CONTRIBUTION OF KERALA TO SANSKRIT LITERATURE

For

II Semester

B.A. SANSKRIT

Complementary Course

(2014 Admission)

UNIVERSITY OF CALICUT

SCHOOL OF DISTANCE EDUCATION

Calicut University P.O. Malappuram, Kerala-673 635
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MODULE I
KULASEKHARA’S OF MAHODAYAPURAM

Kulaśekhara Ālvar and the Mukundamālā

Kulaśekhara Ālvar is one of the greatest religious mystics of South India. According to the tradition Kulaśekhara was born as an incarnation of Kaustubha. Tiruvaṁchikulam is the place of birth of Ālvar. His father was Dridhavrata, the king of Kerala. He was an ardent devotee of Viṣṇu. Tradition says that after the coronation of his son, Kulaśekhara retired to Srirangam to lead a life of an ardent prayer. He passed away at Mannnarkoyil in Tinnevelly District. According to tradition, the date of birth of Kulaśekhara Ālvar is 3075 B.C. According to Swamikunnu Pillai, the date of birth of Ālvar is 767 and K.G. Shesa Iyer calculated it as 527 A.D. Sir R.G. Bhandarkar assigned the Ālvar to the 12th century A.D. Kulasekhara Ālvar is the author of Perumaltirumozhi in Tamil and Mukundamālā in Sanskrit.

Mukundamālā

Mukundamālā is a short devotional lyric in Sanskrit of Kulaśekhara. The commentator Rāghavānanda gives the additional information that Kulaśekhara was a king of Kerala. The language of this poem is quite simple and natural. Owing to the great popularity of the poem there are various recensions of the text. The Kerala recension contains 31 verses. Two commentaries on the Mukundamālā are known as the Tātparyadeepikā by Rāghavānanda is a scholarly commentary giving Advaitic interpretation to the verses. He explains the text as an exposition of the two mystic mantras. Mukundaśāktiśaramantra and Aṣṭākṣaramantra. He blends the Advaitic system of metaphysics with Bhakti cult. The other commentary of Mukundamālā by one Tiruvenkatatasuri.

Rāghavānanda

Rāghavānanda is a versatile scholar. In Kṛṣṇapadi Rāghavānanda gives some details about his precepter Kṛṣhnānanda. Kṛṣhnānanda was a sanyasin and was a native of Nāgapura on the banks of the Ganges. Rāghavānanda’s house was situated on the banks of Bhāratappuzha. He took asceticism and became a great yogin and an ardent devotee of Viṣṇu. This Rāghavānanda is usually identified with Kokkunnathu Swamiyar and lived in 1310 A.D. He is the author of Tātparyadeepika commentary on Mukundamālā, Kṛṣṇapadi commentary on Bhāgavatapuranā, a commentary on Viṣṇubhujadgopayātastotra, Śeṣāyadeepika on Paramārthasāra of Śeṣa. Besides, two original works, Sarvasiddhāntasangraha and Vidyarcanāmaµjari are also attributed to him.

The Royal dramatist Kulaśekhara

The Royal dramatist Kulaśekhara was the Emperor of Kerala, that he had his capital at Mahodayapuram, or the modern Tiruvaṁchikkulam. He has to his credit three Sanskrit dramas, viz. Tapatīsamvaraṇa, Subhadrādhananjaya and Vicchinnābhīṣeka. He has already composed a prose work viz. Āścaryamaµjari, but this work is non extemt. T. Ganapati Sastri identifies Vicchinnābhīṣeka with the first Act of the Pratimānāṭaka and ascribes to Bhāsa. The author of Vyāṇgyavyākhya mentions only two dramas. Some scholars tried to identify the dramatist Kulaśekhara with Kulaśekhara Ālvar.

Tapatīsamvaraṇa

The Tapatīsamvaraṇa is a good drama which deals with the love story of Tapati and Samvarana, the king of Hastinapura. It has six Acts. The plot is taken from the Ādiparvan of Mahābhārata. The first three Acts describes the the development of the love of Tapati and Samvarana. In the last Act Mohanika tries to make the hero, the heroine and her two friends commit suicide, but she is overpowered by Kuru, the son of Tapati and Samvarana. In some contexts, the story closely resembles Abhijñānāśākuntala. The story happily ends with the reunion of Tapati, Samvarana and their son, Kuru. Śivarāma wrote a commentary on Tapatīsamvarana. A Brahmin scholar wrote the commentaries on the basis of explanation given by the author himself. These commentaries are called Tapatīsamvarṇayavyaṅgyavyākhya and Subhadrādhanāṇjayavyaṅgyavyākhya.

Subhadrādhaṇāṇjaya

Subhadrādhaṇāṇjaya is written by Kulaśekhara. It describes the story of Arjuna’s abduction of Subhadra from Dvāraka. Kulaśekhara’s dramas are very popular in Kerala. They are staged even to this day by traditional actors in Kerala stage, Kūliyāṭl. Śivarāma wrote a commentary on Subhadrādhaṇāṇjaya also.
Vyaṇgyavyākhyas

The author of Tapatīṣamvaṇaṇavyaṇgyavyākhyā and Subhadrādhananājījaya-vaṇgyavyākhyā was a Brahmin contemporary of Kulaśekharaṇavaman. He belonged to Prameṣvaramaṇīgalam on the banks of the Periyar. He was a great art critic that attracted the attention of the king. The king invited him to the palace for writing commentaries and for supervising the staging of the plays. It was he who popularised these two dramas in Kerala by introducing humorous verses in Malayalam Sanskrit mixture, in parody of the Sanskrit verses. We can identify this commentator with Tolan, the famous court jester of the king. Tolan is supposed to have written a Mahākāvya called Mahodayapureśacaritam in a simple style, keeping the normal syntax of the language.

Āscaryacūḍāmaṇī of Śaktibhadra

Śaktibhadra, author of the Āscaryacūḍāmaṇī was a South Indian dramatist. He had written other works like the Umādvāsaṇavadatta. There is a popular tradition which makes Śaktibhadra a contemporary of Śaṅkarācārya. It is said that Śaktibhadra was a native of Cennanīru in Travancore. Since Kulaśekhara’s date is fixed about 900 A.D. Śaktibhadra must be assigned to about the ninth century A.D. In seven Acts the drama depicts the story of Rāmāyaṇa. All the seven Acts are being staged by the traditional actors, Cakyars. Prof. Kuppusvami Sastri refers to the Āscaryacūḍāmaṇī as the best of the Rama-plays perhaps barring Bhavabhūti’s Uttararāmacaritā in certain respects. There is a commentary on the play by a certain Brahmin of Bhāradvājagṛma, who is follower of the Bhāṭṭa school of Mīmāṃsā. His date is not known.

The Yamaka poet Vāsudeva Bhāṭṭa

The Yamaka poet Vāsudeva Bhāṭṭa is the author of Yudhiṣṭhiravijaya, was a Bhāṭṭathiri of the paṭṭaththu family of Namboodiri in the village of Peruvanam, very near to Trichur. His patron was Ravivarman Kulaśekhara who is the author of Pradyumnadabhuyudaya. He lived in the first half of the 14th century A.D. Some scholars place him in the middle of 9th century A.D. There has been much confusion among scholars in identifying the author Vāsudeva correctly.

Yudhiṣṭhiravijaya

Yudhiṣṭhiravijaya is written by Vāsudevabhatta. It describes the story of Mahābhārata in eight cantos, containing about one thousand verses, mostly in the Arya metre. Even though it is a yamaka poem its literary merit is of very high order. The main sentiment of this kavya is vīra and kindled by other emotions also. Yudhiṣṭhiravijaya has been very popular throughout India. It has several commentaries written by various scholars. Padārthacidhanta by Rāghava, Bālavutppattikārini by Cokkanātha, Śiṣyahita by Rajānaka Ratnakāṇtha of Kaśmir, Prakāśika by Bharmarāja, Vijayadāsikā by Acyuta, Ratnapradeepikā by Śivanāsa, Kavikanthābharana by Śrikantha, Padārthadeepikā by a disciple of Śīkantha are some of them. There are many Malayalam commentaries on the work are also known.

Tripuradahana

Tripuradahana is a yamaka poem written by Vāsudevabhatta. It describes the story of the destruction of tripura demons. It has three cantos containing about 200 verses in all. It has three well known commentaries in Sanskrit. They are Padārthadhāpiṇī by a son of Nityāpiṇī, Hrdayagrāhīni commentary by Paṅkajākṣa and Arthapraṇāśīka by Nīlakantha.

Śaurikathodaya

Śaurikathodaya is a yamaka poem written by Vāsudevabhaṭṭa. It depicts the story of Lord Kṛṣṇa as per Bhāgavata in six cantos. There are two commentaries on the poem. They are Tattvaprajāpiṇī by Nīlakantha of Mukkola and Anvayabodhikā of Nīṭyāṃśayati.

Nalodaya

According to DR.K.K.Raja Nalodaya, a yamaka poem, may be authored by Vāsudevabhaṭṭa. Some scholars wrongly attribute its autorship on Kaḍāsā. It deals with the well-known episode of the Mahābhārata describing the story of Nala and Damayanti. There are several commentaries on Nalodaya.
MODULE II
ZAMORINS OF KOZHIKODE

The court of Zamorins was one of the most important centres of Sanskrit learning. The number of scholars patronized by Zamorins is also very great. Among these Zamorins of Kozhikode Mānavikraman Śāktan Tampurān is the most outstanding. According to tradition, there were nineteen poets famous as patineṭṭhakkavikal in the court of Mānavikrama. Of these, Punam is called the Half poet, because he was on the Malayalam poet, and not recognized as Sanskrit scholar. Among the others nine members were from Payyūr Bhaṭṭa family, five Namboottiris from Tiruvēgappura, and the rest were Udanaṭṭa Śāstri, Cennās Nārāyanan Nambūṭiri, and Damodarabhaṭṭa of Kākkaśṣery family.

Udanaṭṭa Śāstri and Kākkaśṣery Damodarabhaṭṭa

Udanaṭṭa Śāstri was a native of Lōtapura in Toṇḍamarīgala, the present Chingleput District. He was the son of Raṅganāthā and Raṅgādevi, the grandfather of Krishna and his great grandfather was Gokulanātha. Udanaṭṭa was not real name; it was a title assumed by him later on; or perhaps it was a title conferred on him by some king. His real name was Irugappanātha. He came to Kozhikode seeking patronage took part in the annual Sastraic discussions in Tali temple. There are so many traditional stories in connection with Udanaṭṭa and Kākkaśṣery Damodarabhaṭṭa. Udanaṭṭa Śāstri, the author of Mallikamūrtṛ and Kokilasandesā and and Kākkaśṣery Damodarabhaṭṭa, author of Vasumatēmānavikrama have praised Mānavikrama in their works. Both Udanaṭṭa and Kākkaśṣery refer to Payyūr Bhaṭṭas in their works with great respect.

Mallikamūrtṛ is a drama in ten acts and belongs to the prakarana type. Keith calls it a slavish imitation of Bhavabhūti’s Malatimādhava. It describes the love story of Mallika, daughter of Viśvāvasu who is the minister of the Vidyādhara king, and Mādhava, the son of Brahmadatta who is the minister of the king of Kuntala. The books was published by Jivananda Vidyasagara from Calcutta in 1878 A.D. with a commentary by Ranganātha. Both the publisher and commentator wrongly attributed the work to Dandin. The text itself says that its author is Udanaṭṭa, the court poet of Mānavikrama.

Kokilasandesā is an excellent lyrical poem written in a lucid style. It is one of the most popular sandesākāvyas in Kerala. In gracefulness of diction and the sweetness of melody it excels even the Sukasandesā of Lakshmīdāsā. K.Rāmapiṇḍarāti says that the Kokilasandesā was written by Udanaṭṭa after he had returned to his native place. The absence of any reference to the learned academy under Mānavikrama suggests that this poem was written before he became acquainted with Zamorin. It is generally believed that Udanaṭṭa married lady from Mārakkara house in Chennamangalam and the heroine of the Kokilasandesā was his own wife.

Another work, Svātiḥprasamsā is generally attributed to Udanaṭṭa. These erotic verses, pretending to show the poet’s great intimacy with the heroine. Ullur S.Paramesvara Iyer attributes the Naṭṭaktuṣa also to Udanaṭṭa. Naṭṭaktuṣa is a treatise criticizing the method of acting Sanskrit dramas adopted by the cākyars of Kerala. There is no evidence to show that it is by Udanaṭṭa.

Damodarabhaṭṭa of Kākkaśṣery

Damodarabhaṭṭa of Kākkaśṣeryfamily is said to have been Udanaṭṭa’s chief rival at Revatipaṭṭattān. He has written a drama, viz.Vasumatēmānavikrama, in seven Acts belonging to Nāṭaka type. This drama describes the story of Mānavikrama’s marriage with Vasumatē, daughter of his minister Maṅmat Acan. The influence of Kālidāsa, Harṣa and Rājaśekhara is found in Vasumatēmānavikrama also. Though Kākkaśṣery is popular through his stray verses and the traditional stories, he certainly deserves to be well known as a great dramatist and as a talented poet. M. Krishnamachariar attributes Indumatrāgaha to Kākkaśṣery. But it is the work of a Brahmin disciple of Ravivarman who had his house on the banks of the river prācī in Kerala. Therefore, Kākkaśṣery cannot be its author.
The Payyür Bhaṭṭas

The Payyür Bhaṭṭa family has played an important role in the history of Sanskrit literature in Kerala. There have been many scholars and poets in that family. Their contribution to the Mīmāṃsā literature and Sanskrit poetry is immense both in volume and depth. The family of Payyür Bhaṭṭas is at present situated near Porkkalam (raṇakhalam in Sanskrit), very near to Kunnamkulam.

Parameśvara I

The earliest member of Payyür family is Rṣi I. We have only literary references about him. He has a brother named Bhavadāśa who was a great scholar in Vedanta. Rṣi I married Gouri and got a son named Parameśvara I. This Parameśvara has written several works. The following works of Parameśvara I are known.

1. Sumanoramaṇi commentary on Meghadūta
2. Jusadvamkaraṇi
3. Svaditamkaraṇi commentaries on Nyāyakanika of Vacaspatimiśra.
4. Haricarita and
5. Nyayasamuccaya a work on Mīmamsa

Of these Sumanoramaṇi, Svaditamkaraṇi and Haricarita are available. Jusadvamkaraṇi is mentioned in the Svaditamkaraṇi and must be the earlier of the two. The reference to Śaṅkara as Pūjyapāda suggests that he was a samnyāsin. Dr. Kunhan Raja suggests that Saṅkara may be the author of the Niruktavārttika. His Nyāyasamuccaya is mentioned as an authority by his grandson Parameśvara II in Tattvavibhāvana. Sumanoramaṇi is an elaborate and comprehensive commentary on Meghadūta. In Sumanoramaṇi, Parameśvara criticizes the views of Pṛṇasarasvati given in the Vidyullata commentary. A comprehensive study of these two commentaries shows that Parameśvara I must have been a younger contemporary of Pūṇasarasvati.

Haricarita is a poem of 248 stanzas dealing with the story of Kṛṣṇa. In this poem each stanza beginning with one of the astronomical vakyas of Vararuci in the same order.

Parameśvara I had five sons. Rṣi II, Bhavadāśa II, Vāsudeva I, Subrahmaṇya, and Saṅkara. Of these Rṣi II married Gopālīka and had son Parameśvara II.

Parameśvara II.

Parameśvara II was a great scholar in Mīmamsa and has several important works to his credit. Parameśvara II has written commentaries on some of the standard works on Purvamīmamsa.

1. Gopālīka commentary on Sphotasiddhi
2. Tattvavibhāvana commentary on the Tattvabindu of Vācaspati
3. a commentary on Cidāṇḍa’s Niḥitavāvibhāva
4. a commentary on Maṇḍalanīśīra’s Vibhramaviveka

All these great works are referred to by his grand son Parameśvara III in the Jaminiyasūtrarhathamgraha.

Vāsudeva II

Parameśvara II had a brother named Vāsudeva II who was not only a good scholar, but also a wellknown poet. He is the son of Gopālīka and Rṣi II. Vāsudeva has many scholarly yamaka poems to his credit. They are Devicarita, Acyutalīla, Satyatatpakhatha and Sivodaya. The Devicarita is a Yamaka poem in six āsvasas describing the story of Goddess Gopālīka. The Acyutalīla is also a yamaka poem dealing with the story of Kṛṣṇa in four āsvasas. The Satyatatpakhatha is also a yamaka poem in three āsvasas dealing with the history
of Payyūr family. It is very difficult understand the meaning of the poem. Sivodaya is a short poem in two āśvasas dealing with God Siva and His consort installed in the temple at Vedaranāya. Besides these there are two other poems vākyāvali and Kaumārīlayuktīmāla or Kaumārīlayuktīlakam where poetry is mixed with scientific subjects. The former narrates with the story of Kṛṣṇa in four cantos in which each verse begins with a vakya of Vararuci. In the Kaumārīlayuktīmāla substance of Kumārla’s Tantravārtika is summarized in metrical form. Cakorasandeśa also is attributed to Vāsudeva.

Parameśvara III

Parameśvara II had a son called Rṣi III. He married Ārya and had a son named Parameśvara III. This Parameśvara is the author of Jaiminiyaśūrarthasaṃgraha. In this work he says that he is the grandson of Parameśvara author of Gopālika and Tattvavibhavana. He also says that his father Rṣi III was also known by another name Traividyēśa. There is a commentary on the Kaśika of Sucaritamiśra by one Parameśvara. The date of Rṣi III and his son Parameśvara III as well as of Māṇavikrama and others has to be at least the middle of the fifteenth century A.D.

Māṇavēda

Some members of Zamorin’s royal family were themselves great scholars who made original contribution to Sanskrit literature. Māṇavēda author of the Kṛṣṇagīti and the Purvabhāratacampu, is the most important among Zamorins. Māṇavēda was the nephew of Māṇavikrama who was the Zamorin from 1637 till Nov.28.1648. Māṇavēda was not only a scholar and poet; he was also a patron of letters. Melputtur Nārāyaṇa Bhaṭṭa was quite probably a friend of Māṇavēda. It was at Māṇavēda’s instance that Nārāyanapanaḍīta of Brahmakhalā completed the Māṇameyodaya left unfinished by Melputṭūr NārāyaṇaBhaṭṭa.

Purvabhāratacampu

Purvabhāratacampu and Kṛṣṇagīti are the two known works of Māṇavēda. The former describes the early history of the soma dynasty and is intended as a supliment to the Bṛhatañcapanu of Anantabhaṭṭa. It has eight stabakas. It was composed in 1643 A.D. It is full of rare and difficult grammatical usages. There is a commentary of Purvabhāratacampu by one Kṛṣṇa who is generally identified with Māṇavēda’s teacher. Kṛṣṇagīti

The Kṛṣṇagīti describes the story of Kṛṣṇa’s life in eight cantos composed on the model of Jayadeva’s Gītagovinda. It contains verses as well as musical portions and is intended to be enacted. The performance is called Kṛṣṇatattam. It became very popular throughout Kerala. Even now it is staged in Guruvayoor temple. Māṇavēda wrote Kṛṣṇagīti in 1652 A.D. On Kṛṣṇagīti there are two commentaries: the Hīdini of Anatanārayaṇa and the Vipaṇacika of Citrabhūnu. Anantanārayaṇa was patronized by Zamorin named Māṇavikrama. The Vipaṇacika commentary was written under the patronage of a Zamorin who is referred to as Rājarāja. Māṇavēda refers with respect to his precepter Kṛṣṇa piṣāroṭi in both these works. He seems to be identical with Kṛṣṇa, who was the teacher of Nārāyaṇapanaḍīta.

Nārāyaṇa Panḍīta

Nārāyaṇa Panḍīta is patronized by Māṇavēda. He belonged to the Brahmin villiage Brahmakalā very near to Guruvayoor. He was the son of Nilakantha and Kāli, and had brother named Srikumāra. The date of birth of Nārāyaṇa is 1586 A.D. His padarθadhāipika commentary on the Raghuvamsa and the vivaraṇa commentary on the Kumārasambhava are also well known. His other works are Gauriguṇaughavarṇana, Meya portion of Manameyodaya, Srimatsavacampu, Aslesasatakā and other poems, Bhagavataprabandhā, Nrisimhacampu, Vaidehinavasangacampu, and Sarvanicaritastuti. Of these works only the commentaries on Raghuvamsa and Kumārasambhava, the Meya portion of Māṇameyodaya, and the Asleṣāsatakā are now available. In his commentaries Nārāyaṇa follows Arunagirinatha closely. Nārāyaṇa’s commentaries are of great help to students, since he explains elaborately all the suggested meanings and difficult problems in a lucid manner.

Meya portion of Māṇameyodaya

The Meya portion of the Māṇameyodaya deals with the prameyas or the objects of valid knowledge according to the Bhaṭṭa school of Mimāṃsakas. It is a complement to the whole work Māṇameyodaya projected by Melppurtur Nārāyaṇa Bhaṭṭa, who, however, left the Meya portion unwritten.
Aśleṣaśātaka

The Aśleṣaśātaka is a century of verses about Princess Ganga, called Aśleṣa. It is possible that she was Nārāyaṇa’s wife. Ullur says that the poem was composed after the death of the heroine, and the main sentiment of the poem is Karuna.

Śrīkaṇṭha

Śrīkaṇṭha flourished under the patronage of a Zamorin of Calicut. He was a member of the Vāriyar community and he lived in a house adjacent to the palace of the Zamorin. His works are Raghūdaya and Soricarita. Raghūdaya is a Yamaka poem describing the story of Rama in eight cantos. It has a commentary by Rudradasa. It is quite probable that Rudradasa is identical with the commentator on the Soricarita. Soricarita is a Yamaka poem in Prakrit by Śrīkaṇṭha generarily identified with the author of the Raghūdaya. Four Śrīkaṇṭhas are mentioned in Sanskrit literature. One of them is is the author of Raghūdaya and Soricarita.

Divākara

Divākara wrote the drama named Laksmīmanaveda. He was the son of Udhabhusundara and belonged to the Cola country. He was patronized by a Mānaveda of Calicut. In five acts the drama describes the story of the marriage of Rāja Lakṣmī with Mānaveda. While describing the greatness of his patron the poet does not mention the literary qualities of the King. This suggests that Divākara’s patron is different from the author of the Kṛṣṇagīti.

Śrīgāvīḷāsa of Sāmbaśīva

Śrīgāvīḷāsa of Sāmbaśīva is a one act play belonging to the Bhāna type. The author was a Tamil Brahmin patronized by a Zamorin named Mānāvikrama. He was the son of Kanakasabhapati of Śrīnivāsa gotra and belonged to the village of Gopalarasamudra. Mānāvikrama referred to in the work seems to be much later than the patron of Uddāṇḍa Śāstri. The exact date of this work is not known.

Ananṭanārāyaṇa

Ananṭanārāyaṇa of Bhāradvaja gotra who belonged to a village called Caravana in the Pandy country. He enjoyed the patronage of Calicut named Manavikrama and a king of Cochin named Ramavarman. His Śrīgarasasarvesvsar is a one act play belonging to the Bhāna type. It was composed to be enacted at Tirunāvaya on the occasion of the Māmamka festival. He wrote a commentary on Viṣṇusahasranāma named Haribhaktikāmadhenu at the instance of the king Rāmavarma.

Manorama

Manorama Tampurāṭṭi was a member of the Kizakke kovilakam of the Zamorin’s royal family and was born in 1760 A.D. She studied under Rudra Vāriyar of the Deśamangalam family and became a great scholar in Sanskrit grammar. It is said that she got the name Manorama because of her mastery of the Praudhamanorama. It was she who taught Sanskrit grammar Ārūr Mādhavan Aṭṭīrī, the author of Uttararnaisadham. She passed away in 1828 A.D. Manorama is not known to have written any work; but the few verses that are attributed to by tradition shows that she was a good poet with a graceful style.

Mānaveda

Mānaveda wrote a commentary named viśāsini on the Śukasandesa of Lakṣmidasa. He lived in the beginning of the nineteenth century. He has also written a commentary on the Rāmāyaṇacampu of Bhoja. He says that he is the student of Raṅganātha. He also refers to two friends Rudra and Śekhara. It is known that this Mānaveda died in 1840 A.D.

Bhavadāsa

Bhavadāsa, a member of Cīrakkuzhi family and native of Sāgarpurakshetra wrote a commentary called Padayojana on the 11th skandha of the Bhāgavata. on the basis of Śridharācārya’s Bhāvārdhadāpika. He was the student of Puruṣottama and Aruṇagiri. This commentary is written at the instance of Uttratam Tirunal Lakṣmi Tampurāṭṭi of Kizakke kovilakam in Calicut.

Bhāskara

Bhāskara of Mutukurisśi family near Shornore wrote the Śrīgāraketulilīcarīta well known as Mutukurūśi Bhāna. He was patronized by a Zamorin of Calicut named Mānāvikrama. Bhāskara flourished from 1805 to 1837. He wrote this Bhāna before he was sixteen years old. He was also patronized by the king of Cochin Vīrakeralavarman.
MODULE III

THE COCHIN ROYAL FAMILY

Introduction

The Cochin Royal family came into being followed by the Kulašekharas of Mahodayapura, who were the emperors of Kerala in ancient times. The Cochin Royal family also known as Perumpadappu, had its capital at Mahodayapura till fourteenth century A.D., when it was shifted to Kochi. The shifting of the capital from Mahodayapura and the growth of powerful Zamorins of Calicut, the Cochin Royal family lost even the nominal overlordship of Kerala.

Literary contribution by the Cochin Royal Family

The Cochin Royal family has a great tradition of literary contribution from Kulašekhara Varman. But it is not possible to trace it easily. In the Śivavilasa, a Mahākāvya written by Damodara Cākyār under the patronage of the king of Kāyamkulam, the hero is a prince of Perumpadappu royal family at Mahodayapura, who is designated as the king of Kerala in the Malayalam campū called Unniyāṭicaśita, also attributed to this Dāmodara, it is said that there were five branches of this family and that there were eight other royal families who were feudatories of the Mahodaya kings.

The earliest work written under the patronage of Cochin Royal Family is the Bhāṇa called viṭanidrā which contains references to a prince Rāmavarman of Mahodayapura who was the son of Queen Laksmi. The work is of importance from the literary point of view.

Several poets and scholars were patronized by the king of Cochin; but it is very difficult to identify these kings. They are sometimes referred to as Rājarāja, a title which could be applied to any king. The names Rāmavarman Godavarman or Keralavarman which are given are also vague, as there have been many kings of Cochin having these names. Hence all that could be given are only tentative suggestions about their identity.

In the Malayalam Campū Thenkailanathodayam of Nīlakantha who was patronized by a Vīrakeralarvarman of Cochin, there is a list of seven kings of Cochin who preceded his patron. Vaṭaśśeri Nīlanthan Nambūṭirī of Mūkkola who commented on the Tripuradahana and the Śaurikathodaya of Vāsudeva has referred to Rājarāja and Rāmavarman as the kings of Cochin and to Godavarman as helping the latter in the administration of the country. The patron of Balakavi who wrote the Rāmavarmandaṇḍa and the Rathaketādaya may be this Rāmavarman himself. The Nambūṭiries of Malamangalam family must have also been patronized by this Rāmavarman and his predecessor Keralavarman referred to in the Bhāṇa as Rājarāja.

The Mahiśamaṅgala compositions

Mahiśamaṅgala is only the house name of the author. It is the Sanskritized form of Maḷamangalam by which the family is known in Kerala. It is sometimes referred to as Māśamangala, Maḷagala and Maḷaṅgala. At present the family is in extinct, it is believed that it got merged with the present Tarananallur family in Perumanam village. The reference found in some of work by members of this family shows that the house was situated somewhere near Nandidīra and the Vallī. More than one scholar is known as belonging to this family. The Mahiśamangala Bhāṇa is one of the most popular Sanskrit Bhāṇas of Kerala. The author was patronized by a king of Cochin who is referred to in the work as Rājarāja. In the prologue it is stated that the Bhāṇa was composed at the instance of the king of Cochin named Rājarāja.
Śankara, the great astrologer and his son Nārāyana author of the Prāyaścittavimārṣini and Parameśvara author of the Āśaucadīpikā belong to this family. At the end of Āśaucadīpikā the author says that he is Parameśvara of Puruvanagrāma near Nandītīra student of Mādhava and others. There are two commentaries on the work, one by a member of the Mahiṣamaṅgala family itself, and another by GōdavarmanYuvarāja of Kodungalloor.

Nārāyana says in his Prāyaścittavimārṣini that he belongs to the Mahiṣamaṅgala family in the Puruvanagrāma that he is the son of Śankara, and that he studied Mathematics. Śankara is the author of several works. The Malayalam commentaries called Bālaśankara of Kaladīpaka, the Muhūrtapadavi, and the Laghubhāskariya, Ganitasāra, CandraGaṇitakrama, Prasnasara, Pancabodhā, Pancabodhārthadarpaṇa, Bhāṣākālaṇḍipaka etc. In Sanskrit he has written a grammatical work called Rūpanayanapaddhati. From the references to the dates given in his commentary on the kālaṇḍipaka in 1540, and that on the Muhūrtapadavi in 1544 AD.

There are some poetical works also by a member of the Mahiṣamaṅgala family. Besides that well known Bhana, there is a Malayalam Campū called Bhāṣanaśadham Campu which is considered to be one of the best Campūs in Malayalam literature. There are also some Malayalam poems like the Darikavadhom Brahmanippāṭṭu which is generally attributed to Mahiṣamaṅgala. There is also a Sanskrit poem called Rāsakrīḍa as well as a campu called Uttarārāmacarita by a member of the Mahiṣamaṅgala family. From a comparison of the Bhāna with the Bhāṣanaśadhadacampū it is clear that the two are by the same hand.

Another excellent Malayalam Campū called the Kotiyaviraha is also attributed by some to the author of Bhāṣanaśadhadacampū. According to Ullur S. Parameśwara Iyer many other Malayalam works like Rājaratnāvalīyam, Bānayuddham, Rāsakrīḍa, Thirunāṭṭam, Parvarīṣṭutti and Viṣṇumāyācaritam are also the works of the author of Bhāṣanaśadhadacampū.

Another work from a member of Mahiṣamaṅgala family is the poem Uttarārāghaviya which describes in a sweet and graceful style the story of Rama and Sita after the return of Lanka. Bālakavi

Bālakavi, author of the two dramas Rāmavarmavilāsa and Ratnakerūdaya, was a native of Mallandrum in North Arcot District, who came to Kerala in search of literary patronage. He was the son of Kālahasti and the grandson of Mallikārjuna. His teacher Kṛṣṇa was an erudite scholar from Kerala. Bālakavi’s patron is Rāmavarman, the king of Cochin, he is the hero of the play Rāmavarmavilāsa. Even in the other work, King Rāmavarman is mentioned with great respect.

Regarding the date and identity of Bālakavi and his patron Rāmavarman there has been some controversy, Nīlakaṇṭha Dīkṣita states in the prologue to the Naḷacarita nataka that Appayya Dīkṣita was a younger contemporary of Bālakavi. According to this Bālakavi has to be assigned to the sixteenth century.

Rāmavarmavilāsa is a drama in five acts describing the story of Rāmavarman, king of Cochin. Entrusting the entire Government of his state to his brother Gōdavarman, the king goes to Tulākāveri, and there meets a girl named Mandāramāla. He falls in love with her, marries her, and lives with her there for sometime. Then he hears from his brother that his country is being attacked by enemies. He comes back to Cochin, takes charge of the Government and defeats all the enemies.
The Ratnaketudaya of Bolakavi was also composed at the instance of the king of Cochin. The information that can be gathered from these two dramas are of some use in the reconstruction of the medieval history of Cochin.

Vedantacarya

Vedantacarya who wrote a commentary on the Kavyaprakasa called Uttejini, Prakasottejini or Sarvatikavibhajini, was patronized by a king of Cochin named Ravivarman. He was a native of Kanchipuram, and had once been in the court of the king Tanjore. He was the son of SrinivasadharvarinVedantacarya was a scholar well-versed in all the sastras. Once he came to the Iriyilakkuda temple in Cochin state, and met prince Keralavarman, nephew of the king. It was at the request of this Prince that he wrote the commentary of on the Kavyaprakasa. All the verses given in the commentary of the tenth ullasa of Kavyaprakasa are about king Ravivarman of Cochin, hence that section is also called Ravirajayasobhusana.

Vira Keralavarman

Vira Keralavarman ruled Cochin from 1809 to 1828 A.D. He was an excellent scholar in Sanskrit and generous patron of literature. He was a follower of Madhava school. He has written more than fifty Kathakaoli works in Malayalam. In Sanskrit he wrote a few stotras like Purnatrayisasataka and Daivatharaslokamala. Vira Keralavarman was also attracting many of scholars and poets of the time to his court. Anur Athiti, Ceranelir Krsna Kart, Bhaskara of Matukurisii, Narayanan Nambutiri of Ilayiam and Itavettikat Nambutiri were all patronized by this king.

Anur Madhavan Athiti

Madhavan Athiti belonged Anur family in the village of Perumanam near Thrissur. He calls himself Vandruvidjamadhava and Vandrubhattha the term vandru in the Sanskritized form of Anur. He was the son of Nilakantha and Sridevi. He had his early education from his grandfather, later he studied under Rudra Vairyar of Desamangalam family, and Pantalam Subrahmanyasastri. He also studied under princess Manorama of Kiilakke Kovilakam in Calicut. Later, after his marriage he went to Kodungalloor Palace, and was a teacher to Godavarman, the third prince at that time. He wrote Uttananaisadhiyacarita or Uttaranaisadhada was written by Anur Madhavan Athiti which is a poem of sixteen cantos describing the life of Nala and Damayanti after their marriage, written as a supplement to Srimahas Naishadhiyacarita. He was patronized by the king Ramavarman who was his student and who had given hima a huge pension. Anur Athiti lived in the early half of the nineteenth century A.D. It is said that Madhava was born in 1765 and died in 1836 A.D.

Krsna Kart of Ceranelur

He was one of the court poets of Vira Keralavarman, King of Cochin, and flourished during 1765-1845 A.D. He married the daughter of Ramaavarman, Saktan Tampuran, of Cochin and Parukutti Amma of Kuruppam house, Thrissur. He wrote the stotra work Citipureastuti on the deity of the temple at Chittur near Ernakulam. It is written on the model of Narayaniya and contains 312 verses. The date of its composition in 1808, as is indicated by the Koji chronogram tvatkrpaladhisadhyam, given in the work itself.

Ilayiam Narayanan Nambutiri

Narayanan Nambutiri of Ilayiam in Amballur was also a protege of Keralavarman. He lived between 1770 and 1840 A.D. and wrote Usaparinaya Campu in imitation of Rukminiswayamvara of Itivettikat Narayanan Nambutiri. It is said to have been composed in one day.
MODULE IV
CONTRIBUTION OF KERALA TO SANSKRIT LITERARY CRITICISM

Kerala’s contribution to literary criticism may be divided into three categories: works on poetics, 1. original works. 2. critical studies and 3. commentaries on Sanskrit poems and dramatical works.

1. Works on poetics -

Works on poetics may be divided into three groups. They are, a) original works, b) works modeled on Pratāparudrīya, c) commentaries on original works on poetics

a) Original works:

Sāhityasāra: Among the original works on poetics Sāhityasāra is well known. This was written by Sarveśvara in 13th century A.D. This is an authority on dramaturgy as is evident from quotations from it in the Abhijñānasākuntalacaracarita. Sāhityasāra describes almost all topics pertaining to dramaturgy in six chapters named prakasas.

Bōlarāmabhārata: Bōlarāmabhārata is noteworthy treatise on dancing. It was written by Ramavarma Kartika Tirunal Maharaja of Travancore (1728-98). In this the author has made some valuable observations on bhava. Dr. Esvaran Namboodiri has made an elaborate study of this book and edited critically.

Nātakādilakṣaṇa is a work which deals with the definition of nāṭaka and other rūpakas. The authorship of this work is unknown. Nāṭyaśāstrasamikṣa by T.K. Ramachandra Iyer giving a summary of the main topics dealt with in Nāṭyasāstra in a simple style.

Canḍamārutasāstri (19th century) of Kāṁchipura, teacher of Ravivarma Tampurān and Udayavarma Tampuran of Kadathanādu, has written two works on poetics. They are Citramāmāmsādhāraṇa and Laghorasakusumānjali. In the first, the author clears the blemishes attributed by Jagannatha in Citramāmsādhāraṇa.

Natāṅkuśa deals with the defects in certain practices in Kūṭiyāttam by Chākyars. Some scholars ascribed this work to Uddāṇḍa Sāstri. Dr. K.G. Poulou had made an elaborate study on this text and published from Govt. Sanskrit College, Trippunithura.

Mukhabhāṣa and Ārsaprayogasādhutvaniṝṇa (15th & 16th centuries) are two small works deal with the grammatical points and poetic usages. However, these texts may be included in the works on kaviśikṣa, or instructions to the poet. In Ārsaprayogasādhutvaniṝṇa, the correctness of some irregular words in Rāmāyaṇa, Mahābhārata, Bhāgavata and certain puranas is examined.

b) Works on the model of Pratāparudrayaśobhūṣaṇa

Bōlaravarmaśobhūṣaṇa by Sadāśivadīkṣita (18th century) deals with almost all topics in Sanskrit poetics and dramaturgy in eight chapters. Following the model a full drama named Vasulakṣmikalyāṇa is also inserted in this text. All the verses in this treatise are eulogizing the author’s patron, Kārtika Tirunāl.

Kulaśekhāra by Inčur Keśavam Namboodirī (1855-1932) containing 125 verses in four sections on Nāyaka, Kāvya, Rasa and Guṇa. All the verses are in praise of Sri Mūlam Tirunāl.

Kṛṣṇasudhi (19th century) has written a treatise on poetics by name Kāvyakalāṇidhi. It is divided into ten chapters. All the examples are eulogizing the author’s patron, Ravivarma of Kolathunādu.

Gōdavarmāyaśobhūṣaṇa by Arunagirikavi (1550-1650) is a notable treatise on poetics. This text deals with the arthālaṅkāras only. The author eulogizes his patron Vaṭṭakkumkūr Gōdavarman.

Alaṅkāraśāstra also called Alaṅkārabhūṣaṇa is a treatise on poetics written by Kalyāṇasubrahmanyaśuṣaṇa. Influence of Kuvalayānanda is obvious in this work. The illustrative verses are mostly in praise of Lord Padmanābha. The author also praises Kārtika Tirunāl Rāmavarma in some verses.

Rāmodaya by Iḷlaṭṭū Rāma Sāstri deals with all the arthālaṅkāras in verses, in vasantatilaka metre. The first half forming the definition and the latter half illustration. The author praises his patron Āyilyam Tirunāl as well as Lord Rāma.
Arthacitarmanimāla is a work on poetics written by T. Ganapati Śastri (1820-1926). The author praises his patron Viṣṇukham Tirunāl of Travancore through its illustrative verses.

In Ramavarmaśatakam K. Ramapisaroti (1860-1926) defines 100 alankāras from Kuvalayānanda with illustrations in praise of Ramavarma Maharaja of Cochin. In his commentary K. P. Kocchunni Karta points out that the illustrative verses a double purpose eulogzing the king and Viṣṇu simultaneously.

c) Commentaries on original works on poetics

Commentaries on original works form a considerable portion of Kerala’s contribution to Sanskrit poetics. There are two commentaries written by Keralite authors on Kavyaprakāśa. They are Kavyaprakāśottëjini by Vedāntacārya (16th century) and Kavyollasa by Tirumāṅgalatthu Nīlakanṭha (16th century). The Kavyaprakāśottëjini is remarkable for its profundity and comprehensiveness. The tenth chapter deals with the ṛthaṅkāra portion and it is called Rāvivarmayaōobhaṣaṇa, since it praises King Rāvivaraman of Cochin through illustrative verses. A noteworthy feature of Kavyollasa is that it is composed in verses. This commentary elucidates in a fairly good manner the difficult of the original work.

Samudrabandha (14th century) has written a commentary on the Alankārasarvasva. This commentary deserves an equal position with those of Jayaratha and Vidyācakravartin. The illustrative verses in praise of the author’s patron, Rāvivarma Kulaṅkēkha.

Prof. S. Neelakanṭha Śastri has written a comprehensive gloss named Dhvṇyaōlokottëjini on Dhvṇyaōloka, sometimes even criticizing the view of Abhinavagupta. A Commentary by Daśarathī Namboodiri (17th century), Aṇjana commentary by an unknown author, Kaumudi commentary by Udaya (14th century), the author of Mayūrasandesā, are elaborate and useful commentaries on Dhvṇyaōlokaločanā. Both of them are available up to the end of the first udyota only.

The single complete commentary on Dhvṇyaōlokaločanā is Bālapriya by K. Rāmapiṣāroti. Written in simple and lucid style, this beautiful piece of work is extremely useful for students and scholars as well. The most important among the merits of Bālapriya is that the author has taken great pains to correct the corrupt text of Locana and Dhvṇyaōloka. Rāmapiṣāroti is credited with the merit of publishing Locana on the fourth uddyota of Dhvṇyaōloka for the first time. Pisaroti has written commentaries on the other prominent works on poetics and dramaturgy such as Kuvalayānanda and Citramiśāmsa and Dāsārupaka.

The commentary on Bhāgavadbhaktirasāyana of Madhusūdanasaraswati by Polppākkara Damodaran Namboodiri (1882-1964) is also to be noted here.

Lilatilaka, (14th cent.) written in Sanskrit, of unknown authorship is an epoch making volume as far as Maniṣpravāla section of Malayalam literature. It contains eight chapters dealing with grammar and poetics in relation to Maniṣpravāla. Alaṅkārasamkṣepa (14th cent.) is a short treatise of figure of speech in which definitions and explanations are in Sanskrit, while the examples cited are from Maniṣpravāla.

Vedo nāmottamam kāvyam by Dr. C. Kunhan Raja, Śakuntalaprāmyām by Kerala Varna Vallyakoyittampuran Amaruśakatamanḍanam and Viśākhavijayollāsā by Māṇavikrama Ettañ Tampuran, Raghuvamśavada and Śṛngārāmnarjanīmaṇḍana by Punnāṣeri Neelakanṭha Śarma are some critical and noteworthy Sanskrit essays which are to be mentioned here.