

**KUVALAYANANDA KARIKAS:
OR, THE MEMORIAL VERSES
OF APPAYA DIKSHITA'S
KUVALAYANANDA**

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Kuvalayananda Karikas: Or, The Memorial Verses of Appaya Dikshita's Kuvalayananda by
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APPAYYA DIKSHITA & P. R. SUBRAHMANYA SARMA

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OR, THE MEMORIAL VERSES
OF APPAYA DIKSHITA'S
KUVALAYANANDA**

UNIVERSITY OF
CALIFORNIA

TO

M. R. BY. V. RĀMABHADRA NAIDU GĀRU,

ZAMINDAR OF VADAGARAI,

Periyakulam Taluk, Madura District,

THIS VOLUME

IS RESPECTFULLY

DEDICATED

BY THE EDITOR.

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PREFATORY NOTE.

In the following, I have attempted to place within the easy reach of modern students of Sanskrit literature, that elementary and classic, but nevertheless difficult treatise on Alankāras, the Kuvalayānanda Kārikās of Appaya Dikshita, with an English translation, Tikā commentary, and explanatory notes, so as to enable them to sufficiently understand and digest the subject even in the absence of better teachers.

Among the numerous treatises on the Science of poetry, the KĀVYAPRAKĀSA—the “Illustration of Poetry,”—the SĀHITYA DARPAṆA—the “Mirror of Composition,”—and the KUVALAYĀNANDA—the “Delight of the moon-lotus,”—are considered the best. Of these, the first-named is by far the most difficult and erudite work, notwithstanding innumerable commentaries thereon by able hands. The second is less difficult, and it is a complete treatise—*ne plus ultra*—on the whole subject of Sanskrit composition, including Dramaturgy. The last-named treatise, which is the most elementary as well as the most elegant of all, confines itself only to Alankāras or ‘ornaments’ of the language, the portion that forms the subject matter of the tenth chapter of the first two treatises. There already exist excellent English translations of the *Kāvya prakāsa* and the *Sāhitya-Darpana*; yet, they, being higher treatises, are intelligible only to advanced students under the guidance of able teachers. And the Kuvalayānanda, with its elementary definitions of the principal Alankāras and its apt examples, is the work that every student of this branch of Sanskrit Literature usually commences with. The Kuvalayānanda is a sort of commentary, in the form of notes, and an expansion of the fifth chapter of an ancient work on the Science of poetry, known as the CHANDRĀLOKA by Jayadeva Kavi, who is reputed to have

flourished about the 12th century of the Christian era and who is more generally known to the public in connection with his charming lyric, the *Gīta-Govinda*. The author of the *Kuvalayānanda* is Appaya Dikshita,* as appears from the penultimate verse of the work :—

अमुं कुवलयानन्दमकरोदप्यदीक्षितः ।
नियोगाद् वेङ्कटपतेर्निरूपाधिकृपानिधेः ॥

* Appa Dikshita wrote this *Kuvalayānanda* under the orders of his (Royal Patron) Venkatapati, a store-house of guileless mercy.

From which it would also appear that he flourished at the court of the king Venkatapati and that it was at his suggestion that the treatise was written. This Appaya Dikshita is admitted on all hands to have been a native of Aḍayappa Agrahāra, near Kānchīpura (the modern Canjeeveram), and to have lived in the 16th century of the Christian era. He not only took the 5th chapter of the *Chandrāloka* for his basis, but has mostly re-written many of the definitions and examples of that treatise, as he himself says at the very outset :—

येषां चन्द्रालोके दृश्यन्ते लक्ष्यलक्षणश्लोकाः ।
प्रायस्त एव तेषामितरेषामभिनवा विरच्यन्ते ॥

* Such verses as are found in the *Chandrāloka* defining and exemplifying the *Alankāras* are for the most part adopted here also (with slight modifications); but, for some others, new verses have been composed.⁷

To these verses so modified or newly composed, our author has also added short elucidatory notes in prose, and to these notes he gave the name of *Kuvalayānanda*, probably in acknowledgment of his original basis, the *Chandrāloka*. Thus, he concludes his work with the following very expressive verse :—

* Called also अप्यदीक्षितः, अप्यादीक्षित, अय्यशदीक्षित and अय्ययादीक्षित ।

चन्द्रालोको विजयतां शरदागमसम्भवः ।

हृद्यः कुवलयानन्दी यत्प्रसादाद्भृद्यम् ॥

‘May this *Chandraloka*, the cause of its commentary, entitled *Saradagama*, from the contact of both of which this charming Kuvalayānanda originated, be supreme (in this world).’

The other meaning of the verse is :—

‘May the sight of the autumnal moon from the contact of which the delight of the moon-lotus sprang be supreme.’

The verses, alone as modified and finally adopted by Appaya-Dikshita in his treatise, often go by the name of Kuvalayānanda-Kārikās or the ‘memorial-verses of Kuvalayānanda,’ and these have been separately compiled and edited under the title of *KUVALAYĀNANDA KĀRIKĀH* by the poet Āsādhara, with a lucid commentary of his own. The verses themselves are, as already mentioned; simple and in elegant style, in the Anuṣṭubh metre, the first half of each verse defining the Alankāra and the second half exemplifying the same.

Before proceeding to explain the arrangement that I have followed in this work, it may not be out of place to say a word or two as to the necessity of this production and as to the aim and object which I have had in placing the same before the public. For the acquisition of a sound knowledge of any language, a knowledge of the rules of its Grammar, including Rhetoric and Composition, will be admitted to be essential. This is especially the case when the language in question happens to be not a spoken vernacular, but an unspoken classical language like the Sanskrit. All the works in the Sanskrit Literature are found to have been composed upon fixed principles of Grammar and Rhetoric; and formerly, at any rate, no work that was not in complete accordance with the immutable rules of Sāhitya was ever allowed to be published. And in those days, the authors also, whatever their social position or poetical fame may be, never ventured out

with any composition that did not gain the approval of the learned. One remarkable instance of this which occurred in connection with the publication of the *Champū Rāmāyana* by king Bhoja might here be given in illustration of the above:—

Bhoja Vikramāditya wrote his *Champū*—a poem composed in prose and verse—during the absence of his favourite poet Kālidāsa whom the king in one of his angry moods had banished from his court. That great learned king did not dare to publish his poem without first obtaining the approval of the greatest poet of India! Then the whereabouts of Kālidāsa was not known. He therefore proposed to the public the following *Samasyā*—a part of the stanza or an incomplete stanza—to be completed:—

कुसुमे कुसुमोत्पत्तिः श्रूयते न च दृश्यते ।

‘The production of another flower upon a flower has been heard but not actually seen (anywhere).’

The king expected the appropriate fulfilment of this most difficult *Samasyā* from Kālidāsa alone. He declared publicly that he would bestow upon whoever completed the *Samasya* half of his kingdom. Kālidāsa’s lady wrote this *Samasya* upon one of the walls of her bed-chamber where Kālidāsa was living secretly. When he saw the stanza on the wall, he wrote under it addressing the lady whom he thought to be the writer of the same, thus:—

बाले तव मुखाम्बोजे नयनेन्द्रीवरद्वयम् ।

‘Young dame! There is a couple of eye-lotuses in thy face-lotus.’

The lady then threw Kālidāsa into a pit specially prepared and let fall a big stone upon him; but she, in her hurry to go to the king to get half of his kingdom, did not stop there to see whether Kālidāsa was completely killed or not. The lady went to the king; and the ready-witted king, seeing the

fulfilment of the stanza addressed to a female and not to a male as it ought to be, if filled up by her, and, thinking that Kālidāsa was living in her house, asked her whether she had spared the life of Kālidāsa. She replied that she had thrown him into a pit and did not know if he had completely expired. The king hurried to the scene of action with his poem in hand. Kālidāsa, only half dead then, said to his weeping king that the human life is unstable, that to learned people this world is nothing but its proper nothingness, and that he should therefore be allowed to pass the remaining few minutes of his life to meditate upon the Supreme Spirit. The king wanted his poem on divine Rāma to be read over to him so that he may correct all the blemishes contained in it. The king read his poem and a running criticism was made by the Greatest Poet of India, and, when the last stanza of the Sundarakāṇḍa was read, Kālidāsa expired. The king offered to the public his Champū, one of the best poems of the language, up to Sundarakāṇḍa only, the remaining two kāṇḍas, *Yuddha-kāṇḍa* and *Uttara-kāṇḍa*, having been torn away by the king on the spot as they were not perused by Kālidāsa.

Such was the criticism going on in India before the publication of any work. It was the look-out of every critic to see whether the particular work has been composed in strict accordance with the fixed rules of Grammar, Rhetoric etc. Hence, it is necessary that a student should know something of the Grammar, Figures of Speech of the language etc., to enable him to understand a poem. In other words, a student can very easily master a poem if he has known something of the Grammar and Alankāras. For the acquirement of the elements of the Sanskrit Grammar in its connection with the Language, the First and Second Books of Sanskrit were placed before the public over 35 years ago by that great oriental scholar, Mr. Rāmakṛishṇaḥ Gopāla Bhaṇḍarakara; and they still remain as model Text Books of the kind. Let me quote here his own words from the prefaces to his Second Book :—