

GENERAL ESSAY

VI SEMESTER

BA SANSKRIT

(Additional Course in Lieu of Project)



UNIVERSITY OF CALICUT

SCHOOL OF DISTANCE EDUCATION

Calicut university P.O, Malappuram Kerala, India 673 635.

UNIVERSITY OF CALICUT

SCHOOL OF DISTANCE EDUCATION

STUDY MATERIAL

(Additional Course in Lieu of Project)

BA SANSKRIT

VI Semester

GENERAL ESSAY

Prepared by: Dr. Jayageetha .K.N
Department of Sanskrit,
Sree Kerala Varma College,
Thrissur .

Scrutinized by: Sri. K. Jayanarayanan,
Associate Professor,
Department of Sanskrit,
Sree Kerala Varma College,
Thrissur

Layout: Computer Section, SDE

©

Reserved

CONTENT

MODULE I - ANGALASAMRAJYAM of A.R.Rajaraja Varma
SREE MOOLACHARITHAM of Ganapati Sastri
NAVABHARATHAM of Muthukulam Sreedhar

MODULE II KERALODAYAM of K.N.Ezhuthachan
KRISTUBHAGAVATAM of P.C.Devasya

MODULE III SANSKRIT CRITICS FROM KERALA----- KuttiKrishnamarar,
Joseph Mundassery, A.R.Rajarajavarma, M.P.Sankunni Nair

MODULE IV SANSKRIT EDUCATION AND PUNNASSERY NAMBI

MODULE I

I ANGALASAMRAJYAM OF A.R. RAJARAJA VARMA

A R. Rajaraja Varma (1863–1918)

A.R.Rajaraja Varma was an Indian Poet, Grammatician and Professor of Oriental Languages at Maharaja's College (present University College), Trivandrum. He wrote widely in Sanskrit and Malayalam. His Kerala Panineeyam, a work of Malayalam grammar made him famous as Kerala **Panini**.

A.R. Rajaraja Varma was the nephew of Kerala Varman, Valiyakoyil Thampuram or Kerala Kalidasa. He was born in 1863 A.D at Lakshmipuram palace in Changanasseri. His parents were Bharani Tirunal Tampuratti and Vasudevan Nampudiri of Onamturuthi patthi family. He was dump up to 5-6 ages .After the Bhajana in Panachikkatu Devi kshetra he began to speak. Cunakkara Achutavarrier and his own uncle Keralavarman were his teachers. In 1889, his failure in the B.A examination of the Madras University, elicited from him a fine poem called Bhangavilapa. Later he passed the examination .He married Mahaprabha Swati Tirunal Princess of Mavelikkara. M.Bhagirathi Thampuratti was the daughter and the son, Raghavavarma thampuram .In 1880 he was appointed as inspector of schools and in 1899 he became the superintendent of Sanskrit studies in Travancore. He took his M.A degree of Madras University with a first Rank, writing a thesis on “Narayana Bhatta and his works. In 1912 he became the Professor of Oriental Languages in Trivandrum College. In 1918 he passed away.

His important Malayalam works are Kerala Panineeyam, Bhashabhooshanam, and Vritha Manjari, Sabdashodini, Malayavilasam and Sahitya Sahyam, are his poems. Bhasha Megha Dootu, Bhasha Kumara Sambhavam, Malayala Sakuntalam., Malavikagnimitram, and Charudattam are among his translations. Bhashabhooshanam is even now the best elementary manual on poetics in Malayalam language. Sahitya Sahyam, of which introduced English-style punctuation to Malayalam.

His Sanskrit works are Angalasangrahyam, Vitavibhavari (1889)or the Radhamadhava, Sri Visakhasimhasanarohanam, Citranakshatramala, Srungarabrungaram, Kavyamala prasamsa, Rugminiharanam (prabandha), Panchangasudhipadhathi Pancashika. Tulabharaprabandha, Laghupanineeya, Karanaparishkarana, Sahityakutuhalam, Ganesashtakam.

The compination of 14 minor works is known as sahyakutuhalam.They were- Uddhalakacharitha, Devimangalam, Saraswathistavam (1890), Hindusabdavyulpathi (1891), Veenashtaka (1887), Devidandaka, Citrasloka, Bhangavilapa (1889), Pitrvilapa, Ragamudrasaptaka, Vimanaastaka (1891), Meghopalambha (1896) and Padmanabhpancaka (1897), Gairvanivvijaya (nataka), Vitavibhavari or the Radhamadhava

is a short poem in four sections called Yamas, dealing with the love episode of Radha and Krishna. Gairvanivvijaya is an allegorical play one act play dealing with the introduction of Sanskrit studies in Travancore. Uddhalakacharitha is a prose work, giving the story of Shakespeare's Othello. His grammatical work Laghupanineeya is an original recast of the Astadhyayi with his own explanations in a refreshingly independent manner. The Karanaparishkarana. Deals with the revision of the calendar. He translated Beejaganitha & trigonometry into Sanskrit. For the students of Jyothisha, he wrote Jyothi prakashakam; in it he gave a detailed explanation for Bhaskaracharyar's jyothisha text.

ANGALASAMRAJYAM

Angalasangraha is a historical mahakavya in 23 cantos and 1910 verses dealing with the British period of Indian history. He took two years to complete this work. A mixed effect of the influence of the study of British Romantic poets of the 19th century and a renewed interest in the real classics of Sanskrit literature can be seen in his poems. His essays are fine examples of excellent prose...Broadly speaking the Golden period of Malayalam Literature was the hundred years from 1850 for it was during this period that stalwarts like Kerala Varma, A.R. Rajaraja Varma, Chandu Menon, C.V. Raman Pillai and the Kavitravam Asan, Ulloor and Vallathol lived and produced literature that was great by all standards. Kerala Varma and Rajaraja Varma were indeed the towering figures, and they hold a unique position. Rajaraja Varma in whom we see a rare blend of scholarship and creative talent, was the moving spirit behind the great literary renaissance in Kerala. Says Ulloor of A.R. Rajaraja Varma, "While others embellished the walls of the mansion of Malayalam literature with their paintings and drawings, A.R. worked both on its foundation and dome and made it a long enduring and imposing structure for the benefit of the people of Kerala. His fame rests on this architectural accomplishment and is bound to last forever.

23 sargas and 1910 verses are here. He started this kavya with Vastunirdesha like Kumarasambhava. The first sloka is explaining the London Town

"Asthi prashasteshvathalanthikabdi-Kshipteshu vishvak puramangaleshu.

Thimsa, nadee, theeravathamsabhootham Bhoomandanam landonanamadheyam.

Though starting of this kavya gave some resemblances to Kumarasambhava, the entire kavya is like Raghuvamsa. There is another difference to this kavya from Raghuvamsa i.e. Raghuvamsa explains the success and failure of Rajavamsa but this kavya explains only the success of Victoria queen.

In 16th century, English soldiers came to India with the permission of Victoria, the queen of London and took "adheeshatva" here and ruled till the last part of 19th century. At that time Victoria queen became emperor. History of around 250 years is explained here.

Names of each sargas-

1. Indiapravesham
2. Aadicharitanuvarnam

3. Karnatakaskandanam
4. Parankinishkasanam
5. Kalagartharatrivrtham
6. Vangavijayam
7. Vangakshobham
8. Rajyatantraparishkaram
9. Maharashtracharitham
10. Maheesuracaritham
11. Tippoopaplavam
12. Tippudamanam
13. Tippunigraham
14. Wellaslivilasam
15. Maharashtravijayam
16. Kandakashodhanam
17. Madhyabharathodhruti
18. Bahyabhishangam
19. Shikshyasritakshanam
20. Dalhousivilasam
21. Mahasamutpinjalam
22. Rajyasreeparigraham
23. Samrajyasiddhi.

A.R Rajarajavarma was appointed as the principal of Thiruvananthapuram Sanskrit College , by His Highness Maharaja. At that time A.R started a course of study in Sanskrit consonant to the principles of modern education. The need of treatises of History and Geography in Sanskrit tempted him to started a work with modern history in 1897 June and finished within two years. K.C. Kesavapilla translated this work in Malayalam. Diwan Seshayya satri wrote preface and T.Ganapathi satri wrote tippani.

Some slokas shows similarity to kalidasa style. For example -

Sreesankarena srithasankaraujasa

Kumarile natha kumaravarchasa

Khandobamkhyirapi panditairamee

Vithandaya samsadi hanta khandita (sarga 2)...

In Raghuvamsa Kalidasa ----- tato mrugendrasya mrugendragamee

Vadhaya vadyasya shara saranya....(sarga2)

Sargas 3, 7, 15 gives us beautiful slokas like Raghuvamsa.

II SREE MOOLACHARITHAM OF GANAPATI SASTRI

T. Ganapati Sastri was the son of Ramasubba Iyer and Seetamba. He was born at Taruvai in Tinnevely district in 1860 A.D. At the age of seventeen, he composed the drama Madhavivasanta. His first guru was one Neelakantha sastri. Then came under the great subbadeekshitha. In 1878 he joined the Travancore service and in 1889 became the professor of in the Sanskrit College, Trivandrum and later rose to the position of the Principal of the college. In 1908 he became curator of the Oriental Manuscripts Library. He edited 87 books in the Trivandrum Sanskrit series. The publication of the Trivandrum play ascribed to Bhasa.

While touring Kerala searching for Sanskrit manuscripts, he came across a palm-leaf codex in Malayalam in a village near Trivandrum. Although they carried no name, he deduced based on internal evidence that they were by the same author, and concluded that they were the lost plays of Bhasa. This produced a sensation in the scholarly world, and Ganapati Sastri's work was widely applauded. This has been considered "the most important event in the twentieth century Sanskrit literary scholarship". He discovered and edited the Trivandrum edition of the Arthashastra in 1924–25, with a Sanskrit commentary by himself. He pointed out that the name was more likely *Kautilya*, which has since been supported by other scholars. His edition of the Arthashastra, with his own commentary based on an old Malayalam commentary, won him international reputation. He became a Maha Mahopadhyaya in 1918 and in 1924 he received the Honorary Ph.D of the Tubingen University. He passed away in 1926.

Among his works are the following – Sreemulacharitha is a poem dealing with the history of Travancore during the reign of Moolam Thirunal Maharaja. Bharathavarnana, is a poem describing India. Tulapurushadanadeals with the Tulabhara ceremony in the Palace. Aparnastava is a stotra on Goddess Parvathi. Chakravarthiniganamanimala, describes Queen Victoria. Arthachitramanimala, which is a work on rhetoric where all the illustrations are in praise of Visakhama Thirunal Maharaja. Sethuyatranuvarna describes in easy Sanskrit prose a pilgrimage to Rameswaram attacking many of the social evils of the day. In 1903, His Highness Sri Moolam Thirunal appointed Dr. T. Ganapathy Sastri, then Principal of Sanskrit College, and a Scribe to publish the manuscripts under the royal collection. Next year the first of the Trivandrum series, "Daivam" with Purushakara commentary was published. Though "Bhaktimanjari", the book of hymns composed by His Highness Swati Thirunal, eulogizing the tutelary deity, Lord Padmanabha, was printed first, the King wanted the book to be combined along with, "Syanandurapuravarnana prabandha", and a realistic portrayal of the capital city of Thiruvananthapuram.

In the year 1908, the department came into Independent existence with Dr. T. Ganapathy Sastri as the Head at Lakshmi Vilasam Bungalow, with an aim to publish not only the royal collections, but also with the view of bringing into light those in the private libraries of ancient families. This year, the department is proud in celebrating its centenary. Its noteworthy here that Maha mahopadhyaya Dr. T. Ganapathy Sastri, was

awarded the degree of Doctor of Philosophy by Tubingen University, Germany for his edition of Bhasa plays for the first time.

"The University Manuscripts Library" was started under the Travancore University in 1938. Then the department was renamed as Oriental Research Institute & Manuscripts Library and was converted into a research centre for Ideological Studies in 1966. The building was shifted into the present premises in the year 1982.

SREEMULACHARITHA

Moolam Thirunal Rama Varma was born in 1857 AD succeeded to the throne of Travancore in 1885 through Marumakkathayam law of inheritance from his uncle Visakhram Thirunal and ruled till 1924. The Maharajah had an elder brother, Hastham Thirunal. After the usual Malayalam studies the two princes were placed under the instructorship of Annaji Rao B.A. and later under Raghunath Rao B.A. However Hastham Thirunal soon had to discontinue his education due to ill health and so Moolam Thirunal remained the only scholar under the instructor. He was then trained with topics such as History, Geography, Mathematics and Grammar. Bhasa, the great Sanskrit playwright was known only by name till Dr. Mahamahopadhyaya T. Ganapati Sastri (1860–1926), a renowned Sanskrit scholar, discovered the manuscripts of his 13 Sanskrit plays, in a remote village in Kerala. Dr Shastri had very humble beginnings in Tharuvai, (Taruvagraharam) in Tirunelveli District of Tamil Nadu. He belonged to the celebrated family of Appayya Deekshitar, a renowned scholar of 16th Century.

Ganapati Shastri, son of Ramasubba Iyer left the native town for further education and livelihood, to nearby city of Maharajas, Trivandrum (now Thiruvananthapuram) in his 16th year. Located on the banks of Tamraparani river, about 10kms from Palayamkottai, Tharuvai village has its own interesting history.

According to an Inscription on the walls of the Shiva temple, scripted in Tamil and Grantha, the village temple was given as a grant by king Sundara Pandyan(1216-1239) about AD 350 acres of land. The temple was built by the said King with Vaazha Vallabha Pandeewarar as the main deity (Shiva) and his consorts Akhilandeswari(Devi).

The Inscription also indicates this village was known as Koopaka Raya Nallur. It is understood from the Inscription that the village was granted to the king's cheftain Koopakarayan. The inscription also indicates that rice and milk were supplied from his temple to the Gangaikondan village temple in Tirunelveli District of Tamil Nadu.

In 1903, His Highness Sri Moolam Thirunal appointed Dr. T. Ganapathy Sastri, on looking at his mastery over the Sanskrit language. He was then Principal of Sanskrit College. He was provided with a Scribe to help him to publish the manuscripts under the royal collection. Next year the first of the Trivandrum series, "Daivam" with Purushakara commentary was published. Though "Bhaktimanjari", the book of hymns composed by His Highness Swati Thirunal, eulogizing the family deity, Lord Sri Padmanabha, was printed first, the King wanted the book to be combined along with, "Syanandurapuravarnana prabandha", a realistic portrayal of the capital city, Thiruvananthapuram.

In the year 1908, the Sanskrit department came into Independent existence with Dr.T.Ganapathi Sastri as the Head at Lakshmi Vilasam Bungalow, with an aim to publish not only the royal collections, but also with the view of bringing into light those manuscripts in the private libraries of ancient scholarly families.

The department was proud in celebrating its centenary. It is really noteworthy here that Mahamahopadhyaya Dr.T.Ganapathy Sastri, was awarded the degree of Doctor of Philosophy by Tubingen University, Germany for his edition of Bhasa plays for the first time.

Ganapati Sastri was the Principal of the Sanskrit College at Trivandrum, as well as the first Head of the Manuscripts Library of the University of Kerala. He contributed extensively to research and writings in Sanskrit, and is best known for his discovery of the lost plays of Bhasa in 1912, in a small village written in Malayalam Script. He later edited and published these plays, for which he was awarded a Doctorate in Sanskrit from the University of Tubingen.

In January 1922, the then Prince of Wales, Edward presented a gold medal to Ganapati Sastri for "*literary eminence in Sanskrit*". For all these achievements and more, he was given the title of *Mahamahopadhyaya* by the Government of India.

He was involved in bringing to light several other Sanskrit works as well. He discovered and edited the Trivandrum edition of the Arthastra, much before than the Mysore ORI Edition. In 1924–25, with a Sanskrit commentary by himself. He pointed out that the name of the author was more likely Kaualya, which has since been supported by other scholars. He also wrote Bharatanuvarnam, a history of India.

Dr M. M. T. Ganapati Shastri passed away peacefully at his daughter's house in the year 1926, in Chennai. His descendents are spread over the globe now...One of the major reforms takes place during Moolam thirunal's reign is the formation of Travancore Legislative Council in 1888, which is the first Legislative Assembly for a native state in India to have elected members. It was later transformed into Sree Moolam Popular Assembly. In 1888 the Anchal scheme of post was developed and postage stamps of fresh standards were initiated. His rule also saw key changes in the transport division in Travancore. The first busservices of the native state were established in the year 1908 in two routes beginning from Trivandrum. The first bus service was on the Trivandrum-Nagarcoil route and was started by Arumana Narayanan Thampi (son of Visakham Thirunal) and the second bus service was on the Trivandrum-Kollam route and was started by Joseph Augusti Kayalackakom, a popular textile merchant of Trivandrum. Later in the year 1918, the first train arrived at Trivandrum as the Chenkotta-Quilon railway line was stretched to Trivandrum. Some of the other reforms takes place during his reign includes the development of education in the area of law, medicine etc. Life Insurance system in Travancore was first launched by Moolam Thirunal. Inorder to pay respect to Moolam Thirunal to these achievements, the English government in the year 1898 granted him a personal salute of twenty one guns.

Since the Royal Family followed the Marumakkathayam Law of Inheritance, a female is necessary in the family. Due to the lack of sister for both Moolam and Hastham

Thirunal, Maharajah adopted two princesses, Sethu Lakshmi Bayi and Sethu Parvathi Bayi. Sethu Lakshmi Bayi from Mavelikara Royal family succeeded Moolam Thirunal in 1924 as Regent and ruled till 1924, when her nephew Chithira Thirunal took over the rule. Maharajah married twice, he first married Nagercoil Ammachi Panapillai Amma Srimathi Kunjulakshmi Pillai Anantha Lakshmi Pillai Kochamma, of the Nagercoil Ammaveedu Family. From this relation they have a son named, Nagercoil Sri Narayanan Chempakaraman Thampi. But she died in 1882. However Maharajah married again in 1900 to Vadasseri Ammachi Panapillai Amma Srimathi Lakshmi Pillai Karthyayani Pillai Kochamma, of the Vadasseri Ammaveedu family. She was the sister of noted writer, Vadasseri Krishnan Thampi. This was her second marriage. Her first husband is T.Sankaran Thampi, Travancore Palace Manager, from which marriage she had a son, V. Sri Velayudhan Thampi in 1898. From her marriage to Moolam Thirunal, she had a daughter named, Vadasseri Shrimathi Kartyayani Pillai Bhagavathi Pillai Kochamma in June 1901. Her elder son was also adopted by Moolam Thirunal.

III NAVABHARATHAM OF MUTUKKULAM SREEDHARA (A.D 20)

A modern Sanskrit scholar, Mutukkulam Sreedharan Nair was a Malayalam, Sanskrit writer. He got the titles Panditaratna from Viswasamskrutha pratishtan, Kaviraja from Tulasivanaparishad, Mahakavi by suranad Kunjan pillai.

He wrote three Maha kavyas in Sanskrit .Navabharatham, Srividyaahiraja vijaya and Nayakabharana or Ashtalayanayakeeya.

His other works are Usha, Urmila (62), Anubhavangal (57) and Meghasandhesa (translation) Prakriyasagaram (Malayalam Grammar work), Sri Neelakantagurupadacharitam (94) & Dharmastaleeyam (94).

Navabharatham is a historical kavya. In 18 Cantos deals with the story of the modern period of Indian history. The struggle for independence and the story after the historic event form the central theme. The roles of architects of modern India like Motilal Nehru, Jawaharlal Nehru, Mahatmagandhi, Subhash Chadra Bose and others are well brought out .The work proves that Sanskrit can verywell be an effective medium to deal with even modern events.

This was published in 1978. The author explains here Jawaharlal Nehru's history along with the modern Indian history. This Kava starts with the Himalaya banana. Then he explains Kashmir ,and the relation of Nehru family to Kashmir, later the family migrated to Agra is beautifully explained in the 1st sarga. Next few sargas give details about the history of Motilal Nehru ,the father of Nehru, birth of Nehru, his childhood, education etc. Mahatma Gandhi's history is explained in detail around two sargas. In this Kavya Poet narrates that how India affected the 'adhipatya' of Portuguese, Dutch, and French. Indian freedom struggle movement against British and the movements of freedom leaders. After

we Indians get freedom , Jawaharlal take the position of Prime Minister and Babu Rajendra parisad as President of India is explained in this sloka -----

“ Aarohito Jawaharah padaveem pradhana-
Mantreeswarasya Bharatakshiiipalanartham
Aasadito Bharanakootapateh padam ca
Rajendranama phalito gunavan prasadah”

Patakavarnam,patakavandanam,kavivrittam etc are explains in the last sarga

Here the language is very simple and explanations are most attractive.

His Sri Vidyadhiraja vijaya in 19 cantos purports to be a biography of Vidyadhiraja alias Cattambi Swami, a modern social reformer of Kerala who joined hands with Sri Narayana Guru, contemporary dignitaries are also referred to by the Poet since they had maintained contact with the hero of the poem.

The Nayakaprakarana, or Ashtalayanayakeeya is the third mahakavya of the poet and it consists of 19 cantos dealing with the history of the state of Travancore. The 18th century ruler of Travancore, King Martandavarma and his exploits form the central theme and his conflicts with the chieftains of the eight prominent families of the State provide ample scope for the poem.

MODULE II

In recent times many works have been published in Sanskrit. The most outstanding writers in the 20th century are K.N.Ezhuthachan and P.C.Devasya . Ezhuthachan was the author of many books in Malayalam, including short stories, poems, and essays. His book, *the history of the grammatical theories in Malayalam* published in 1975, is considered to be a seminar work in the field of Malayalam grammar. He has also authored a research thesis on *Adhyathma Ramayana*. He won the Sahitya Academy Award for his book *Keralodayam*, a long narrative poem written in Sanskrit. He died on October 28, 1981 while delivering a lecture at Calicut University. Kristubh gavatam or Kristu-Bh gavatam is a Sanskrit epic poem on the life of Jesus Christ composed by P. C. Devassia (1906–2006).

I KERALODAYAM OF K.N.EZHUTHACCHAN

Prof. K. N. Ezhuthacchan (21 May 1911 – 28 October 1981) was an Indian writer and scholar of Malayalam literature.

Ezhuthachan was born in the village Cherpulassery in Palakkad district, Kerala. After passing the *Vidwan examination* he began his career as a teacher and taught at two schools. He also worked as a clerk and stenographer in Bombay for a brief period. Later, he took his Masters degrees in Malayalam, Sanskrit, and English. In 1953, he joined Madras University as Lecturer and simultaneously worked for his Ph.D. in the same University. After completing his Ph.D. on *Bhashakautaleeyam*, Ezhuthachan joined University of Calicut as a Lecturer. He also served as a Senior Research Officer at Kerala State Institute of Languages, Research Fellow of Dravidian Linguistics Association and Visiting Professor at University of Calicut.

Works:

Short stories

- *Kadhamalika*
- *Kadhabhooshanam*
- *Kadhamanjusha*

Poems

- *Kusumopaharam*
- *Prathijna*
- *Keralodayam Mahakvyam* (long narrative poem in Sanskrit)

Essays

- *Ilayum Verum*
- *Kathirkkula*
- *Uzhutha Nilangal*
- *Ezhilampala*
- *Kiranangal*
- *Deepamala*

Translation

- *Kurunthokai*
- *Kavithakkoru Sadhookaranam*
- *Veneesamharam*

And Grammatical theories in Malayalam (English work)

KERALODAYAM-

Prof.K.N.Ezhuthachan composed a historical mahakavya called Keralodaya in 21 Cantos containing 2500 verses in a variety of classical meters. The history of Kerala from its traditional origin at the hands of Sage Parasurama up to the formation of the modern state covering a period of nearly two thousand years forms the subject matter. The theme is a mixture of legend and history is significantly arranged into five sections called manjaris such as swapna ,smruti, Aitihya, bodha and citra .The Marxian bias of the author is evident from the last cantos of the work which deals with the history of the last four decades ; the struggle for freedom and consequent events. As a poetry the work occupies a high standard and it naturally won an award from the Sahitya Academy.

Keralodayam is divided into 5 manjaris. These manjaris are named as swapnamanjari, smruthi manjari, Aithiyamanjari ,Bodhamanjari and caritramanjari.In the first manjari- Swapnamanjari 2 sargas. In smruthi manjari 5 sargas,in Ithiyamanjari 6 sargas ,in Bodhamanjari 2 sargas and in caritramanjari 6 sargas are included .He narrates the story in 21 sargas and around 2500 slokas .

The 1st section Swapnamanjari- Parasurama's story is explained here. After the 'Veerahatya' Parsurama tried to get over the 'Brahma hatya papa' he occurred and his meeting with Brahma, throwing away the 'Parasu', the sea gave him a beautiful girl – keralabalika, the saint became the lovable father to that little girl, Parasurama made 'pratishta' of Durga and Sasta in Kerala for safety, bringing Brahmanas from north, he gave his daughter to the King of north.etc are explained in a beautiful manner.

Next manjari-called smruti narrates the glory of Chera king and In Aithiyamanjari deals with famous Kings and important events occurred in their time like.- Kulasekhara Alwar,Cheraman Perumal Nayanar,ShtanuRavivarma,RaviVarma Kulasekhara., entry of

muslims to Kerala, attack of malik Kaffor, advise of Umayamma Rani, Mamanka, rise of Samurins etc are beautifully arranged in Bodhamanjari. In Caritramanjari, the Poet narrates the history of Vascodigama's arrival in 1498 to, the formation of Kerala State in 1956.

His famous Upamalankara –

Kustadustamiva sundaram vapuh

Shocyavritthamabhavan maheetalam.(VI 3)

Guno/pi bheeru duhkaya

Sharkareva pramehini.(XIV 90)

His famous sloka for sleshalankara is

“Trilocanaapadita bashpapunjo

Vanantaralodita pallavasreeh

Bhramyanmayuronmada varshakobhut

Kadambinee karma kadambadambhah.”

II KRISTUBHAGAVATAM BY P. C. DEVASSIA

Kristubhagavatam: A Mahakavya in Sanskrit based on the life of Jesus Christ ;), a Sanskrit scholar and poet from Kerala, India. For composing the Kristubhagavatam, Devassia won several awards, including the Sahitya Akademi Award for Sanskrit (1980). Composed in 1976 and first published in 1977, the poem consists of 33 cantos and over 1600 verses. As a mahakavya, it represents the most prestigious genre of Sanskrit epic poetry, characterized by ornate and elaborate descriptions.

Contents

1. Kanyak dar anam The sage meets the Virgin
2. Prati ruti The betrothal
3. Sakharyasya Divyadar anam The vision of Zacharias
4. The Annunciation Ma galavijñ panam
5. Bandhug h bhigamanam The Visitation
6. Janmade agamanam A journey to Bethlehem
7. Bhagavato Ye oravat ra The birth of Jesus
8. Dev layasamarpa am The Presentation in the Temple
9. Vidvad gamana Herodak ta i um ra a ca The arrival of the Magi,
The slaughter of the Innocents
10. Ye o au avam The childhood of Jesus etc.

The 1977 published version of the *Kristubhagavatam* contains over 1600 Sanskrit verses divided into 33 cantos, perhaps corresponding to the number of years lived by Jesus. Each Sanskrit verse is accompanied by an English translation. The poem and the translation comprise 434 pages. Titles of selected cantos, in both English and Sanskrit, are listed in the table at right.

The published poem contains a 3-page preface by the author, in which he described the process by which he composed the poem over approximately 5 years. He wrote that "I had to face a difficult problem": On the one hand, Christ is a historical figure, and I must narrate his life objectively; on the other hand, a Sanskrit Mahakavya must conform to certain norms laid down by Sanskrit rhetoricians. These norms require free play of the imagination. This is often incompatible with objective narrative. I did not fancy the idea of translating the Bible into Sanskrit. I wanted my work to be really a Mahakavya, a literary piece, which anyone conversant with Sanskrit language should be able to read and enjoy. I have taken as my guide Fulton Oursler, who, in his "The Greatest Story Ever Told", tells the story of Christ and fills in the details left out in the gospels by means of his fertile imagination.

Selected Canto	I:	Verses, The	Sage	with meets	the	Translation Virgin
Canto XII: The Temptation						

English translation (by author)

I.1. May the same brilliant star, which guided the Wise Men, who set out to worship the Lord of the Universe born in a stable, shine again in the path of my poetic endeavors, so that they have a happy ending!

XII.1. Jesus, after being baptized by John, was led by the Holy Spirit to the wilderness to overcome the temptation of the devil.

XII.3. Keeping his mind steady like a lamp unexposed to the wind, He performed penance with concentration, seeing His self with His soul.

Sanskrit (transliterated)

I.1. Jagatpati gokulaj tam arcitu vipa cita sa carato nin ya y
puna ca k vy dhvani me vir jat samujjval saiva ubh ya t rak 1

XII.1. Yohanasnap to Ye ur n ta sa param tman |
marusthala svaya jetu pi casya vilobhanam 1

XII.3. Yath d pa niv tastha k tv cittam-acañcalam |
ek gre tman tm na sa pa yan na tapattapa 3

The author, a devout Christian, also stated that

I grew up in an atmosphere of Sanskrit literature and I have been dealing with the Sanskrit classics in and outside the classroom either as a student, or a teacher for the last sixty years. Naturally some of that cultural heritage cannot but appear even in a work on Christ. Moreover, I believe our task today is to underscore the similarities and the points in common between different cultures and religions rather than emphasise the differences.

Selected Sanskrit verses, along with the author's English translations, are shown at right.

For composing the Kristubhagavatam, Devassia won several awards, including the Sahitya Akademi Award for Sanskrit (1980), the Maharani Sethu Parvati Bayi Prize (1979), and the Catholic Laity Association Award (1981). The published poem also contained commentaries by V. Raghavan (Foreword), K. Kunjunni Raja (Introduction), Joseph Cardinal Parecattil (Appreciation), S. Venkitasubramonia Iyer (Appreciation), M. H. Sastri (Appreciation), K. R. Srinivasa Iyengar (Appreciation), and Charudeva Shastri (Appreciation).

In his foreword, V. Raghavan wrote that the first efforts of the Christian missionaries to produce Christian literature in Sanskrit resulted in "translations of the Bible, which were all miserable." In contrast the Kristubhagavatam is the first major Sanskrit poem on the "whole life of Christ," and Devassia "follows all the norms and practices of the Mahakavya, but does not indulge in too many figures or descriptions.... The style is simple and clear, endowed as it is with the Gunas of 'Prasada' and 'Saukumarya.' Furthermore.

Not only the incidents, the miracles, etc. are faithfully given, but also the famous sayings of Christ... are incorporated in appropriate terms. [There is also] inclusion of apt analogies and comparisons with personalities and situations in the two Sanskrit Epics, the Ramayana and the Mahabharata, as also in the Puranas, and occasionally with some well-known happenings in modern India, like the killing of Gandhiji.... No effort is spent to make the poem over-coloured or loaded with displays of learning or skill: it is always simple and straightforward, in the much valued 'Vaidarbhi' style.

Raghavan added that in Devassia's state of Kerala, "where Sanskrit and Malayalam have blended into a homogeneous amalgam, the community of Sanskritists is a commonwealth of Hindus, Christians and Muslims.... one finds here an Indian approach and an Indian presentation of the life of Christ."

Mar Joseph Parecattil, Archbishop of Ernakulum and a Catholic cardinal (in the Syro-Malabar Catholic Church, a church in full communion with the Roman Catholic Church), and recent President of the Catholic Bishops' Conference of India, wrote in his Appreciation that...

I have no hesitation in saying that this "magnum opus" of Prof. P. C. Devassia will certainly throw open the doors for those Sanyasins and other Sanskrit scholars, who usually do not go in for the life of Christ written in western languages, to have access to Christ in the idioms and expressions of a language with which they are familiar.

MODULE III

SANSKRIT CRITICS FROM KERALA

Among the forms of non-fiction prose that received a tremendous onward push in the modern period, was literary criticism. In the 1930's and 40's three names became most influential: A R. Rajaraja Varma (1863–1918) Joseph Mundasseri (1901-1977) and Kuttikrishna Marar (1900-1973). Their critical writings are mostly interpretative rather than theoretical.

In theory they tried to draw upon literature in other languages: : A R. Rajaraja Varma and Mundasseri mostly upon European literature, including Russian, while Marar was mainly confined to and contented with vedic and classical Sanskrit literature. Joseph Mundasseri began his career as a critic by looking for a means of synthesizing Indian poetic with the insights of Western literary criticism. He was able to set forth some of these views in his early work *Kavya Peetika*. He applied these to the works of Kumaran Asan and tried to identify the elements of greatness in Asan's work. He was also bent upon interpreting and highlighting contemporary classics. His essays in *Manadandam*, show his interest in ancient classics like Kalidasa's *Meghadoot*. His controversial theory about *Roopabhadrata* - formal excellence - showed that he was not evaluating a work of art solely on the basis of the proclaimed aims of a writer. But he saw the artist fundamentally as a spokesman of his age. This established his position as the chief architect of the theory of progressive literature in the 1940's. He was ably supported by a host of other critics like M.S.Devadas, S.Guptan Nair and K.Damodaran. Mundasseri demonstrated the usefulness of the comparative method even in contemporary studies in *Mattoli* (Echo), although his conclusions were not always logical. He tried his hand occasionally at fiction, but his place in literature is basically that of a critic. He was master of a sonorous kind of prose, full of Sanskritisms and involved construction showing the influence of English syntax. He used this style to defend proletarian writing which employs the opposite kind of style.

Exactly opposed to the stand of Mundasseri was that of Kuttikrishna Marar, a champion of Indian classics and the values of classical criticism. He started his career and an interpreter-commentator of the works of Vallathol, but soon emerged into the arena fully armed to defend values which seemed to be threatened with extinction under the onslaughts of the progressivists. His elaborate critical study of *Mahabharata* from the point of view of a dedicated and enlightened classicist (*Bharataparyatanam*), his open avowal that critical impartiality is a misconception where values are at stake, his advocacy of art of life itself, as against art for life's sake, his wonderful penetration into the fundamental principles of spiritual and moral elements in literature enabled him to establish his position as a major critic although he did not know English well and did not have the benefits of western education.

I KUTTIKRISHNAMARAR

Kuttikrishna Marar (14 June 1900 – 6 April 1973) was an Indian essayist and literary critic born in Pattambi, Kerala. Perhaps he was an odd personality who showed courage to question anything that he felt wrong in the field of literary criticism. He never hesitated to show his antipathy to adoration and imitation in the literature. His work on Bharathaparyadanam - A critical study of the Mahabharata is one that won him many honours. It is also a part of the ICSE syllabus with exams being based on it.

He passed the Sahityashiromani exam from the Samskrita College in Pattambi. He started his career as Sahityacharya at the Kerala Kalamandalam. For 15 years he was with Mahakavi Vallathol Narayana Menon and published many of his writings. From 1938 to 1961 he was the proofreader of the Malayalam daily newspaper, Mathrubhoomi. In 1967, he received 'Sahitya Ratnam' award from Pattambi Sree Neelakanda Sanskrit College and 'Sahitya nipunan' award from Thrippunithura Sanskrit college. He received the M. P. Paul Award and the Kendra Sahitya Academy Award (Malayalam) in 1966.

His work *Malayaala Saili* is still one of the most authentic treatises on proper Malayalam usage. *Bharata Paryatanam* (Travel through Bharata), another important work of Marar is critical exposition of the characters and main events in the epic Mahabharata. *Bharatha Paryatanam* shows his immense knowledge of the epic, Mahabharata. *Bharatha Paryatanam*, *Sahityasallapam*, *Danthagopuram*, *Kaivilakku* (collections of literary criticism) are his important works on literary criticism. In addition to the above, there are more than 19 collections essays on literary criticism.

Another important work of Marar is "Kala Jeevitham Thanne" (Art is Life itself), which won him Kerala Sahitya Academy Award, Kendra Sahitya Academy Award and M.P. Paul Prize.

He died on April 6, 1973.

Kuttikrishna Marar stemmed the tide of westernization by once again highlighting the basic critical theories of Sanskrit. His prose translations, commentaries and critical introductions to Sanskrit classics were remarkable for their sharp analysis and adherence to moral values. Marar's *Bharathaparyatana* is a succinct account of the moral dilemmas faced by each of the major characters in the Mahabharata. "Art is life itself" was Marar's answer to those who challenged the cry of "Art for art's sake."

Here are certain silences underneath Marar writings. While reading him we should go into the depths of the silences and communicate with them. As a critic Marar has been misunderstood by many. Actually many of them criticised him without understanding his opinions and viewpoints.

2. JOSEPH MUNDASSERY

Joseph Mundassery (17 July 1903 – 25 October 1977) was a renowned literary critic and Indian politician from Kerala state. He was one among the towering literary critics in the Malayalam language and literature. In Kerala politics, he is famously

remembered as the Education Minister who is the mastermind behind the drafting of the controversial Education Bill of the first EMS communist ministry of 1957.

Joseph Mundassery was born at Kandassankadavu, Thrissur. After his schooling from a local school he took his Bachelor's degree in Physics and later the Masters degree in Sanskrit and Malayalam. Until 1952, he was the Head of the Department of Foreign Languages at St. Thomas College, Trichur.

Mundassery entered politics through the Kochi Prajamandalam and was elected as a Member of the Legislative Council (MLC) of the princely state of Cochin in 1948 from the constituency of Aranattukara. Later on he became an MLC in the Travancore-Cochin Assembly in 1954, from Cherpu.

After the formation of the Kerala State in 1956, he won the Assembly election in 1957, from Manaloor, and went on to become Kerala's first Education Minister (1957-'59) in the EMS Communist ministry. And finally in 1970 he was elected as an MLA from Trichur constituency.

Joseph Mundassery was a more self-conscious literary critic, trying to go beyond the tenets of Sanskrit literature. Criticism and a amalgamate modern western theories of poetics. While he has opposed to pure aestheticism, he always argued in favour of Roopabhadrata (formal excellence) in a literary work. His critical essay on Kalidasa's Meghaduta, his evaluation of the works of Kumaranasan and his studies of modern novelists are all remarkable for their sociological attitude and deep understanding. The bias among literary critics in Malayalam in favour of poetry against prose was titled in the reverse direction by the polemics of Mundassery. His views in this regard are embodied in his early work Kavyapithika. His was an attempt to evolve a synthesis of western and eastern literary tenets in the field of literary criticism.

Besides being a well-known literary critic, he was a good orator, a great thinker, and a renowned educationist. He was also editor of 'Navajeevan' and 'Prajamithram' dailies and various literary journals. He has written forty and odd books that included, literary criticism, autobiography, travelogues and novels besides several articles on varied topics. Some of his books are:

- Naatakantham Kavithwam
- Mattoli
- Karinthiri
- Rajarajante Mattoli
- Maanadandam
- Manushya Kadhanugayikal
- Kalathinte Kannadi
- Kavyapeetika
- Otta Notathil
- Budhimaanmar Jeevikkunnu
- China Munnottu

- Chinthamadhuri
- Prayanam
- Parapurathu Vithacha Vithu
- Anthareeksham
- Krishthwanukaranam
- Kumaranasante Kavitha Oru Patanam
- Matham Avideyum Ivideyum
- Paschathya Sahithya Sameeksha
- Vallathol Kavitha Oru Patanam
- Roopabhadhratha
- Professor
- Vayanasalayil
- Illapolice
- Kozhinja Elakal
- Sammanam
- Kadaaksham

M.P. SANKUNNI NAIR

M. P. Sankunni Nair (1917-2006) was born in Palakkad District, Kerala. Recipient of Kerala Sahitya Academy's and Kendra Sahithya Academy's awards. His works such as 'Natyamandapam' and 'Chatravum Chamaravum' reflect his deep knowledge of dramaturgy and the Natyasastra.

MODULE IV

PUNNASSERI NAMBI NEELAKANTA SHARMA (1858–1934) was a renowned Sanskrit scholar and teacher was born on June 17, 1858 in Pattambi in Palakkad district to a Moosad family, Narayanan Nambi and Achuthath Nangayya Antharjanam. He learned Sanskrit in the customary way and mastered the branches of traditional knowledge of Vyakaranam(grammar), Alankaram(aesthetics), Vaidyam(medicine) and Jyothisham(astrology). In 1888 he started 'Saraswathodyothini' a center for Sanskrit teaching which later became Govt. Sanskrit College , Pattambi. He also founded 'Vijnanachinthamani' printing press and 'Vijnanachinthamani' hospital. He has received various titles and honours from the Maharajas of Travancore and Cochin states and has chaired many academic bodies. He died on September 14, 1934

Major Works

Jyothisasthra Subodhini

Panchabodha vyakhya

Prasnamargathinu uparathnashikha vyakhyanam

Chamalkara chinthamani vyakhya

Mahisha mangalabhana vyakhya

Sreekrishna vilasa vyakhya

At that time, there are lots of English schools without considering the caste and for this government also gave motivations. But for Sanskrit language, and Sanskrit sastras facilities are less for even higher cast Brahmins also. For this Punnassery ,tried to start Sanskrit Padashalas in every village without considering the caste He wants to study everyone –Sanskrit language and vyakarana also. “vidyapracarana ” is his aim. For this he get motivation from a sloka(of the famous mahakavya-Naishadheeya’s 1st sarga)

Adheeti bodhacarana praccaranair-

Dashascatasrah.....

Adheeti,Bodha,Aacarana,praccarana are the four ‘avastas ‘of Vidya.

In order to confirm in people that Sanskrit is not a dead language and it is a special language than any language. For this he started Vijnanacintamani- Sanskrit magazine in 1883 with the help of Vellanassery Vasunni moosad. In 1889 September Established the Sarasvatodyotini Samskrita Pathasala Perumutiyur. Sri C.K.Krishanaguptan,Vatakkeppattu Narayanan Nair,Krishna varrier ... are the students of early batch .For the students of Sanskrit (in his Padasala)gets lot of opportunity to express their ideas in Sanskrit through this Magazine.

After the establishment of this Padasala, there are lots of samskrutha Padasalas are opened in Palaghat, Valluvanadu, Eranad, Kozhikode, Thalassery...etc. around 40 Padasalas are came in such a manner.

Nampi composed his first poem on Engayur Bhagavati in 1890. In 1892 Nampi's great two-hour-long oration in Sanskrit at Kottayam in the first meeting of the Bhashaposhini Sabha. 1895-98 Participation in the First, second, third and fourth Sahridayasamagama at Kozhikode. Collection of the Sanskrit letters of Ettan Tampuran of Kozhikode and their publication in Vijnanacintamani with an introduction in 1898. 1906-07 Govt. of Madras accorded sanction for an annual maintenance grant of Rs.130/- to the Sarasvatodyotini Samskrita Pathasala.

In 1910 University of Madras recognized Sarasvatodyotini Pathasala as a model Samskrita Pathasala. The model Samskrita Pathasala was transformed into Mahapathasala by name Central Sanskrit College, Pattambi. The function was inaugurated by Vidyanidhi Krishnamacharyar in 11th June 1911. Then in 1913 Publication of the 2nd edition of the Sanskrit letters of Ettan Tampuran with more letters. The first batch of 5 students appeared for the Sanskrit Vidwan examination under the University of Madras all of which passed (1915). A.R. Rajarajavarma inaugurated the Annual Day Celebrations (1915).

42 non-caste Hindu students from the south joined the College in 1917. In 1918 Kuttikrishna Marar passed out as the first Sahityasiromani of the institution. Introduction of Malayalam vidwan course in the college (1922), in 1929 December 6-13 the famous First six-day-long Raghuvamsa Prabhashana & in 1930 January 16 to 23 the 2nd six-day-long Raghuvamsa Prabhashana and in 1933 Nampi appointed as a member of the commission to submit a report on Temple entry to the Non-caste-Hindus. The other two members of the commission were Mahakavi Ullur and Subramaniam Potti.

1935 September 14th Nampi's demise.

The Sree Neelakanta Government Sanskrit College, Pattambi is a monument to the pioneering Sanskrit scholar Panditharajan Punnasseri Nampi Neelakanta Sharma, who founded the Institution in 1889 as a Sanskrit school called 'Saraswathodyothini' at Perumudiyoor, near Pattambi. The Sanskrit school was once famous as the 'Nalanda on the banks of the Nila' (Bharathapuzha), attracting students of all castes from far and near at a time when learning Sanskrit was a monopoly of the upper castes. Born in the year 1858 and brought up in an Orthodox Brahmin atmosphere Nampi later became a towering figure in the cultural renaissance of Kerala through his activities to promote Sanskrit Education.

Works by Nampi :

1. Ihapuryastava
2. Ghoshapuramaharajnicaritra
3. Sailabdhiswarasataka
4. Dipastambasataka
5. Pattabhishekaprabandha
6. Sringaramanjarimandana

7. Visakhavijayollasanumodana
8. Buddhashtaka
9. Jyotissastrasubodhini(two parts)
10. Prasnamargavyakhyana(for Uttarardha & Purvardha)
11. Panchabodha(commentary)
12. Chamalkarachintamani(commentary)
13. Aasauchadeepika (commentary)
14. Commentary for Mahishamangalabhana
15. Commentary for Sreekrishnavilasa (for the first four cantos)
16. Raghuvamsaprabhashana
17. Several articles in Sanskrit and Malayalam and Slokas

Publication of Vijnana chintamani for 28 years & 28 years & 2 months
