roots, enlisted in the Dhātupātha of Pāṇini, are ‘capa sāntvane’⁹, ‘capigatvāyam’¹⁰ and ‘caha parikalkane (capa ityake)’.¹¹ A brief discussion is given below to justify these three roots as the basis of the word Campū.

According to the list, the root cap belonging to the Bhvādigaṇa, means ‘to console’, or ‘to soothe’. Because in a prose work, we find some unnecessary long compounded words and because of it the composition becomes boring. Only introduction of verses in this Campū may bring some relief. Hence the root cap may be regarded as the basis of the word Campū. So that it consoles or soothes the reader.

The second one, i.e the root cap belongs to the Curādigaṇa. It is used in the sense of movement (Gati). It means the change of movement or position. On the other hand, the change of position here refers to the shifting of prose and poetry. It is an important characteristic feature of a Campūkāvyā. So we can say that the word Campū is derived from the root cap, used in the sense of ‘to move’. It indicates the change of the prose to the verse and vice versa.

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8. Oriental Thought, Vol. VI, No. 3, pp. 11-12
The root 'cah' belonging to the Curādīgāna is used in the sense of pounding. The Campū is not only a mixture of prose and verse, it is a combination of the two types of literary forms. The idea in considering the root 'cah' as the basis of the word Campū means that the prose and the poetry mixed together in it can not be separated. Whenever, it is separated it will lose its identity then.

From the above discussion, the first one and the last one, i.e. 'capa sāntvane' and 'caha parikalkane capa ityeke' appear to be more suitable or plausible. Because, in a Campū, prose and verses are combined into a singular form, which is supposed to satisfy or console the readers by way of breaking the dull monotony of either sheer prose or sheer verse. The Visvagunadarsa-Campū (VGC) supports our observation with a verse. This verse explains that the admixture of prose and verse in a Campū is regarded as the blend of honey and grapes.

So far the definition of Campū Kāvyā is concerned, Daṇḍin the eminent rhetorician, attempts to define it for the first time. He narrates in his Kāvyādarsā (KD) that in addition to Nāṭaka etc. there exists a mixed type of composition called Campū that comprises prose and verse.

12. saṅgaḥ kasya hi na svadeta mānase sādhvikamṛdhvikayoḥ I - VGC. 1.4.
13. miśrāni nātakādini teṣāmanyatra vistaraḥ
gadyapadyamayā kāciccampurītyabhidhiyate. – KD. 1.31.
It is clear from this definition that *Campū Kāvya* existed prior to Daṇḍin, who is said to have flourished between the 6th and 7th century A.D. He simply states the existence of the *Campū*. He does not mention any important characteristic of the *Campū*. Even the *Nalacampū* (*NLC*), which is said to be the earliest of all *Campūs* and a work of 10th century A.D.

The word *Campū* is found mentioned in the *Agnipurāṇa* (*AP*) also. The *Campū* is said to be a mixed type of poetry in the *AP*. Again, it is divided into two types viz., *Khyāta* and *Prakīrṇa*. But it does not cite any characteristic of the *Campū*.

The famous rhetorician Viśvanātha Kavirāja defines *Campū* as the work comprising prose and verse. No other features of a *Campū* are found to be considered by Viśvanātha. Hence, this definition is not acceptable at all. It is not an adequate and complete one.

Again, regarding the definition of the *Campū*, Dr. C.N. Tripathi cites a verse, which is also seen in the introduction of the *Nṛsiṁha-Campū* edited by Dr. Suryakānta. This verse of anonymous authorship points out to some important features of a *Campūkāvya*.

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14. *miśraṁ campūriti khyātaṁ ca prakīrṇamīti ca dvidhā. śravyaṁ caiva-bhineyāṁ ca prakīrṇamīti sakaloṁ śabhīḥ. — AP. 337.38*


16. *CKAAA. P. 28*

17. *gadyapadyamayī sāṅkā śocchvīśāṁ kavigumphiṁ 
uktipratyukti viśkambhaśūṁyāṁ campūrudaśīṁ. —*
Hence, it is clear from this definition that prose and verse are mingled in a *Campū* and the theme dealt with therein should be fancied one. Apart from this, the divisions in a *Campu* are called either *Anka* or *Ucchvāsa*. Moreover, there should not be any conversation among the characters. Again, there exists no *Viṣkambhaka* as is found in drama. This definition is also not free from faults. An examination of this definition bounds us not to accept it. There are some *Campūs*, which have dialogue and conversation among the characters. It is a principal feature of this type of literary work. On the other hand, the divisions of *Campū* are not in all cases called either *Anka* or *Ucchvāsa*.

Different *Campū* writers admire this literary genre. As for example, Bhoja, the king poet, in his *Rāmāyaṇacampū* (*RC*) gives emphasis on musical appeal of the *Campū*, and makes an important remark in respect of this type of composition. Bhojadeva says that a composition in verse blended with prose is capable of conquering the heart of the readers as a song becomes lucid and appealing due to the accompaniment of instruments. Haricandra, the author of

18. gadyānubhandharasamśritapadyasukttir
   ṭṛdyā hi vādyakalayā kaliteva āṭḥih
tasmāddadhātu kavimārgajusām sukḥāya
campuprabanharacanāṁ rasanā madiyā. - RC. 1.3.
Jivandharacampü (JC) presents his own remark on the Campūkāvyā in the first Lambha. According to him, 'a Campū being blended with prose and verse, gives delight to each and everyone, just as a damsel, who has just crossed childhood and reached youth, becomes a source of joy to a youngman.¹⁹ Thus the author of the JC, simply says that the Campū is a mixture of prose and poetry. So his definition can not be said as a perfect one. Hence, there is a similarity between the opinions of Bhoja and Haricandra. They point out the external aspects of the Campū. Specially, Bhoja ignores all internal aspects of the Campū. So, the verse from the RC under reference, cannot be taken as the definition of Campū.

The Kāvyānuśāsana (KS) of Hemacandra states that Campū is a composition of both prose and poetry and the divisions of it are called either Āṅka or Ucchavāsa.²⁰ But the above definitions are not enough to cover all the aspects of a Campūkāvyā. Usually, we notice that the divisions of Campūs are called by the terms as Āsvāsa, Ullāsa, Taranāga, Kāṇḍa, Manoratha etc. besides Āṅka and

¹⁹. gadyāvalī padyaparamparā ca
pratyekamapāvahati pramodam
harṣa prakarṣaṁ tanute militvā
drāḵbālya tāruṇyavatīva kanyā. - JC. 1.9

²⁰. gadyapadyamayī saṅka socchvāsā campūḥ. - KS. VIII. 9.
Ucchvāsa. For instance, the divisions in the Campūrāmāyanaṁ (CR) are called ‘Kāṇḍas’, in the Bhāgavatacampū (BhC) and the Campūbhārata (CB) ‘Stavakas’ and ‘Āśvāsas’ in the Yaśastilakacampū (YC).

From the above discussion it is clear that the Campū writers are not following any rigid norm of rhetorics in respect of the subject-matter, characterization, treatment of poetic sentiment and style etc. We notice that there is no satisfactory definition covering all the salient feature of a Campūkāvya.

**CAMPŪ ELEMENTS IN THE EARLIER WORKS**

From the above discussion, it is clear that the admixture of prose and verse is the common and principal feature in a Campū. It helps us to discuss the Campū elements in the earlier works. This feature also enables us to state that the origin and development of Campūkāvya can be traced back to the Vedic age. The elements of Campū are found in the Vedic literature. The mixed type of composition is first seen in the writing of Vedic period. Moreover, this mixed type of composition, other than the Drśyakāvya, comes to appear in the Brāhmaṇas and the Upaniṣads, in the epics and Purāṇas and the Jātakas as well as in the inscrptional literature.

Samhitās: We find the source of Campū works in the Vedas also. Major portion of Vedic compositions are in metre, but prose is also
used side by side. For example, though the Ṛgveda (Ṛg) is in metrical form, yet the Saṁvādasūktas (Dialogue hymns) are regarded as the source of later Campū work by many scholars. On the other hand, Dr. Winternitz, opines that these Saṁvādasūktas are the source of Sanskrit drama and prose. Dr. Macdonell also says that these dialogue hymns and mythological ballads are the foreshadow of the dramatic and epic poetry of later age. Dr. Oldenberg says in different way. He opines that the Saṁvādasūktas of the Ṛg are the remaining part of ākhyāna, which perhaps previously existed in the form of mixed style. According to him, it is the important evidence of later Campū work that the Campūkāvyas originated from the Saṁvādasūktas of the Vedic literature.

It is difficult to find out any element of Campū in the Vedas. But the prose is mingled with the poetry in the Kṛṣṇayajurvedasamhitā (KYV) for the first time. The three Saṁhitās, viz., the Taittirīya, the Maitrāyani and the Kaṭha of the KYV show the use of prose along with the verses. Generally, the use of prose is found mainly in the Taittirīyasamhitā (TYS). As an example, we may refer the passage

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prajāpati\textsuperscript{24} \ldots etc. from the TYS. The prose portion of the TYS is full of long compounded words, which is the common feature, found in the Campūkāvya. Again, the Atharvaveda (AV) also, shows the use of prose along with the verses. It is said in several books that almost one sixth of the AV is in prose.\textsuperscript{25}

Brāhmaṇas: The mixed type of composition, i.e. the mixture of prose and poetry is seen in the different Brāhmaṇas. The Brāhmaṇas are found in a more improved form. Though the Brāhmaṇas are composed in prose, still the admixture of prose and verse comes to our notice in some of the Brāhmaṇas. The abundance of prose is noticed in both the Aitareyabṛāhmana (AB) and the Satapathabrāhmana (SB)

The Haricandra – episode of the AB\textsuperscript{26} may be referred to in this connection, wherein the prose and verses are alternately used. This episode begins with the introduction of main characters.

\begin{itemize}
  \item \textsuperscript{24} prajāpatih prajāḥ asṛjata tāḥ sṛṣṭī indrāgni apāguhatāṁ so acyāt prajāpatirindrāgni vai me prajā apādhukṣatāmiti sa etam āndrāgni amekadasa kapālamapaśyat taṁ \ldots nirvapet. TYS. II. 2.1.
  \item \textsuperscript{25} a) A History of Sanskrit Literature, p. 157.
     b) Vaidik Sāhitya Aur Sāṁskṛti, p. 177
  \item \textsuperscript{26} hariścandro ha vaidhasa aikṣyāko rājā putra īśa. tasya ha jāyā babhuvuḥ tāsu putrama na debhe. tasya ha śataṁ parvatanāradau gṛha uṣatuḥ sa ha nāradaṁ papraccha iti. \textsuperscript{10} AB. XXXIII. 1. p. 1139.
\end{itemize}
The story is narrated with the prose passage hariscandro ha etc. and it is followed by the verse ‘yamnvimam putramicchanti’\(^{27}\) ............etc.

There is lack of quick development of events and artistic style in the story. It comes to one's notice that verse is simply employed in the conversation among the characters. Thus prose is found to be mingled with verses. It is the common characteristic of the Campū. But it is not correct to expect the literary style of the Campū, in the prose and verses of the Brāhmaṇas.

The Brahmanic literature is not full of figures of speech and metre like the Campūs, still the Brahmanic literature is not devoid of literary embellishment. As for instance, the phrase annam ha prāṇa........, jyotirha putra\(^{28}\) ............ etc. may be pointed out which are found in the same Brāhmaṇa.

The story of Yājñavalkya and Maitreyī, the learned wife of the sage, of the ŚB also speaks the philosophical approach of the Brahmanic

\(^{27}\) yamnvimam putramicchanti, ye vijānanti ye ca na I
kinśvidputreṇa vindate, tanma ācakṣya nāradeti I - ibid. XXXIII. 1.

\(^{28}\) annam ha prāṇaḥ saraṇam ha vāso
rūpaṁ hiraṇyāṁ paśavo vivāhāḥ
sakhā ha jaya kṛpaṇaṁ ha duhitā
jyotirha putraḥ parame vyomam I - Ibid. XXXIII. 6.
literature. The conversation\textsuperscript{29} between sage Yājñavalkya and Maitreyī is entirely found in prose. We notice that though prose is nicely used in the \textit{ŚB}, yet it cannot be compared with the prose of the \textit{Campūkāvyā}. Moreover, the \textit{ŚB} lacks in compounded and ornamental phrases. On the other hand, the \textit{Campū} is full of compounded and ornamented words.

**Upaniṣads:** The gradual development of the style of the admixture of prose and poetry is seen through the \textit{Upaniṣads} too. One comes across both prose and verse together in a number of works of this species. Moreover, the major part of the \textit{Upaniṣads} is written in verse form and prose passages are found side by side. So the mixed type of composition exists in the \textit{Upaniṣads} after the Brahmanic period.

The story of Yama and Naciketā is introduced in prose in the \textit{Kathopaniṣad (KU)}\textsuperscript{30}. The language, used in \textit{Upaniṣads} is generally simple, but these are full of poetic and literary value. The Naciketā

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29. sā hovāca maitreyī yenāhannāṁṛta syāṁ  
kimahantena kuryāṁ yadeva bhagavāṁ veda tadeva me brūhīti, sa  
hovāca yājñavalkyah. Priyā khalu no bhavati satī ppreyamavṛtaddhanta  
khalu bhavati te hantadvṛṣyāmi te vvacantu me vṛtyaṅkṣaṇasya  
nididhyasaveti bhrabāta bhagavānīti - \textit{ŚB}, XIV-4-4/5.

30. usān ha vai vājaśravasah sarvavedasaṁ dadau tasya ha naciketā nāma  
putra āsa - \textit{KU}, I.1.1.
\end{flushright}
tale of the KU may be referred to in this connection. In the KU, the story is introduced with a prose passage followed by verses. Similarly, admixture of prose and verse is noticed in the Praśnopaṇiṣad, Muṇḍakopaṇiṣad, Kenopaṇiṣad etc. Though, the language of the Upaniṣads, appears to be simple, it is not devoid of literary merits. And both the prose and the verse portions exhibit some figures of speech like Upamā. The story of Yakṣa in the Kenopaṇiṣad (KnU), is purely in prose.

This indicates the beginning of the use of the ornamental prose and verse which reaches its full form in the later classical Sanskrit literature including the Campū. Hence, Upaniṣads may be said as one of the sources of the Campū. But the artificial and artistic language of the Campūkāvya is not available in the Upaniṣads. The Upaniṣads possess spiritual and moral teachings. The moral and ethical lessons are common especially in the Jaina Campūs. Thus these poets imitate the teaching of the Upaniṣads. Hence, we cannot ignore the influence of the Upaniṣads upon the Campūs both externally and internally.

31. pitodakā jagdhatṛṇā dugdhadohā nirindriyāḥ
    anandā nāma te lokāstān sa gacahati tā dadat. -ibid. i. 1.1.
Dr. Macdonell also remarks that the *Upaniṣads* are rather half poetical and half philosophical in nature. This also shows that the *Upaniṣads* are the remote source of ornamental prose and verse, which make their appearance in the *Campū* work.

**Epics:** It is known that there are two epics, viz., the *Rāmāyaṇa* (*Rmn*) and the *Mahābhārata* (*MB*), which have lots of influence in the later classical poetry. The first epic *Rmn* is in verse form while the next epic *MB* is the admixture of both prose and verse. The *Rmn* is the initial stage of classical poetry. Again it represents the metrical form with the *Guṇa* called *Prasāda*. It possesses the important element of the later Sanskrit literature. The employment of prose along with verses is noticed in many places of the *MB*. The *MB* also holds the earliest specimen of classical prose. For example, we may point out the description of the genealogy of *Kuru* and the episode of *Parīkṣit* in the first and the third *parvan* of the *MB*. It clearly shows

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34. *ayodhāmikṣākuṇulotpannāḥ pārthivāḥ pārīkṣiniṁma mṛgayāmagamati. tamekāśven mṛgamanusarantāṁ mṛgo dūramapāharat.........*  
the alternate use of prose and verse. Again the episode of king Śibi\textsuperscript{35},
who was testified by Indra and Agni, begins with prose. Here the
sentences are simple and devoid of long compounds. Of course, the
use of \textit{alarṅkāras} is found in some passages of the \textit{MB}.

Moreover, there are some instances of prose in the \textit{Harīvarmśā}
\textit{(HV)} also. As for instance, Kāśyapa's eulogy towards the Supreme
Being, in the \textit{Bhaviṣyaparvan} of the \textit{HV}\textsuperscript{36}, is narrated in prose. This
prose portion of the \textit{HV} has some appreciable poetic character. Thus
the use of prose is seen in the \textit{MB} and also in the \textit{HV}. But the \textit{Campū}
writers of the later period are not totally attracted by these epics in
respect of modelling their literary structure. On the other hand,
nobody can deny the fact that these epics provide the stories and
legends to the \textit{Campū} writers.

\textbf{Purāṇas:} There are some \textit{Purāṇas} which represent the mixed type of
composition. Though the major portion of the \textit{Purāṇas} is in verse, in
certain places, we come across some prose passages which are more
mature and modern in comparison with the Upanisadic and epic

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\textsuperscript{35} \textit{devaṅgṛ̥m kathā samjāta mahātālaṁ gatvā mahīpatim Śibiṁausinaraṁ
sādhenair jijñāsyāma iti.} \textit{............} \textit{ibid. 167. 1-4.}
\end{flushright}

\begin{flushright}
\textsuperscript{36} \textit{viśvedeva viśvaśambhava sarveśaṁeva devaṅgr̥maṁ saubhaga ādau gatiṁ
viśvarṁ tvamāpyāyanaḥ viśarṁ tvāmāhuḥ puṣpahāsa
paramavaradastvameva vauṣaṭ aurṅkāra vaṣaṭkāra tvāmekamāhuragryaṁ
makhabhāgapraśinaiṁ.} \textit{HV. Bhaviṣyaparva, 68.2.}
\end{flushright}
ones. This type of passages are available in the fifth skandha of the Bhāgavatapurāṇa (BP), though it starts with four verses. Again such prose passage are found in the Viṣṇupurāṇa (VP) and HV also.

At last, it is observed that the Purānic prose is more ornamental than the plain prose of the Vedic literature. Hence, it stands midway between the ornamented classical prose and the plain prose of the Vedic literature. On the other hand, though the verse portion of the

37. atha ha bhagavānādideva etasya guṇavisargasya
paribṛhaṁānudhyānavyavasitasakalajagadabhiprāya-
ātmayanirakhilanigamanijaganapariveṣṭitaḥ svabhavanāda-vatatalāra. sa tatra
tatra gaganatala uḍupatiriva vimānāvalibhiranupathamamara-
parivrūḍhṛabhipūjyamānaḥ pathi pathi ca varūthasaḥ
siddhagandharvasādhya-cāra-namunigāṇairupaṇa-ghoṣāmāno
gandhamādanadronōṁīmabhbāsavyαnnapasamsap∥ ———BP. V. 1. 7-8.

38. priyavratobhagavataḥ ātmārāmaḥ kathāṁ mune
grhe'ramata yanmūlaḥ karma-bandhaḥ parābhavaḥ /
na nūnāṁ mukta saṅgānāṁ tādṛśānāṁ dvijaṛsaṁba

39. yathāiva vyomni vahnipindopamaṁ tvāmahamapāsyaṁ, tathaivādyāgrato
gatamaprayaṁ bhagavata kiṁcinna praśādikṛteṁ viśeṣamupalakṣyayāṁi
tyevamukte bhagavatā sūryena nijakaṁthadumcya syamantakam nāma

40. namo'śtu devadevēśa ekaṁrṇa varāha vṛṣārciṣa vṛṣasindho vṛṣākape
suravṛṣabha suranirmita .......... nasṛyāsveśī.

— HV. Bhavisya Parva. LXVIII. 1
Purāṇas is very simple in structure, yet some verses are presented as the specimen of lucid and perfect poetry. The Purāṇas are full of figures of speech, poetic sentiment, metre, style etc. After the examination of that it is clear that the Purāṇas have literary richness. From the above discussion, it may be opined that the Campū writers collected lots of themes from the Purāṇas. Hence; Purāṇas may be said to be one of the major sources of the Campūs. The Campū writers are also influenced by the Purāṇas in the case of use of prose and verse, delineation of sentiments and the presentation of the subject-matter etc. So Purāṇas may be said as one of the important and early specimens for Campūs.

Jātakas: The Pāli-jātakas have a great contribution to the mixed style of composition. These writings contain the excellent use of prose along with verse. The Jātakas deal with the stories of Lord Buddha’s life and intend to impart ethical lessons. Normally in all the Jātakas, the stories begin with the phrase ‘alīle vāraṇāsiyāṁ brahmaṇadatta rajjam kārente’ and it is followed by introduction to Buddha’s life. Again, it comes to notice that the development of the story is very slow.

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41. atha kadācitsamhitameghāndhakārayavanikāsu
śaradaguṇopahṛtaśobhāśvālokanakṣamāsū dīkṣu
prabuddhakamalavānāsobhēṣu prasannasalilā manoḥareṣu sarassu
paraṁ kāntiyauvanamupagate praceyakiraṇa iva candramasi ....... etc.
- JM, Harāsajataka, p. 220.
There are no long compounded words and ornamental phrases in the prose portion of the Jātakas. But these are present in the gadya-kāvyas and the Campūkāvyas of classical Sanskrit.

The Jātakamālā (JM) of Āryasūri, is composed on the basis of the Pāli-Jātaka. This Jātaka deals with the events of the previous births of Lord Buddha. The JM, which was written sometime in the 3rd century A.D., bears great literary value. The use of prose and verse of the JM has the similarity with that of the later Campūkāvyas. The Pāli-Jātakas are descriptive in nature. On the other hand, the prose portion of the JM exhibits mature artistic skill in presenting the stories. It also describes the natural scenery here and there. And it seems to be more ornate than the prose passages of the puranic ones. The verses of the JM too show the genuine literary qualities. The verses in the JM, have a narrative tendency, which is found only in the Campūs. The use of prose and verse in the JM is proportionate and they receive equal treatment in the matter of Alamkāras of both Sabda and Artha and in respect of delineation of different sentiments.

42. gunodayairyasya nibaddhabhāvā
culāṅganevāsa narādhīpasṛhiḥ
atarkaniyānyamahipatiṁāṁ
siṁhhābhigupteva guhā mrjayāṁ. - ibid. Visvantarajātaka. 1.
Inscriptions: The inscriptional literature is another form of classical ornamental poetry. The inscriptional literature is to be considered with importance not only from the historical point of view, but from the literary viewpoint also. Though, most of the inscriptions are composed in verses, occasionally prose is used side by side along with verses. The prose portion of the inscription is not of less importance. The Allahabad Stone Pillar Inscription (ASPI) of King Samudragupta, the Girnar Rock Inscription of Rudradaman and Skandagupta, the Mandasore Stone Pillar Inscription of Yosodharman, the Haraha Stone Pillar Inscription of Isānavarman, the Copper Plate Inscription of Kumārabhāskaravarman of Kāmarūpa etc. are the fine specimens of ornate poetry. The ASPI of Harisena begins with eight verses written in metres like Šārdūlavikrīḍita\(^{43}\), Sragdharā etc. and then follows a long compounded passage, which is normally available in typical prose works. As for instance, the Girnar Inscription of Rudradāman also comprises lengthy compounded prose. The ASPI is believed to have been composed in the 4\(^{th}\) century A.D. Hariṣena shows his mastery in framing

\[\text{43. āryo hityupaguhyaḥbhāvapiśunairutkṛṇitai romabhīḥ}
\text{sabhyesucchvāsiteṣu tulya kulajamāṇanānodvīkṣitaḥ}
\text{snehavālulitena vāspaguruṇā tattaveksinā cakṣusā}
\text{yaḥ pitrabhihito nirksya nikhilam pāhyevamurvīrmiti.} \quad -\text{ASPI. 4.}\]
Sentences, full of long compounded words that constitute the essence of prose. He uses nicely the *Alankāras* like *Upamā*, *Rūpaka, Anuprāsa* etc. Moreover, he properly maintains the *Kavisamayas* (the poetical conventions) in the *ASPI*. The ninth verse of the *ASPI*, describes the fame of Samudragupta as the white water of the Ganges in accordance with the poetical convention suggested by the rhetoricians. Hence, the work of Hariśena has some elements which are undoubtedly interesting and important from the literary point of view.

Both the prose and the verse are composed with artistic mastery in the *ASPI*. So, most probably the earlier writers of *Campūkāvyas* accept it as a model for their works. It is seen that some inscriptions imitate the *ASPI*. These also begin with verses followed by a long prose passage and end with verses.

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- SSI. P. 24.


- ASPI. 9.
After this discussion, it may be concluded that the origin of the mixed type of composition of prose and verse can be traced to the Vedic period. After crossing the different stages, it has moulded a separate identity by the name *Campū* in the 6th or 7th century. Again the above discussion reveals that the Brāhmaṇas present an admixture of prose and verse, but these are narrative in nature. It lacks in simplicity of language and figures of speech. Some *Upaniṣads* too exhibit the mixed type of composition. These *Upaniṣads* possess only the philosophical and spiritual themes. These are mainly didactic in nature. We see the abundant use of verses in the *Upaniṣads*. These are full of figures of speech and metres. We find the verses to be more rich and mature than the prose portion. On the other hand, it appears that during the period from the 2nd century A.D. to the 10th century A.D., the mixed form of *Kāvya* develops and proceeds towards an established stage. The poets also give importance on the employment of Almākaras, metres, long compounded words etc.

Moreover, there are three kinds of streams of the mixed type of composition, which are observed during this period. These are the didactic stream, the puranic stream and the visual stream. The stories of the *Jātakas*, the *Pañcatantra*, the *Hitopadeśa*, and the *Vetālapaṅcaviṃśatis* etc. are the examples of didactic stream.
There are some religious *Campūs*, particularly the *Jaina Campūs* which impart moral and ethical teaching to the readers. The epics and the *Purāṇas* are the store-houses of legends. We know that there is no use of prose in the *Rmn*, it is full of ornate verses only. But it supplies the subject-matter of various *Campūs* in the later period. The use of prose in the *MB* is not so mature and developed. The prose of the *Purāṇas* are comparatively compounded and they exhibit the use of *Alamkāras*. Hence, this stream has its influence on the *Campūs* in case of lending the plot and the language. On the other hand, the third stream of the mixed form of composition is found only in the *Rūpakas* and the *Uparūpakas*. So this third stream has very little impact on the *Campūs*. At last, it can be said that the *Campū* writers are eager to show their craftsmanship; both in prose along with verses. But it is a matter of regret that in spite of long tradition of writing *Campūs*, there is not a single *Campū* before the 10th century A.D. This non-availability of *Campūs* is the great loss to the history of Sanskrit literature in general and the history of origin and development of *Campū* genre in particular.
Some Important Campū Works

Various Campū Works: The writing of Campūkāvyas actually begins from the 10th century A.D. Its history starts from middle age. The NLC is the earliest specimen of this type of poetic art, which is found to be composed in this century. The number of Campūs is also limited. Again, it is a matter of regret that in spite of long tradition of writing Campūs, there is not found any Campū work before the 10th century A.D. Hence, Campūs are a later products in the history of Sanskrit literature. This non-availability of Campū works causes a great loss to the history of Sanskrit literature. Dr. C. N. Tripathi46 has provided a list of as many as 245 Campūkāvyas both published and unpublished. Some Campūkāvyas have great literary value. On the other hand, some Campūkāvyas are created only on imitation.

The Campūkāvyas may be classified into two groups, viz. devotional and secular. And the devotional type of Campū may be divided into many sub-groups, viz. the Vaiṣṇava Campūs, the Śaiva Campūs, the Jaina Campūs and the Campūs based on legends of various deities or semi-gods. Again, biographical and imaginative are the two sub-divisions of the secular Campūs.

The Campū writers of different ages take the theme of their writings from the Rāmāyaṇa, the Mahābhārata and the Purāṇas.

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46. CKAAA, pp. 101-251.
Hence, it is worth mentioning that these Campūs are the store-house of myths and legends. Dr. C.N. Tripathi presents the classification in the following heads – (i) based on the Rāmāyaṇa, (ii) based on the Mahābhārata, (iii) based on the Bhāgavatapurāṇa, (iv) based on the Śiva Purāṇa, (v) based on other Purāṇas, (vi) based on the Jaina works, (vii) biographical, (viii) dramatic, (ix) based on the legends of local deities, (x) imaginative and (xi) philosophical.

**Nala-campū:** The Nala-Campū (NLC) is regarded as the earliest literary product in the history of Campū literature. The NLC is the product of Trivikramabhaṭṭa, the grandson of Śrīdhara and the son of Nemāditya, who was a Brāhmin of śāṇḍilya-gotra. The NLC is also known as Damayantīkathā. Nemāditya is found to be mentioned Devāditya also in some printed editions.

The NLC contains seven chapters, which are called Ucchvāsas. It deals with the story of Nala and Damayantī. But the story remains incomplete in the seven chapters. The NLC describes the story up to the conveying of Indra’s massage by Nala to Damayantī. There is a legend in support of its unfinished form. It is heard that once

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47. ibid., pp. 260-272.
48. sāṁsārācakre kratukriyākāṇḍasauṇḍasya śāṇḍilyanāmno mahārṣervarāṁśaḥ

NLC, p.21.
49. teṣāṁ vāṁśe viśada yaśasāṁ śrīdharasyātmajo'bhūt.

devādityaḥ svamati vikasadveda vidyāvivekaḥ. - ibid., 1.19.
Nemāditya was absent from the court. Then another poet came to challenge him, Trivikrama accepted the challenge and composed the NLC as fitting reply to the challenger, in the absence of his father. After completion of the seventh chapter, Nemāditya came back and the work remained incomplete.

The NLC is based on the Nalapākhyaṇa of the MB. This story has a little historical importance. As the NLC deals with the story up to the conveying of Indra’s message by Nala to Damayantī, so that the deplorable and saddest condition of the two is wanting here. It appears as a Campū par excellence. The NLC is full of poetic sentiment, exhibiting the Guṇa called Prasāda. And the employment of the figure śleṣa, particularly, the sabhaṅgaśleṣa seems to be the main feature of the NLC. According to the author of the NLC, the compositions of the poets of lower order are like the words of a child. Moreover, Trivikramabhaṭṭa mentions the names of some earlier poets and writers like Vyāsa, Vālmīki, Bāṇa and Guṇāḍhya with due respect. He also says, a great poet can only understand the

50. MB. Vanaparva, Adhyāyas, 49-78.
51. vācaḥ kāthinyamāyānti bhaṅgaśleṣaviśeṣataḥ
    nodvegastatra kartavyo yasmānnaiko rasaḥ kaveḥ. - NLC, 1.16.
52. apragalbhāḥ padanyāse jananirāgahetavāḥ
    santyeke bahulāīāpaḥ kavayo bālakāiva. - ibid, 1.6.
53. a) vyāsaḥ kṣamābhṛtam sreṣṭho vandyaḥ sa himvāniva
    b) śaśvadbāṇadvitiyena namadākāraḍhārinā. - ibid, 1.12
    - ibid, 1.14.
effort of another poet. Trivikrama opines that the motive of a poet is to touch the heart of the reader just as an arrow is aimed at striking at the chest of the enemy. The NLC presents the vast knowledge and the mastery of the poet, which makes the work attractive for the readers. It exhibits the knowledge of the author, regarding vocabulary and his command over prose and verses in respect of employment of the puns and alliterations with equal importance. Trivikramabhaṭṭa is said to be Yāmunatrivikrama after considering his extra-ordinary power of imagination, especially in the verse Udayagirigatāyām etc. Hence, from the above discussion it may be concluded that the NLC appears as a Campū par excellence.

Madālasācampū: Madālasācampū (MC) is another important work, which is attributed to the authorship of Trivikramabhaṭṭa. The source of this Campū is found in the Mārkaṇḍeyapurāṇa. The author narrates the love affair between Kuvalayāśva and Madālasā in the MC. The divisions of this Campū are called ‘Ullāsas’. The MC nicely narrates the exploits of Kuvalayāśva, the killing of Pātālaketu, the love of Madālasā, her death and re-birth. The MC is not endowed with literary richness like that of the NLC. But the presentation of the story, its development and structure attracts the reader.

54. jananti hi punah samyakkavireva kaveḥ śramatiḥ. - ibid, 1.23
55. ibid, VI. 1.
Yaśastilakacampū: The Yaśastilakacampū (YC) is a famous Jaina Campū. The YC known as the Yośodharamahārājarājacarita also, is a work of Somadeva, the noted poet and the foremost amongst the logicians of the day. Somadeva was known as Somaprabhasūri also. He was a court-poet of Calukya king Arikeśarīn II. It is clear from historical evidence that the YC was composed in 959 A.D. Somadeva possesses profound knowledge of logic. So he boasts of his ability as a poet. The YC comprises eight chapters, called Āśvāsas.

This Campū narrates the story of Yosodhara, the king of Avanti, his death and various re-births. The story is taken from the Uttarapurāṇa of Guṇabhadra. The first part of the book is biographical. The YC narrates the poetic genius and scholarship of Somadeva. This book reflects the historical and literary importance. The intention of the poet is to popularise the doctrine of Jainism. This Campū presents the socio-cultural condition of India of that age. Somadeva exhibits his mastery in both the prose and the verse of the YC. The influence of Bāṇa in the prose portion is referred by Somadeva in the 4th chapter. The verse portion may be divided into two groups, viz. poetical and didactic. It is seen that the verses, composed in the YC, are basically ethical and didactic. But poetic and

56.  lokavittve kavitve vā yadi cāturyacañačcavaḥ
     somadevakaveḥ sūktiḥ samabhyaṣyaṁtu sādhavaḥ. - YC. III. 513
literary elements are not lacking in the stanzas. The principal sentiment of this work is Śānta and other poetic sentiments are of secondary importance. Professor K. K. Handiqui has written an important book on the YC. Šrutasāgara also composed an exhaustive commentary upon the YC.

**Jīvandharacampū:** Jīvandharacampū (JC) is another important Jaina Campū, which was composed by Haricandra. The date and authorship of the JC is also the main controversy among the scholars. But some writers like S.K. Dey and S.N. Dasgupta opine that the poet of the JC is Haricandra – "who is probably identical with the Digambara Jaina Haricandra, whom we have already mentioned as the author of the Dharma-śārmābhyyudaya". If it is accepted, then we can say that his father was Āryadeva and the name of his mother was Rathyādevī. The date of Haricandra can not be said exactly. But the poet might have flourished sometime between the 9th and the 11th century A.D. Bāṇabhaṭṭa in his Harṣacarita (HC) also refers to one Bhaṭṭāra Harichandra. Bāṇa belonged to the 7th century A.D. Hence, Bhaṭṭāra Harichandra, can be identified with the author of the JC.

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57. yaśaśtilaka and Indian Culture, Published by Jaina Samskriti Samrakshaka Sanghas, Sholapur
59. padabandhojjalo bāńabhaṭṭasya gadyabandho nrpayate. - H.C., 1.12.
The JC narrates the story of prince Jīvandhara\(^60\) in eleven chapters called Lambha. Jīvandhara was the son of king Satyandhara and queen Vijayā. The UP of Guṇabhadra is the main source of the story. Jina is eulogized in the whole book like the YC. Hence, the main objective of the poet was to propagate Jaina teachings. Though the JC contains religious and ethical ideas, it has poetic merits also. Again, in the prose portion also, we notice that the poet uses long compounded words very smoothly. Moreover, the poet employs various figures of speech nicely. As for instance, the verse, \textit{'yatsaudhānvalokya}\(^61\) is a good example of \textit{Utpreksā}. Haricandra shows his ability in composing non-ornamental verses too. It is seen that the influence of previous poets, like Bāṇa, Māgha and Vākpatirāja is present throughout the whole book.

\textbf{Rāmāyaṇacampū :} The \textit{Rāmāyaṇacampū} (RC) is a literary work of Bhoja, the king of Dhāra. It is also known as the \textit{Campūrāmāyaṇa} and also as the \textit{Bhojacampū}. Bhoja was a Kṣatriya belonging to Paramāra line. He was a popular and generous king. He flourished in between 1018 A.D. and 1063 A.D. It is ascertained from the

\begin{verbatim}
60. madiyavāṇīrāmaṇī caritārthā cirādabhūt
    vavre jīvndharam devam bhāvairmijāyaktam.  
    - JC, I. 11.

61. yatsaudhānvalokya nirjarapatrdrangnimimēso'bhavat
    yasyā viṅkṣya sarojasōbhiparikhāṁ garīgā viṣādam gata
    yatṛtyāṁ jinālayāṁ kalayaṁ meruḥ svakārtasvarāṁ
    svīcakre ca baladviṣam surapuṁ yāṁ viṅkṣya śokākulā.  
\end{verbatim}

29
Rājamṛgāṇka, copper plate inscriptions and other historical records.

Bhoja was an erudite scholar, He composes almost twenty books. These books are based on different topics, viz., the Rājamṛgāṇka on astronomy, the Āyurvedasarvasva on medicine, the Nāmatālika on lexicography, the Śabdānuśāsana on grammar, the Sarasvatīkaṇṭhābharaṇa and the Srīgāraprakāśa on rhetoric's and so on. The RC is one of the important and popular works. He obtains more popularity because of the RC.

Bhoja expresses his artistic calibre as a poet through the RC. The theme of the RC is taken from the Rāmāyaṇa of Valmiki, to whom he adds some poetic style. The RC is divided into six chapters called Kāṇḍas, But it is said that the last chapter is not composed by Bhoja. It was added by another poet Lakṣmaṇasūri, and it is supported clearly in the colophon. Bhoja does not change the story and the characters of the Rmn. He states that "as people offer oblation to their forefathers with the water of the Ganges though it was brought down to the earth by Bhagīratha, in

62. pragbhjojoditapancakāṇḍavighitānande prabandhe punah kāṇḍo lakṣmaṇasūriṇī viracitaḥ śaṣṭho'pi jīyāccāram. - RC, VI. 110.

63. vālmikigītaraghupungavākīrtileśāistṛptiṁ karomi kathamaṇpyadhunā budhānāṁ
gangājalairbhuvi bhāgirathayatnalabdhaiḥ kim tarpaṇāṁ na vidadhāti narāḥ pitṛāṁ - ibid 1.4
the same way, he also ventures to delight the wise by a well known story, composed by Vālmīki”. This verse is exemplifies the figure Drṣṭānta. We notice that the RC is created with some literary colour. The variation between the Rmn and the RC is not significant. There is less use of prose passages in the RC than the verses. But the poet deliberately employs various figures of speech throughout the work. Again, though we find some short sentences in prose, there are some long sentences with compounded words. It can be compared with the prose of Bāṇa. Generally, the reader comes across with both the Śabdālāṃkāras and Arthālāṃkāras. There is abundance of puns and alliteration in the RC.64

Bhoja is also expert in playing upon words and he can successfully delineate different sentiments. He employs Śabdālāṃkāras65 like Anuprāsa and Yamaka very nicely. His description of nature is graphic and charming. Moreover, the influence of previous poets like Kālidāsa, Māgha and Bāṇa, comes across to our notice. A reader of the RC is bound to feel the influence of these poets. But such type of influence does not minimize the artistic quality of Bhoja as a poet.

64. padyaprabandhamiva darśitasargabhedaṁ
prākṛtavyākaraṇanamiva prakāṭita ............. — ibid, p. 39.

65. yā tanuḥ padavī saīśā yā tanuścāsya lakṣmaṇa
yā tu kāmaṁ tayaivedaṁ yātukāmaṁ na nanyataṁ — ibid. III. 4
**Bhāratacampū:** The *Bhāratacampū* (BC), known as the *Campūbhāratarīm* also, is a composition of Anantabhaṭṭa. It deals with the story of the *MB* as a whole, in twelve chapters called *stavakas*. We get very little information regarding the date and identity of Anantabhaṭṭa. Traditionally, it is known that Anantabhaṭṭa was a rival poet of Abhinavakālidāsa, the author of the *Bhāgavatacampū*. If it is so, then Anantabhaṭṭa seems to have flourished in the 11th century A.D.

Though, Anantabhaṭṭa deals with the main story of the great epic *MB*, yet he avoids some side events. Because, it is impossible to cover all the events. The poet cannot include everything in a piece of *Kāvyā* like BC. The principal sentiment of this work is heroic, and other sentiments are used in the right context. Anantabhaṭṭa vividly describes the natural beauty.

After taking the story from the *MB*, it is told in a narrative manner in the BC. The verses of the BC are full of literary attributes. Again, comparatively we notice lesser number of passages in prose. But these prose passages have literary embellishments. Different *Śabdālakāras*, viz, *Anuprāsa* and *Yamaka* are employed in the prose passages. Not only the *Śabdālakāras*, but he also employs

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66. athaniśīthe tathābhutasya tasya jīghāṃsayā kurunarendranandanana coditairnarendairupetya yuga padeva .......... etc. - BC. p 61.

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Arthālaṁkāras like the Upamā, the Rūpaka and the Utpreksā etc. The poet uses the Śabdālaṁkāras, viz, Anuprāsa and Yamaka in the verses. The gracefulness of words i.e. Padalālītya, is met with in the BC. Hence, the BC is a nice specimen of this species of poetic composition from the viewpoint of variant styles of language, employment of figures and delineation of various poetic sentiments.

**Bhāgavatacampū:** The poet Abhinavakālidāsa was the composer of the Bhāgavatacampū (Bhc). The poet does not provide any information of his own. He just mentions his name in a number of verses of his work. It is known that Abhinavakālidāsa was his penname. From the historical point of view, it can be said that the date of the poet is the middle of the 11th century A.D. The literary style and the mode of presentation of erotics also suggest the date of the poet.

67. kīṁ śuksamya vadane ruciratvaṁ kīṁ śuksamya ṣṛdaye'pi vaśītvam.
   Kīṁśuksamya kusumesu nodanti samastī sma madhupalirītīva.  – ibid., 1.68

68. kurabake ravelihṛtaḥ sudhāsamadhuram madhuram madhu ṣaṭpadaṁ papuravāpuravāryamapi smayaṁ ṇṛpavane pavaneritāpādape.
   – ibid., 1.69.

69. abhinavapadaptirvah kalidasah pragal
   bhastrinayanadayitāyāḥ premaḍim bhastraṭīyaḥ
   viracayati tayaiva preritaḥ premadimbhastraṭīyaḥ
   viracayati tayaiva preritaḥ premaṇaḥ
   hariguṇaparinaddham cārucampūprabandham.
   – Bh.C., 1.7
This *Campū* is divided into six chapters called *Stavakas*. The story of the *Bh.C* is written on the basis of the 10<sup>th</sup> *Skandha* of the *BP*. Again the story begins with eulogy of Lord Śiva and Gaurī.\(^{70}\) The poet is unable to present herein the description of the exploits of Lord Kṛṣṇa to the status of devotion. Though, the theme is taken from the *BP*, Abhinavakālidāsa only employs the erotic sentiment instead of *Bhakti*. The prose portion of the *BhC* is impressive. The prose lines exhibit various figures like Śleṣa, Upamā, Dīpaka, Parisārīnkhyā etc. The influence of Bāṇa is felt in the prose passages. On the other hand, the prose passages of the *Campūs* are found to be descriptive. But the verses of the *Bh.C* are narrative\(^{71}\) in character, though these are full of poetic qualities. The poet successfully uses the figures Anuprāsa, Yamaka etc. on many verses. Hence, his artistic skill is praiseworthy.

Another *Campū* work viz., the *Abhinavabhāratacampū*, is attributed to the authorship of Abhinavakālidāsa. It is based on the story of the *MB*. But this work is now not available.

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70. kalyānaṁ naḥ prabhūtaṁ kalayatu lalitālāpaśeśaileśā 
   bālaṁlajalanukūlā śīśararakalā bhāṇumālājītālā 
   esa śeṣāhibhūṣā parikalitaśudhāṃśaśāṃśa 
   bhadrā mudrā vinidrā puruhaṇāvavidhau kāpi kāruṇyapūṣaṁ 
   — ibid. 1.1.

71. āśādāsimahāmahāriyarūpo rūpānurūpācaritaḥ sukṛṣapradhānāḥ 
   rāja parīkṣadabho yadajasradānanirairupaiti marubhūmiranūpabhava 
   — ibid. 1.4
**Gopālacampū**: The *Gopālacampū* (GC) is one of the important Vaiṣṇava *Campūs*. Jīvarāja or Śrījivagovāmī, a close companion of Lord Caitanya, is the author of the GC. Vrajarāja was his father and Kāmarāja was his grandfather. The GC is divided into two volumes. The author composed a commentary on his own work and introduced himself. The GC was composed in about 17th century A.D. Available records clear that the GC is based on the tenth Book of the *BP*. This book has vaisnavite philosophical value. Philosophical influence is found throughout the whole book. The exploits of Lord Kṛṣṇa build the main topic of the GC. The sports of Lord Kṛṣṇa are narrated artistically. Hence, the poet does not confine the description to the *BP* only. The *Purāṇas* and all the treatises are brought within the purview of the GC because these also deal with the sports of the Lord.

So we can say that Jīvagovāmin is a poet of genuine artistic merit, which is proved by his work. The GC bears the stamp of Jīvagovāmi’s mastery as a poet. His words are charming and full of alliterations. The GC attracts the reader because of its dramatic appeal. The poet freely uses various metres, figures of speech. This composition is a brilliant philosophical one. The poet opines that going through a *Campū* can be compared to the boating in a lake.72

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72. madayati mano madiyaṁ tanujaghanabhāratīrasavilāsah
kimū sutanu nīravihāro nahi nahi campūvihāro’yaṁ. - GC, last verse.
Pārijātaharaṇacampū: The Pārijātaharaṇacampū (PHC) is a work of Śeṣaśāṅkṛṣṇa, who is more popularly known as Śeṣāṅkṛṣṇa. Śeṣāṅkṛṣṇa mentions in the PHC that he was the son of Nṛṣimha and he composed this Campū comprising both prose and verse. Śeṣāṅkṛṣṇa belonged to the second half of the 16th century A.D.

The PHC of Śeṣāṅkṛṣṇa, deals with the story of Lord Kṛṣṇa’s carrying off the Pārijāta tree from the domain of Indra, the chief of the gods. It contains five chapters called Ucchvāsas. The theme of the PHC, is based on the well known legend of Kṛṣṇa’s kidnapping the Pārijāta flower from the custody of Indra. This story is narrated in the works like the HV, the VP and the BP etc. Hence, these are the sources of the PHC. But the author of the PHC introduces some innovations to provide an artistic form to the story. The principal sentiment of this Campū is erotic. The prose passages are constructed with long compounded words. The verses have poetic qualities also. Śeṣāṅkṛṣṇa employs both the Śabdālaṁkāras and Arthālaṁkāras successfully.

Śeṣāṅkṛṣṇa is a poet of having self-confidence regarding his proficiency as a writer. He comments himself that his work, enjoying

73. prastautiha nṛṣirhasuritanayah śriśeṣavanisodbhahah
kṛṣṇah sampratipārijātaharaṇam gadyaisca padyaiḥ śubhaiḥ. - PHC. 1.18.
74. asti samastasāmantasāmantinisāmantasindūrapūrasūrāstācalah
sakalajaladhivelāvalayāmanikanikhilabhūpāla ............... - ibid. p. 7.
75. śrīkṛṣṇapravanātmataśasamaye madvāṁsaye sarvathā
dośarhi hanta harirhariṣyati yathā cetaḥ śaṅrodbhavah. - ibid. 1.19.
blessing of Lord Kṛṣṇa, will be a nice one. Hence, he is a poet of profound scholarship. At last it is seen that the poet is more interested in singing the lofty praise of his patron.

**Nṛsiṁhacampū:** The *Nṛsiṁhacampū* (NC) is composed by the poet Sūrya. He belonged to an illustrious astrologer Brāhmin family. The poet Sūrya has mastery or capacity in poetry, music and logic. The date of the work can be determined as the middle of the 16th century A.D.

The *NC* has five chapters called *Ucchvāsas*. The *NC* begins with eulogy of Lord Viṣṇu and His incarnation as Nṛsiṁha. The second chapter comprises the descriptions of atrocities of Hiraṇyakaśipu on his son Prahlāda. The third *Ucchvāsa* describes the event of Nṛsiṁha’s killing of Hiraṇyakaśipu and in the fourth one, the gods praise Nṛsiṁha. The last one narrates the satisfaction of Nṛsiṁha after slaying the evil-doer. Hence, this *Campū* aims at establishing the heroic supremacy of Nṛsiṁha. Vīra appears as the principal sentiment of the *NC*. The poet presents all the literary sentiments; again thereby he proves his literary ability as a perfect artist. The heroic sentiment gets converted to

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76. saṅgitāgamakavyanātakapatuḥ sūryābhidhānaḥ kaviḥ
    campūkāvyamidam cakāra caturām lakṣmīprītaye.  — NC. V. 78.
Śṛṅgāra\(^{77}\) when the Goddess Lākṣmī is brought to the context for pacifying Nṛṣimha's wrath. In the prose lines as well as the verses, the poet uses brilliant Anuprāsas, Yamakas etc.

On the other hand, it should be mentioned herein that there is another Campū with the same title composed by one Keśavabhaṭṭa, son of Keśava. This Campū is divided into six Stavakas. This title also itself indicates the well known Puranic story of Prahlāda and Viṣṇu's incarnation as Nṛsimha. The date of this work can be determined as the second half of the seventeenth century A.D.

Draupadīpariṇāyacampū: The Draupadīpariṇāyacampū (DPC) is a work of the poet called Cakra. The name of his father was Lokanātha and his mother was Ambā. Moreover, Rāmacandra was his elder brother and Patañjali was the younger one. The poet Cakra was patronized by the kings of Pāṇḍya and Cera. He flourished in the 17\(^{th}\) century A.D. Not only the DPC, he also composed several works, viz., the Rukmini-pariṇaya, Jānaki-pariṇaya, Pārvali-pariṇaya and Citraratnākara. These are the important works of Cakra, of which, the Jānaki-pariṇaya is a Mahākāvya of eight cantos.\(^{78}\)

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77. evamaravindavigaladamandamakarandavindusandohavindiräsundarataraśada namadhurstaśudhāsambandhanīḥṣtamṛtdurāksaranikaracitakarnarasāyanas ya... ... ... bhagavataḥ kṛṣṇamanṭaḥkaraṇaṁ śṛṅgārarasāṁaye magnamāsīt.
-NC. P. 62

78. Sanskrit Sahitya ka Itihas, -pp. 190, 746.
The theme of the DPC is based on the Adiparvan of the MB. It is divided into six chapters called Āśvāsas. It deals with the story of the Pāṇḍava residing at the place known Ekacakrapura. It also depicts the incidents like the killing of Vaka, description of the seasons and the kings attending the svayamvara shade of Draupadī. The DPC narrates the marriage ceremony of Drupadī with the Pāṇḍavas, the crowd of the kings against the king Drupada, victory of Arjuna over the kings, bestowing of the half part of kingdom to the Pāṇḍavas by Dhṛtarāṣṭra, building of Indraprastha etc.

Moreover, the poet uses long compounds not only in prose but in the verses also. The author Cakra praises and admires his predecessors like Vālmīki, Vyāsa and Kālidāsa in the DPC. Again, the author of the DPC, narrates the family background along with the theme of the work. It is described in the last verse of every chapter,

79. tuṣāravarṣasamāṁpluṣṭaṁrasavanasarasīśaṁcaradrāja-
haṁsasaṁsatpauruṣaśāntavāsasantarodayaḥ................... - DPC. P. 17.

80. dīvyanālikāpālīdalitanaravapurjangularāhāradriyad
gomāyudārokolāhalavīhitabhatasāreṇikvīravādaṁ.
fiśapṛṣa-prahārāhitadalanagajottugakūmabhāntarāla
ccyotadraktasravantīsamudayaviharadgṛḍhrahamsāvalīkārāṁ. - ibid. V. 84.

81. prācetase yā jagati prarūḍhā yā puṣpītā satyavatikumāre
sā kālidāse phalitā kaviṁmekopamāneka māṇikāyā . - ibid, l. 8

82. putram cakrakavirguṇaikavasatiḥ ślokanāthaḥ sudhī
rambāsā ca pativrata prasūṣuve yāṁ mānitāṁ sūribhīḥ
tasyābhūd drupadātmajāpariṇaye campūprasbandhe mahā-
nāsuvāsah prathamo vidarbhatanayāpāṇigrahābrātāry. - ibid. P. 17.
as done by the poet Śrīharṣa in his *Naiśadhacarita* (*NaC*).\(^{83}\)

**Viśvagūṇādārasacampū:** The *Viśvagūṇādārasacampū* (*VGC*) is a work of poet Venkatādhvari, a follower of Rāmānuja, the exponent of the *Viśiṣṭādvaita* school of the Vedānta system. We find the reference to the Hunas in the work\(^ {84}\) So it indicates the date of the work as the 17\(^{th}\) century A.D.

The *VGC* comprises the description of a wide range of visible objects of the world. Hence, the work is entitled so. The author mainly describes the sun, the globe, various rivers, mountains and places. Moreover, the *VGC* contains the description of the people, representing different walks of life.

We find two main imaginary characters in the *VGC*: These are two *Gandharvas*, viz., Kṛṣānu and Viśvāvasu. There are some sort of conversations between these two characters and they want to find out the mystery behind the creation of the universe. While Viśvāvasu appreciates some objects perceived by him, Kṛṣānu finds faults with these. Then Viśvāvasu establishes the real nature of the objects with

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83. śrīharṣa kavirājarajimukutalaṁkārahīraḥ sutāṁ
śrīhīraṁ susuve jitendriyacayaṁ māmalladevi ca yaṁ
taccintāmaṇiḥmantracintanaphale śrīṅgārabhaṅgyā mahā-
kāvye cāruṇi naiśadhīyacarite sargo'yamādirgataṁ. —NaC, l. 145.

84. hūnāḥ kṛṇāṁnāśṭśavad brāhmaṇaṅgaṁ na gaṅgayanti
tēṣāṁ doṣāḥ pāre vācāṁ ye nācaranti śeucamapi
proper arguments. The poet follows the view of Rāmānuja in his
discussion. He establishes his own view in case of the existence of
the universe. On the other hand, the notions of other schools of
thought are not discarded at all. Rather, their views receive proper
consideration.

Moreover, Venkatadhvari considers the combination of prose
and verse in a Campū as the blending of honey and grapes.85 But,
the prose is used only in an introductory sentence to the narration
comprising verses. Hence, the prose is of less importance in the VGC
as compared to the verse. And it is the dialogue between the two
Gandharvas, which forms the very essence of the Campūkāvya.

Nilakaṇṭhavijayacampū: The Nilakaṇṭhavijayacampū (NVC) is one
of the popular Campū works in Sanskrit. It is a work of Nilakaṇṭha
Dīkṣita, a grandson of the younger brother of Appaya Dīkṣita, the
author of Kuvalayānanda, a treatise on poetics. Nilakaṇṭha was the
son of Nārāyaṇa and Bhūmidevi. The date of the NVC can be fixed
as the middle of the 17th century A.D., because Appaya Dīkṣita

85. padyaṁ yadyapi vidyate bahusatāṁ hrddyāṁ na tat
gadyaṁ ca pratipadyate na vijahatpadyāṁ budhāsvādyatāṁ
ādatte hi tayoḥ prayoga ubhayaorāmo-dabhūmodayaṁ
saṅgaḥ kasya hi na svadeta manase mādhvikamṛddhikayoḥ. – VGC. 1.4.
breathed his last in the first quarter of that century. The poet dedicates his work to Lord Śiva. Hence, it can be said that Nilakaṇṭha was a Saivite.

The NVC contains five chapters, called Āśvāsas. The ḤV and some of the Purāṇas are the sources of the NVC. It narrates the enmity of the demons with the gods and the consequent defeat of the gods. After that, the author describes the visit of the gods to Brahmā, Viṣṇu and Śiva seeking their grace. It is followed by the story of the churning of the ocean, the poison comes out and the world becomes polluted. Then Lord Śiva consumes this poison to save the world from the probable disastrous consequences. The gods were able to establish their supremacy over the demons after taking the nectar.

The NVC shows the scholarship of Nilakaṇṭha. The prose sentences of the NVC can be compared with the typical prose works. The description of battle is very simple and it does not possess the Guṇa called Ojas. The poet uses both the Alāṅkāras and the verses are more attractive due to brilliant use of Alāṅkāras.

The description is actually based on the current state of affairs in the

86. NVC. V. 5/63
87. vidvāṁsaḥ prathame'bhavan vivasanāḥ sautrāntikāḥ sādhavāḥ sādhavaḥ mukhyaḥ mādhyaśastraśtriokaguraścārvākakatantre sthitāḥ pāśaṇdā nigamāgamavyasanāh kālah kāliḥ śaśvato daitye śāsatī devarājyamajani trailokyāmitthāṁ tadā. — NVC. 1-51.
guise of reflecting the rules of the demons over the heaven. Because, it is known that during the age of the poet, there broke out certain political changes in his native country Vijaynagar. There are also some ironical remarks on the king, which are found in this work. Hence, it is clear that the king of the poet's country was responsible for the misrule prevailing over his kingdom. As a piece of Campūkāvyā, the NVC is of no less importance, from the viewpoint of variant styles of language, employment of figures etc.

B. THE VARADĀMBIKĀPARINAYACAMPŪ:

Its author: date of the author: other works:

The Author: Tirumalāmbā is the illustrious authoress of the Varadāmbikāparinayacampū (VPC). She was the beloved queen of Acyutarāya, an Emperor of Vijayanagar, who was crowned in 1529 and reigned up to 1542.88

Tirumalāmbā has not kept silence about herself like most of Sanskrit writers. There are several record of Emperor Acyutarāya, which are preserved at the Vitthal temple at Hampe. It provides an account of his gift of 'a mountain of gold' (suvarṇameru).

88. Kalahasti Inscription No. 157 of Epigraphic Reports, 1924.
Again the epilogue of the VPC furnishes some valuable informations about her. According to her own description, she was confident about the deepest love of Acyutarāya, the king of kings. It clearly shows that she was his queen. A Telegu poem Vijayavitasamu or Subhadrāpariṇāya also mentions Tirumalāmbā as a queen of Achutarāya. But it is to be confirmed whether she was really the beloved queen of Emperor Acyutarāya. The theme of the VPC is rich from the literary perspectives.

Tirumalāmbā was endowed with true poetic faculty. It is augmented by her continuous appreciation of the ins and outs of the kāvyas, dramas, poetics, the Purāṇas and the Vedas, which are fully retained in memory after hearing them once. This beautiful literary composition presents the genius of the authoress in case of all subjects and all languages.

This epilogue speaks well of Tirumalāmbā and her manifold accomplishments. She is the confidant and all-in-all of the deepest love of Acyutarāya, the king of kings, well-versed in all the sciences. Her heart has been purified by righteous deeds in the form of great and unsimulated beneficence. Her hands can be compared with the lotus. These lotus like hands are expert in making constant gifts

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89. rājādhirājacyutasarvabhaumapremasarvasvāsabhuva ........ - VPC. P. 116.
and in writing all scripts. Her voice is also very sweet like cuckoo's note. Again it becomes sweeter with the Pañcama notes, produced by the lute played on by the tips of Sarasvatī's nail. And the authoress produces the conviction of her being Sarasvatī, descended in a corporeal form for the pastime of roaming over the surface of the earth. Her good fortune and prosperity are enhanced by potent blessings granted by eminent Brāhmaṇas at the great Vājapeya, Puṇḍarīka and Sarvatomukha sacrifices performed by many Brāhmaṇas, held in high esteem in different countries. It is known that she constantly protects the families of poets.90

Moreover, this epilogue describes more and well of Tirumalāmbā and her manifold accomplishments. It presents her as a profound scholar endowed with wide and varied learning, a poetess of great repute and a generous patron of letters, a beloved queen and a righteous, virtuous and bounteous lady of religious temperament. This Campū, written by a woman, is one of the few Sanskrit romances. It evinces her high literary power and genius.

Date of the Authoress: There are some difficulties in fixing up the exact date of Tirumalāmbā, though the poetess is associated with a royal family. Queen Tirumalāmbā, the beloved wife of Acyutarāya, composed this Campū. The story is related with the marriage of

90 VPC. p. 151.
Varadāmbikā, the daughter of the Salaga chief. So, the VPC must have been certainly written during the reign of Acyutarāya. This Campū work ends after making Cina Veṅkaṭādri, Acyutarāya’s son by Varadāmbikā, the heir-apparent to the throne. According to Rājanāṭha’s Acyutarāyābhhyudaya, Cina Veṅkaṭādri was old enough to be made heir-apparent at the time of Acyutarāya’s coronation as an Emperor. Moreover, it does not state whether he was made heir-apparent at that time or later on. Again this statement of Rājanāṭha does not agree with the description of Tirumalāmbā in her VPC.

When Acyutarāya married Varadāmbikā, he was already an Emperor. Later on Varadāmbikā, gave birth to Cina Veṅkaṭādri. Hence, it is very difficult to understand that how could Cina Veṅkaṭādri be old enough at the time of coronation of his father. So in this context, Tirumalāmbā’s description can be taken to be more reliable than the description of Rājanāṭha.

According to the epigraphic reports, Acyutarāya was crowned Emperor in 1529 and reigned up to 1542. The installation of his son Cina Veṅkaṭādri as heir-apparent cannot be considered to have taken place earlier than at least ten or twelve years after the coronation of Acyutarāya. Hence, the date of the composition of the VPC should be fixed at a time when Acyutarāya was on the throne, neither before 1540 nor after his last reigning year, i.e. 1542. Therefore, we can conclude
that the VPC could have been written in a period from 1540 AD to 1542 AD.9

Other Works if any: Tirumalāmbā is the illustrious authoress of the VPC. This Campūkāvya of Tirumalāmbā appears as an appealing one due to its literary elements. Not only from the historical point as well as from the political point also this book is important. The authoress happened to be the queen of Acyutarāya. And queen Tirumalāmbā chose the family of her in laws as the theme of her creation. The epilogue of the VPC praises Tirumalāmbā and speaks of her manifold accomplishments.

Undoubtedly, she is a profound scholar. But no other book authored by her is available. Only the authorship of the VPC is attributed to the poetess Tirumalāmbā.

C. ADHERENCE OF THE VPC TO THE NORMS OF A CAMPŪKĀVYA

It is already found that there is not a single definition, covering all the salient features of Campū. It comes to our notice that there is no similarity among various Campūs regarding the theme, delineation of principal rasa (sentiment), characterisation, presentation of hero and heroine and above all, the presentation of the relative proportion of the prose and the verse. Thus there is noticed diversity amongst so
many works of this type of composition. A study of this genre prompts to make an estimate of the following features in a *Campū*, though these cannot be treated as common to all the available works.

1. The *Campū* is a mixed type of composition of prose and verse with narrative quality, having a definite theme. Of course, a full-fledged story is not found in many *Campū* works. There are some *Campūs*, the story of which are taken either from the epic or from the *Purāṇas*. There are some philosophical *Campūs*, which discuss the doctrines of different schools of Indian philosophy like Jainism, Śaivism and Vaiṣṇavism etc. There are some biographical and historical type of *Campūs* also. Generally biographical *Campūs* are based on the lives of saints, kings and so on. Some works contain the stories of local deities. There is only one common feature in the *Campūs*, which is nothing but its narrative nature.

2. Secondly, the *Campū* is found to be divided into some chapters numbering not more than eight or ten. And *Campūs* may vary in size. Some works are tiny and some are voluminous in size.

3. The chapters of the *Campū* have different names. The *Campūs* are generally divided in chapters with the following names viz. *Ucchvāsa, Stabaka, Āśvāsa, Ullāsa, Taraṅga, Kānda, Lambaka, Kallola, Vilāsa, Manoratha* etc.
4. The verses at the end of each of the chapters, possess not only an introduction to the author, but they sometimes indicate at the main events of that particular chapter. On the other hand, the last verse of the concluding chapter in some Campūs, bears some affinities with the last verse of a drama known as the Bharatavākyā.

5. The hero of a Campū may come from any walk of life. He may not only be a divine personage or a semi-divine creature like a Gandharva, but also a virtuous person from any section of life, viz, a sage, or a preceptor, or a feudal lord, or merchant and so on. Moreover, there is no villain worth the name in a Campū. Again, it is noticed that Campūs are without heroine.

6. The rasa (sentiment) is one of the important judging factors of a Campū. The Vīra or the Śṛigāra is found as the principal rasa in most of the Campūs, whereas other rasas are depicted as of secondary importance. In the devotional type of Campūs, the Śānta in the main one.

7. Because of a mixed type of composition of prose and poetry, it comes to one's notice that thee is indiscriminate use of the two in the Campū. The proportion of the prose and the verse to be employed in it, mainly depends on the will of the poet.

8. Normally, the prose portion is more ornamented than the verse portion in the Campū. And it is found that all the four types of prose namely Vṛttagandhi etc. come into use in it.
9. It is observed that along with various varieties of the *Vṛtta* types of metres, the *mātrā* types are also employed in a good number of *Campūs*.

10. It is also to be mentioned that most of the *Campūs* contain an introductory verse or eulogy of gods or virtuous people, prior to the presentation of the main story.

On the basis of the above discussion, here is an attempt to make an estimate on the adherence of *VPC* to the norms of a *Campūkāvya*.

The story of the *VPC* is fully biographical and historical. Its plot is considerably short, Tirumalāmbā chooses all the characters from royal families. Though it has a single story, yet it unites all its events, so as to lead one to the catastrophe. The main theme of the *VPC* is the marriage of Acyutarāya with Varadāmbikā and the birth and installation as the heir-apparent of their son Cina Veṅkaṭādri.

The poetess has a rich power of description. Her *Campū* abounds in charming descriptions. The poetess nicely uses both prose and verse. All the four varieties of prose come into use in the *VPC*. The *VPC* begins with the prose and verses eulogizing the Moon, the Lord of herbs and Viṣṇu, Śiva, Goddess Lakṣmī and Cupid (the god of love). Queen Tirumalāmbā has provided us a lively pen-portrait of her husband, Emperor Acyutarāya. Generally, Sanskrit works describes the charm of a woman, but the descriptions of the
physical beauty of a man can be called a rare availability. The description of a man's feet, things, waists, chest, arms, hands, shoulders, neck, throat, face, eyes, ears, nose, forehead by a woman, is nowhere found in the vast Sanskrit literature except in Tirumalāmbā's Varadāmbikāparināyā. Her descriptions are full of imagination and realistic. But these are not too narrative. Thus Tirumalāmbā's Campū concerns only with royal personages.

Moreover, the principal rasa of this work seems to be Śrīṅgāra, as its main theme is the depiction of love and marriage of Acyutarāya and Varadāmbikā. While, she has delineated the Vīra, the Raudra, the Bhayānaka, the Bibhatsa etc. with less importance. In addition to these the authoress of the VPC proves her excellence in the use as many as twenty four varieties of the Vṛtta type of metres. Again this Campū is not divided into chapters. But it is not a Campū-work of less importance. On the other hand, the famous rhetorician Daṇḍin\textsuperscript{92} mentions that even at the absence of some of the features, there is no loss to a Kāvyā. There is not found any example of a verse similar to that of a Bharatavākya in a drama, in the VPC, which can be observed in some other Campūs.

Hence, it can be said that almost all the norms as found in many a Campū, are being maintained in the VPC. The absence of a

\textsuperscript{92} nyūnapāpyatra yaiḥ kaiścidangaiḥ kāvyam na duṣyatī
yadyupātteṣu sanpattirādhayati tadvīdaiḥ

\textsuperscript{–KD.1.20.}
few attributes, does not harm the genuine nature of this work. And therefore there should not be any doubt in saying that the *VPC* is a *Campū* par excellence.

The theme of the work: The *VPC* of Tirumalāṃba is one of the important *Campūkāvyas* in Sanskrit. It comprises the description of Acyutarāya’s forefathers and the life of Acyutarāya up to the birth of his son Cina Venkaṭādri.

This *Campū* opens with the fanciful portraiture of the lunar dynasty. Acyutarāya’s father Niśiṃha belonged to this dynasty. It starts with the Emperor Moon. And the Emperor Moon had a son named Budha. The latter had a son, called Pururavas, the sole hero of the world, who won Urvaśī as his beloved. To Pururavas was born a son named Āyus, whose son was Nahuṣa. He was the performer of a hundred horse-sacrifices (*aśvamedhas*). Yayāti was the son of Nahuṣa.93 Then, Turvasu born as Yayāti’s son. Thus in course of time king Timma was born in this dynasty. Devakī was the wife of king Timma, who was the repository of virtues. They had a son named Īśvara. He conquered the cities of his enemies. He possessed immense power or energy. Moreover, he was eminent among the

93. yayātirisyātmabhavo balālim śriyā tirṣktya cīram vireje
    bhāyatirekākṣbhitah sma yasmāt prayāti dikṣu pratipakṣavargat - *VPC*. V.6
kings and he had abundant wealth. So his name Tś vara, was literally true. He got Nṛṣimha as his son.

Nṛṣimha also was endowed with great power and became prominent among all the kings, by dint of his virtues. He grew into a great and mighty king and was skilled in the science of polity. There was no anxiety and no evil at all, under his rule. He established his capital at Vidyāpūrī, the city called Vijayanagar now-a-days.

In course of time, Nṛṣimha set out on a tour of conquest. His shoulders were adorned with luster of rays. First, he started towards the east and defeated all the kings. After conquering all the kingdom, he exhibited his mighty prowess. Then he started towards the south marching along the coast of the sea. Moreover, being accompanied by his large army, he crossed the Tūndīra country. Then he reached the country of Colas and encamped on the right bank of the river Kāverī. Subsequently, the king crossed the Kāverī, which was variegated with a net-work of lotus-buds looking like a collection of pots with various designs.

Though he was in the country of the enemy, he forbade his men to afflict the inhabitants of the land. On the other hand, the king of the Cola country knew of his advent from his spies. He also marched with his army against Nṛṣimha and attacked him. Hence a terrific battle took place between both the sides. Nṛṣimha also fought well. When his army began to fall back and was in fright, he mounted his lordly
elephant and was encouraging his warriors for fight. He fell upon the Cola king with an irresistible force. He also killed the elephant of the Cola king and captured him alive. So the army of the Cola surrendered. Thus Nṛṣimha was crowned with victory and entered the Cola capital with a colourful and splendid procession.

When king Maruva learnt this news, his heart was greatly agitated by intense fear and alarm. Consequently, leaving his wife and children and renouncing his kingdom, he fled away somewhere to the sea-coast. Laughing at his cowardice, Nṛṣimha entered the town of Madhurā. And the rulers of this state, presented him the entire wealth. After that he went to Rāmeśvara and paid homage to the God Rāmeśvara and made gifts to the Brāhmaṇas. Thus he defeated all the kings of the area, and came to Srīrāṅgapattanam. He constructed a bridge over the river Kāverī. After crossing the bridge, he besieged the town. The king Mahāvīra fell at Nṛṣimha’s feet with his wife, children and others. Thus the king Mahāvīra was defeated. But Nṛṣimha’s heart was filled with compassion and he reinstated him in his kingdom. Then he captured some big forts along with Dumakura. He seiged the fort of Mātaraṅgi from the enemy and he worshipped the God Gokarna. Here, he offered numerous gifts such as the gift of gold etc., equal to a man’s weight. Nṛṣimha marched towards the north. He seiged the fort of Mānava and the Sultan was unable to face his might. He concealed him in the fort called Mānava
out of fear. But the brave and gracious Narasīṁha released him just as Agastya did the ocean which he had held within him. Thus moving from left to right, Nṛsimha not only conquered the earth, but the triple world also with all his virtues, resplendent with the heroic exploits of his arms. Hence, vanquishing all his enemies, he returned to his capital Vidyāpurī and ruled over the whole of India.

Then, he married Ombamāmbā, the daughter of Rāmāmbikā of the solar race and enjoyed pleasures in her company. He prayed God Acyuta for a son and consequently the queen conceived. Later in the last month of pregnancy of the queen, Viṣṇu appeared to her in a dream and blessed her with the birth of an excellent son. The queen also gave birth to a son in due course. At the birth of the child, great festivities were held. Nṛsimha named his child Acyuta, after God Acyuta. Acyutarāya was educated in all the sciences and fine arts. When the prince was fully grown up, Nṛsimha the king passed away.

Acyutarāya became the king after the demise of his father. Thus he ascended the imperial throne. Once moving in a garden, he heard the conversation of maidens. And listening to the excited conversation of the girls, talking with one another, the king reached the beautiful, extremely sacred and the secluded temple, dedicated to Kātyāyinī, situated nearby. He entered the temple dedicated to Gaurī as because his heart, was as if, pushing him forward forcibly. There in the midst of matrons, he noticed a certain princess. She was a
paragon of beauty and as if lightning within a piece of dense cloud. She possessed a unique natural beauty. She was Varadāmbikā, lost in meditation on the goddess. And she was surrounded by girls who were charming. The authoress described, as if Pārvatī herself was going through the practice of a vow. She was radiant like the banner of the God of love. Hence her beauty was indescribable.

After the first sight of Varadāmbikā, Acyutarāya was immersed in the ocean of indefinite joy. Again the king stood for a moment with unwinking eyes. His heart was suspending to function and his senses also ceased to work. Her maids manifested excitement, withdrew a little and were facing one another when they found that the king was gazing constantly with unwinking eyes at the princess. They began to talk something. But the meditation of the princess was undisturbed even by the noises of their conversation and the jingle of their ornaments. After finishing her meditation, she opened her eyes and was greatly flurried at the sight of the king. She was unable to bear her agitation. And she supported herself by seizing the bejewelled pillar of the temple. Love overtook her heart. Just after their tremulous eyes met one another, they long stood, as if they had mutually caused loss of each other’s composure. They were amazed at each other’s beauty. They had mutually exchanged their souls. Thus, as if they had joined by mutual fusion and given up all activity.
Then the jester informed the king that the minister had come with a letter and demanded a meeting with him. The king listened to the minister's request conveyed to him by the jester and prepared to set out. He considerably lingered there even while preparing to depart. Explaining the wonderful scenes from the life of the goddess Caṇḍikā, painted everywhere on the world, he was looking all the time only at the princess, who was equally in love with him. She was also in a similar state. At last Acyatarāya also departed reluctantly. He praised her extra-ordinary beauty and returned with his army to his palace. But he left the jester to know everything about the princess.

The king felt pangs of separation and spent time in deep thought of her awaiting the jester's arrival. The jester returned after gathering the informations. He informed the king that the damsel he had seen in the temple was Varadāṃbikā, the daughter of Trapāṃbikā and belonged to the solar race. She was the younger sister of the two Prime Ministers both called Tirumalarājjas. She went to the penancegrove called Gaurfvana to observe the vow, viz., Varaprasādhana, 'the attainment of a bride-groom'. When she saw the king, as if Cupid incarnate and lost herself being enamored of his handsomeness. Again, the jester said that Varadāṃbikā somehow finished the worship of Gaurī and absorbed in thought of the king.
She slowly proceeded to her abode. Thus the jester convinced the king of her attachment to him.

On her return to the palace she refused to speak to her friends. And the princess fell love-sick. Neither she looked at her attendants nor waited on her elders. Again she did not worship Agastya, her tutelary deity. She did not play her lute. She neglected her baths, dressing and toilet and was busy with the thought of the king. She became indifferent and forgot all occupations. Her eyes were fixed in the quarters and with the face raised up, began to fancy the king's arrival. So as to hear his name i.e., Acyuta she caused the Dāmodara hymn to be sung before her again and again. She rolled on her bed and she did not get relief from love-sickness. Her attendants were perplexed by her condition and her friends deeply pained. She revealed the cause of her anguish and implored them to do something for her. Thus Varadāmbikā pressed her friends to do something.

After that a chamberlain together with maid servants appeared there and told her that her two brothers requested through his ministers and the family priest of Acyuta Mahārayā for her hand. They had consented to give her in marriage to him and had sent the maid-servants to help her. Her friends were delighted greatly. Acyutarāya married the princess according to rules and brought her to his palace. The royal couple enjoyed all the pleasures of love. In course of time,
the queen conceived by the grace of the glorious lord of the Veṅkaṭa hill (Viśṇu). After getting the news of the pregnancy from a nurse, the king performed puṁsavana and other rites, one by one, for the safety of the child in the womb. And, in course of time, the queen gave birth to a son on an auspicious hour. The king also enthusiastically performed numerous festivities. The king made gifts to the Brāhmaṇas more than they desired and performed jātakama and other rites. The prince, was named Cina Veṅkaṭādri i.e. Viśṇu, the younger because he was born on account of the favour of the Lord of Veṅkaṭa hill (Viṣṇu). This prince also grew up. When he became young, then Acyutaraṇya, accompanied by all his ministers, installed him as his heir-apparent on an auspicious day.

The story of king Acyutaraṇya is found to be presented up to this stage in this Campū work of Tirumalāmbā. The book comes to an end with an appreciation of respectable in-laws of the family of the authoress.