

An Edition and Preliminary Study of the *Anvayakalikā*

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Handout for members of the audience

Chuḍḍaka composed the *Samanvayadiś* (SD) ‘Outline of Syntax’ (possibly c. 1100 AD; from Kashmir).

Devaśarman (possibly c. 1300 AD; from Kashmir) composed the metrical *Samanvayapradīpa* (SP) ‘Lamp on Syntax’ together with an auto-commentary the *Samanvayapradīpasamketa* (SPS) ‘Convention of the *Samanvayapradīpa*’.

Before starting its teachings, the *Anvayakalikā* (AnK) gives one introductory verse:

suhṛjjanasyānunayena kaś cit prayatnam etaṃ kurute vipaścit /
tridhāntarāyendhanadāhakāni smṛtvā gurūṇāṃ caraṇāmbujāni //

‘At (lit. because of) the request of friends, a certain learned person makes the following (lit. this) effort, having remembered [his] gurus’ foot-lotuses [which] burn away the fuelwood [which is] the threefold obstacles.’

The word *tridhāntarāyendhana*^o in *pāda* c is difficult. I have tentatively taken *tridhāntarāya*^o in it as a compound denoting ‘threefold obstacles’ and *tridhāntarāyendhana*^o as a *rūpakasamāsa* ‘the fuelwood [which is] the threefold obstacles’. I will appreciate any suggestions!

The AnK ends with two concluding verses:

evaṃ kavīḥ kāvyagatiṃ vicārya kāvyam samādhāya mano nirundhyāt./
vicitraśabdārthamayaṃ surīti pratīyamānārthamanoharam ca // 1
kurvan kavīḥ kāvyam upaiti kīrtiṃ śaratprasannendumarīcisubhrām. /
kīrtiṃ ca gīrvāṇapurīnivāsanimittam ādyaṃ munayo vadanti. // 2

‘After considering in this manner the course of *kāvya* [and] then composing *kāvya*, a poet should contain [his] mind (perhaps i.e. close his mind to the outside world and focus on composing *kāvya*). Composing *kāvya* [which] consists of wondrous sound and meaning, has good style, and [is] lovely

due to [its] easily comprehensible meaning, a poet acquires fame as bright as the rays of a clear autumnal moon. And the sages call fame the foremost cause of the residence in the city of gods (i.e. heaven).’

Finally, our AnK manuscript has the following colophon:

om śrīr anvayakalikā pūrṇā citritā kaulagaṇeśeneti.

‘The *Anvayakalikā* has been completely portrayed (*citrita*) by Kaulagaṇeśa.’

(Any suggestions on the word *citrita*?)

Sample 1:

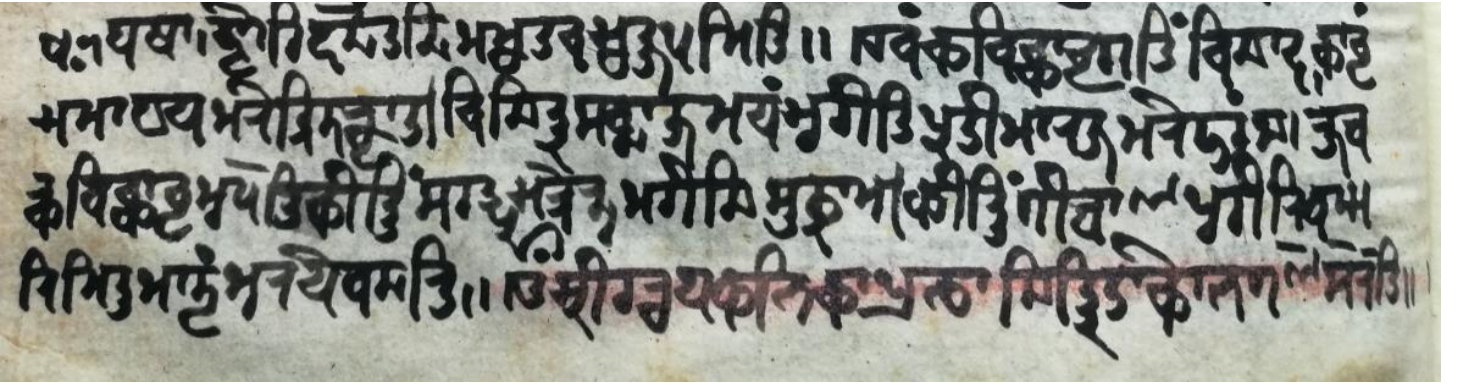
10 <End>

evaṃ kaviḥ kāvyagatiṃ vicārya kāvyaṃ samādhāya mano nirundhyāt. /
vicitraśabdārthamayaṃ surīti pratiyamānārthamanoharaṃ ca //
kurvan kaviḥ kāvyam upaiti kīrtiṃ śaratprasannendumarīcisubhrām. /
kīrtiṃ ca gīrvāṇapurīnivāsanimittam ādyaṃ munayo vadanti. //

15 <colophon>

-
- 11 samādhāya] *conj.*; samādhaya A
11 mano ni°] *em.*; manor ni° A
12 vicitra°] *em.*; vicitra° A
12 pratiyamānārtha°] *conj.*; pratimānartha° A
13 upaiti] *em.*; upeti A
14 kīrtiṃ ca gīr°] *conj.*; kīrtiṃ gīr° A

om śrīr **anvayakalikā** pūrṇā citritā **kaulagaṇeśeneti.**



Sample 2:

15 <§3> <yattatsaṃbandha: puṣṭa, apuṣṭa, duṣṭa; śābda, ārtha>

evam yattatsaṃbandho 'pi puṣṭāpuṣṭaduṣṭabhedena **tridhā**. tathā hi **dvididhaḥ** saṃbandhaḥ. śābda ārthaś ca.

<<1 śābda saṃbandha>>

śābdo yatra dvayopādānam. sa ca yacchabdaprakramas tacchabdopasamhāra-

20 viparyayo v?ā.

<<2 ārtha saṃbandha (5 types)>>

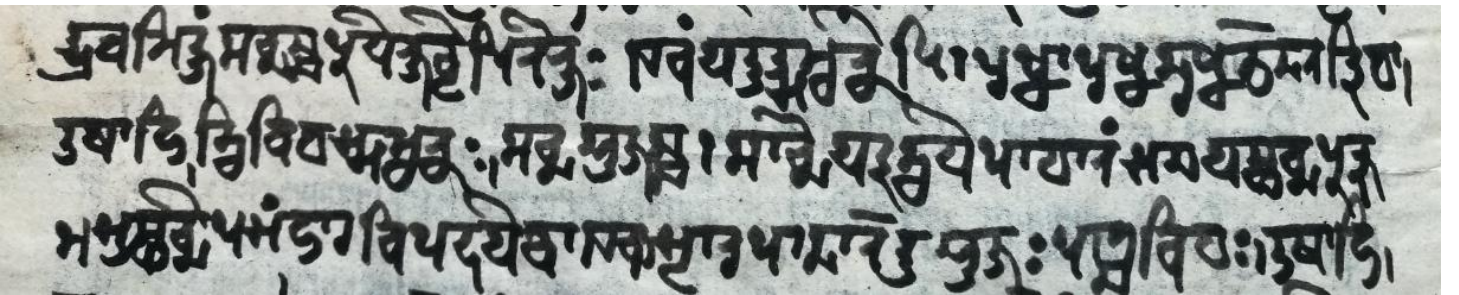
ekasyānupādāne tv ārthaḥ **pañcavidhaḥ**.

<<2.1 tad only (kevala tad) (3 types)>>

16 °bhedena] *em.*; °bhedana A

17 śābda] *em.*; śabda A

19 dvayopādā°] *em.*; dvayopādhā° A



References

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Hahn 2000:

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Oliver Hahn, ed. *Eine altindische Syntaxlehre. Devaśarmans Samanvayapradīpa nebst Autokommentar. Edition, Übersetzung und Studie*. 1st edition. Geisteskultur Indiens, Texte und Studien, 12. Doctoral thesis at Universität Halle, 2007. Aachen: Shaker Verlag, 2008.

Thank you!