

VĀSUDEVAVIJAYA OF VĀSUDEVA - A CRITICAL STUDY

Thesis submitted to the University of Calicut
for the Degree of
Doctor of Philosophy in Sanskrit

By

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Under the Guidance of

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CERTIFICATE

This is to certify that this thesis, **VĀSUDEVAVIJAYA OF VĀSUDEVA- A CRITICAL STUDY**, submitted for the Degree of Doctor of Philosophy in Sanskrit in the Faculty of Language and Literature in the University of Calicut, is a record of *bonafide* research carried out by **Sajitha. A** under my guidance. It is also certified that this thesis has not previously formed the basis for the award of any Degree, Diploma or Fellowship or other similar title or recognition in this University.

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31-10-2018

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DECLARATION

I, Sajitha.A hereby declare that this thesis, **VĀSUDEVAVIJAYA OF VĀSUDEVA - A CRITICAL STUDY**, submitted for the degree of Doctor of Philosophy in Sanskrit in the Faculty of Language and Literature in the University of Calicut, has not previously formed the basis for the award of any Degree, Diploma or Fellowship or other similar title or recognition in any University.

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Preface

Śāstrakāvya literature has a great tradition in India. The poem which illustrates the principles of a *śāstra* is generally termed as *Śāstrakāvya*. The earliest full-fledged specimen for *Śāstrakāvya* is *Bhaṭṭikāvya* or *Rāvaṇavadha* of Bhaṭṭi of 6th century A.D. Other important works of this category are *Rāvaṇārjunīya* of Bhāṭṭabhīma, *Kavirahasya* of Halāyudha, *Kumārapālacarita* of Hemacandra, *Lakṣaṇādarśa* of Divākara, *Nakṣatramālā* of Śivarāma Tripāṭhi, *Vibhaktivilāsa* of Maṅgaleśa etc.

The *Śāstrakāvya* tradition was well developed especially in Kerala and it was a peculiar branch of knowledge in the field of study of *śāstra*. Thus it is an undoubted fact that Kerala has contributed immensely to the *Śāstrakāvya* literature. *Subhadrāharaṇa*, *Vāsudevavijaya*, *Dhātukāvya*, *Pāṇinīyasūtroddāharaṇakāvya*, *Śrīcihna-kāvya*, *Rāmavarmamahārājacaritra*, *Surūparāghava*, *Sugalārthamālā* etc. are prominent *Śāstrakāvya*-s from Kerala, which were written to illustrate the grammatical rules.

Vāsudevavijaya is an important contribution of Kerala to the *Śāstrakāvya* tradition. The poem is generally ascribed to

Vāsudevakavi who belonged to Peruvanam near Trichur. The work comprising altogether 657 verses in seven cantos. The author depicts the story of Lord Kṛṣṇa and at the same time it illustrates the grammatical rules of Pāṇini. *Padacandrikā* is an auto commentary on this work.

The present thesis entitled ***Vāsudevavijaya of Vāsudeva- A Critical Study*** is comprised of five chapters inclusive of introduction and conclusion. The first chapter deals with the history of *Śāstrakāvya-s*. The *Śāstrakāvya-s* in general, *Śāstrakāvya-s* from Kerala, *Śāstrakāvya-s* related to other *śāstra-s* are studied here. The second chapter gives an account on the date, authorship and theme of the poem. The controversy lying on the authorship of the poem is examined in detail. Similarly, the deviations found in the poem from the source i.e. *Bhāgavata* are also included here. The third chapter studies the grammatical aspects and peculiarities of the poem. This chapter comprises some examples for each sections of *Aṣṭādhyāyī* viz. *Samjñā*, *Sandhi*, *Strīpratyaya*, *Kāraka*, *Samāsa*, *Lakārārtha* etc. The *Uṇādi-s* and *Vārtika-s* dealt within the poem are also studied here. The fourth chapter forms a literary appreciation of the poem. It gives a peep into the beautiful verses of the poem and tries to bring forth the importance of VV among other Keralite

Vyākaraṇaśāstakāvya-s. The fifth chapter deals with the impact of other disciplines in the VV. The proficiency of Vāsudeva in the sciences other than grammar is examined here. Similarly it shed light on the grammarians referred to in the poem. The concept of *Bhakti* philosophy reflected in the poem is also discussed here. The conclusion brings forth some observations formed through this study. Besides, an appendix is also included which gives some tables to show the rules and their illustrations employed in the poem.

I wish to acknowledge my deep gratitude to my Supervising teacher, Prof.P.Narayanan Namboodiri, Professor (Rtd), Department of Sanskrit, University of Calicut, who always encouraged me with valuable comments and motivation. His proper guidance helped me a lot in accomplishing the task of preparing the thesis. I am profoundly grateful to Prof.N.K.Sundareswaran, Head of the Department of Sanskrit, for his incessant inspiration. I gratefully remember the constant support received from all other teachers of the Department viz. Prof.C.Rajendran, Prof.T.K.Narayanan, Prof.K.K.Geethakumary and Dr.K.K.AbdulMajeed. I am extremely thankful to my colleagues Dr.P.I.Ajithan and Dr.T.V.Jayalakshmi for their constant encouragement. I am really grateful to Dr.P.M.Vrinda for her valuable suggestions and moral support.

For my research work, the librarians of Department of Sanskrit and CHMK library of University of Calicut; Thunchan Manuscripts Repository, Department of Malayalam and Kerala studies, University of Calicut; Adayar Library and oriental manuscript library, Madras; rendered help in all respects. I take this opportunity to thank all the authorities of these libraries for their kind help.

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INTRODUCTION

The term *Śāstrakāvya* is vividly explained and defined by several scholars. The language Sanskrit is extremely rich with the various kinds of branches of knowledge systems like Science, Technology, Philosophy, Literature, Poetics etc. Such branches of knowledge are taught through various mediums. In fact the science in Sanskrit seems too difficult to the students to learn and practise. Though the *śāstra* text eliminates the disease of ignorance, the bitterly nature of it keeps it out from the readers. But at the same time poetry removes the ailment of ignorance like sweet nectar. This idea is well explained by Kuntaka in his *Vakroktijīvita*.

कटुकौषधवच्छास्त्रमविद्याव्याधिनाशनम् ।

आह्लाद्यमृतवत्काव्यमविवेकगदापहम् ॥¹

Thus in order to spread the theories of scientific texts some scholars take the effort to convey them through the medium of poetry. Bhāmaha in his *Kāvyālaṅkāra* states:-

¹ *The Vakroktijīvita of Kuntaka*, Dr.K.Krishnamoorthy, Karnataka University, Dharwad, 1977, v.7, p.5

स्वादुकाव्यरसोन्मिश्रं शास्त्रमप्युपयुञ्जते ।

प्रथमालीढमधवः पिबन्ति कटु भेषजम् ।²

In India, there exists a glorious tradition of studying sciences in Sanskrit through the medium of poetry. The poem which illustrates the principles of a *śāstra* is generally termed as *Śāstrakāvya*-s. Some scholars used the term *Udāharaṇakāvya* to denote this kind of poems. Amritananda Yogi of 14th Century mentions this term for the first time in his *Alaṅkārasaṅgraha* and he states:-

उदाहरणकाव्यत्वान्न दुष्टं श्रुतिकट्वपि ।³

The famous commentator Mallinātha also employs this term in the commentary of *Bhaṭṭikāvya* to indicate the poems come under this category. He says:-

रामकथामाश्रित्य पाणिनीयसूत्राणामुदाहरणकाव्यं चिकीर्षुः ।⁴

Another reference for this term can be seen in the *Kṛṣṇārpaṇa* commentary of *Dhātukāvya* of Melputtūr Nārāyaṇabhaṭṭa.

² *Kāvyaśāstra of Bhāmaha*, v.V.3

³ *Alaṅkārasaṅgraha of Amritananda Yogi*, v.VI.82

⁴ *Sarvathācommentary of Mallinātha on Bhaṭṭikāvya*, v.I.1

अन्योदाहरणकाव्येषु क्वचिदप्यदृष्टमिदमिहातिशयं प्रतिपादयति ।⁵

According to Rajasekhara, the author of *Kāvyaīmāmsā*, poets are of three kinds:-*śāstrakavi*, *kāvyaḥkavi* and *ubhayakavi*.

Amongst them, *śāstrakavi* is again divided into three. He says:-

तत्र त्रिधा शास्त्रकविः, यः शास्त्रं विधत्ते, यश्च शास्त्रे काव्यं संविधत्ते, योऽपि काव्ये शास्त्रार्थं विधत्ते⁶

The one who composes *śāstra*, the one who incorporates poetry in *śāstra* and the one who includes sastraic elements into the poetry are the three kinds of *śāstrakavi*-s. But there are differences in opinions among scholars on the name given to such poems. According to some scholars like Kshemendra, Bhoja etc. the poetry illustrating a *śāstra* is *kāvyaśāstra*. Bhoja in his *Śṛṅgāraprakāśa* treated *Mudrārākṣasa* and *Bhaṭṭikāvya* as *kāvyaśāstra*-s and he mentioned *Kāmandakīyanītisāra* and *Rativilāsa* as examples for *Śāstrakāvya*.

यत्रार्थः शास्त्राणां काव्ये निवेश्यते महाकविभिः ।

तद्भट्टिकाव्यमुद्राराक्षसवत् काव्यशास्त्रं स्यात् ।।

⁵ *Dhātukāvya* of Nārāyaṇabhaṭṭa, S. VenkatasubramoniaAiyer, v.I.1

⁶ *Kāvyaīmāmsā*, ch.V.

शास्त्रं यत्र कवीनां रहस्यमुपकल्पयन्त्यनल्पधियः।

तद्रतिविलासकामन्दकीयवच्छास्त्रकाव्यं तु।।⁷

Kshemendra in his *Suvṛttatilaka* says:-

शास्त्रकाव्यं चतुर्वर्गप्रायं सर्वोपदेशकृत्।

भट्टिभौमककाव्यादि काव्यशास्त्रं प्रचक्षते।।⁸

But Dr.S. Venkata Subramonia Aiyer has stated in his booklet viz. *The Śāstrakāvya-s of Kerala*, that it is desirable to call them *Śāstrakāvya-s*. He writes:-

The term Śāstrakāvya is used here in the popular sense. According to Kshemendra, however this is kāvyaśāstra. To him Śāstrakāvya is that which gives comprehensive instruction on the fourfold human aims.

However, the term *Śāstrakāvya* is used here for the *kāvya-s* illustrating *śāstra-s*.

It is already stated that in India there was a great tradition of *Śāstrakāvya* literature. The important *Śāstrakāvya-s* from India are *Bhaṭṭikāvya* of Bhaṭṭi, *Rāvaṇārjunīya* of Bhaṭṭabhīma

⁷ *Śṛṅgāraprakāśa*, v.II,9.

⁸ *Suvṛttatilaka*, v.III,4.

s(Bhaṭṭabhauma), *Kavirahasya* of Halāyudha, *Kumārapālacarita* of Hemacandra, *Lakṣaṇādarśa* of Divākara, *Nakṣatramālā* of Śivarāma Tripāṭhi, *Vibhaktivilāsa* of Maṅgaleśa and so on.

The earliest full- fledged specimen of *Śāstrakāvya* is the well-known *Bhaṭṭikāvya* or *Rāvaṇavadha* of the 6th century AD. It contains 22 cantos and describes the story of *Rāmāyaṇa* upto Rama's return from *Laṅkā* and there after coronation. It is composed to illustrate grammatical rules and figures of speech. It is arranged in four parts, *prakīrṇa*, *prasanna*, *alaṅkāra* and *tiṅanta*. In these four parts, *Bhaṭṭikāvya* illustrates the grammatical formations according to the rules of Pāṇini, figures of speech and other rhetorical devices.

The *Śāstrakāvya* tradition was well developed especially in Kerala and it was a peculiar branch of Knowledge in the field of study of *Śāstra*-s. Thus it is an undoubted fact that Kerala has contributed immensely to the *Śāstrakāvya* literature. *Subhadrāharaṇa*, *Vāsudevavijaya*⁹, *Dhātukāvya*, *Pāṇinīya-sūtrodāharaṇakāvya*, *Śrīcihna-kāvya*, *Rāmavarmamahārājacaritra*, *Surūparāghava*, *Sugalārthamālā* etc. are prominent *Śāstrakāvya*-s from Kerala, which were written to illustrate the grammatical rules.

⁹ Hereafter *Vāsudevavijaya* is given as VV.

The term *Śāstrakāvya* is not only used to mention the *Vyākaraṇakāvya*-s, but other *śāstra*-s also. The *śāstra*-s like *Nyāya*, *Chandaśśātra*, *Aṣṭakādhyāyavarga* of *Veda* etc. were studied by this way. *Gajendramokṣa* of Vāsudeva, *Nakṣatravṛttāvalī* of Vayaskara Āryan Nārāyaṇan Moosat, *Vṛttaratnāvalī* of Ilattūr Rāmasvāmi śāstri, *Sūktaśloka* of Melputtūr Nārāyaṇabhaṭṭa, *Hetvābhāsodāharaṇa* of Koḍuññallūr Vidvān Ilaya tampurān, *Rāsakrīḍā* of Rāmapāṇivāda, *Haricarita* of Payyūr Ṛṣiputra Parameśvara-I, *Vākyāvalī* of Payyūr Vāsudeva etc. were written to illustrate the prominent *śāstra*-s in Sanskrit.

Scope of the study

Serious studies in the field of *Śāstrakāvya*-s especially from Kerala are very rare. There are some critical editions on such works at the same time some of them are still in the form of manuscripts that needs detailed study and publication. One of the well-studied works regarding this category is *The Subhadrāharaṇa of Nārāyaṇa with the commentary- Vivaraṇa - A critical edition and study*. It is a doctoral thesis submitted by Prof.M. Sreedhara Menon, Founder and Head of the Department of Sanskrit, University of Calicut. This is published later by the author himself in 1983. The work comprises a comprehensive study on *Subhadrāharaṇa* and the author critically

edited the work with its auto-commentary. It also gives an index of the Paninian rules and the illustrated examples. The book is really beneficial to the students of this field.

Another important work related to this field is *Dhātukāvya* of Nārāyaṇabhaṭṭa with the auto-commentary *Kṛṣṇārpaṇa* and Rāmapāṇivāda's *Vivaraṇa*. The work is edited by S. Venkata Subramonia Aiyer and published by the department of Sanskrit, University of Kerala in 1970. It contains an introduction to *Śāstrakāvya*-s and a study on *Dhātukāvya*. The Text with its commentaries is critically edited here and also includes an index of the roots and its illustrations used in the poem at the end.

Śrīcihṇakāvya of *Kṛṣṇalīlāsūka* is published in 1971 from Trivandrum Oriental Manuscript Library by K.Raghavan.

Another edition of *Śrīcihṇakāvya* of *Kṛṣṇalīlāsūka* was brought out by Dr.P.V.Viswanathan Namputhiri which is published by CBH publications, Nagercoil in 2008. The work gives an introduction to *Śāstrakāvya*-s, a description on the authors of the poem, theme of the poem, literary appraisal etc. The verses of the poem with their Sanskrit form (*chāyā*) are also added here. It does not give a comprehensive study on the grammatical aspects.

A doctoral thesis on *Śrīcihṅakāvya* was submitted to the Department of Sanskrit, University of Calicut. The work entitled *Śrīcihṅakāvya A study with special reference to Prākṛtaprakāśa* is prepared by S.Sasikumari. It contains a brief history of the grammar of Prakrit language. A grammatical study of the poem is carried out by the scholar. But the thesis is not yet published.

Similarly, there is a study on *Sugalārthamālā* which is submitted as an M.Phil dissertation to Department of Sanskrit, University of Calicut.

These are the only studies made on the Keralite *Śāstrakāvya*-s. Among these works *Subhadrāharaṇa* and *Dhātukāvya* are critical editions that give some grammatical aspects. While examining these works, it is obvious that mere studies on this field are very few. The nature and scope of *Śāstrakāvya*-s are prevalent during these times. The language can be existed only with its well established grammar. The study of grammar is essential in order to purify the language by avoiding the corrupted usages. But it seems difficult to the students and scholars. The complex nature of rules and their applications lead to the reluctance of its study. It will be the situation to the rise of *Śāstrakāvya* tradition. This tradition teaches the learners about the usages of principles without mentioning them directly. This makes

the study of grammar more popular. Thus the significance of this tradition is arisen in the applied level of grammar. Hence, it is essential to bring out more studies in the field of *Śāstrakāvya*-s.

By keeping this concept in mind, the Department of Sanskrit, University of Calicut has organised a three day national seminar in March, 2017. Eight articles were presented in this seminar and the proceeding of this seminar was also published in October 2017 by Calicut University Sanskrit Series. In this book Prof. K.V. Vasudevan gives a comprehensive account on the *Subhadrāharaṇa*. Prof. Vijayapal Sastri studies the work *Arjunarāvaṇīya* and an analysis on *Dhātukāvya* is carried out by prof. Meenambal Narayanan. The significance of VV amongst *Vyākaraṇakāvya*-s is discussed by Prof.K.P.Kesavan. Prof. P.Narayanan Namboodiri gives a detailed description on *Śrīcihṇakāvya*. *Sugalāthamālā* is the topic dealt within the article of Dr.K.Vishnu Namputhiri and the influence of *Paribhāṣenduśekhara* on *Bhaṭṭikāvya* is described by Satyanarayana Sastri. Dr.K.Yamuna attempted to bring out a comprehensive study on the *Surūparāghava*.

The collection of these articles is entitled उत्सवः सुधियामलम् (व्याकरणोदाहरणकाव्येषु विचारः) and it is edited by

Prof. N. K. Sundareswaran, Head of the Department of Sanskrit, University of Calicut. It is obviously a praiseworthy work to the Sanskrit scholars especially for the students of Sanskrit grammar.

Under these circumstances, the study of a *Śāstrakāvya* has ample scope and it will be beneficial to enhance the learning of grammar. Through this it can purify the language also. This leads to the selection of the topic regarding *Śāstrakāvya* literature. An attempt is made to examine VV of Vāsudeva critically in the present study.

The VV has previous editions, one in *Kāvyamālā* Series in 1894. Another edition is from Chaukhamba Bharatiya Academy in 1988. Both these editions include only three cantos of the poem.

There is a Punjab edition by Pandit Srirama Prapanna Sastri with the *Kaiśavī* commentary. A Lahore edition is also there. But these editions are only published up to the third canto. Even though these editions are published, at present are not available.

The complete version of the poem with its *Padacandrikā* commentary was published by Rashtriya Samskrita Samsthanam (manita viswavidyalaya), Himachal Pradesh in 2013. The work was edited by Prof. Vijayopal Sastri Sivachandrasunu. Vijayapalsastri gives an introduction to the work which contains a note on the

tradition of *Vyākaraṇakāvya*-s. It also gives some details about the author and the auto-commentary of the work. He also introduces some verses of the poem and mentions the manner of illustration of Paninian rules. Finally he gives an index of the rules illustrated in the poem. It gives more details than any other studies on this topic. But it is essential to have a detailed grammatical study on this work.

The doctoral thesis of Dr.P.Shyamala Devi was published by New Bharatiya Book Corporation in 2010. The work is a critical edition of the poem. It contains the verses only up to the seventh canto. But the author provides the summary of each canto. Unfortunately it neither includes a study or descriptions of its grammatical peculiarities.

There are thirteen Palm leaf manuscripts deposited in Kerala University Oriental Research Institute and Manuscript Library, Trivandrum. Among these thirteen leaves, only two have extended up to the 83rd verse of the Seventh canto.

Among the *Vyākaraṇakāvya*-s from Kerala, VV has a prominent place. *Subhadrāharaṇa* and VV are the only works which comprehensively illustrates *Aṣṭādhyāyī*. Unfortunately a study with grammatical perspective on VV is not yet carried out. In order to bring forth the peculiarities of the poem a critical study of VV is essential.

SAJITHA. A “VĒSUDEVAVIJAYA OF VĒSUDEVA - A CRITICAL STUDY”.
THESIS. DEPARTMENT OF SANSKRIT, UNIVERSITY OF CALICUT,2018.

CHAPTER 1

ŚĀSTRĀKĀVYA-S - A BRIEF SURVEY

Among the classifications of *Kāvya* literature Indian writers have seriously attempted to compose *Śāstrakāvya*-s as a way to popularise the sastraic concepts through the medium of poetry. The composition of *Bhaṭṭikāvya* laid the foundations for the threshold of *Śāstrakāvya* tradition. Thus it can be said that the *Śāstrakāvya* tradition commences from the sixth Century A.D. which is the date assigned to *Bhaṭṭikāvya*.

Apart from these, several writers composed their poems on the model of *Bhaṭṭikāvya*. The contribution of India to the *Śāstrakāvya* literature is worth to discuss here in order to have an acquaintance with this field.

1.1. Indian Contribution to *Śāstrakāvya* Tradition

It is already mentioned that India has immensely contributed to the *Śāstrakāvya* literature. *Bhaṭṭikāvya* of Bhaṭṭi, *Rāvaṇārjunīya* of Bhaṭṭabhīma, *Kavirahasya* of Halāyudha, *Kumārapālacarita* of Hemacandra, *Lakṣaṇādarśa* of Divākara, *Nakṣatramālā* of Śivarāma

Tripāṭhi, *Vibhaktivilāsa* of Maṅgaleśa etc. have been considered as the important *Śāstrakāvya*-s from India.

1.1.1. *Bhaṭṭikāvya* of Bhaṭṭi

Bhaṭṭikāvya which is also known as *Rāvaṇavadha* is considered as the earliest work in the *Śāstrakāvya* tradition of India. It is composed in the sixth century AD. The poem is also named as *Rāmacarita*, *Rāmakāvya* etc. as according to its content. The author has not mentioned his name in the work even once. But the writers on Sanskrit grammar mention Bhaṭṭi as the author of *Bhaṭṭikāvya*, while quoting passages from this. The author Bhaṭṭi is the founder of the *Śāstrakāvya* tradition in its literal sense. He has been identified with Bharṭhari. According to M. Krishnamachariar, Bhaṭṭi is said to be a prakritised form of Bharṭ.¹ The importance of *Bhaṭṭikāvya* is based on the scholarliness and the poetic gift of its author. It comprises 22 cantos and it describes the story of *Rāmāyaṇa* upto Rama's return from *Laṅkā* and the coronation thereafter. It is composed to illustrate grammatical aphorisms and poetic figures. It is divided into four parts, viz. *prakīrṇa*, *prasanna*, *alaṅkāra* and *tiṅanta*. In these four parts, *Bhaṭṭikāvya* provides illustrations for the rules of Pāṇini and at the same time, it

¹ *A history of classical Sanskrit literature*, M. Krishnamachariar, p.140

exemplifies the figures of speech and other rhetorical devices. The author himself stated that it is like a lamp to those whose eye is grammar; but without grammar, it is like a mirror in the hands of the blind.

दीपतुल्यः प्रबन्धोऽयम् शब्दलक्षणचक्षुषाम् ।

हस्तामर्ष इवान्धानाम् भवेद् व्याकरणादृते ।²

Prakīrṇakāṇḍa:- In this part, illustrations do not regularly follow the *Aṣṭādhyāyī*sūtra-s. Hence it is called *Prakīrṇa*, dealing with miscellaneous rules. It extends upto the 96th verse of the fifth canto.

***Adhikāra*kāṇḍa** :- In this *kāṇḍa*, which extends up to canto IX, illustrations follow *Aṣṭādhyāyī* in its proper order.

***Prasanna*kāṇḍa** :- It begins from canto X to XIII, there are four divisions viz. *Alaṅkāra*, *Mādhurya*, *Bhāvikatva* and *Bhāṣāsama*.

***Tiṅanta*kāṇḍa**:- This *kāṇḍa* illustrates the tenses and moods of verbs. All the Vedic rules and the *Vārtika*-s of Kātyāyana are omitted throughout.

As a grammarian Bhaṭṭi has won the admiration of the later prominent grammarians like Śaraṇadeva, Mādhava, Bhaṭṭojidīkṣita

² *Bhaṭṭimahākāvya* of Śrī Bhaṭṭi, v. XXII.33.

and others. Commentators like Mallinātha have often quoted the *Bhaṭṭikāvya* as an authentic text on the usages of Pāṇini's grammar. There are twenty-two commentaries on *Bhaṭṭikāvya* and this fact shed light on its popularity. He has influenced many learned poets and readers with trained intellect. To sum up *Bhaṭṭikāvya* has, by all means, set up a new pattern of poetry in Sanskrit.

1.1.2. *Rāvaṇārjunīya* of Bhaṭṭabhīma

Rāvaṇārjunīya otherwise called *Arjunarāvaṇīya* is an important *Śāstrakāvya* written by Bhaṭṭabhīma (Bhaṭṭabhauma). His date and place were uncertain. But it can be calculate his date as not later than 11th Century, since the name *Bhaumaka* was mentioned in *Suvṛttatilaka* of Kṣemendra.

भट्टिभौमककाव्यादि काव्यशास्त्रं प्रचक्षते।³

In twenty cantos, it deals with the story of fight between Kārtavīryārjuna and Rāvaṇa and at the same time it illustrates the aphorisms of Pāṇini. The illustration of Paniniyan rules are in the same order of *Aṣṭhādhyāyī* omitting the *Samjñāsūtra*-s and *sūtra*-s related to Vedic language. Some examples from the poem are as follows:-

³ *Suvṛttatilaka of Kṣemendra*, Dipak Kumar Sharma, v. III.4

शेरः पवित्वा स्वकुलं च पूत्वा यस्य प्रणत्या नृपतेर्मनुष्याः।

जाताः प्रणम्या जनताशतानां महत्सु भक्तिर्महते फलाय ॥

सद्वृत्तपूताः पवितान्ववायं द्रष्टुं तमायन्मुनयोऽपि मान्याः।

आकर्षमन्त्रैरिव सत्प्रयोगैराकृष्यते साधुगुणैर्न को ना ॥⁴

Different forms of the root *pūn* is exemplified here when followed by the affix *ktivā* as per the rule पूङः क्त्वा च (1.2.22). Another rule पुमान् स्त्रिया (1.2.67) is illustrated thus:-

चकार कान्तारहितं समेत्य या प्रतिभाजं शरदाशु हंसम्।

नाविप्रयुक्तावपि सा मयूरौ सर्वत्र हेतोर्न समा हि वृत्तिः ॥⁵

In the verse,

न धारयः शेष इवावनेर्नृपः स्मरं विजिग्ये कृतदेहमण्डनः।

आयोज्यमेकं गुरुविग्रहस्थितं वशी पराजेष्ट यथारिमण्डलम् ॥⁶

विजिग्ये and पराजेष्ट are examples for the rule विपराभ्यां जेः(1.3.19).

In this manner the author incorporates examples for Paninian rules in his poem and *Rāvaṇārjunīya* is an important contribution to the *Śātrakāvya* literature.

⁴ *Rāvaṇārjunīya*, v.I.20-21

⁵ *ibid*,v. I.43

⁶ *ibid*,v. II.9

1.1.3. *Kavirahasya* of Halāyudha

The *Kavirahasya* of Halāyudha eulogises a Kṛṣṇarāja who is identified with the *Rāṣṭrakūṭa* King Kṛṣṇarāja III of the 10th century. It is a kind of lexicon of roots in which the forms of the present tense of Sanskrit verbs, mostly homonymous, are illustrated. The available copy of the work consists of 299 verses. The poem starts with the verse,

जयन्ति मुरजित्पादनखदीधितिदीपिकाः ।
मोहान्तकारविध्वम्सान्मुक्तिमार्गप्रकाशिकाः ॥⁷

The author mentions the content of the work by the following verse.

एकार्था एकशब्दाश्च भिन्नार्था एकवाचकाः ।
तुल्यार्थास्तुल्यशब्दाश्च नानार्थाः सदृशाक्षराः ॥
एकार्थाः समशब्दाश्च निबध्यन्तेऽत्र धातवः ।
धातुपारायणाम्भोधिपारोत्तीर्णधिया मया ॥⁸

1.1.4. *Dvyāśrayakāvya* / *Kumārapālacarita* of Hemacandra

Hemacandra is the founder of the new grammar system named *Haimaśabdānuśāsana*. He composed the Historical *Mahākāvya* called *Dvyāśrayakāvya* with an intension to illustrate this new system of

⁷ *Kavirahasya*, Halāyudha, v.I.1

⁸ *ibid*, v.4-5

grammar. The Prakrit part of the work is called *Kumārapālacarita*. *Ācārya* Hemacandra was a distinguished Jain monk, a socio-religious reformer, a politician and an extra ordinary scholar. The work is divided in 28 cantos. Twenty cantos are written in Sanskrit and eight cantos in Prakrit. *Dvyāśrayakāvya* begins with an auspicious Jain word *arham*⁹ which is a synonym of *Jina* and *Brahma*.

The theme of the poem consists of the history of the Chalukyas of Gujarat. It begins with the description of Mūlarāja who was the proper originator of the dynasty and put an end with the social and religious achievements of Kumārapāla. Hemacandra made a new attempt to write his poem which comprised not only the complete examples of his grammar but many times quoted the controversial opinions of other scholars on grammar as well through examples. His novelty in illustrations lies in the fact that many times he gives even counter examples (*pratyudāharāṇa-s*) which are totally excluded in other poems.

⁹ *Dvyāśrayakāvya*, Hemachandrasūri, v. I.1

1.1.5. *Lakṣaṇādarśa* of Divākara

Lakṣaṇādarśa written by Divākara is another important *śāstrakāvya*. It is also known as *Pāṇḍavacarita* and the theme of the poem is based on *Mahābhārata* story. It illustrates the Paniniyan rules and arranged them in different *prakaraṇa*-s. The date of the work is unknown and the text is not available in printed form. The manuscript¹⁰ of this work found from Madras Manuscript library includes 14 cantos and it begins with the statement

श्रीमहामहोपाध्याय श्रीदिवाकरविरचितो लक्षणादर्शो नाम
पाण्डवचरितम् ।

The poem starts with the word *śrī* and the verse is;

श्रीकाङ्क्षिणा सकलदुर्जयमन्त्रभाजा दुर्योधनेन विजितश्छलदेवनेन ।
ते पञ्चपाण्डुतनयाः सह धर्मपत्न्या पाञ्जालराजसुतया समध्यवात्सुः ॥

1.1.6. *Nakṣatramālā* of Śivarāma Tripāṭhi

*Nakṣatramālā*¹¹ of Śivarāma Tripāṭhi is a poem in thirty one verses and it illustrates some of the relevant *Paribhāṣā*-s in Sanskrit grammar. The author has written his own commentary named

¹⁰ It is an incomplete manuscript. It is found in the Government Oriental Manuscript Library Madras.(R.No.3066).

¹¹ Published in *Kāvyamālā* series, Guccaka.V

Lakṣmīvilāsam ṭīkā which is known from the colophon of the work published in *Kāvyaṃālā* series.

इति श्री त्रिलोकचन्द्रात्मजकृष्णरामसूनु शिवरामत्रिपाठिकृता
लक्ष्मीविलासटीकासमेता नक्षत्रमाला समाप्ता¹²

From this colophon it is clear that his father was Kṛṣṇarāma and grandfather was Trilokacandra. In the course of the commentary he frequently refers to *Nāgeśa* therefore his date cannot be earlier than the 18th century.

The poem begins with an invocatory verse,

धरात्मजारम्यसुखारविन्दमिन्दरोलम्ब उदारकीर्तिः ।
शेषाख्यसंयोगविशेषशोभो देवो मुदे वोऽस्तु शिवो स रामः ॥¹³

The verse,

गोत्रस्खलने भ्रान्तिं मानिनि जानीः केवलाम्मेऽत्र ।
व्याख्यानतो विशेषप्रतिपत्तिः पाणीनीय इव ॥¹⁴

itself is example for the *paribhāṣā* व्याख्यानतो विशेषप्रतिपत्तिर्नहि सन्देहादलक्षणम् । Another verse from this work which explaining the *sanniyogaśiṣṭanyāya* is,

¹² *Nakṣatramālā*, colophon

¹³ *ibid*, v.I.1

¹⁴ *ibid*,v.I. 2

निवृत्तिस्ते सन्नियोगशिष्टन्यायेन नो कुतः।

द्वयोर्मानोदये दूत्यास्तदनित्यत्वमुत्तरम् ॥¹⁵

The nature of *sanniyogaśiṣṭanyāya* i.e., सन्नियोगशिष्टानां सह वा प्रवृत्तिः सह वा निवृत्तिः is described in the verse. It is a peculiar poem illustrating *paribhāṣā*-s in grammar.

1.1.7. *Vibhaktivilāsa* of Maṅgaleśa

The *Vibhaktivilāsa* is a *Śāstrakāvya* written by Maṅgaleśa of Naṭimaṅṭi. The work comprises 31 stanzas and it eulogize King Vijayavarman of Pūsapāṭi¹⁶. In these verses the author illustrates Paninian rules related to declensional endings. The author has written an auto commentary called *Darpaṇa* on this work.

These are the important *Śāstrakāvya*-s in India. Amongst, only few of them are studied in detail. Some of them are still in the form of manuscript. It will be a great contribution to the grammatical world of Sanskrit when they are published.

¹⁵ ibid, v.1.9

¹⁶ It is a manuscript found in the Government Oriental manuscript Library, Madras. (R.No.2979)

1.2. Kerala Contribution to Śāstrakāvya Tradition

The Śāstrakāvya tradition was well developed in Kerala. It is considered as a peculiar branch of Knowledge in the field of study of Śāstra-s. Kerala has contributed immensely to the Śāstrakāvya literature. *Subhadrāharaṇa*, VV, *Dhātukāvya*, *Pāṇinīyasūtradāharaṇakāvya*, *Śrīcihṇakāvya*, *Rāmavarmamahārājacaritra*, *Surūparāghava*, *Sugaḷārthamālā* etc. are some of the prominent Śāstrakāvya-s from Kerala, which were written to illustrate the grammatical rules.

1.2.1. Subhadrāharaṇa of Brahmadaṭṭa Nārāyaṇa

Subhadrāharaṇa of Brahmadaṭṭa Nārāyaṇa is the most prominent *Vyākaraṇaśāstrakāvya* of Kerala. This is a *Mahākāvya* in twenty cantos composed on the model of *Bhaṭṭikāvya*. The theme of the poem is the story of Arjuna's exile and marriage with Subhadrā. Through this story the author tries to illustrate the grammatical rules of Pāṇini. The main aim of the poem is to help the students of Sanskrit with a new method of studying grammar.

The whole first canto and the latter half of the second canto is known as *Prakīrṇakāṇḍa* as it does not comprise any grammatical aspects. The first half of the second canto deals with *Sannanta* roots.

Third, fourth, fifth and sixth cantos are devoted to various *Kṛtpratyaya-s* and illustrate *sarvakālika*, *kālavīṣeṣāśraya*, *Bhāvakartṛkāraka* and *Avyaya-kṛt-s* respectively. Cantos VII, VIII and IX deal with the illustrations of *Taddhitapratyaya-s* in detail. *Samāsa-s* are described in the tenth canto. Cantos from eleven to sixteen discuss the *lakāra-s* in Sanskrit. The last four cantos do not form illustrations of any particular section of grammar and hence they are termed as *Prasannakāṇḍa-s*.

The verse illustrating the *Sannanta* roots as follows:

अजुगुप्सत पापेभ्यो नाघेऽल्पेऽप्यतितिक्षत ।

सोऽचिकित्सदघव्याधीन् प्रजानां दण्डनौषधैः ॥¹⁷

1.2.2.VV of Vāsudeva

VV of Vāsudeva is an important *Śāstrakāvya* from Kerala and the present study is on this text, thus the elaborate discussion of the work will be done in the following chapters.

1.2.3. *Dhātukāvya* of Melputtūr Nārāyaṇabhaṭṭa

Dhātukāvya is a *Śāstrakāvya* written by Melputtūr Nārāyaṇabhaṭṭa and it holds three cantos. The poem is a

¹⁷ *The Subhadrāharaṇa of Nārāyaṇa*, Prof. M.Sreedhara Menon, v.II.1

continuation of VV of Vāsudeva which is mentioned in the text and also in its commentary viz. *Kṛṣṇārpaṇa*. It also points out the fact that the composers of the branch of the *dhātu*-s in Sanskrit have followed different methods. The historians have not come to the conclusion that the addition of meanings along with the root is done by Pāṇini.

उदाहृतं पाणिनिसूत्रमण्डलं प्रागवासुदेवेन तदूर्ध्वतोऽपरः।

उदाहरत्यद्य वृकोदरोदितान् धातून् क्रमेणैव हि माधवाश्रयात्॥¹⁸

The statement in the *Kṛṣṇārpaṇa* commentary is as follows:

वासुदेवकविरचितस्य वासुदेवविजयाभिधस्य काव्यरत्नस्य शेषपरिपूरणाय चिकीर्षितं प्रतिजानीते।¹⁹

In VV, the story up to the killing of the demon Keśin is narrated. In order to complete the story, Melpūttūr composed *Dhātukāya*. Vāsudeva illustrated almost all rules of *Aṣṭādhyāyī* in VV. Thus in *Dhātukāya* author illustrates the *Dhātu*-s in the order in which they are given in the *Pāṇinīyadhātupāṭha* as followed in the *Mādhavīyadhātuvṛtti*. The author has mentioned that the *Dhātupāṭha* is composed by Vṛkodara i.e. Bhīmasena, who is

¹⁸ *Dhātukāvya of Nārāyaṇabhaṭṭa*, S. Venkatasubramonia Aiyer, v.I.1

¹⁹ *ibid.* p.1

believed to have standardized the *Pāṇinīyadhātupāṭha* by incorporating the meanings of each roots which were prevalent in his time.

The *Bhāgavata* story from Akrūra's journey to Gokula with the message of Kaṁsa up to the death of Kaṁsa is the theme of the poem. Akrūra's journey and his meeting to Nanda is narrated in the first canto. In the Second canto, Kṛṣṇa's departure of to Mathura, the killing of Rajaka, meeting with Kubja and the breaking of the bow are explained. The encounter with the wrestlers and the elephant and *Kaṁsavadha* are included in the third canto. The course of events is spread over three days.

The first portion of *Bhvādi* from *bhū* to *arhais* dealt with in the first canto. From the rest of the *Bhvādigāṇa* to the end of *Tudādi* are illustrated in the second. The remaining *gāṇa*-s are explained in the third canto.

The verse,

स गान्दिनीभूरथ गोकुलैधितं स्पर्धालुधीगाधितकार्यबाधिनम् ।

द्रक्ष्यन् हरिं नाधितलोकनाथकं देधे मुदास्कुन्दितमन्तरिन्द्रियम् ॥²⁰

²⁰ *ibid*,v. I.2

illustrates the roots like भू सत्तायाम्, एध वृद्धौ, स्पर्ध संघर्षे, गाधृ प्रतिष्ठालिप्सयोर्ग्रन्थे च, बाधृ लोडने, नाधृ नाथृ याच्चोपपतापैश्वर्याशीःषु, दध धारणे, स्कुदि आप्रवणे etc. accordingly.

Dhātukāvya is a poem of literary merit in addition to its status being a treatise illustrating the *dhātu*-s.

1.2.4. *Pāṇinīyasūtrodāharaṇakāvya*

Pāṇinīyasūtrodāharaṇakāvya with its commentary is another poem of this type and the name of the work is given as according to its content. The theme of the poem is the story of Kṛṣṇa. It illustrates Paniniyan rules in its order as seen in *Arjunarāvaṇīya*. Its author and date is unknown. Some scholars believed that it was composed by a member of *Kūṭallūr* family.

The text is not available in printed form. A paper manuscript²¹ got from Madras manuscript library itself lacks its beginning and end. The available portion is from the second canto of the second chapter and the preface of this canto is as follows:-

अथ द्वितीयाध्यायोदाहरणरूपं द्वितीयसर्गमारभते।²²

²¹ Government Oriental Manuscript Library, Madras. (R.No.3066)

²² Manuscript of *Pāṇinīyasūtrodāharaṇakāvya*, p.1

The first verse of this canto is:-

शूरात्मजोऽथ सुमहत्तरभाष्यभूमा छद्मात्तबालवपुषं परिगृह्य देवम् ।

सूत्यालयो जिगमिषुः प्रतिनन्दगेहं यावद्बभूव निगलो व्यगलत्पदाभ्याम् ।²³

The verse illustrates the *sūtra*-s समर्थः पदविधिः (2.1.1), प्राक्कडारात्समासः (2.1.3), सह सुपा (2.1.4), अव्ययीभावः (2.1.5)etc. Obviously this might have been an asset to Sanskrit grammar, if it is available in complete form.

1.2.5. *Śrīcīhna*kāvya of Kṛṣṇalīlāśuka and Durgāprasādayati

The *Śrīcīhna*kāvya is an important *Śāstrakāvya* illustrating Prakrit grammar. The work comprises 12 chapters. The first eight chapters are composed by Kṛṣṇalīlāśuka. He flourished in the latter half of the 13th century and first half of the 14th century. He is generally identified with the author of *Kṛṣṇakarṇāmṛta*. The last four chapters are added by his disciple Durgāprasādayati and it is said that he was lived at Agatiyur near Kunnamkulam. The first part of the poem is named as *Govindābhiṣeka* by the author Kṛṣṇalīlāśuka. As the last verse in each canto employs the word śrī, the work has known by the name *Śrīcīhna*. Durgāprasādayati also wrote a commentary to the whole portion viz. *Bhaktivilāsa*.

²³ Ibid, v.II.1.

The theme of the work is the ceremonial bath of Govinda and it is taken from the first 27 cantos of the tenth *skandha* of *Śrīmadbhāgavata*. Līlāsuka narrates the *Bhāgavata* story till *Govarddhanoddhāraṇa* and he illustrates the *sūtra*-s of *Prākṛtaprakāśa* in the first 8 cantos. Here Līlāsuka tries to describe the importance of *Mahārāṣṭrī* Prakrit. The first canto illustrates the *sūtra*-s of the first *Pariccheda* of *Prākṛraprakāśa*. There after each canto comprises the *sūtra*-s of each *Pariccheda* respectively.

Durgāprasādayati gives examples for the Prakrit *sūtra*-s of Trivikrama in the last four cantos. In these cantos he narrates the story of Kṛṣṇa upto the *Svargārohaṇa*. The author illustrates only 149 *sūtra*-s of Trivikrama out of 1086 *sūtra*-s.

Changes in vowels, consonants and conjugations are the subject matter dealt within the first three cantos. *Sandhi*, *Kṛtpratyaya*-s and rules regarding *anusvāra*-s are included in the fourth canto. Nouns, pronouns and numerals etc. in the fifth and various forms of roots in the sixth are described. The Prakrit roots instead of Sanskrit are described in the seventh canto. The eighth canto illustrates various kinds of *Nipāta*-s.

Ninth canto describes the *sūtra*-s of the first *pāda* of the first chapter of Trivikrama's *Prākṛtasūtra*-s. Second *pāda* in the tenth canto and the third *pāda* of first chapter and the first and second *pāda* of the second chapter are explained in the 11th canto. The last canto illustrates the second, third and fourth *pāda*-s of the second chapter and first and second *pāda*-s of the third chapter.

1.2.6. *Rāmavarmamahārājacaritram* of Vaikkath Pāccu Mūttatu

Among the Keralite works of this type *Rāmavarmamahārājacaritram* of Vaikkattu Pāccu Mūttatu deserves a high place. It is a *Mahākāvya* in eight cantos and this can be described as historical, grammatical and poetic work. The work deals with the history of King Āyilyam Tirunāl of Travancore and also illustrates the main rules of *Aṣṭādhyāyī* in eight cantos in its order. The poetic descriptions lead this work to the title *Mahākāvya* also.

Parameśvara Śivadviya otherwise known as Pāccu mūttatu is the author of *Rāmavarmamahārājacaritram*. He was born in June 1814 A.D. as the son of Nīlakaṇṭhan mūttatu at the Paṭiññāreḍam illaṃ which remains close to the northern side of the Vaikkom

Mahādeva Temple of Kerala. He was affectionately called *Pāccu* by his parents and he later on became well known by the name Vaikkattu Pāccu mūttatu. He has made immense contributions to Sanskrit and Malayalam literature. He was a renowned Ayurvedic physician and was well trained in six *Śāstra*-s viz. *Vyākaraṇa*, *Nyāya*, *Mīmāṃsā*, *Vedānta*, *Āyurveda* and *Jyotiṣa*. He was very proficient also in the literary concepts like *Kāvya*, *Nāṭaka*, *Alaṅkāra* etc.

The poet has described the life and the administration of his Patron King Āyilyam Tirunāl of Travancore (1860-1880) and also gives a brief history of the erstwhile Travancore state. The poem contains eight cantos which illustrate the important *sūtra*-s of *Aṣṭādhyāyī*. The order of the rules is the same as maintained in *Aṣṭādhyāyī*.

There is no commentary for the work. Sri. V. Venkitaramasarma, the editor of the work, has note down that the Paniniyan rules which are referred to in the verses and occasionally gives short introductory statements as according to its content.

The work begins with an invocation to *Ādiśeṣa* who compose the magnificent work *Mahābhāṣya*.

श्रियः पतिं स्वात्मनि तल्पके वहन् यमक्षराम्नायमयं फणीश्वरः।

समातनोद् व्याकृतिभाष्यमद्भुतं पदं तदीयं शिरसा वहाम्यहम्।।²⁴

He then points out the merits of the King Śrīrāmavarma, the hero of the poem who is born in the asterism *āśleṣa* (*āyilyaṃ* in Malayalam) in the family of the *Vañci* kings.

The second canto consists 74 verses and is mainly concerned with the brother of the prince, born in the asterism *Viśākha*. The third canto describes the state policy. Fourth canto includes 63 verses and it gives an account of the Trivandrum city as well as the palace of the king. In the fifth canto the poet narrates the story of the king Kārttika Tirunāḷ Rāmavarma. In the sixth canto the poet describes the king's attainment of the royal fortune in disguise of the description of the marriage ceremony. The seventh canto contains the graphic description of the Padmanabha temple. The last canto consisting of 61 verses begins with a description of the good administration of the king which brought prosperity to the people.

The opening verse of the poem indirectly refers to the *akṣarasamāmnāya* and this indicates the fourteen *Śivasūtra*-s given in the beginning of *Aṣṭhādhyāyī*. In the second verse, the author

²⁴ Śrīrāmavarmamahārājacaritramkāvyam, Parameśvaraśvadvija, v. 1.1

incorporate the first three aphorisms of Pāṇini viz. वृद्धिरादैच् (1-1-1), अदेङ्गुणः (1-1-2) and इको गुणवृद्धी (1-1-3).

गुणान् सवृद्धीन् प्रथयन् स्वया दृशा विभाति वर्णैः पृथगीड्यया त्रिभिः ।

पदागमः किं गुणवृद्धिवाचकैश्चतुर्षु वर्णेषु स वञ्चिभूपतिः ॥²⁵

This verse praises the king and says that the king in his own characteristic way has brought about *guṇa* and *vṛddhi* in the four castes i.e. *Varṇa*-s. Hence the verse is applicable to the aspect of the king as well as the grammatical rules.

The rule विप्रतिषेधे परं कार्यम् (1.4.2) is very significantly referred to by the poet in the verse:

यतः क्वचित् विप्रतिषेधसम्भवे परं तु कार्यं न्विति पाणिनीरितं ।

ततस्त्रिवर्गं सविरोधमाक्षिपन् नृपः परे ब्रह्मणि तत्परः किमु ॥²⁶

When there is a conflict between two rules which are contingent to operate in one and the same instance, one might give preference to the rule which is later in order. The verse also means that among the four *puruṣārtha*-s viz. *Dharma*, *Artha*, *Kāma* and

²⁵ ibid, v.I.2

²⁶ ibid, v.I.37

Mokṣa, the king decided to attain the fourth one neglecting the three others.

The rule शेषात्कर्तरि परस्मैपदम् (1.3.78) is incorporated and illustrated in the verse:-

कृतं परस्मैपदमद्य कर्तरि स्थितेन शेषात् कमलापतौ शुभं ।

इतीव मत्वा निजवञ्चिभूपदं नृपः करोति स्म स पद्मनाभसात् ।²⁷

Here the term करोति is given as the example for the rule.

The rules नेर्विशः (1.3.17), परिव्यवेभ्यः क्रियः (1.3.18) and विपराभ्यां जेः (1.3.19) are described in the verse-

वनान्तरं या न्यविशन्त चीवरं चिरादवाक्रीणत मौक्तिकव्रजैः ।

रिपुस्त्रियोऽस्य व्यजयन्त धावने मृगीर्दृगाभादृतभूरिमत्सराः ।²⁸

न्यविशन्त, अवाक्रीणत and व्यजयन्त are examples for the above mentioned rules respectively.

ध्रुवं त्वपादानमपायसम्भवे प्रपश्यतां स्पष्टमुपायसम्भवे ।

मतं समाधानमिदीदमाचरन् नृपोऽकरोत्त्वपदानगोचरम् ।²⁹

²⁷ ibid, v.I.35.

²⁸ ibid,v. I.26.

²⁹ ibid, v.I.38

The verse includes the describes the definition of the *Apādānakāraka* i.e., ध्रुवमपायेऽपादानम् (1.4.24). The rule स्मोत्तरे लङ् च (3.3.176) is cited in the verse-

महतामपि पुष्पितं वचः क्वचिदस्त्वत्र तु मा स्म भूद्भ्रमः।
अगदं पिबते सिता दिशेच्छिशवे तस्य हि कल्यता फलम्॥³⁰

Thus, from the careful study of the work, it can be found that while illustrating the rule, the author incorporates the wordings of that rules also in the verse. The author maintained the order as the same as in the *Aṣṭādhyāyī*. While illustrating the rules he has not given preference to any rule on the basis of their importance on their nature as *Vidhisūtra*, *Niyamasūtra* etc. But it is to be noted that the rules regarding the Vedic language are completely omitted.

Besides its grammatical nature, the work comprises some historical elements also. As it is a historical poem, it deals with the history of Āyilyam Tirunāḷ, the king who ruled travancore from 1860-1880. The first and last cantos of the work are mainly concerned with the life history of the king Āyilyam Tirunāḷ and in the other parts, the poet refers to some of the former kings of the state, like Mārttāṇḍa Varma, Kārttika Tirunāḷ Rāmavarma, Svāti

³⁰ ibid,v. III.48

Tirunāl and Utram Tirunāl. It mentions some important events during their reign.

The work undergoes the category of the *Mahākāvya*-s also as it satisfies almost all the aspects of a *Mahākāvya*. It strictly follows the rules in this regard. The predominant sentiment of the poem is *vīra*.

Though the work is adorned with poetic beauty and bears historical aspects, the author has given more attention to the grammatical contents of the work. So the work is characterised as a *Vyākaraṇaśāstrakāvya*. Thus the work can be described as a historical, grammatical and poetic work.

1.2.7. *Surūparāghava* of Ilattūr Rāmasvāmiśāstri

Surūparāghava is a *Vyākaraṇaśāstrakāvya*, written by Ilattūr Rāmasvāmiśāstri. ‘*Gomatīdāsa*’ Ilattūr Rāmasvāmiśāstri (1823-1887) was an outstanding scholar-poet of Kerala. He gained deep knowledge not only in Sanskrit and Malayalam, but also in subjects like *Tarka*, *Vyākaraṇa*, *Sāhityamīmāṃsā* and *Tattvajñāna*. Sastri’s devotions were of a high order and he considered himself as ‘*Gomatīdāsa*’—A servant devotee of goddess *Pārvatī*. Rāmasvāmiśāstri has contributed much to the literary world of

Sanskrit. His works can be classified into several sections as *Kāvya*, *Campūkāvya*, *Prabhandha-s*, *Śāstra-s*, *Stotra-s*, *Āṭṭakatha* etc.

Surūparāghava is the master creation of Rāmasvāmiśāstri. It is a *Mahākāvya* written on the pattern of *Bhaṭṭikāvya* describing the story of *Rāmayaṇa* and illustrating the rules of Paṇini along with common figures of speech.

Vadakkumkur Rajarajavarma in his *Keralīyasamskṛtasāhitya caritram*, stated that the *kāvya* contains over eighteen cantos. But only up to 33rd śloka of the eighth canto has been obtained.

The poem starts with an invocatory verse, in which Lord Śiva is offered prayers. The verse is thus-

ईशानं सर्वविद्यानां सोमं सोमार्धशेखरम् ।

ईश्वरं शाश्वतं वन्दे सच्चिदानन्दविग्रहम् ॥³¹

From the second verse onwards the story of *Rāmāyaṇa* is being described and it starts like this-

श्रीमत्यार्यमाणे वंशे भवति स्म कलानिधिः ।

राजा दशरथो नाम सुधाब्धाविव चन्द्रमाः ॥³²

³¹ *Surūparāghavaṃ*, Ilattūr Rāmasvāmiśāstri, v.I.1.

³² Ibid, v.I.2.

In the first eleven verses the poet uses the ten *lakāra* forms of the root *bhū*. भवति, बभूव, भविता, भविष्यति, भवन्तु, अभवत्, भवेत्, भूयात्, अभूत् and अभविष्यत् are the forms used by the author in verses from second to eleven.

The first 34 verses are devoted to illustrate some of the important *Alaṅkara*-s. Some of the *Alaṅkāra*-s used in the verses are- *upamā*, *anyonya*, *utprekṣā*, *kāvyaṅga*, *parivṛtti*, *arthāntharanyāsa*, *virodhābhāsa*, *rūpaka*, *ananvaya*, *kāvyaṅga* etc.

In addition to the illustration of *Alaṅkara*-s, certain grammatical implications are also illustrated in this poem. Since the poem is a *Śāstrakāvya* which demands interpretation, each verse has been briefly discussed by the author himself.

From the 35th verse of the first canto, the usage of *ajantapullīṅga* and its application in the *śabda*-s are illustrated. After this the usage of *ajanta strīṅga* and its application are explained. In the second canto, the examples for the usage and application of *ajantanapumsakaliṅga* are given. The application of *halantapullīṅga*, *halantastrīṅga* and *halantanapumsakaliṅga* are also explained with examples here in the second canto.

The *strīpratyaya*-s are described in the third canto, and in the fourth the *kārakavibhakti*-s are illustrated. Certain *Anuprayoga*-s are illustrated in the fifth canto.

The *ajantapullīṅgaprakaraṇa* starts with the verse-

सत्यासक्तो वृषस्थोऽसौ जितकामोऽचलाश्रयः ।

भूतियुक्तो न कैर्वन्द्यः सर्वज्ञो राजशेखरः ॥³³

In this, सत्यासक्तः, वृषस्थः, जितकामः etc are examples for *ajantapullīṅga*.

This *prakaraṇa* is devoted to *anjantapullīṅgaśabda*-s.

Ajantastrīlīṅgaprakaraṇa starts with the verse-

सर्वस्यामपि रथ्यायं विश्वस्यां द्वारि वेशमनाम् ।

शोभितामुभयोरश्र्योरुभय्या तोरणस्रजा ॥³⁴

In this verses *sarvasyām*, *rathyāyām*, *viśvasyām* etc. are examples for *ajantastrīlīṅga*-s. There are many verses which illustrate the *Ajanta strīlīṅga*-s.

अध्यूषुषस्तां नगरीमिन्द्रस्येवामरावतीम् ।

राज्याङ्गानि समृद्धानि सर्वाण्यपि चकाशिरे ॥³⁵

³³ ibid, v.I.35

³⁴ ibid, v.I.67

³⁵ ibid,v. II.1.

In the above verse, राज्याङ्गानि, समृद्धानि etc. are examples for *Ajanta napumsakaliṅga-s*. Like these, *Halantapulliṅga*, *striṅga* and *napumsaka śabda-s* are also illustrated.

The Paniniyan rules of *striṅpratyaya-s* are beautifully illustrated by the author. Some examples are as follows.

अथ प्रजाः सम्यगवन् स राजा प्रियासु जायासु पतिव्रतासु ।

प्रजामवाप्तुं रमणं समीजे नारायणं मङ्गलदेवतायाः ॥³⁶

The feminine terms used in this verse such as प्रजा, प्रिया etc. got the particle *ṭāp* based on the rule, अजाद्यतष्टाप् (4.1.4). This *sūtra* means that the *pratyaya ṭāp* will added to the words like *ajā* etc.

शर्वाणि रुद्राणि भवानि मातर्मृडानि सर्वाणि मयार्पितानि ।

गृहाण दाक्षायणि शङ्करीति निवेदयामास निवेदनीयं ॥³⁷

In this verse, the words *śarva*, *rudra* etc. got *ānuk* by the rule इन्द्रवरुणभवशर्वरुद्रमृडहिमारण्ययवयवनमातुलाचार्याणामानुक् (4.1.49) and then got the *striṅpratyayaṅīṣ* by the *sūtra* पुंयोगादाख्यायाम्. In the word दाक्षायणी, the *pratyaya ṅīṣ* is by the *sūtra* षिद्गौरादिभ्यश्च (4.1.41).

³⁶ ibid, v.III.1.

³⁷ ibid,v.III.28

There are many more examples of *Strīpratyaya*-s are given in the third canto.

Most of the Paniniyan rules of *kāraka*-s are illustrated in the fourth canto of the poem. Some examples are-

भूपं कुमारोदयमभ्रवीद्यस्तस्मै ददौ रत्नघटं नरेन्द्रः ।

को वा न किं वातमयाचदिष्टं कस्मै न किं वेष्टमदत्त सोऽयम् ॥³⁸

Here, by the association of the roots *yāc* and *brūñ*, the terms *bhūpa* and *taṃ* got the *karmasamjñā* and hence they are used in *dvitīyā vibhakti*. This is explained by the *Vārtika*-

दुह्याचपच्चण्डरुधिप्रच्छिचिभ्रूशासुजिमथमुषाम् ।

कर्मयुक्स्यादकथितं तथा स्यान्नीहकृष्वहाम् ॥

Another verse explaining *dvitīyā vibhakti* is-

समया नगरीमभितो वरणं परितो विपणिं रथिको जनतां ।

मिलितो सहसोभयतो विशिखां स्वमन्यहनि स्म स दर्शयति ॥³⁹

This verse is an example for the *Vārtika* अभितःपरितःसमयानिकषाहाप्रतियोगेऽपि. The association of the *Avyaya*-s *abhitaḥ*, *paritaḥ*, *samayā*, *nikaṣā*, *hā* and *prati* leads to the

³⁸ ibid, v.IV.5

³⁹ ibid, v.IV.20

employment of *dvitīyāvibhakti*. To illustrate *karaṇakāraka* the author gives many verses. For example;

क्षणेन पत्राणि लिखेत् बहूनि क्रोशेन चोरान् द्रवतोऽप्यभीयान् ।

विनीतिभाजा सह लक्ष्मणेन कार्याणि कुर्वन् स निनाय बाल्यम् ॥⁴⁰

In this verse, the rules अपवर्गे तृतीया (2.3.6) and सहयुक्तेऽप्रधाने (2.3.19) are explained.

An example for the *sampradānakāraka* is-

प्रयातलोकस्य शुभाय रामः स्वाहाग्नये स्यात् भवतात् पितृभ्यः ।

स्वधालमस्त्वेष निशाचरेभ्यः स्वस्त्यस्तु रामाय नमः शिवाय ॥⁴¹

In this verse the rule नमःस्वस्तिस्वाहास्वधालं वषड्योगाच्च (2.3.16) is well explained the *sampradānakāraka*.

गच्छन् स रामः सः लक्ष्मणेन जिघाम्सुमारात् गगनात् पतन्तीम् ।

मध्ये पथं कामपि घोररुपं निशाचरीमैक्षत सात्तहासम् ॥⁴²

This verse us an example for *Apādānakāraka*. Here, the terms आरात् and गगनात् have got *Apādānatva* on the basis of the rule

⁴⁰ ibid,v.IV.33.

⁴¹ ibid,v.IV.47.

⁴² ibid,v.IV.49.

ध्रुवमपायेऽपादानम् (1.4.24). Hence they are used in *pañcamī vibhakti* based on the rule अपादाने पञ्चमी (2.3.28).

Along with the *kāra*-s, *Karmapravacanīya*-s are also discussed.

अनुदर्शनमर्थमर्थिनामकरोदन्वधिकं स वाञ्छितान्।

उप तं सुरभूरुहोर्पणे ह्युप तं तेजसि सर्वदेवताः।।⁴³

Here, on the basis of the rule अनुर्लक्षणे (1.4.84), got the *karmapravacanīyasamjñā* and employ *dvitīyāvibhakti* based on the rule कर्मप्रवचनीययुक्ते द्वितीया (2.3.8).

Besides these, some *Anuprayoga*-s are also given in the fifth canto. The following chapters hold grammatical implications, but there is no specific order.

From the above examples, we can conclude that *Surūparāghava* is a simple text for learning grammar. This text is useful for both beginners and scholars. The text has originality in composition as well as technical implications. Though the *kāvya* deals with the *Rāmāyaṇa* theme, the portion available is only partial. If the whole *kāvya* is obtained, there is no doubt it would have been an asset for Sanskrit learning and literature of Kerala. A student of

⁴³ ibid,v.IV.26

grammar as well as poetics get benefitted by the close study of the text *Surūparāghava*.

1.2.8. *Sugalārthamālā* of Peruntānam Nārāyaṇan Nampūtiri

Sugalārthamālā is a *śāstrakāvya* which is written to illustrate the paniniyan rules of *lakāra*-s. The text is written by Peruntānam Nārāyaṇan Nampūtiri in 20th century. The author was born in 1908 and he was the Professor at Thrippunitura Sanskrit College. His father is Nārāyaṇa dvijavara and mother Nīli naṅgeli. He studied Sanskrit grammar under Sankaranārayaṇa śāstri. His works are *Pūrṇatrayīśa bhujāṅgaprayāta* and *Sugalārthamālā*.

Sugalārthamālā contains 130 verses classified under six khandas. It has an extensive commentary named *Dīpikā* written by Sri.Damodara Pisharody. The text illustrates the second, third and fourth *pāda*-s of the third *adhyāya* of *Aṣṭādhyāyi*. The text is on the pattern of conversation between father and son. The text is written on behalf of the request of his student. This is mentioned at the beginning of the text.

अद्यार्थनाभून्मयि यस्य शिष्यवर्यस्य यामे चरमेऽनुवक्ता ।

कस्यापि सञ्जाग्रदवात्समत्र रात्रेः पराम्शेष्विति सूक्तवान् सः ॥⁴⁴

Even though the text is written by the request of his student, the author wrote this great text for the sake of others also.

गृह्णाति यावत् खलु भाषणार्थी परैरहोभिः कतिभिश्चितेव ।

कृतां सदर्थी सुगलार्थमालामिमां पुरा पश्यति लेखकोऽपि ॥⁴⁵

The term *Sugalārthamālā* is used as *śleṣa* and the meaning of the word is:-सुगा सुखेन गन्तुमवगन्तुं शक्या या, लानां लिडादीनां लकाराणां अर्थाः तेषां माला यस्यां प्रतिपाद्यतया विद्यते सा सुगलार्थमाला ॥ or ललयोरभेदात् शोभने गळे कान्ते अर्थानामुत्कृष्टवस्तूनाम् माला, ताभिः रचिता या माला सा ॥

The first *khaṇḍa* illustrates the second *pāda* of the third *adhyaya* of *Aṣṭādhyāyī*. छन्दसि लिट् (3.2.105), लुङ् (3.2.110), अनद्यतने लङ् (3.2.111), अभिज्ञावचने लृट् (3.2.112), न यदि (3.2.113), विभाषा साकाङ्क्षे (3.2.114), परोक्षे लिट् (3.2.115), अत्यन्तापह्नवे च, हशश्वतोलङ् च (3.2.116), प्रश्ने चासन्नकाले (3.2.117), लट् स्मे (3.2.118), अपरोक्षे च (3.2.119), ननौ पृष्टप्रतिवचने (3.2.120), नन्वोर्विभाषा (3.2.121), पुरि लुङ् चास्मे (3.2.122), वर्तमाने लट् (3.2.123) are the rules illustrated in the first *khaṇḍa*.

⁴⁴ *Sugalārthamālā*, Perunthanam Narayanan Namputiri, v. I, 2

⁴⁵ *ibid*, v.II,2

In the second *khaṇḍa* examples for the rules of the third *pāda* of third *adhyaya* are given. The rules यावत्पुरानिपातयोर्लट् (3.3.4), विभाषा कदाकर्होः (3.3.5), किंवृत्ते लिप्सायाम् (3.3.6), लिप्स्यमानसिद्धौ च (3.3.7), लोडर्थलक्षणे च (3.3.8), लिङ् चोर्ध्वमौर्हृत्तिके (3.3.9), लृट् शेषे च (3.3.13), अनद्यतने लुट् (3.3.15) are illustrated in this *khaṇḍa*.

Some of the rules in the third *pāda* of the third chapter of the *Aṣṭādhyāyī* are illustrated in the third *khaṇḍa*. वर्तमानसामीप्ये वर्तमानवद्वा (3.3.131), आशंसायां भूतवद्च्च (3.3.132), क्षिप्रवचने लृट् (3.3.133), आशंसावचने लिङ् (3.3.134), लिङ्निमित्ते लृङ् क्रियातिपत्तौ (3.3.139), नानद्यतनवत्क्रियाप्रबन्धसामीप्ययोः (3.3.135), भविष्यति मर्यादावचनेऽवरस्मिन् (3.3.136), कालविभागे चानहोरात्राणाम् (3.3.137), परस्मिन् विभाषा (3.3.138) are the rules explained here.

The fourth *khaṇḍa* explains some other rules of the third *pāda* of the third *adhyaya* of *Aṣṭādhyāyī*. The rules explained here are- लिङ् निमित्ते लृङ् क्रियातिपत्तौ (3.3.139), भूते च (3.3.140), लिङ् च (3.3.159), उताप्योः समार्थयोर्लिङ् (3.3.152), वोताप्योः (3.3.141), किंवृत्ते लिङ्लृटा (3.3.144), अनवक्कलृप्त्यमर्षयोरकिंवृत्तेऽपि (3.3.145), किंकिलास्त्यर्थेषु लृट् (3.3.146), जातुयदोर्लिङ् (3.3.147), यच्चयत्रयोः (3.3.148), गर्हायाञ्च (3.3.149), चित्रीकरणे च (3.3.150), शेषे लृडयदौ (3.3.151),

कामप्रवेदनेऽकच्चिदिति (3.3.153), संभावनेऽलमिति चेत् सिद्धाप्रयोगे (3.3.154), विभाषा धातौ संभावनावचनेऽयदि (3.3.155), हेतुहेतुमातोर्लिङ् (3.3.156), इच्छार्थेषु लिङ्लोटौ (3.3.157), इच्छार्थेभ्यो विभाषा वर्तमाने (3.3.160).

The remaining rules of the third *pāda* of the third *adhyāya* of *Aṣṭādhyāyī* are illustrated in the fifth *khaṇḍa* of *Sugalārthamālā*. The rules are- विधिनिमन्त्रणामन्त्रणाधीष्टसंप्रश्नप्रार्थनेषु लिङ् (3.3.161), लोट् च (3.3.162), प्रैषादिसर्गप्राप्तकालेषु कृत्यश्च (3.3.163), लिङ् चोर्ध्वमौर्हृत्तिके (3.3.164), स्मे लोट् (3.3.165), अधीष्टे च (3.3.166), लिङ्यदि (3.3.168), कालसमयवेलासु तुमुन् (3.3.167), अर्हे कृत्यतृचश्च (3.3.169), शकि लिङ् च (3.3.172), आशिषि लिङ्लोटौ (3.3.173), माङि लुङ् (3.3.175), स्मोत्तरे लङ् च (3.3.176).

The sixth *khaṇḍa* of the text illustrates the rules of the fourth *pāda* of the third *adhyaya* of *Aṣṭādhyāyī*. लुङ् (3.2.110), क्रियासमभिहारे लोट् लोटौ हिस्वौ वा च तध्वमोः (3.4.2), यथाविध्यनुप्रयोगे पूर्वस्मिन् (3.4.4), समुच्चयेऽन्यतरस्याम् (3.4.3), समुच्चये सामान्यवचनस्य (3.4.5), छन्दसि लुङ्लङ् लिटः (3.4.6), लिङर्थे लेट् (3.4.7), उपसंवादशङ्कयोश्च (3.4.8), लः कर्मणि च भावे चाकर्मकेभ्यः (3.4.69) are the rules explained in the sixth *khaṇḍa*.

From the first verse of the work itself, the author begins to illustrate the *lakāra*-s.

नमो नानागमकल्पद्रुमेभ्यो धर्मात् मोक्षाफलभाजिद्विजेभ्यः ।

अहं द्यावापृथिवी आततानेत्याद्या येषामर्थवादप्रकाण्डः ।।⁴⁶

This is an invocatory verse. In this verse the word आततान used in the *lakāra liṭ* is by the application of the rule छन्दसि लिट्. The rules परोक्षे लिट् and छन्दसि लुङ्लङ्लिटः cannot be applied here.

स्मराम्यथीतं सहपाठिनस्तद् विचिन्तयिष्यन्ति मयाहन्यमा प्राक् ।

जनामि तत्तत्त्वविनिर्णयाय विमर्शमातन्वत ते तथा यत् ।।⁴⁷

Here the word विचिन्तयिष्यति is in the *lakāra lṛṭ* by the rule अभिज्ञावचने लृट्. The word जानामि is in *laṭ lakāra* by the application of the rule न यदि. आतन्वत is in *lañ lakāra* by the rule अनद्यतने लङ् ।

Another verse from the first *khaṇḍa* is as follows-

चिचिन्त मध्येऽस्य किल श्रुतं यः किञ्चिन्तितं तद् भवतेति सोक्तः ।

प्रत्युक्तवान् तन्नहि शुश्रवेति पुनः स किं वाहनुत हेति पृष्टः ।।⁴⁸

In this, the word चिचिन्त is the example for the rule परोक्षे लिट् and the word शुश्रुव is an example for the *lakāra* by the *vārtika* अत्यन्तापहनवे च लिङ्वक्तव्यः. The word अहनुत ह is in *lañ lakāra* by the rule हशश्वतोर्लङ्.

⁴⁶ ibid,v.I.1

⁴⁷ ibid,v. I.4

⁴⁸ ibid,v.I.7

In the verse,

अतोऽथ यावद्रचयामि पूर्वं तातोपदेशामृतसारवन्ति ।

प्रदर्शनीयेष्ववशेक्षयमाणलक्ष्याणि पश्चाच्च पुरेक्षयामि ॥⁴⁹

the words यावद्रचयामि and पुरेक्षयामि are in *laṭ lakāra* by the rule यावत्पुरानिपातयोर्लट्.

एवं मुहूर्तात्पुरतोऽपि तीर्थो ब्रवीति चेत्तत्सकलं कुरुष्व ।

येनास्यते रंस्यत इत्यभीक्षणमशृण्वताऽदोऽद्य वचः स निन्द्यः ॥⁵⁰

In this verse ब्रवीति is used in the *lakāra laṭ* by the rule लोट् शेषे च and the word रंस्यत is in *loṭ* by the rule लृट् शेषे च.

In the verse,

प्राप्तः पितोक्तो गुरुणा मयाऽमा त्वं प्रस्थितः कर्हि कदाऽगतोऽत्र ।

पितोक्तवान् सम्प्रति सम्प्रतिष्ठे सम्प्रत्युपागं सुतपाठनार्थी ॥⁵¹

the words प्रस्थितः, आगतः and सम्प्रतिष्ठे are in *laṭ lakāra* by the rule वर्तमाने लट्. The word उपागाम् is in *luṅ* by the rule *luṅ*.

⁴⁹ ibid,v.II.1

⁵⁰ ibid,v.II.16

⁵¹ ibid,v. III.1

कोऽध्यापनार्थः समयः श्रुतीनामुपक्रमस्यावसरोऽस्य कस्ते ।

कुर्वेऽधुनाध्यापनमागमस्य भविष्यतीहावसरोऽयमेव ॥⁵²

Here the word ‘कुर्वे’ is in *laṭ lakāra* by the rule वर्तमानसामीप्ये वर्तमानवद्वा and भविष्यति is in *lṛṭ* by the rule लृट् शेषे च.

Another verse in the third *khaṇḍa* is-

आशंस एवं द्रुतमेव कुर्यात्सर्वे तदाश्चर्यमरं वहेयुः ।

आशंसतां तीर्थ भवान् सदासौ मान्यात्समस्तादधिकोऽभविष्यत् ॥⁵³

Here the words कुर्यात् and वाहेयुः are in *lakāra liṅ* by the rule आशंसावचने लिङ्. The word अभविष्यत् is in *lṛṅ* by the rule लिङ्निमित्ते लृङ् क्रियातिपत्तौ.

नोहे सुरां किङ्किल पास्यसि त्वं मर्षे न मांसादि च भोक्ष्यसेऽस्ति ।

असीषहन् स्वेन भवत्यनेके दुष्टः प्रवक्ष्यन्त्यनृतानि भूयः ॥⁵⁴

In this verse पश्यसि, भोक्ष्यसे, प्रवक्ष्यसि are used in *lṛṭ* by the application of the rule किंकिलास्त्यर्थेषु लृट्.

⁵² ibid,v.III.2

⁵³ ibid,v.III.7

⁵⁴ ibid,v.IV.12

In the verse-

यथाचरेन्नित्यविधिं द्विजन्माभुञ्जीत काव्यं स निमन्त्रणे च ।

आमन्त्रणेऽन्नं स यथेष्टमद्यात्तं पाठयेत्सत्कृत एकतीर्थः ।।⁵⁵

आचरेत्, भुञ्जीत, अद्यात् and पाठयेत् are examples for the *lakāra liñ* by the rule विधिनिमन्त्रणामन्त्रणाधीष्टप्रार्थनेषु लिङ् ।

भूयाद्यशस्वी निखिले प्रदेशे भवान् प्रपूज्यो भवतादशेषैः ।

दोषं गुरोर्मा कृत मा स्म कार्षीद्द्रोहं तथा मा स्म करोदनिष्टम् ।।⁵⁶

In this verse, by the application of the rule आशिषि लिङ्लोटौ the word भूयात् and भवतात् are used in *liñ* and *lot* respectively. The word मा कृत is in *luñ* by the rule माङि लुङ्. Similarly, the words स्म कार्षीत् and स्म करोद् are in *luñ* and *lan* respectively by the rule स्मोत्तरे लङ् च ।

The application of the rule लिङर्थे लेट् is shown in the verse –

अकरन्तु करोम्यर्थे आगच्चत्वर्थ आगमत् ।

तारयेदर्थकं वेदे तारिषत् पदमीरितम् ।।

गृह्यान्ता एव गृह्येरन् पतेमार्थे पताम च ।।⁵⁷

⁵⁵ ibid,v.V.1

⁵⁶ ibid,v.V.11

⁵⁷ ibid,VI,14

From the above mentioned examples we can conclude that the text *Sugaḷārthamālā* is really helpful to study the Paniniyan aphorisms of *lakāra*-s in simple manner. The verses of the text do not directly deal with the grammatical rules, but in the manner of *Śāstrakāvya*-s, they narrate a simple story and in the course of that, illustrate grammatical rules. Obviously the text is an asset for the students of Sanskrit grammar.

1.3. Other *Śāstrakāvya*-s

The term *Śāstrakāvya* is not only used to mention the *Vyākaraṇakāvya*-s, but other *śāstra*-s also. The *śāstra*-s like *Nyāya*, *Chandaśśātra*, *Aṣṭakādhyāyavarga* of *Veda* etc. were studied in this manner. *Gajendramokṣa* of Vāsudeva, *Nakṣatravṛttāvalī* of Vayaskara Āryan Nārāyaṇan Mūsāt, *Vṛttaratnāvalī* of Ilattūr Rāmasvāmiśāstri, *Sūktaśloka* of Melputtūr Nārāyaṇabhaṭṭa, *Hetvābhāsodāharaṇa* of Koḍuṅṅallūr Vidvān Iḷaya Tampurān, *Rāsakrīḍā* of Rāmapāṇivāda, *Haricarita* of Payyūr Ṛṣiputra Parameśvara I, *Vākyāvalī* of Payyūr Vāsudeva etc. were written to illustrate the the main *śāstra*-s in Sanskrit.

1.3.1. *Gajendramokṣa* of Vāsudeva

The *Gajendramokṣa* is a poem in five cantos written by Vāsudeva. The author is identified with the author of *Yudhiṣṭhiravijaya* by some scholars. But he seems to be a later writer as he refers to this Vāsudeva at the beginning of the work.

कल्याणं कुरुताद् वो भूतानामधिपतिः स करुणाब्धिः ।

रक्षार्थं सुजनानां सन्निदधद् पुरुवने पुण्ये ॥

यस्य च भाजकरूपः प्रसादतो विश्वविततविमलयशाः ।

यमयामास सुमेधाः कथासुधां वासुदेवकविः ॥⁵⁸

The work narrates the story of King Indradyumna's release from curse found in *Śrīmad Bhāgavata*. At the same time it illustrates different metres dealt within the *Vṛttaratnākara* of Kedārabhaṭṭa.

1.3.2. *Nakṣatravṛttāvalī* of Vayaskara Āryan Nārāyaṇan Mūsat

Nakṣatravṛttāvalī of Āryan Nārāyaṇan Mūsat of Vayaskara (1842-1902) is a *Śāstrakāvya* illustrating the most common metres. The theme of the poem is a simultaneous appraisal of Viśākham Tirunāḷ Mahārāja of Travancore and the Moon by cleverly fusing

⁵⁸ S. Venkitasubramonia Aiyer.op.cit.p.xvi

śleṣa. Each verse of the poem contains the name of a star and also the name of the metre it illustrates.⁵⁹

1.3.3. *Vṛttaratnāvalī* of Ilattūr Rāmasvāmiśāstri

Vṛttaratnāvalī is a great composition under this category. The work is composed by Gomatīdāsa Ilattur Ramasvāmi śāstri who is a well known scholar poet of Kerala. He was born in November 1823 in the western *Agrahāraṃ* of Ilattūr in Shenkotta, now in Tamilnadu. His father was Śaṅkaranārāyaṇa Śāstri, also known as Āṇḍi Śāstrikaḷ. They belonged to the *Hārītagotra*. After his studies under Lakṣminārāyaṇa Śāstri, Ramaswami went to the court of the Pantalām Rāja for higher studies and in a few years mastered grammar and logic. The poet passed away in 1887 A.D.

Ramasvāmiśāstri was an ardent devotee of Goddess Pārvatī, enshrined in Sankaranainar Temple as Gomatī, his family deity and he qualified himself as *Gomatīdāsa*. He had a large number of disciples. Pre-eminent among them was Keraḷavarma Valiakoyil Tampurān. Āṭṭukāl Śaṅkara Pillai, author of Malayalam *Devībhāgavatam* and *Sundararājakavi* were some of the scholars who were disciples of Śāstri.

⁵⁹ vide Kerala Sāhitya caritram (Ullur), vol.IV.p.572; Keralīya samskr̥ta sāhitya caritram (Vadakkumkur), vol.IV,pp.612-614

Rāmasvāmiśāstri was a voluminous writer who has written several works. He wrote on rhetorics, metrics, grammar and works including poetry, drama, stotra, kathakali play, commentaries etc. The three important scientific works of Rāmasvāmiśāstri are *Vṛttaratnāvalī*, *Rāmodaya* and *Kṣetratattvadīpikā*. Among these, *Vṛttaratnāvalī* has great importance in the field of Sanskrit metrics.

Vṛttaratnāvalī is a monumental and exhaustive treatise on Sanskrit metrics. The illustrations constitute the narration of the story of *Rāmāyaṇa*. The work was completed in 1872 and along with a supplementary work *Rāmastutiratnam* got published in 1878 in old Malayalam script. This is the only work which was brought to light during the author's lifetime.

Vṛttaratnāvalī begins with four invocatory verses and then the main text starts with;

मात्रानन्दं यतिश्लाघ्यं वर्णिनं छन्दसि स्थितम् ।

गणाश्रितपदं वन्दे पुण्यश्लोकं विनायकम् ॥⁶⁰

The work is divided into two parts; *Pūrvahārāvalī* and *Uttarahārāvalī* based on its contents. The first part consists of the *Varṇavṛtta*-s and the second part describes the *Mātrāvṛtta*-s.

⁶⁰ *Vṛttaratnāvalī*, Ilattūr Rāmasvāmiśāstri, v.I, 1

The first fifteen stanzas of the *Pūrvahārāvalī* constitute the general principles of metrics. The author has shown his indebtedness to *Vṛttaratnākara* and it can be seen in the fourth stanza of the *Pūrvahārāvalī*. i.e,

वृत्तरत्नाकरोत्रीतैर्वर्णमात्रा गणात्मकैः ।

ग्रथ्यते छान्दसैर्वृत्तैर्वृत्तरत्नावली मया ॥⁶¹

The eighth stanza defines the eight *gaṇa*-s of metre as-

त्रिगुणम्मो मुखलोयो रो मध्यलस्सोऽन्तगोऽन्तलः ।

तो मध्यगुर्जो मुखगुर्भस्त्रिलोनो गणाष्टकम् ॥⁶²

After this, the author states the rules regarding *Guru*-s and *Laghu*-s. Then the names of the metres illustrated in the *Pūrvahārāvalī* is mentioned in a verse in an abridged form.

उक्तात्युक्ता मध्या तिष्ठा प्रात् सुप्रतश्च गायत्री ।

उष्णिगनुष्टुब्बृहती पङ्क्तिस्त्रिष्टुब्जगत्यसौ सातिः ॥

शक्वर्यतिशक्वर्यावष्टयत्यष्टी धृतिस्तथातिधृतिः ।

कृतिरपि कृतयः प्राविसमभ्युत् पूर्वः क्रमात् संज्ञाः ॥⁶³

⁶¹ ibid,v.I, 4.

⁶² ibid,v.I,8.

⁶³ Ibid,v.I.14-15.

From the stanza 16 to 228, the definitions and illustrations of 26 metres starting from *uktā* to *utkr̥ti* and its subdivisions are given. Up to 73rd stanza invocations to various deities are included and thereafter the story of *Rāmāyaṇa* is briefly narrated. The story of the birth of Subrahmaṇya is described in brief in the verses 208 to 217. Up to the stanza 278, after the discussion of the *Chandovṛtta*-s, *Gadya*, *Gāthā*, *Daṇḍaka*, *Ardhasamavṛtta*, and *Viṣamavṛtta* are being discussed with definitions and illustrations.

In *Uttarahārāvalī*, discussions of 30 *Mātrāvṛtta*-s, measures of metrics such as *Samkhyājñāna*, *Pratyaya* etc. are included. Up to 32nd verse the continuation of the story of Rāma is dealt along with the discussion of *Mātrāvṛtta*-s. The next 66 stanzas are devoted to present the measurements of the concerned *vṛtta*-s. As an appendix 13 stanzas are given to explain the *Yatisthāna* of the concerned metres.

The author adopted the calculation method from *Līlāvati* of Bhāskarācārya and it is mentioned in the 53rd stanza of *Uttarahārāvalī*.

वृत्तनामार्थतुल्यानां विषमाणां मितिर्भवेत् ।

अयं लीलावतीकार प्रोक्तः पन्था प्रदर्शितः ।।⁶⁴

One of the peculiarities of the work is that the illustrated verse includes the name of the concerned metre also. For example the following verse is an example for the metre *Yaśodā*, which is a subdivision of the metre *Madhyā*.

यशोदाकुमारं भजे श्रीसहायम् ।⁶⁵

In this hemistich, the name of the metre i.e. *yaśodā* is also included.

When illustrates the metre *Śālinī*, which is the variety of the metre *Triṣṭub*, the author use the word *Śālinī*.

मातुं तुङ्गं गौरवं यस्य नालं सर्वज्ञोऽपि प्रीतिमानच्युतोऽयम् ।

देवानूचे पूर्वमाशां वितन्वन् सान्द्रज्योत्स्नाशालिनी मन्दहासैः ।।⁶⁶

Though the name of the concerned metre is uniformly mentioned in each stanza, metres like *Āpīḍaḥ*, *Upasthitapracupitaṃ* and *Khañjā* are omitted informing that it is impossible to incorporate such terms in the verse.

⁶⁴ ibid, II, 53.

⁶⁵ ibid, I, 21.

⁶⁶ ibid, v.I, 96.

Another noteworthy characteristic of the work is the incorporation of definitions in the illustrated verses. The first few letters of the verse denote the *Gaṇa*-s or *Varṇa*-s included in the respective metre.

For example *Vaṃśastha* is a subdivision of the metre *Jagatī* and the order of *gaṇa* is like *ja, ta, ja, ra*. The example for the *Vaṃśastha* metre given by the author is thus:-

जिताऽजरौघोरगसिद्धचारणं विधातृवंशस्थकलङ्ककारणम् ।
प्रपञ्चपद्माकरमत्तवारणं विधूतसाध्वीकुलवृत्तधारणम् ॥⁶⁷

Here in this example, the author uses the letters bearing the name of the *Gaṇa* included in this metre and also kept its order. Another example for proving this is:-

तं भूजजैर्गगनचारिभिरर्च्यमानं शान्तं प्रसन्नहृदयं तपसां निधानम् ।
दूराज्जवाद्भिययौ जनलोचनाली चूतं वसन्ततिलकम् भ्रमरावलीव ॥⁶⁸

The above mentioned verse is an example for the metre *Vasantatilaka* and the *Gaṇa*-s included in it *areta, bha*, two *jagaṇa*-s and two *Guru*-s. So the author uses the letters denoting those *Gaṇa*-s in this verse.

⁶⁷ *ibid*,v. I,112.

⁶⁸ *ibid*,v. I.155.

The following verse is an example for the *Ardhasamavṛtta*.

सुलगन्धरणीसुतया तया भागुरुसुन्दरकोमलगात्र्या ।

रघुवीरसुतस्स ददौ रथे व्योमनिभाम्भपदेरुपचित्राम् ॥⁶⁹

In this verse the first and the third lines have same characteristics and there use three *Sagaṇa*-s, one *Laghu*, and one *Guru*. This is clear from the word *sulagan*. And also the second and the fourth lines which are of similar nature include three *Bhagaṇa*-s and two *Guru*-s. The word *bhāgu* denotes *Bhagaṇa* and *Guru*. These types of metres are called *Ardhasamavṛtta*-s.

In *Viṣamavṛtta*, the characteristics of each line differ from one another.

अयोध्यामविशद्राजा

स सदारसुतो बलीमहाभिख्याम् ।

पदचतुरूर्ध्वातुल्यां समधिकचतुर्वर्णा

मसमपदमनोज्ञां मङ्गलतूर्यघोषमुखरिताशाम् ॥⁷⁰

This verse is an example for the *Viṣamavṛtta* called *Padacaturūrdhvā*. In this type of metre, the first line comprises eight letters and four letters will increase in each line consecutively.

⁶⁹ ibid, v.I.252.

⁷⁰ ibid,v.I.266.

The section *Uttarahārāvalī* is dedicated to *Mātrāvṛtta*-s. The following verse is an example for the metre *Atirucirā*, which is a *Mātrāvṛtta*.

अथ हतखरमुखरजनिचरततिरवनिदुहितृहर दशशिरसो
हननकृतमतिरनुसृतकपिपतिरभिहतसुरपतितनयकपिः ।
हनुमदुदितजनकदुहितृगतिरुदधिकृतसृतिरितरिपुनगरो
हतदशमुखमुखरिपुरलभत जनकदुहितरमयमतिरुचिराम् ।⁷¹

Here in each *pāda*, there are 27 *Laghu*-s and the last *Varṇa* is *Guru*. This type of metre is called *Atirucirā*.

Though the *Varṇāvṛtta*-s and *Mātrāvṛtta*-s were treated in separate sections, the *Mātrā* and *Varṇa* of the metre *Anuṣṭub* are included in the section *Pūrvahārāvalī*. Here it is to be noted that the texts like *Vṛttaratnākara* etc. treat the *Varṇa* and *Mātrā* varieties of *Anuṣṭub* in different sections.

The total number of the metres can be derived from each *Chandas* from *Uktā* to *Utkṛti* and they are mentioned accordingly. Again the total number of metres of each *Chandas* is given in eight stanzas of *Śārdūlavikrīḍitaṃ* and one stanza of *Sragdharā* metre at

⁷¹ *ibid*,v.II,31.

the end of *Uttarahārāvalī*. And the numbers of metres are indicated according to *Bhūtasāṅkhyā* method.

As a follow up to the main content, a *Khaṇḍakāvya* entitled *Rāmastutiratna* is also included in the work. It contains 162 verses and these verses illustrate 162 different metres starting from *Bṛhatī* to *Utkṛti*. In the first stanza Viḡneśvara is invoked and the remaining stanzas in each metres are devoted to Śrīrāma. All these metres are uncommon and not probably in usage, but very pleasing to the ears.

Delighted by going through this work, Dr. A.C. Burnell in his letter to Viśākhāṃ Tirunāl Mahārāja commented as follows:-

Nobody would believe that Vṛttaratnāvalī is the work of a modern poet. The learned author deserves much credit. Indian metrics are desperately hard to foreigners, but this becomes a complete introduction to the difficult subject.

Ullur. S. Paramesvara aiyer opines that *Vṛttaratnāvalī* is much more helpful to the students of metrics than *Vṛttaratnākara* and *Chandassūtra* of Piṅgaḷa

To sum up, this work is a treasury to the students on Sanskrit metrics. The work illustrates different metres and describes the story of *Rāmāyaṇa* at the same time. Thus comprises all aspects of a *Śāstrakāvya*. The whole content of the work reflect the sense of scientific precision, poetic skill and perfection of the author. The author has given brief commentary notes in Sanskrit for all verses and it is really helpful to the readers. Another notable part of the work is the exhaustive summary of the *Vṛttalakṣaṇasaṃkhyā-saṅgraha* in a tabular form. It is a great contribution to the Sanskrit learning in general and the sphere of metrical study in particular. Hence this unique and monumental Keralite work must be preserved for further studies and researches in the realm of Sanskrit metrics.

1.3.4. *Sūktaśloka* of Melputtūr Nārāyaṇabhaṭṭa

Apart from *Dhātukāvya*, Melputtūr Nārāyaṇabhaṭṭa himself authored a *Śāstrakāvya* named *Sūktaśloka*. It contains eight long verses which constitute a grand *Devīstuti*. In these verses the author gives statistical details regarding the *Aṣṭaka-adhyāya-varga* of *Ṛgveda* applying Kaṭapayādi notation with a few minor variations. These facts are explained in an introductory verse. He composes this work by devoting one verse for each *Aṣṭaka*.

1.3.5. *Hetvābhāsodāharaṇa* of Koḍuṅṅallūr Vidvān Iḷaya Tampurān

Hetvābhāsodāharaṇa is a *Śāstrakāvya* composed to illustrate *Hetvābhāsa*-s of *Nyāyaśāstra*. The text is written by Koḍuṅṅallūr Vidvān Iḷaya Tampurān (Godavarma) and the poem comprises ten verses. It forms most part of the poem gives invocations on Lord Rāma. It is also known as *Hetvābhāsadaśaka*. *Hetvābhāsa*-s (fallacies or fallacious reasons) are not treated as reasons because they do not satisfy the definition of reason.

उदाहरणसाधर्म्यात्साध्यसाधनं हेतुः, तथा वैधर्म्यात्॥⁷²

Beginners of Indian logic cannot easily understand the importance and difference between the various fallacies. The *Hetvābhāsadaśaka* serves a good and useful purpose in this direction as it contains good illustrations for the various fallacies in the form of stanzas that can be easily memorized.

Hetvābhāsadaśaka consists of ten stanzas that illustrate the five fallacies. The three kinds of non-conclusive type of fallacy (*Anaikātika*) are illustrated in the first three stanzas. The contradictory type (*Viruddha*) described in the fourth stanza. The

⁷² *Nyāyasūtra*, I.I.34

counter balanced type (*Satpratipakṣa*) explained in the fifth, the three kinds of unproved reasons (*Asiddha*) in the next three and in the last, and the sublated (*Bādhita*) in the ninth.

The first verse of the poem is:

त्वं रुष्टा मयि चेन्नमामि भवतीं नेयं त्वया नम्यतां
नम्यत्वं त्वयि भाति पार्थिवतया मन्ये महाराजादिवद् ।
कुम्भादिष्वतिवर्तनात् त्वदुदितं साधारणं साधनं
वाग्वादेष्विति निर्जितो दयितया रामः सुखं रातु वः ॥⁷³

1.3.6. *Rāsakrīḍā* of Rāmapāṇivāda

Rāsakrīḍā of Rāmapāṇivāda is a *Śāstrakāvya* as it aims to illustrate 256 *Prastāra*-s of *Anuṣṭubh* and also describes the story of *Rāsakrīḍā* of *Gopī*-s with Kṛṣṇa.

The poem contains 271 verses. The first 256 stanzas which illustrate the *prastāra*-s of *Anuṣṭubh*, are divided into four *Pariccheda*-s. The last fifteen verses deal with the general rules of *Prastāra*-s and the probable number of *vṛtta*-s in each metrical scale.

The poem starts with an invocation as:-

⁷³ *Hetvābhāsadaśaka*,1

भास्वद्वंशादाविर्भूतं भास्वद्रूपं मुक्तारत्नम्।

सीतावक्षोजालङ्कारः श्रीरामो वः श्रेयो देयात्॥⁷⁴

The invocatory verse itself is example for the *Anuṣṭub* metre.

1.3.7. *Haricarita* of Payyūr Ṛṣiputra Parameśvara I

Haricarita is a small poem consists of 253 verses dealing with story of Śrīkr̥ṣṇa. The work was not known till very recent times. The author of the work is Parameśvara of Payyūr family. The work begins with गीर्नः श्रेयः which is the first of the *Vākya*-s used for determining the position of the moon day after day. The author has attempted to include in his poem the *Vākya*-s of Vararuci गीर्नः श्रेयः, धेनवः श्रीः etc. By the *Kaṭapayādi* method, it helps to compute the astronomical positions of the moon day by day.

Illustration for the use of the notation by the first of the *Vākya*-s गीर्नः श्रेयः।

Here the first letter $g\bar{i}$ has ga and the vowel \bar{i} following. As such the vowel has no values, the letter ga stands for three. $rnais$ a conjunct consonant of which r is the first and has no value as such and the second na has the value of zero. In $\acute{s}re$ also, the first

⁷⁴ *Rāsakrīdā*, Rāmāpāṇivādā, v.I.1

consonant has no value and the second has the value of two. The letter *yaḥ* has the value of one. The *visarga* has no value. The whole *Vākya* denotes 1203. It gives zero for *Rāśi*, twelve for *Tithi*, and three for *ili*. It shows that the position is the third *ili*, in the 13th *Tithi*, in the first *Rāśi*.

1.3.8. *Vākyaḥvalī* of Payyūr Vāsudeva

Vākyaḥvalī is also a *Śāstrakāvya*, in which it incorporates the *Vākya*-s of Vararuci like गीर्नः श्रेयः, धेनवः श्रीः etc. by *Kaṭapayādi* system help to compute the astronomical positions of the Moon day by day. The work is authored by Vāsudeva, a member of the famous Payyūr Family flourished during the 15th century.

These are the important *Śāstrakāvya*-s which were composed to illustrate various aspects of *śāstra*-s. In India especially in Kerala this tradition occupies a great position. It can be found that the *Śāstrakāvya*-s are not only concerned with *Vyākaraṇaśāstra* but also other sciences in Sanskrit. Through this method the *śāstra* principles can easily studied and memorized.

SAJITHA. A “VĒSUDEVAVIJAYA OF VĒSUDEVA - A CRITICAL STUDY”.
THESIS. DEPARTMENT OF SANSKRIT, UNIVERSITY OF CALICUT,2018.

CHAPTER-2

VĀSUDEVAVIJAYA- AUTHORSHIP AND CONTENT ANALYSIS

VV is an important contribution of Kerala to the *Śāstrakāvya* tradition. The poem is generally ascribed to Vāsudevakavi who belonged to Peruvanam near Trichur. The work comprising altogether 657 verses in seven cantos. The author depicts the story of Lord Kṛṣṇa and at the same time it illustrates the grammatical rules of Pāṇini. The author illustrates almost all the *sūtra*-s of *Aṣṭādhyāyī* except the *Svaraprakaraṇa*. *Padacandrikā* is an auto commentary on this work.

2.1. Date and Authorship of the poem

The authorship of the VV is highly controversial. Some scholars have had the opinion that the author of this poem is identified with the author of *Govindacarita*, *Samkṣepabhārata*, *Samkṣeparāmāyaṇa* etc. It is assumed on the basis of the resemblances found in these works. Ullur .S. Paramesvara Aiyer and Vatakkumkur Rajarajavarma identify the author of VV with the author of the *Yamakakāvya Yudhiṣṭhiravijaya*, who too belonged to

Peruvanam¹. If this identity is correct, the date of the author cannot be later than the 11th century, which is the latest date that can be assigned to Kulaśekharavarman of Mahodayapura, the patron of the *Yamaka* poet.

Dr. K. KunjunniRaja however identifies the author with Vāsudeva, the protege of King Ravivarma of Veṅṅattunādu who authored the minor poems like *Govindacarita*, *Samkṣepabhārata*, *Samkṣparāmāyaṇa* etc.² According to Raja Vāsudeva belongs to the close of the 16th century and taken as an elder contemporary of MelputtūrNārāyaṇabhaṭṭa.

The verse:-

विघ्नेशभारती व्यासगुरुशाब्दिकमूर्तये ।

नमोऽस्तु पत्ये भूतानां सदानन्दचिदात्मने ॥³

forms an introductory to the auto commentary named *Padacandrikā* of VV. This verse resembles very closely to the second verse of *Govindacarita*. The verse in *Govindacarita* is as follows:-

¹ *Keralīyasaṃskṛtasāhityacaritraṃ*, VatakkumkurRajarajavarma, vol.III,p.142-147.

² The contribution of Kerala to Sanskrit literature, K.Kunjunni Raja, p.124,126

³ *Vāsudevavijaya of Vāsudeva with Padacandrīkā commentary*, Prof. Vijayapal Sastri,v.1

श्रीमद्विघ्नेशवाग्देवीकार्तिकेयादिमूर्तये ।

नमोऽस्तु पत्ये भूतानां सदानन्दचिदात्मने ॥⁴

Another verse,

कुन्दसूनमनोहारि मन्दहासविराजितम् ।

नन्दगोपकुलोत्तंसमिन्दिरारमणं भजे ॥⁵

occurring in *Govindacarita* and *Samkṣepabhārata* is found also in the commentary of VV. The simplicity of the style in the *Govindacarita* etc. may be due to the fact that they were primarily intended for the beginners of Sanskrit. A different style is found in the VV, because it is intended to illustrate the rules of Pāṇini.

It is believed that the work VV is left unfinished by Vāsudeva, and it is Nārāyaṇabhaṭṭa who later completed it by composing *Dhātukāvya*. Though Vāsudeva completed his work in the illustration of Paniniyan rules, the story of Kṛṣṇa is incomplete. Nārāyaṇabhaṭṭa mentions the fact in the verse:-

उदाहृतं पाणिनिसूत्रमण्डलं प्राग्वासुदेवेनतदूर्ध्वतोऽपरः ।

उदाहरत्यद्य वृकोदरोदितान्धातून्क्रमेणैव हि माधवाश्रयात् ॥⁶

⁴ *Govindacarita*, Vāsudeva, v. I.2

⁵ *Ibid*, v. I.3

⁶ *Dhātukāya of Nārāyaṇabhaṭṭa*, (Ed.) S.VenkataSubramoniaAiyer, v. I.1.

From the *Kṛṣṇārpaṇa* commentary of *Dhātukāvya*, it is known that Vāsudeva, the author of VV belonged to the village of Peruvanam.

वासुदेवोनाम केरलेषु पुरुवनग्रामजन्माकश्चिद्विजन्मा ।⁷

It is possible that Vāsudeva, a native of Peruvanam went to the court of the King Ravivarman of Veṭṭattunāḍu.

Hence according to Dr. K.Kunjuniraja the author of VV is identical with the author of *Govindacarita*.

According to Vatakkumkur Rajarajavarma, the authorship of VV and *Govindacarita* is not identical. He says the author of the *Govindacarita* and the contemporary of Nārayaṇabhaṭṭa, is a poet who writes poem for students. He does not possess the skill to compose a *Śāstrakāvya* like VV. Only on the basis of the reference of Vāsudeva by Nārayaṇabhaṭṭa in his *Dhātukāvya*, it cannot be concluded that the author of VV and Melputtūr Nārayaṇabhaṭṭa were contemporary poets. In *Dhātukāvya* the word *prāk* is meant for *long time ago*. The author of *Yudhiṣṭhiravijaya*, the court poet of Kulaśekhara could be the author of VV. Both the poems end with the word *vijaya*.

⁷ ibid,p.1.

But these views are not accepted by Dr.K.Kunjunni Raja. He is of the opinion that same poet can create simple poems as well as scholarly works. The term *prāk* used by Nārayaṇabhaṭṭa is suggestive and the word *tadūrdhvato 'paraḥ* means younger to him.

Dr. S. Venkata Subramonia Aiyer in the introductory part of *Dhātukāvya* says:-

*It is quite possible that the author of Vāsudevavijaya is different from both the author of Yudhiṣṭhiravijaya and the author of the simple kāvyas.*⁸

In the series of *Kāvyamālā*, the editors of this poem introduce the poet Vāsudeva as belonging to the Peruvanagrāma of Kerala and also as a great grammarian highly honored by the learned.

अयं च वासुदेवकविः केरलदेशे पुरुवनग्रामे प्रादुरभूदिति
धातुकाव्यप्रारम्भकव्याख्यातः प्रतीयते। कालस्तुननिश्चितः।
एतद्ग्रन्थरचनेनास्य महावैयैकरणत्वं प्रतीयते, यतः सर्गत्रयात्मकेनैव
सकलाष्टाध्यायीकृतार्थीकृता।।⁹

⁸ ibid, Introduction, p.xiii

⁹ *Kāvyamālā*, Guccaka.X,p.52.

There is a commentary on the *Arjunarāvaṇīya* by a Vāsudeva. Vatakkumkur Rajarajavarma identifies him with the author of VV. He observes that the attempt at the commentary on a *Vyākaraṇkāvyā* may be prompted him to compose a work on its model.

The *Vāsudevīyaṭīkā* is written for the cantos from 16 to 27. Prof. Vijayapal Sastri, the editor of VV mentioned in the preface of the work that the devotion of the author to Lord Kṛṣṇa, resemblances in the style of composition and similarity in name lead to conclude both the authors are same¹⁰. According to Dr. Sridhar Bhaskar Varnekar, the period of Vāsudeva is supposed to have between the 15th and 16th century. He also opines that the author was the court poet of the Zamorins of Calicut.¹¹

The *Vāsudevīyaṭīkā* of *Arjunarāvaṇīya* and the *Padacandrikā* commentary of VV have similarities in their style. While most of the commentaries of *Arjunarāvaṇīya* suggests only the literary merits of the poem, *Vāsudevīyaṭīkā* implements the grammatical peculiarities also. *Padacandrikā* of VV also has followed in explaining the grammatical aspects.

¹⁰ Prof. VijayapalSastri, op.cit.Preface,p.13.

¹¹ idem.

Both the commentaries quote many portions from *Bhāgavatapurāṇa* and this also supports the single authorship. The author provides the name *Vāsudevīyaṭīkā* for the commentary of *Arjunarāvaṇīya* because of two reasons. Primarily it is because of his own name and secondly his devotion to Lord Vāsudeva. This is stated as:-

वासुदेवैकमनसा वासुदेवेन निर्मिताम् ।

वासुदेवीयटीकां तां वासुदेव्यनुमोदताम् ॥¹²

Here it can be found that two among the above mentioned arguments are prominent. One is the author of VV is identical with the author of *Yudhiṣṭhiravijaya*. While the other is it may be the author of *Govindacarita* who composes VV. The former argument is baseless. It is argued that the author of *Yudhiṣṭhiravijaya* is the court poet of Kulaśekharavarman of Mahodayapuram. Thus the date of the author may not be later than the 11th Century A.D. On the contrary, the author of VV has referred to in certain grammarians such as Jayāditya, Bhoja, Kṣīrasvāmin, Bopadeva etc. Amongst Kṣīrasvāmin belonged to the early 12th Century.¹³ Simultaneously

¹² *Vāsudevīyaṭīkā* on *Arjunarāvaṇīya*, v. XXVII.52

¹³ Kṣīrasvāmin is the author of *Kṣīratarāṅgiṇī* and he wrote a commentary on *Amarakośa* viz. *Amarakośodghāṭana*. He is supposed to belong to the early 12th century. (*A History of Indian Literature*, M. Winternitz, .). Vāsudeva mentions him twice in his commentary in order to justify the grammatical derivation of words.

Bopadeva is a grammarian-philosopher and he had lived in the 13th Century.¹⁴ Hence obviously the author of *Yudhiṣṭhiravijaya* of 11th Century is mismatched with the author of VV. Besides, both poems are end with the word *vijaya* is not a sufficient factor to determine the authorship.

The above mentioned observations reinforced the second argument. The author of *Govindacarita* has to be identified with the author of VV. This Vāsudeva is a native of Peruvanam and he belongs to the close of 16th Century. The resemblances in the verses used in both poems make provision for concluding the authorship of VV to the author of *Govindacarita*.

2.2. Theme of the Poem

The tenth *skandha* of *Bhāgavatapurāṇa* forms the basis for VV. The tenth *skandha* is divided into ninety chapters narrating the story from the birth of Kṛṣṇa up to his life in Dvaraka and his progeny. Vāsudeva has made use of only the story of the first thirty seven chapters of the tenth *skandha* to illustrate the grammatical aphorisms of Pāṇini. Beginning from the birth of Kṛṣṇa, the story is

¹⁴ Bopadeva is the author of *Harilīlāvivarāṇa*, *Muktāphala* etc. His *Mugdhabodha* is a grammatical work for the beginners. He was lived in Berar in the 13th century. Wide ref. *The concise encyclopedia of Hinduism*, Swami Harshananda, Ramakrishnamatham, Banglore.; www.hindupedia.com.

narrated upto *Keśivadha* and ends with *Nāradastuti*. In order to complete the story, Melputtūr Nārāyaṇabhaṭṭa composes the poem *Dhātukāvya* as a continuation of VV.

The poem begins with an invocation to Lord Vāsudeva whose story forms the theme of the story. The author hopes that his words will be purified by the waves of the glorious deeds of Kṛṣṇa which he is going to narrate.

कृतार्थता यस्य पदाम्बुजं सदा
निषेवमाणं वृणुतेऽचिरात्स्वयम् ।
हृदा दधत्तं वसुदेवनन्दनं
पुने गिरस्तच्चरितामृतोर्मिभिः ॥¹⁵

After the invocation the poet starts the story with the Goddess Earth's approach to Brahmā as she is oppressed by the harassment of the Demons. After hearing the grievances, Brahmā along with Lord Śiva and other celestials and Earth reached Palahi and discussed matters with Lord Viṣṇu and returned. In the following verses the description of the village Madhurā and Kaṃsa are depicted. The marriage ceremony of Devakī and Vasudeva and the divine oracle that eighth son of Devakī is to extinguish the life of

¹⁵ Prof. Vijayapal Sastri, op.cit.v.I.1

Kaṁsa is given. Enraged by the strange oracle from space Kaṁsa attempts to kill Devakī, but Vasudeva pacifies Kaṁsa with an assurance that every child of Devakī would be handed over to Kaṁsa instantly at birth and goes to Vasudeva's abode.

The second canto opens with a mentally perturbed thinking of Vasudeva in the aftermath of the assurance he has given to Kaṁsa. Sage Garga's return from Vasudeva's home after consoling him is narrated. Next Vasudeva reaches in Kaṁsa's presence with his first born child and Kaṁsa showers blessings on the child. Sage Nārada appearing on the scene and he reminds Kaṁsa about the divine oracle. Kaṁsa kills the child and throws Devakī and Vasudeva to prison. Next the imprisonment of Ugrasena and contempt of *Yādava*-s are depicted. Kaṁsa employs personnel to kill children of Devakī as and when they are born. Arrival of Rohiṇī at Nandagrha, Yaśodā's pregnancy of Māyādevī are described here. The joy of birth of Viṣṇu and fear of Kaṁsa then follows.

In the third canto, birth of Lord Kṛṣṇa is described finely. Vāsudeva carries Kṛṣṇa to *Nandagrha* and the river Yamunā splitting apart to facilitate easy passage for Vasudeva. The exchange of Māyādevī and Kṛṣṇa is narrated then. Kaṁsa rushes to the

prison and takes hold the baby. But baby slips of his hand and rise high in the sky. She utters the truth that the terminator of Kaṁsa is already born and disappears. The terribly frightened status of Kaṁsa is also portrayed here.

Fourth canto describes the celebration of people of Dvaraka at the birth of Kṛṣṇa, *Pūtanāmokṣa* etc. Ladies of Royal household are frightened at Pūtanā's death but the smile emanating from Kṛṣṇa dispels their fear. The purifying rights for the welfare of child Kṛṣṇa and the prosperity of the people of Dvaraka are narrated well in this canto. Śakaṭāsura is annihilated and the canto concludes with the killing of Tṛṇāvarta.

The naming ceremony by Sage Garga and the exploits of the child Kṛṣṇa are narrated in detail in the fifth canto. Pilferage of butter, *Ulūkhalabandhana*, blessings to Naḷakūbara and Maṇigrīva, killing of the demons Baka and Agha are other important descriptions in the canto.

The sixth canto opens with the killing of the demon Dhainuka. *Rāmakṛṣṇastuti* and *Kāḷiyamarddana* episode follows. Then comes the killing of Pralamba and thereafter Kṛṣṇa enters forest. Dāvāgnipāna comes next followed by the depiction of season *Śarat*.

Gopika-s are enamored of Kṛṣṇa. *Vastrāpaharaṇa* is also narrated. Nandagopa conducts a rite to win favors from Indra but at Kṛṣṇa's instance *Govarddhana* hill is worshipped and ends the sixth canto.

In the seventh canto Indra infuriated by the hindrance caused a heavy down pour and frightened Dvaraka. Inhabitants take refuge in Kṛṣṇa. Kṛṣṇa lifts the *Govarddhana* hill and protects Dvaraka from torrential rains. Failure of Indra in the battle, eulogy to Kṛṣṇa by Indra, releasing of Nandagopa from Varuṇa's personnel, *Rāsakriḍā*, killing of the demons Ariṣṭa and Keśin are the other major episodes described in this canto and it ends with the *Nāradastuti*.

Thus in seven cantos Vāsudeva narrates the story of Kṛṣṇa up to *Keśivadha*. Though the story of Kṛṣṇa is incomplete, the work VV is complete in the light of describing Paniniyan rules.

2.3. *Padacandrikā* - The auto commentary

Padacandrikā is an auto commentary written on VV. It is a poem in 657 verses divided in seven cantos and seems very difficult to understand without the help of a commentary as it is written to illustrate the grammatical rules of *Aṣṭādhyāyī*. Hence the author himself composes a commentary on the poem viz. *Padacandrikā*. He states in *Padacandrikā* :-

काव्यं मया वासुदेवविजयमकारि यत्।

व्याख्यापि तस्य तन्वीयं क्रियते पदचन्द्रिका।।¹⁶

The verses of VV are poetic even while they elucidate the science of grammar. The poem impresses the scholarly mind as well as the ordinary people. This is done by the help of the *Padacandrikā* commentary. The commentary is undoubtedly helpful for the students to understand such a difficult poem.

Another important feature of the commentary is there mentions certain grammarians such as Jayāditya, Bhoja, Bopadeva, Kṣīrasvāmin etc.¹⁷ *Padacandrikā* comprises the opinions of these grammarians somewhere in order justify some derivations. Thus the commentary is helpful to understand the perspectives of other grammarians also. The allusions of such grammarians are explicated in the fifth chapter which brings forth the impact of other disciplines in VV.

The commentary is a treasury of quotations from other disciplines which shed light on the proficiency of the author in such areas. These quotations are incorporated to substantiate certain statements provided in the poem. For example in order to justify the

¹⁶ ibid, v.1

¹⁷ A detailed study of the grammarians quoted in VV is included in the fifth chapter.

worship made by Vasudeva to the sun, it quotes a hemistich आदित्यस्य सदा पूजाम्। from *Smṛti*.¹⁸ References from *Veda, Vedāṅga, Dharmasāstra, Darśana* etc. can be found in the commentary. The skillfulness of Vāsudevain other disciplines is revealed from the *Padacandrikā*.

Padacandrikā commentary not only provides help in understanding the grammatical aspects but also makes capable to perceive the other branches of knowledge.

2.4. Deviations from the Source *Śrīmad Bhāgavata*

It is already stated that the theme of the VV is the story of Kṛṣṇa dealt with in the tenth *skandha* of *Śrīmad Bhāgavata*. Though Vāsudeva shows immense interest to *Bhāgavata*, he has introduced some modifications in the story of the source work. Some of the deviations by Vāsudevais as follows:

1. In *Bhāgavata*, the goddess of Earth appears before Lord Brahmā in the form of a cow¹⁹. But in VV, she approaches Brahmā to represent her grievances, but not in the form of a cow²⁰.

¹⁸ The fifth chapter deals with the impact of other disciplines in VV. A discussion on this matter is dealt with in this chapter.

¹⁹ *BhāgavataPurāṇa*, X.1.18.

²⁰ Prof. Vijayopal Sastri, op.cit.v.II.3

2. In *Bhāgavata*, Vasudeva, the father of Kṛṣṇa, is described as adorned with divine and extra ordinary lustre when Viṣṇu entered in his mind²¹. This description is omitted in VV.

3. In *Bhāgavata*, it is described that while Devakī and Vasudeva were in prison the gods appeared before them and praised Kṛṣṇa who was in devakī's womb. After that they consoled and congratulated Devakī for having been fortunate enough to carry the Lord Nārāyaṇa in her womb²². These descriptions of *Bhāgavata* are absent in VV.

4. In *Bhāgavata*, it is stated that Kāṃsa decided to kill the children aged less than one year²³. But in VV, all the babies on the earth decided to be killed²⁴.

5. In *Bhāgavata*, Kṛṣṇa yawns after taking his mother's milk and while yawning Yaśodā beholds the universe in his mouth. Yaśodā became awe-struck and the poet elaborates the descriptions

²¹ *BhāgavataPurāṇa*, X.2.17.

²² *Ibid*,X.2.25-41.

²³ *Ibid*,.X.4.31

²⁴ Prof. Vijayapal Sastri,op.cit.v.III.54

by listing the different objects in his mouth²⁵. This incident is not seen in VV.

6. *Bhāgavata* elaborately narrates the story of Naḷakūbara and Maṇigrīva, i.e. their teasing Nārada, Nārada's curse, their transformation into Arjuna trees and their emancipation etc.²⁶ While in VV this incident is only abridged.²⁷

7. In *Bhāgavata*, it is said that Kāṁsa sent a demon named Vatsa in the form of a calf to kill Kṛṣṇa²⁸. But VV mentions the name of the demon as Vatsaka.²⁹

8. In *Bhāgavata*, it is mentioned that Kṛṣṇa, at the age of five killed Aghāsura, the brother of Pūtanā and Bakāsura³⁰. But in VV the age is not mentioned and Aghāsura is not described as the brother of Pūtanā and Bakāsura.³¹

9. *Bhāgavata* stated that Brahmā was filled with wonder on seeing Aghāsura being killed by Kṛṣṇa. He then appeared before

²⁵ *BhāgavataPurāṇa*, X.7.35-37

²⁶ *ibid*,v.X.10.1-43.

²⁷ Prof. Vijayapal Sastri,op.cit.v.V.22-25

²⁸ *Bhāgavatapurāṇa*,v.X.XI.42-44

²⁹ Prof. Vijayapal Sastri,op.cit.v.V.40-41

³⁰ *Bhāgavatapurāṇa*,v.X.XII.14

³¹ Prof. Vijayapal Sastri,op.cit.v.VI.45-53

Kṛṣṇa and sang in praise of his omnipotence³². In VV praising of Brahmā is not seen.

10. In *Bhāgavata*, Kṛṣṇa lifted the *Govardhana* Mountain at the age of seven. After this incident *Gopa*-s gathered around him and extolled the activities done by Kṛṣṇa from the birth onwards.³³ In VV, the indication of his age and also the praising of the *Gopa*-s are omitted.

11. In *Bhāgavata*, a detailed description of Nanda's observation of *Ekādaśī vrata*, his abduction by the servants of Varuṇa, Kṛṣṇa's visit to varuṇaloka, varuṇa's worship and the rescue of Nanda by Kṛṣṇa etc. can be found. After this, Nandagopa narrates it to the *Gopa*-s.³⁴ In VV, the abduction of Nanda is referred to,³⁵ but detailed description and also the narration of Nandagopa to the *Gopa*-s is not seen.

12. In *Bhāgavata*, *Sudarśanaśāpamokṣa* and killing of Śaṅkha-cūḍa are described in detail.³⁶ But VV excluded these episodes.

³² *Bhāgavata Purāṇa*, X.7.35-37.

³³ *ibid.*X.26.14.

³⁴ *Ibid.*,X.28.1-18.

³⁵ Prof. Vijayapal Sastri, *op.cit.*v.VII.33-34

³⁶ *Bhāgavata Purāṇa*, X.34.12-17.

The above mentioned modifications may be due to the fact that there are so many versions to the story of Kṛṣṇa. The story prevalent in Kerala at the period of Vāsudeva might be varied from that of the source. On the other hand the author may introduce some innovations to the story according to his imagination. It can be seen that the poets like Kālidāsa etc. compose their poems by establishing novel ideas in the theme taken from a renowned story.³⁷ There are so many episodes which excluded or abridged in VV from that of the source. It is not possible to include all incidents in detail in a poem comes under the category of *Śāstrakāvya*. The prime intention of the author is the illustration of grammatical rules. Thus there are some limitations to the poet to incorporate all the incidents in the source. Thus the depictions in abridged form are also because of the same reason.

2.5. Editions of VV

The VV has previous editions, one in *Kāvyamālā* Series in 1894. Another edition is from Chaukhamba Bharatiya Academy in

³⁷ Kālidāsa extracts the theme from *Mahābhārata* and composes his *Abhijñānaśākuntala*. He makes many innovations according to his imagination. For example the episode of Durvāsā's curse is not seen in the source. It is the invention of the poet.

1988. In both the editions the 26th and 27th stanzas of the third canto are completely missing.

There is a Punjab edition by Pandit Srirama Prapanna Sastri with the *Kaiśavī* commentary. A Lahore edition is also there. But these editions are only published up to the third canto of VV.

The complete version of the poem with its *Padacandrikā* commentary was published by Rashtriya Samskrita Samsthanam (manitaviswavidyalay), Himachal pradesh in 2013. The work was edited by Vijayapal Sastri Sivachandasunu.

The doctoral thesis of Dr.P.Shyamala Devi was published in 2010 by New Bharatiya Book Corporation.

There are thirteen Palm leaf manuscripts deposited in Kerala University Oriental Research Institute and Manuscript Library, Trivandrum. But out of these thirteen manuscripts, only two manuscripts extend up to the 83rd verse of the Seventh canto.

To sum up, though there are many editions to the work, only two of them are available. One is the work with its commentary edited by Prof. Vijayapal Sastri. The critical edition of the poem published by Dr. Shyamaladevi is the other one. Vijayapal Sastri

gives some information regarding the poem as an introductory. But a detailed study of the poem is not yet available.

To conclude, the observations of several scholars regarding the author and date of VV are discussed. It is identified that the author of the VV might be Vāsudeva of Peruvanam, who was the protege of the King Ravivarma of Veṭṭattunāḍu. He was the elder contemporary of Melputtūr Nārāyaṇabhaṭṭa. The date of the author can be considered as the latter half of 16th Century A.D. The theme of the poem is taken from the tenth *skandha* of *Śrīmad Bhāgavata* where as the author has bring forth some deviations from the source.

SAJITHA. A “VĒSUDEVAVIJAYA OF VĒSUDEVA - A CRITICAL STUDY”.
THESIS. DEPARTMENT OF SANSKRIT, UNIVERSITY OF CALICUT,2018.

CHAPTER 3

VĀSUDEVAVIJAYA - A GRAMMATICAL STUDY

Grammar is one of the six auxiliary sciences which are essential for the proper understanding of the *Veda*-s. Sanskrit grammar bears a five-fold division as it is known *Pañcāṅgaṃ Vyākaraṇam*. The five divisions are *Sūtrapāṭha*, *Dhātupāṭha*, *Gaṇapāṭha*, *Uṇādipāṭha* and *Liṅgānuśāsana*. The *Sūtrapāṭha* forms the principal section of Sanskrit grammar and the remaining four sections are appended to it.

Being a *Vyākaraṇaśāstrakāvya*, it is essential to point out the grammatical peculiarities of VV. In this chapter an attempt is made to study various grammatical aspects of VV.

Among the *Vyākaraṇaśāstrakāvya*-s *Bhaṭṭikāvya* and *Rāvaṇārjunīya* are most prominent. *Bhaṭṭikāvya* holds wide popularity and several commentaries are composed to this work. Famous commentators like Jayāditya, Mallinātha etc. have written commentaries on *Bhaṭṭikāvya*. To this extent, *Arjunarāvaṇīya* does not bear that much of popularity. Vāsudeva is only a commentator of

Arjunarāvāṇīya. He gets inspired by the style of this work and this paves the way to compose VV.

3.1. The Mode of Illustration of Rules

The style of composition of these two works is entirely different. *Bhaṭṭikāvya* illustrates the rules of Pānini not in their exact order but accordingly the *Prakaraṇā*-s. The examples are given in respect of the *Prakarṇā*-s like *Kṛdanta*, *Tiṇanta*, *Ṣatva*, *Ṇatva* etc. Besides the Paninian rules, figures of speech and metres are also illustrated in the *Prasannakāṇḍa*. Thus the poetic beauty also excels in this poem.

In *Arjunarāvāṇīya*, the author composed separate cantos respectively for each and every *Pāda*-s of *Aṣṭādhyāyī*. It illustrates the rules in their definite order. This is the only work available during that time in this style.

Anyway, two different composing styles were presented in front of Vāsudeva to compose VV. But he did not accept both styles. He adopt a unique style of his own to compose his work, accordingly the saying मुरारेस्तृतीयः पन्था । Vāsudeva divides the whole *Aṣṭādhyāyī* into four sections and gives examples to the rules from each section and incorporate them in a single verse. Hence each one verse mainly illustrates four rules from each section. The division of *Aṣṭādhyāyī*

in four parts is thus- The first and second chapters form the first section; the second section includes the whole third chapter; fourth and fifth chapters get into the third section; the remaining sixth, seventh and eighth chapters partake in the fourth section.

I, II →First Section

III →Second Section

IV, V →Third Section

VI, VII, VIII→Fourth Section

The unique style of illustration of rules is mentioned in the commentary of the second verse in *Padacandrikā* by the author himself. It runs as- इह पाणिनीयसूत्रे चत्वारो भागाः परिकल्पिताः। प्रथमद्वितीयाध्यायात्मक आद्यः। तृतीयाध्यायात्मकोद्वितीयः। चतुर्थपञ्चमाध्यायात्मकस्तृतीयः। अवशिष्टाध्यायात्मकश्चतुर्थः।।¹

Here, a few examples from VV are going to discuss with a view to get acquainted with the style of composition of the work.

The opening verse of the poem is an invocation which does not bear illustrations of grammatical rules.

¹ *Vāsudevavijaya of Vāsudeva*, Prof. Vijayapal Sastri, p.1

कृतार्थता यस्य पदाम्बुजं सदा
निषेवमाणं वृणुतेऽचिरात्स्वयम्।
हृदा दधत्तं वसुदेवनन्दनं
पुनेगिरस्तच्चरितामृतोर्मिभिः ॥ (VV.1.1)

In this verse the author praises Lord Vāsudeva whose story forms the theme of the poem.

From the second verse itself the author used to illustrate the Paninian rules.

समस्तवित्तामधिजग्मुषः स्वतो
यतः प्रजेशाः श्रुतिमध्यगीषत।
तितिक्षमाणापि समं क्षमाप तं
नृपीभवद्वैत्यभरार्दिता विधिम् ॥ (VV.1.2)

In this verse, the author exemplifies the rules from each sections of *A ṣṭādhyāyī*. To illustrate the first section i.e. the first and the second chapters of *Aṣṭādhyāyī* the author uses the word अध्यगीषत which is the plural form of the root इङ् अध्ययने in *luṅlakāra*. In this word the prefix अधि is added to the root इङ् as there is a rule इङिकावधिपूर्वावेव प्रयुज्येते। This means the roots इङ् and इक् should be used only with the prefixing of अधि। Thus the properties in the formation of the word is अधि+इङ्+ङ्। Here an affix च्छि is added by

the rule च्लि लुङि and the same is replaced by सिच् as per the rule च्लेः सिच्। Hence the form will be अधि+ इङ्+ स्+ झ। Then as per the rule लुङ्लङ्लृङ्क्ष्वडुदात्तः, an argument अट् is added to the root, so अधि+अ+ इ +स्+ झ। Now, गाङ् is optionally substituted for the root इङ् by the rule विभाषा लुङ्लृङोः। Then by the rule गाङ्कुटादिभ्योऽञ्जिङित् the affixes after गाङ् will be treated as if they had an indicatory ङ् i.e. ङित्। In this state, as per the rule घुमास्थागापाजहातिसां हलि, the final letter आ will be substituted by ई as it follows a ङित्। Then, अधि+अ+गी +स्+ झ। Thus, by the rule आदेशप्रत्ययोः the स् is substituted by ष् and as per the rule आत्मनेपदेष्वनतः। The झ in this will substituted by अत् because it is not proceeded by a root ending in अ and thus get the form अध्यगीषत्।

In the word अध्यगीषत्, the main rule that the author intends to illustrate is गाङ्कुटादिभ्योऽञ्जिङित् which is the first rule of the second *pāda* of the first chapter of *Aṣṭādhyāyī*. Hence this forms the illustration of the first section as said earlier. However, along with the main rule, it can be go through several subordinate rules by the close approach of a single word.

For the second section, the author uses more than one word to illustrate. Primarily, the word समस्तस्तवित्ताम् - समस्तं वेत्तीति समस्तविद्,

तस्य भावः समस्तवित्ता। वेत्ति इति वित् *One who knows*: one who knows everything is समस्तवित्. This is an example of *upapada* compound. These types of compounds are employed by the rule उपपदमतिङ् । Another word employed in the verse to illustrate the second part is अधिजग्मुषः। Here the root is गम्लृ गतौ and अधि is prefixed. अधि+गम्।By the application of the rule क्वसुश्च an affix क्वसु is optionally substituted for the लिट्। The force of लिट् here is to denote the past in general. According to the opinion of the three sages viz. Pāṇini, Kātyāyana, and Patañjali, the affixes *kānac* and *kvasu* which come with the force of लिट् are *Vaidika* and not found in classical literature. As it is the case, in the state अधि+गम् + वस् (क्वसु),+जस्, the root गम् will reduplicated and of the consonants of the reduplicate, only the first will be retained, the remainders are dropped as by the rule हलादिः शेषः।।

अधि+ गम् +गम् +वस् +जस् =>अधि+ ग + गम् + वस् + जस्।

Then as per the rule कुहोश्चुः the guttural ग of the reduplicate will be substituted by a palatal ज। अधि+ ज+ गम् + वस् + जस्। The root vowel of गम् will be elided as it is followed by an affix with an indicatory क्। This is possible by the rule गमहनजनखनघसां क्ङित्यनङि। So, now the

form will be अधि+ ज+ ग् + वस् + जस्। Then the semivowel of the affix वस् is vocalised to उ by the rule वसोः संप्रसारणम्।अधिजग्म्+उस् +जस्। Now by the rule आदेशप्रत्यययोः the syllable ष् is substituted for the letter स्। Then, there works two rules ससजुषो रुः and खरवसानयोर्विसर्जनीयः to form the word अधिजग्मुषः।।

In this example, author mainly used the rule क्वसुश्च and it is the seventh rule of the second *pāda* of the third chapter of *Aṣṭādhyāyī*. Hence, it satisfies the second section in the division made by author.

The next word is तितिक्षमाणा which is a *Sannanta* form of the root तिज निशाने।

An affix सन् is employed after the root तिज् by the rule गुप्तिज्किद्भ्यः सन्। (3.1.5) Then there acts the rule सन्वडोः, by which the first syllable of the root will be reduplicated as it begins with a consonant. ति तिज् सन्। Now, by the rule चोः कुः the syllable ज् will be substituted by the letter ग् and it will be transformed as क् by the rule खरि च। Then तितिक् सन्। The letter स् will be changed into ष् as per the rule आदेशप्रत्यययोः। Here it is used in the *lakāra* लट् and an affix शानच् will be substituted for लट्। This is by the rule लटः

शतृशानचावप्रथमासमानाधिकरणे । and there gets an augment मुक् by the rule आने मुक् । Then in the state तितिक्षमान the letter न् will be changed in to ण् by the rule अट्कुप्वाङ्नुम्व्यवायेऽपि । Here acts the rule अजाद्यतष्टाप् and the feminine affix टाप् will be added to this. After the feminine termination, the case affix सु will be employed, but that will be elided by the rule हल्ङ्याभ्यो दीर्घात् सुतिस्वपृक्तं हल् । Thus we have the form तितिक्षमाणा ।

This word satisfies both the third and fourth sections of *Aṣṭādhyāyī*. The rule अजाद्यतष्टाप् is the fourth rule of the first *pāda* of the fourth chapter and thus it is coming under the third section. In the same vein, सन्यङोः is the Ninth rule of the first *pāda* of the sixth chapter. Hence it will be under the fourth section. So the word तितिक्षमाणा is an example for the both sections i.e the third and the fourth.

Thus, by using these words in a single verse Vāsudeva introduce a new style to interpret the grammatical rules. Even though the author directly intended to illustrate the rules from four sections, it is helpful to study more *Sūtra*-s by the close approach of the words in the verse.

Another verse from VV to show the unique style of composition by the author is-

स्तोकात्प्ररुष्टोऽपि कषन्नवध्यान्

यो यातुधर्माक्रमते मुमूर्षन्।

कंसःक्रियाणां सहसाकृतानां

फलानि भोक्ता स पचेलिमानि॥ (VV.2.10)

The verse describes the vicious deeds of Kaṁsa. In this verse, the author uses the word क्रमते to illustrate the first section. The verbal form क्रमते has formed by using *Ātmanepada* affixes and the Panniyān rule अनुपसर्गाद्वा is employed here. According to this rule, after the root क्रम् the *Ātmanepada* affix (तङ्) can be optionally employed, if it is not preceded by any preposition.

क्रम्+त ← अनुपसर्गाद्वा

क्रम्+अ(शप्) +त ← कर्तरि शप्

क्रम्+अ +ते ← टित आत्मनेपदानां टेरे।

क्रमते।

Besides this, another example is given in the verse for satisfying the first part. That is स्तोकात्प्ररुष्टः। Here, the word स्तोक is used in

Pañcamī i.e the fifth case by the rule करणे च स्तोकाल्पकृच्छ्रकतिपयस्यासत्यवचनस्य। (2/3/33). Thus, when expressing an Instrument-*Kāraka*, after the words स्तोक (little), अल्प (little), कृच्छ्र (difficulty), and कतिपय (some), the third (तृतीया) as well as the fifth case-affix are used, when they do not denote material objects i.e they are used as adverbs and not as objectives. Hence, here the word is used in the fifth case as स्तोकात्।

For the second sections, author uses some *Vārtika*-s which undergo the rules of third chapter. The word पचोलिमा is used here as example. Here, to the root पच्, an affix केलिम् will be added by the *Vārtika* केलिम् उपसंख्यानम् which comes in the commentary of the rule तव्यत्तव्यानीयरः (3/1/96). This form comes under the heading of affix *kr̥tya* which always employ is denote with *bhāva* or *karman*.

पच् +केलिम् ← केलिम् उपसंख्यानम्।

(The letters क् and र् will be elided as they are known by the name *it*)

पच् +एलिम् जस् ←स्वौजसमौट्....

पचेलिम+इ(शि) ←जशशसोः शिः

पचेलिम+इ (सर्वनामस्थानसंज्ञा)←शि सर्वनामस्थानम्

पचेलिम+न् (नुम्) +इ ←नपुंसकस्य झलचः (नुम्)

पचेलिमान्+इ ← सर्वनामस्थाने चासम्बुद्धौ (उपधादीर्घः)

पचेलिमानि ॥

The third section is exemplified with the word यातुधर्मा ।

यातुधर्म अनिच् ←धर्मादनिच्केवलात्

यातुधर्मन्+स् ←कृत्तद्धितसमासाश्च (प्रातिपदिकसंज्ञा)

स्वौजसमौट्....

यातुधर्मान्+स् ←नोपधायाः (उपधादीर्घः)

यातुधर्मान् ←हल्ङ्याभ्यो दीर्घात् सुतिस्यपृक्तं हल् ।

यातुधर्मा ॥ ←नलोपः प्रातिपदिकान्तस्य

The example given for the fourth section is सहसाकृतानाम् । Here, the instrumental ending after सहस् । will not be elided before the second member of the compound. This is enacted by the rule ओजः सहोऽम्भस्तमसस्तृतीयायाः । (6/3/3). The word स्तोकात्प्ररुष्टः is also an example for the fourth part as the compound is possible by the rule

पञ्चम्याः स्तोकादिभ्यः (6/3/2). Here, the ablative ending after स्तोक is not elided before the second number the compound.

In this way Vāsudeva incorporates the examples for four main rules in a verse and he keeps the respective order of the rules as seen in the *Pāṇinīya*. Thus from the second verse of VV, the author began to discuss the rules from the four sections of *Aṣṭādhyāyī* and keep their order in the forgoing verses. This new method is befitted to make brevity and comprehensiveness. In spite of composing twenty or more cantos, he can complete the illustration of the whole *Aṣṭādhyāyī* with 657 verses. The author fulfils his aim with this new style of presentation of rules with seven cantos. This new style enables the students to study grammatical rules and their explanations with a few efforts.

Another point to be noted here is Vāsudeva has not intended directly to illustrate the *Vārtika*-s, *Uṇādi*-s and so on. It can be found that he would not illustrate all the *Vārtika*-s in all sections. In certain sections some of them are illustrated but in fact most of them are avoided. The author may primarily aim to illustrate the Paninian rules only.

Prof. Vijayapal Sasti opines that Vāsudeva has introduced the *Vārtika-s*, *Uṇādi-s*, *Gaṇasūtra-s*, *Kārikā-s* etc. along with the Paninian rules.² But this opinion is a factual to an extent. The *Vārtika-s*, *Uṇādi-s*, etc. are illustrated in VV whereas they do not have comprehensiveness in illustration. The author has included some of them contextually, but not every rule. In the case of *Vārtika-s* many of them are included. But in the case of *Uṇādi-s* only ten to twelve are given.

Here an attempt is made to bring forth some Paninian rules and their illustrations given in VV to substantiate the above mentioned observations. For convenience, the Paninian rules are arranged here in sections. The important sections like *Samjñā*, *Sandhi*, *Strīpratyaya*, *Avyaya*, *Kāraka*, *Samāsa*, *Lakārārtha*, *Ātmanepada*, *Parasmaipada*, *Taddhita*, *Uṇādi-setc.*

3.2.Samjñā-s

The word *Samjñā* is vividly explained by different scholars. It is derived from the root ज्ञा *to know* with the prefix सम्। According to *Nirukta* of Yāska, the prefix सम् means एकीभाव or combination.³ According to Durgācārya, the same is used in the very first line of

² ibid, Preface, p.18

³ समित्येकीभावम्, *Niruktam of Yāskamuni*, M.M. Pandit Mukund Jha Bakshi, p.12.

Nirukta to mean properly or with proper decorum.⁴ Thus the word संज्ञा means knowing a thing exhaustively in a proper manner. In the field of Paninian Grammar, the term संज्ञा refers to a *Samjñāsūtra* which is included in the list of six kinds of grammatical aphorisms.⁵ This type of *Sūtra* possesses distinctive quality that makes them capable of differentiating themselves from the other types of *Sūtra*-s used in *Aṣṭādhyāyī*.

This section attempts to put forth a study on the *Samjñā* rules used in VV. Vāsudeva used many *Samjñā*-s from Pāṇiniya for illustration. But at the same time Vāsudeva cannot incorporate all the rules regarding this category. As it is a poetry, the author has his own limitations in illustrating all the rules. But maximum rules are illustrated in VV with a view to make awareness on *Samjñā*-s to the students of grammar.

The very first rule of *Aṣṭādhyāyī*, i.e. वृद्धिरादैच् is introduced in VV in the second verse.

समस्तवित्तामधिजग्मुषः स्वतो यतः प्रजेशाः श्रुतिमध्यगीषत ।

तितिक्षमाणापि समं क्षमाप तं नृपीभवद्वैत्यभरार्दिता विधिम् ॥ (VV.1.2)

⁴ समभ्यस्यते मर्यादया (परिपाट्या) अयमिति समाम्नायः। *Vṛtti* onसमाम्नायःसमाम्नातः। *ibid*, p.2

⁵ संज्ञा च परिभाषा च विधिर्नियम एव च ।
अदिदेशोऽधिकारश्च षट्त्रिंशत् सूत्रमुच्यते ।

वृद्धिरादैच् (1/1/1) is the rule to define the word *Vṛddhi*. The letter आ, ऐ, औ are *Vṛddhi* letters. In the verse, the word दैत्य is derived as per the rule दित्यादित्यादित्यपत्युत्तरपदाण्यः (4.1.85); दिति + य। By the rule तद्धितेष्वचामादेः the first letter will be lengthened (i.e. *Vṛddhi*). Here itself Vāsudeva explains the rule of the term *Vṛddhi*. Here the first vowel इ is substituted by the respective *Vṛddhi* letter ऐ।

The same verse has several examples for *Samjñā* rules. One of them is सनाद्यन्ता धातवः (The term *dhātu*) which is extent in the example तितिक्षमाणा। The word is derived from the root तिज निशाने। Here the affix सन् is attributed by the rule गुप्तिज्जिद्भ्यः सन् and here got the *Dhātusamjñā*. The term प्रत्यय is also worked out in the same word. The rules प्रत्ययः (3/1/1), and परश्च (3/1/2) are *Adhikārasūtra*-s. प्रत्यय meaning an affix implies that from this place forward up to the end of the fifth chapter will get the name of प्रत्यय। By the rule परश्च, it is understood in all subsequent aphorisms. That which is called an affix comes after or is placed after the *dhātu* or the *Prātipadika*. In the example सन् which comes after the root तिज् is called प्रत्यय as per the above mentioned rules.

In the same Vein, the rule पूर्वोऽभ्यासः is also incorporated in the verse. The word अधिजग्मुषः is the example. It is the word derived from the root गम्ल् गतौ with the prefix अधि। Here the root गम् is doubled by the rule लिटि धातोरनभ्यासस्य। In this context Vāsudeva includes the definition of *Abhyāsa*, i.e. पूर्वोऽभ्यासः। The first of the two is called the अभ्यास or the reduplicated.

In this way, there are many *Samjñā* rules are dealt within VV. The *Samjñā*-s like गुण, अव्ययम्, संयोगः, सवर्णम्, पदम् and so on are illustrated accordingly thier respective order in the *Aṣṭādhyāyī*.

3.3.Sandhi

Combination of two words by means of certain rules is an integral feature of Sanskrit. The combination of letters or words forms a very important part of the *Aṣṭādhyāyī* of Pāṇini. This portion is designated either as *Samhitā* or *Sandhi*. This *Sandhi* is a phonetic combination of various kinds. Different permutations and combinations are possible in respect of this phonetic combination. It may be the combination of two vowels or two components or one vowel and one consonant as can take place due to their close utterance. Thus the science of phonetics is the very foundation of this phenomenon of the phonetic combination. There is one well

known *Kārikā* which provides the conventions or the rules about *Sandhi*.

संहितैकपदे नित्या नित्या धातूपसर्गयोः ।
नित्या समासे वाक्ये तु सा विवक्षामपेक्षते ॥

The phonetic combination is obligatory with regard to a single word, it is obligatory with regard to the combination of the preposition with its root, it is obligatory in the compound, but with regard to the utterance of a sentence it depends on the intention of the speaker.

Principally *Sandhi* is classified under five heads स्वरसन्धि, व्यञ्जनसन्धि, विसर्गसन्धि, प्रकृतिभावसन्धि and स्वादिसन्धि ।

Now, it is an attempt to look into VV, to learn how Vāsudeva presents the rules regarding *Sandhi*. This section deals with the examples given in VV for several kinds of *Sandhi* rules.

3.3.1.Svarasandhi

The rules dealing with the combination of two vowels are regarded as *Svarasandhi* or *acsandhi*. The rule that prescribes a very important substitution is इको यणचि (6/1/77). The rule इको यणचि is illustrated in the verse.

न्यस्याशु पाणावसिमुज्ज्वलं रथे गव्याद्विजस्त्रीजनरक्षणदक्षिणम्।

अक्रय्यमक्षय्यमुपेयुषा यशो रक्ष्ये हि भाव्यं प्रभुणादयालुना।। (1/48 VV)

In this verse, the word न्यस्य which is a verb in *loṭlakāra*, means स्थापय। It forms the example for this rule. नि+ अस्य→न्यस्य। The rule means, in the matter of combining letters, the semi vowels य, व्, र्, ल् (यण्) are substituted in place of इ, उ, ऋ, लृ (इक् short and long), when a vowel immediately follows it.

In the example नि अस्य, the letter इ of नि is followed by a vowel अ, and it is substituted by य्। Then the form will be न् य् अस्य →न्यस्य।

The next rule एचोऽयवायावः (6/1/78) has several examples in V.V. There are about five examples are given by Vāsudeva. The above verse, itself holds the example for this rule.

The rule ordains that for ए, ऐ, ओ, औ (एच्) are respectively substituted by अय्, अव्, आय् and आव् when followed by a vowel.

The words, पाणावसिम् can be split accordingly this rule, as पाणौ + असिम्। Here the letter औ followed by अ which is a vowel, is substituted by आव् and the form will be पाणावसिम्।।

The rule वान्तो यि प्रत्यये (6/1/79) ordains that when an affix beginning with य follows, ओ and औ are substituted by अच् and आच् respectively. In the same verse quoted above from VV, gives example for this rule as गव्य which is formed as गो+ य। An affix य comes from the word गो as per the rule खलगोरथात्। Then the word गो is followed by य and the ओ will be substituted by अच् and the form is ग् अच् य→गव्य।

The same phonetic combination continues in the following rule viz. धातोस्तन्निमित्तस्यैव (6/1/80), but with a different condition altogether. It informs that the ओ and औ endings of the root when immediately followed by the affix beginning with य are substituted by अच्। The example given for this rule in the above quoted verse from VV is भाव्यम्। The word is resulted from the root भू। From this root, an affix ण्यत् is employed by the rule ओरावश्यके।

भू+ ण्यत्→भो + य→भाच्+ य→भाच् + य (आदिवृद्धि)→भाव्यम्।।

When taking into consideration the next rule क्षय्यज्यौ शक्यार्थे (6/1/81), it states that, when the root क्षि *to decline*, and जि *to conquer* are followed by *Kṛtya* affix य, ए is substituted by अच् resulted in क्षय्य and ज्यय convey the sense 'capable of' or 'to be possible to do'. These

two are irregular forms. In the verse, the word क्षय्य is employed and which is declined irregularly by this rule.

In the same vein, the very next rule क्रय्यस्तदर्थे (6/1/82), Pāṇini enjoins that in क्रय्य, ए is substituted by अय्, if it means 'something for better'. The word अक्रय्य in the verse, is declined irregularly by the rule क्रय्यस्तदर्थे।

Then, Pāṇini introduces a new type of substitution. The rule एकः पूर्वपरयोः (6/1/84) is a domain. According to this rule the phrase पूर्वपरयोः is always to be supplied, in the construction of the rules, to which shows its extended meaning (6/1/11). There is a single substitution for the preceding and following one.

Under this *sutra*, the first rule enjoining this single substitution i.e. एकादेश is *Guṇasandhi* by the rule आद् गुणः (6/1/87). According to this rule, when the final आ of the preceding word when immediately followed by a simple vowel, there will be a single substitution for both. In the same verse, Vāsudeva illustrated this rule also. Example for this rule is gives as रथः।

Likewise, Vāsudeva gives many illustrations for the rule of *Svarasandhi*. Almost all rules regarding this section is illustrated in VV except five or six rules.

3.3.2. *Prakṛtibhāvasandhi*

In *Prakṛtibhāva* no combination is allowed even though changes are there to join. Pāṇini gives many rules for *Prakṛtibhāva*, where as Vāsudeva doesn't employ most of the rules regarding *Prakṛtibhāva*. Vāsudeva uses only two rules in respect of this group. The reason for the reluctance of employing *Prakṛtibhāva* rules in VV, is may be it is difficult to incorporate such rules in a poetry. But as it may the case, Vāsudeva gives illustrations for two rules for giving an idea regarding these rules to the students.

The rule प्लुप्तप्रगृह्या अचि नित्यम् (6/1/125) is the first one regarding the *Prakṛtibhāva*. The *pluta* and the *Pragrhya* vowels always remain unaltered when followed by a vowel. This rule is illustrated in the verse,

द्वैमातुरादिसुरसंघतनोरसोढुर्दैतेयदुर्विलसितानि गवेश्वरस्य ।

चेतो हरेर्विदधती पदयोर्गुणैः स्वैः पत्युर्मनोऽहरदथो अतुलैर्वधूः सा ॥ (1/65 VV)

Here अथो अतुलैः is the example. The word अथो in the verse, is a *pragr̥hya* as per the rule ओत् (1/1/15). The final ओ of a particle is a *pragr̥hya*. As it termed *pragr̥hya* and the vowel अ is followed, the *Pragr̥hya* word remains unaltered. No change will take place here as per the rule प्लुप्रगृह्या अचि नित्यम्॥

Another rule regarding the *Prat̥tibhāva* is illustrated by Vāsudeva is ऋत्यकः (6/1/128). According to the opinion of Śākalya, the small vowel followed by ऋ retains its original form, and if the vowel is long, it is shortened. Example for this rule given in VV is in the verse-

आनर्च यो महऋषीन्गुणसंपदा स्वं पर्यष्करोच्च विदधे च मतिं गवेन्द्रे ।

स्कुन्वन्द्युलोकमपि कीर्तिभरेण सैष तामन्वरुध्यत कथं सदृशीं न शौरिः॥ (1/66)

महऋषीन् is the example. In the sate, महा ऋषीन्, if vowel आ is followed by ऋ and hence by the application of this rule, the long आ is shortened and it remains its original form. Thus the form महऋषीन्॥

These two are the only examples for *Prak̥tibhāva* in VV. In order to introduce the concept of *Prak̥tibhāva* Vāsudeva only quoted two citations for the benefit of beginners of this discipline.

3.3.3. *Visargasandhi*

Pāṇini incorporates some aphorism in the third *Pāda* of the last chapter of *Aṣṭādhyāyī* which exclusively deals with *Visargasandhi*. These aphorisms reveal various substitutes in the place of *visarga* (aspiration) under the conditions enumerated in these aphorisms themselves. *Visarga* undergoes modifications such as स्, श्, ष्, रेफ, *Visarga*, *Jihvamūlīya* and *Upadhmānīya*.

The first rule regarding this topic is विसर्जनीयस्य सः (8/3/34) which means स् is the substitute of a *visarga* when a consonant (खर्) follows. Example for this aphorism is given in the following verse of VV.

श्रवः स्वायतातन्निनादेन नुन्नाः सपत्राकृताः पुष्पबाणेन बालाः ।

सरोजाक्षसात्कर्तुकामाः स्वमूर्तिर्निरीयुस्त्वरासंहिताः स्वावसथ्यात् ॥ (VV.7.38)

Here the word निरीयुस्त्वरा is a combined form and which can be separated as निरीयुः+ त्वरा । In this state, the letter त् in the word त्वरा is one among in the *Pratyāhāra* खर् । Then the *visarga* in निरीयुः, followed by त् is substituted by स्. Thus the form will be निरीयुस्त्वरा ।

The verse holds an example for another rule वा शरि which means the *visarga* is optionally Substituted for *visarga*, when a

sibilant follows. नुत्राः सपत्राकृताः; here the *visarga* is following by स् and thus as per the rule वा शरि, *visarga* is substituted for *visarga* itself.

The same verse has another example for another rule कुप्वोःकपौ च which means क (जिह्वामूलीय) and प (उपध्मानीय) are optionally substituted for the *visarga*, when followed by a hard guttural (कवर्ग) or hard labial (पवर्ग)। Example for this is सपत्रकाः पुष्पबाणेन। सपत्रकाः+पुष्पबाणेन→सपत्रकाः पुष्पबाणेन।

In this manner almost all the rules of *Visargasandhi* is illustrated by Vāsudeva in his poem.

3.3.4.Svādisandhi

There are some rules in *Pāṇinīya* with regard to *Svādisandhi*. These are related to the combination of case endings. Vāsudeva incorporates these rules in VV for illustration. The rule ससजुषो रुः (8/2/66) is the first among them. It means that for the final स् and for the ष् of सजुष् is substituted रु, at the end of a word.

Vāsudeva gives example for this rule in the verse,

द्वैमातुरादिसुरसंघतनोरसोढुदैतेयदुर्विलसितानि गवेश्वरस्य।

चेतो हरेर्विदधती पदयोर्गुणैः स्वैः पत्युर्मनोऽहरदथो अतुलैर्वधूः सा॥ (VV.1.65)

Here in this word, मनोऽहरद् which can be splitted as मनस् + अहरत्, the स् in the word मनस् is substituted by र् as per the rule ससजुषेरुः। Then it will be मनर् अहरत्

Another rule regarding *Svādisandhi* is also applicable here i.e. अतो रोरप्लुतादप्लुते (6/1/113). It means, the letter उ is the substitute for रु (the र् substitute of final स्), when an अ, which is not a *pluta*, both precedes and follows it. Here in मनर् अहरत्, the र् is preceded and followed by an अप्लुत, so it will be substituted by उ, then the form मन उ अहरत्। Then by the rule आद् गुणः, *Guṇa* applies here and will get the form मनोऽहरत्।

The verse has one more example regarding *Svādisandhi*. The rule हशि च (6/1/114) is exemplified here as चेतो हरेः। The उ is the substitute of रु (the र् substitute of स्) when it is followed by a soft consonant and preceded by an *apluta* short अ। In the state, चेतस् + हरेः, the स् will be substituted by र् by the rule ससजुषो रुः and it will be चेतर् + हरेः। Then the र् of here is preceded by an *apluta* short अ, and followed by ह। Hence it will be replaced by उ। चेत उ हरेः→चेतो हरेः।

Thus Vāsudeva illustrates all rules regarding *Svādisandhi* except one or two rules.

3.3.5. Vyañjanasandhi

Combination of consonants presents complicated variations and this topic is spread over mainly in the first *Pāda* of the sixth chapter and third and fourth *pāda*-s of the eighth chapter of *Aṣṭādhyāyī*. In VV also, the examples for *Vyañjanasandhi* is found scattered as seen in *Aṣṭādhyāyī*. The rules regarding *Vyañjanasandhi* of the first *pāda* of the sixth chapter in *Aṣṭādhyāyī* are illustrated in the first canto of VV, where as the rules in the eighth chapter are treated in the seventh canto.

The following verse contains examples for many rules regarding this subject. The verse is ..

अस्या वधात्पुण्यमहीरुहो रुषा च्छायां भवानच्छिदुरां स्म मा च्छिदत् ।
कीर्तिं मनस्तापहतं विसृत्वरिं हीच्छेत्रको दुर्यशसामलीमसः ॥ (1/47)

The rule *संहितायाम्* (6/1/72) is a domain rule under which most of the rules are arranged. Then the following rule *छे च* (6/1/73) prescribes that the short vowel has the augment *त्* (तुक्) added to it when followed by *छ*। Here in the verse, *अच्छिदुरां* is given as an example for this rule. *छिदुरा -छेदनशीला । न छिदुरा → अच्छिदुरा । नछिदुरा → अच्छिदुरा (नलोपो नञः)*. In this state, short *अ* has got the augment

तुक् (त्) as it follows the letter छ। Then the form अत् छिदुरा and the त् will be changed as च् by the rule स्तोः श्चुना श्चुः, hence the form अच् छिदुरा→अच्छिदुरा।

The three subsequent rule viz. आङ्माङोश्च (6/1/74) दीर्घत् (6/1/75) and पदान्तान्द्रा (6/1/76) are illustrated in the same verse itself. In these three rules, the augment तुक् is introduced as a result of vowel-consonant combination. According to the rule आङ्माङोश्च (6/1/74), the particles आङ् and माङ् take the augment तुक् when follows छ। The word माच्छिदत् in the above verse forms example for this rule. मा + छिदत्→माच्छिदत्। Here the particle माङ् (prohibition) is followed by छ (छिदत्) and as per this rule the augment तुक् takes place. मात् + छिदत्; Then the त् will changed as च् as per स्तोः श्चुना श्चुः and have the form माच्छिदत्।

In the same way, the rule दीर्घात् (6/1/75) states that the augment तुक् is employed, when छ follows a long vowel. This is illustrated as हीच्छेद्। In the state ही + छेद्, the long vowel ई followed by छ has the augment त् by this rule. हीत् + छेत्। Then त् is altered as च् as per स्तोः श्चुना श्चुः। Thus the form हीच्छेद्।

The next rule पदान्ताद्वा (6/1/76) prescribing the addition of the augment तुक् optionally. The rule enjoins that when a long vowel coming at the end of the *pada* is followed by छ्, it has the augment तुक् optionally added to it. This rule is exemplified as रुषा च्छायाम्। रुषा + छायाम्। Here the long vowel आ is at the end of the word रुषा and it is followed by छ। Then there is the addition of the augment तुक् and forms रुषा त् छया। Then त् changed as च् as per the rule स्तोः श्चुना श्चुः। रुषाच्छाया।।

The rules concerned with *Sandhi* of consonants are dealt with Pāṇini in the third and fourth *Pāda*-s of *Aṣṭādhyāyī*. These rules are illustrated in various verses of the seventh canto of VV, by Vāsudeva.

The substitute रु which has been introduced at the beginning of the third *Pāda* is a prominent one. The rules regarding the substitute रु are discussed in the verses.

अथ पुंस्कोकिलालापा बालिका व्रतसंस्कृताः।

ऐच्छत् रमयितुं देवः कांस्कान् नृःस्पान्ति नेश्वराः॥ (VV.7.35)

The rule समः सुटि (8/3/5) enjoins that रु is substituted for the final म् of सम् when it is followed by the augment सुट्। In the verse,

संस्कृता is the example given to illustrate this rule. In सम् + कृ + त the augment सुट् is added as per the rule सम्परिभ्यां करोतौभूषणे (6/1/137).⁶ Then सम् + स् + कृ + ता. Here the substitute रु is enjoined for the final म् of सम् according to the above stated rule (समः सुटि). The change would therefore be सर् + स् + कृ + ता। Now according to the heading rule अनुनासिकः पूर्वस्य तु वा (8.3.2), the letter preceding रु is optionally nasalized. At this stage one more rule viz. अनुनासिकात्परोऽनुस्वारः (8/3/4) becomes applicable. This rule provides that अनुस्वार is augment of what precedes रु, when it is not nasalized. Thus the form will be संर् + स् + कृ + ता। Now by the rule खरसानयोर्विसर्जनीयः (8.1.15), the र् standing at the end of the word संर् is substituted by *visarga*. Then the *Vārtika* संपुंकानां सो वक्तव्यः which informs that स is necessarily the substitute for the visarga of सम्, पुम् and कान् comes in. then the form will be संस्कृता→संस्कृता।

Vāsudeva illustrates these rules and one *Vārtika* regarding the augment रु in *Vyañjanasandhi* with a single word. Then in the same verse, the rule पुमः खय्यम्परे (8/3/16) is illustrated. पुंस्कोकिल is the example for this rule. the rule states that रु is substituted for म् of पुम्

⁶ When कृ is preceded by सम् or परि, in the sense of embellishment, the augment सुट् is preferred to कृ।

when खय् followed by a vowel or semi-vowel or a nasal (अम्) पुंस् + कोकिल → पुम् + कोकिलः; when स् of पुंस् is dropped by the rule संयोगान्तस्य लोपः (8/2/23). Then म् of पुम् enjoined is substituted by रु, and resulted in पुम् + र् + कोकिलः। Then according to the rule अनुनासिकात् परोऽनुस्वारः (8/3/4), the र् is optionally preceded by *Anusvāra* and the र् is substituted by *visarga* as per खरवसानयोर्विसर्जनीयः and the *visarga* has substituted as स् by the *Vārtika* संपुकाणां सो वक्तव्यः। Thus have the form पुंस्कोकिल।

The rule नृन्पे (8/3/10) states that न् in नृन् is optionally substituted by रु when it is followed by the letter प। नृन् पान्ति is the instance in VV, which is incorporated in the above verse itself. In the state नृन् + पान्ति applied the rule नृन्पे and रु is substituted here.

Another rule कानाम्प्रेडिते (8/3/12) is also exemplified here. The rule ordains that the रु is the substitution for न् of कान्, when it is followed by a reduplicative. The example is कांस्कान् = कान् + कान्।

In this manner the rules regarding *Vyañjanasandhi* are illustrated comprehensively in VV. He omits only some rules. Some *Vārtika*-s are also taken here for illustration.

As a whole, Vāsudeva illustrates each and every form of *Sandhi*-s such as *Svra*, *Vyañjana* etc. Almost all rules regarding combination is well illustrated in VV. Vāsudeva keeps the definite order of rules as seen in *Aṣṭādhyāyī*. In the case of *Vārtika*-s, he is reluctant of illustrate them, but in some cases some *Vārtika*-s are included.

Vāsudeva has made use of the aphorisms to explore these implications through usages up to an extent. While illustrating the poems, these citations will be of substantial value for the fields of Śāstrakavya literature.

3.4. *Strīpratyaya* (Feminine affixes)

The affixes that are added in order to derive feminine bases from the masculine are called feminine derivatives or *Strīpratyaya*. In Sanskrit, these affixes are आ (टाप्, डाप्, चाप्), ई (डीप्, डीष्, डीन्,) ऊ (ऊङ्) and ति etc. The rules regarding feminine derivatives are comes under the heading rule स्त्रियाम् (4/1/3)

As in the case of other rules, the section of feminine affixes also have a comprehensive nature in illustration in VV. Vāsudeva only excludes a few rules regarding this section. These rules are illustrated in the first canto of VV.

The first rule under the authority of स्त्रियाम्, is अजाद्यतष्टाप् (4/1/4). This rule ordains that the affix टाप् is employed to indicate feminine nature, after the crude forms *aja* etc. and the crude forms ending in short अ। The rule is illustrated by Vāsudeva in the verse,

समस्तवित्तामधिजग्मुषः स्वतो यतः प्रजेशाः श्रुतिमध्यगीषत।

तितिक्षमाणापि समं क्षमाप तं नृपीभवद्वैत्यभरार्दिता विधिम्॥ (VV.1.2).

Here, the word तितिक्षमाणा is derived from the root तिज निशाने with सन् then enjoined the शानच्। Thus तितिक्षमाण is a crude form as it ends with a कृत् affix शानच्। This form is ending short अ, therefore as per the rule अजाद्यतष्टाप्, the affix टाप् will be employed and results in तितिक्षमाणा।

The subsequent rule ऋन्नेभ्यो डीप् (4/1/5) states that the affix डीप् is employed, in forming the feminine, after the crude forms ending in either ऋ or न्। Example for this rule is given in the verse.

मीमासमानं निगमार्थवर्तनीरनुद्विजित्री समितेः शुचाथ सा।

काश्यं दधत्यार्तिभरात्प्रणत्य तं जगद्धिते जाग्रतमार्चिचद्गिरा॥ (1/3)

The word अनुद्विजित्री is formed from the root ओविजी भयचलनयोः to which तृच् is added. The crude form will be अनुद्विजित्। Thus it is

ending in ऋ, and the feminine affix (ई) डीप् comes from it as per the rule ऋत्रेभ्यो डीप्। अनुद्विजित् + ई →इको यणचि→अनुद्विजित्री।

The rule उगितश्च (4/1/6) is illustrated in the same verse. The rule implies that after what has an indicative उक्, the affix डीप् is employed, in denoting the feminine. In the verse, the word दधती is example for this rule. दधती is formed from the root दुधाञ् धारणपोषणयोः। The उक् in the rule is a *Pratyāhāra* which means उ, ऋ and लृ। The words which end with such letters are meant here. The words formed by क्वत्, शत् etc. will be उगित्. Thus the word दधत् is derived by adding the affix शत् and hence it becomes an उगित्। So, as per the rule उगितश्च, the feminine affix डीप् will come from this दधत् + डीप्→दधती।

The same rule has several examples in various cantos of VV. In this manner Vāsudeva illustrates the rules regarding feminine affixes in the respective order of them in *Aṣṭadhyāyī*. Some more examples for *Strīpratyaya*-s are going to discuss here to show the style and peculiarities of Vāsudeva's composition. The following verse holds some examples for the affix डीप्, the verse is-

पूतक्रतायी च मनुं च मानवीं वृषाकपायीं च करिष्यती तिरः।

उल्लालसामास गुणैरकृत्रिमै रतेः सपत्नीव सुतास्य देवकी॥(VV.1.26)

Here the first rule enjoined is नित्यं सपत्न्यादिषु (4/1/35).

In forming the feminine with the affix डीप् the word पति always takes the substitute न् in the words like सपत्नी and the rest.

सपत्नी - समानः पतिः यस्याः सा। Here the word समान is replaced by स by this rule. The final इ of पति. Here an augment नुक् is employed as the final part of the nominal is substituted by न् before the affix डीप्। सपत्+ न् + ई→सपत्नी। The form सपत्नी is descended by this rule as Pāṇini himself uses this word thus.

The next rule adjoined here is पूतक्रतोरै च (4/1/36) which states that in forming the feminine, the letter ऐ is the substitute of the final of the word पूतक्रतु, when the affix डीप् is added ऐ and डीप् are introduced from the पूतक्रतु as per this rule. Vāsudeva used this word in the above quoted verse, to discuss this rule. पूतक्रतु→पूतक्रत् + ऐ + डीप्(ई)→पूतक्रतै + ई→पूतक्रतायी।।

Subsequently he uses the word वृषाकायी which is derived from the word वृषाकपिः। In forming the feminine with the affix डीप् the letter ऐ having *udātta* accent is the substitute of the finals of वृषाकपि, अग्नि, कुसित and कुसिद। This is ordained by the rule

वृषाकप्यग्निकुसितकुसिदानामुदात्तः (4/1/37) वृषाकपि→वृषाकप् + ऐ + ई
(ङीप्)→वृषाकपै + ई→वृषाकपायी।

The rule मनोरौ वा (4/1/38) optionally substituted औ or *udātta* ऐ to the final of मनु followed by ङीप्. Then have the form मनायी, मनावी etc. As the rule is optional, when the rule is not applied, the form मनुः remains in its original form मनुः। All the three word have the sense of wife of Manu. Vāsudeva uses the form मनुः and states it is the form resulted when the rule मनोरौ वा was unpractised.⁷

The rule इतो मनुष्यजातेः (4/1/65) is illustrated here. The feminine affix ङीष् comes after a nominal stem ending in short इ denoting classes or races of men. देवकी is the example given in the verse by Vāsudeva to illustrate this rule. देवकस्य अपत्यं स्त्री→देवकी। Here after the word देवक, an affix इञ् is introduced as per the rule अत इञ् (4/1/95) (Patronymic affix). देवक+इ→देवकि. Then from the short इ of this word, the the affix ङीष् will come as per the rule इतो मनुष्यजातेः।

देवक→देवक + इ→देवकि→देवकि + ई→देवकी

⁷ मनुमिति 'मनोरौ वा' इति ङीप्साहितयोरौकारैकारयोरमावे प्रक्षिके रूपम्।, Prof. Vijayapal Sastri.op.cit.V.26, p.11

Likewise Vāsudeva included most of the rules regarding the feminine affixes and he uses different kinds of examples to illustrate Paṇini's rules. The rules illustrated in VV and the examples for them are shown in the appendix.

It can be stated that most of the rules to derive feminine endings forms are successfully narrated here. He has also shown the difference in meaning on the course of the change in affixes.

3.5.Avyaya-s

Avyaya-s are the peculiar kind of words, whose form remains the same in all the genders, numbers and cases.

सदुशं त्रिषु लिङ्गेषु सर्वासु च विभक्तिषु ।
वचनेषु च सर्वेषु यन्न व्येति तदव्ययम् ॥

The first definition given for *Avyaya* by Pāṇinī is स्वरादिनिपातमव्ययम् (1/1/37) The words स्पर् (heaven) etc. and the particles (*Nipāta*) are called indeclinable or *Avyaya*. The following verse shows an example for *Avyaya*.

सुकर्मणः क्ष्माविबुधान्हविर्दुधास्तथार्जुनीर्गाः स्म निहन्ति सत्कषम् ।

अनान्नसूत्रामककाङ्क्षितापदं न लालपा सा तमचीकरत्कृपाम् ॥ (VV.3.46)

Here the particle न is an *avyaya*. As per the rule चादयोऽसत्त्वे, the letter न has got *nipātatva* and thus there applies the rule स्वरादिनिपातमव्ययम्। As it is known as a *nipāta*, it can be termed as an *Avyaya* also.

The subsequent rule is तद्धितश्चासर्वविभक्तिः (1/1/38). The words ending in *taddhita* or secondary affixes which are not declined in all the cases are also indeclinable. To this rule, the word असकृद् is used as an example in VV in the verse,

क्षौमैः प्रौर्णोद् गृहस्तूर्णं मोमुदीति पुराजनः।

स्तवीति स्मासकृत् शक्रं स्वस्थानीयस्त्वभूद् व्रजः ॥(VV.6.169)

The word असकृत् is formed with a *taddhita* affix viz. सुच् as per the rule एकस्य सकृच्च (5/4/19). Thus the *taddhita* ending असकृत् has got the name *Avyaya*.

The words formed by those कृत् or primary affixes, which end with म् or in ए, ओ, ऐ and औ are also indeclinable. This is ordained in the rule कृन्मेऽजन्तः (1/1/39). Example for this from VV is included in the following verse,

गार्गीव विज्ञानचणा यशश्चयैः श्येनीःकटाक्षोष्ठमृदुस्मितैर्दिशः।

गौरीगरिष्ठा शबलीर्वितन्वती सैधांबभूवाद्भुतकामनीयका॥ (VV.1.27)

In this verse the word आम् (एधांबभूव) is an *Avyaya*. It is ended with the letter म्, so it bears the name *avyaya* as per the rule कृन्मेऽजन्तः। Besides Vāsudeva states that the words अम्, आम् are studied in the स्वरादिपाठ and hence the rule स्वरादिनिपातमव्ययम् can also be applied here.

Another rule for *Avyaya* is क्त्वातोसुन्कसुनः (1/1/40) which means that the words ending with क्त्वा, तोसुन् and कसुन् are indeclinable. Vāsudeva illustrates this rule in the verse

बहून्युदित्वा खलु या बभूव युद्विविह ये चक्रभृता निजघ्निरे।

मयि द्विषस्ते जनिमेत्य तन्वते तनुं वृषस्य द्विपदीमनङ्घ्रिकाम्॥ (VV.1.5)

Here the word उदित्वा is formed from the root वद व्यक्तायां वाचि with the affix क्त्वा। As it ends with क्त्वा, it can be termed as *Avyaya* as per this rule.

Thus the rules regarding *Avyaya*-s are well illustrated here. But it can be assumed that he has not intentionally do the same, because all these rules and examples regarding *Avyaya*-s scattered in the poem. These do not possess the order in *Aṣṭādhyāyī*. Thus

Vāsudeva has included some *Avyaya*-s in some verses, and in those contexts he mentions the rules regarding them also.

3.6. *Kāraka*-s

The relation subsisting between a noun and a verb in a sentence is generally termed as *Kāraka*. The term is used in the sense that any factor which contributes to the accomplishment of an action.⁸ A *Kāraka* must be construed with a verb.⁹ A *Kāraka* is a thing viewed in relation to an action, in the accomplishment of which it plays a given role. There are six *Kāraka*-s.

कर्ता कर्म च करणं सम्प्रदानं तथैव च।

अपादानाधिकरणे इत्याहुः कारकाणि षट्॥

कर्ता (Agent), कर्म (Object, Accusative), करणम् (Instrument), सम्प्रदानम् (Dative, Recipient), अपादानम् (Ablation, Starting point) and अधिकरणम् (locus) are the six *Kāraka*-s. In addition, there is a sub type of Agents, viz. a causal agent.

Pāṇini defines each *Kāraka* and provides subsequent *Vibhakti*-s. Pāṇini does not follow the definite order of the *Kāraka*-s but he arranges them in a different style. All the six *Kāraka*-s were arranged

⁸ करोतीति कारकम्- क्रियानिमित्तं कारकम्।

⁹ क्रियान्वयित्वं कारकत्वम्।

under the head कारके (1/4/23). Then he places the *Sūtra*-s ध्रुवमपायेऽपादानम् (1/4/24), कर्मणा यमभिप्रैति स सम्प्रदानम् (1/4/32), साधकतमम् करणम् (1/4/42), आधारोऽधिकरणम् (1/4/45), कर्तुरीप्सिततमं कर्म (1/4/49), स्वतन्त्रः कर्ता (1/4/52) respectively. After defining these, Pāṇini employs respective *Vibhakti*-s for each *Kāraka*-s under the head अनभिहिते (2/3/1). कर्मणिद्वितीया (2/3/2), चतुर्थी सम्प्रदाने (2/3/13) कर्तृकरणयोस्तृतीया (2/3/18), अपादाने पञ्चमी (2/3/28) सप्तम्यधिकरणे च (2/3/36), प्रातिपदिकार्थलिङ्गपरिमाणवचनमात्रे प्रथमा (2/3/46) and षष्ठी शेषे (2/3/50) are the *Sūtra*-s for the employment of *Vibhakti*-s.

Bharṭṛhari gives a philosophical explanation for the *Kāraka*-s in *Vākyapadīya*. He arranges the ideas of Pāṇini systematically. In *Sādhanasamuddeśa*, Bharṭṛhari defines *Kāraka* which is called *Sādhana* by him as follows.

स्वाश्रये समवेतानां तद्वदेवाश्रयान्तरे ।

क्रियाणामभिनिष्पत्तौ सामर्थ्यं साधनं विदुः ।।¹⁰

This means that the efficiency of any substance to bring out an action is called *Sādhana* or *Kāraka*.

¹⁰ *Vākyapadīya of Bharṭṛhari*, K.A.Subramania Aiyer, v.1

Here, it is an attempt to study each *Kāra*-s from the point of view of Vāsudevakavi. As VV is a poem which illustrates the grammatical rules, there should have ample scope for *Kāra*-s. The thorough examination of the poem leads us to the fact that Vāsudeva gave the illustrations for the grammatical rules in the Paninian order itself. He follows Pāṇini's same order to illustrate *Kāra*-s also. Hence the examples for *Kāra*-s are scattered in the cantos three, five and six of VV. Now this section goes through some examples given by Vāsudeva for each *Kāra*-s

3.6.1. *Karṭṛkāra*

Pāṇini defines the *Karṭṛkāra* or the Agent as स्वतन्त्रः कर्ता (1.4.54). The *Kāra* which functions independently with respect to other participants in a given action is called *Karṭṛ* Agent.¹¹ Vāsudeva illustrates this rule in the following verse:-

सुकर्मणः क्ष्माविबुधान्हविर्दुग्धास्तथार्जुनीर्गाः स्म निहन्ति सत्कषम्।

अनान्नसुत्रामककाङ्क्षितापदं न लालपा सा तमचीकरत् कृपाम् ॥ (VV.3.46)

The verse describes the situation of Devakī when Kaṁsa taking her eighth girl-child. In this verse the word सा is the Agent by the rule स्वतन्त्रः कर्ता, as it is the independent, principal and absolute source of

¹¹ Pāṇini A survey of research, George Cardona, p.215

action. Here the Agent has put in Nominative case because the agentness is expressed by the affix तिङ् ।

Though this is the section intended for *Karṭṛkāraka*, occasionally the first case i.e. *Prathamā* has also to be included here. Vāsudeva excludes the employment of the rules regarding the first case. This may be because of the fact that one can easily be learnt about the usage of this case. The author composes his work not only for studying grammar but for the practice of grammatical usages also.

3.6.2. *Hetu*

To attain the *Vivakṣitārtha*, without depending on the *Vyāpāra*-s and which acts as a *Nimitta* is called *Hetu*. The rule तत्प्रयोजको हेतुश्च (1/4/55) defines *Hetu* as the agent by which another is prompted is called *Hetu* also (The same can be termed already as Agent.). Bhartṛhari opines-

अनाश्रिते तु व्यापारे निमित्तं हेतुरिष्यते ।

आश्रितावधिभावे तु लक्षणे लक्षणं विदुः ।।¹²

¹² Op.cit.v.24.

Pāṇini uses this term in the sense of prompter in the rules हेतुमति च (3/1/26) and भियो हेतुभये षुक् (7/3/40). Likewise he uses this in the sense of cause in the rules हेतौ (2/3/23) and येनाङ्गविकारः (2/3/20).

Vāsudeva illustrates for the terms *Kartṛ* and *Hetu* accordingly the rule तत्प्रयोजको हेतुश्च (1/4/55) in the above verse i.e. VV.3.46 (which is quoted to show the example of agent). There the word लालपा gets the *Kartṛ* and *Hetusamjñā* by the above said rule.

3.6.3. *Karman*

Pāṇini defines the *Karman* or the Object as कर्तुरीप्सिततमं कर्म (1/4/49). The participant in an action which the Agent prefers most to attain through the action is classed as *Karman*.

Bhartrhari's definition for *Karman* is as follows-

सामान्यं कारकं तस्य सप्ताद्या भेदयोनयः ।
षट् कर्माख्यादिभेदेन शेषभेदस्तु सप्तमी ॥
निर्वर्त्यं च विकार्यं च प्राप्यं चेति त्रिधा मतम् ।
तत्रेप्सिततमं कर्म चतुर्धान्यत्तु कल्पितम् ॥¹³

According to him the *Īpsitakarma* is divided into three viz. *Nirvartya*, *Vikārya* and *Prāpya*. If the effect is different from the

¹³ K.A.Subramania Aiyer, op.cit.v.44,45.

material cause, it is called *Nirvartya*. When one will not be able to see the difference between the material cause and the effect, it is called *Vikārya*. If by the action one neither sees nor infers any effect on the object, it is called *Prāpya*. *Anīpsitakarma* is divided into four i.e. *Audāsīnaprāpya* (that which attained in another way), *Anīpsita* (that which is disliked by the Agent), *Akathita* (that which the name of any other *Kāraka* cannot be given) and *Anyapūrvaka* (that which has already another name).

औदासीन्येन यत् प्राप्यं यच्च कर्तुरनीप्सितम्।

संज्ञान्तरैरनाख्यातं यद्यच्चाप्यन्यपूर्वकम्।।¹⁴

Now the study focuses on the treatment of *Karmakāraka* in VV. It is already stated that the rules are arranged in the same order of Pāṇini and here Vāsudeva chooses the rule क्रुधद्रुहोरुपसृष्टयोः कर्म (1/4/38) primarily to illustrate as according to Paninian order. The verse for the illustration of this rule is as follows:-

नादेयतोयागमदुर्निवारः पौरस्त्यपाकाहतिदृष्टकर्मा।

क्रुध्यन्नहेतावपि नाथ सद्भ्यो माभिद्रुहत्त्वां सहसा स कंसः।। (VV.3.32)

Here the word त्वाम् is used in *Dvitiyāvibhakti* as it possesses the name *Karman*. कंसः त्वां मा अभिद्रुहत्; in this sentence, the root द्रुह् is

¹⁴ Ibid v.46

preceded by the prefix अभि. As per the rule क्रुधद्रुहोरुपसृष्टयोः कर्म (1/4/38) the person against whom the anger is directed is called *Karman*, when the roots क्रुध and द्रुह् preceded by prepositions. Here the *yuṣmacchabda* is *Karman* because of satisfying these two conditions. As it got the name *Karman*, it is used in the second case according to the rule कर्मणि द्वितीया (2/3/2).

Vāsudeva takes the rule दिवः कर्म च (1/4/43), which means that which is especially auxiliary in the accomplishment of the action, of the verb दिव् to *play* is called *Karman*, as well as *Karaṇa*. The rule is illustrated in the verse:-

आढ्यम्भविष्णुः प्रमदेन गच्छन् पथा प्रियम्भावुकतां गतेन ।

स नन्दगोष्ठाय ददर्श मार्गे दीव्यन्तमूर्मीन् यमुनाप्रवाहम् ॥ (VV.3.37)

In this verse, ऊर्मीन् दीव्यन्तम् is the example for *Karman* and here *ūrmī* is the auxiliary in the accomplishment of the action i.e. the root दिव्. Hence it got *Karmatva* and *Karaṇatva* by this rule. Vāsudeva used this as *Karman* and thus it is used in the *Dvitiyāvibhakti*.

The third aphorism is अधिशीङ्स्थासां कर्म (1/4/48), meaning the one which is the site of the verbs शी to *lie down*, स्था to *stand*, आस to *sit*, when preceded by the preposition अधि, is however called

Karman. In VV, the following verse is given as example for this rule.

अध्यास्त यं नक्रकुलं स्थवीयो द्विपोऽप्यमङ्क्त्वा न यमुत्तार ।
नभस्पृगूर्मिस्तितरीषतोऽस्य हरेर्दधस्यैकपदीमदात्सः ॥ (VV.3.38)

In this verse, यम् अध्यास्त is the part illustrated by the rule अधिशीङ्स्थासां कर्म (1/4/46). Here the site of the root आस which is preceded by the prefix अधि, is the *yacchabda*, hence it is the *Karman* by this rule.

In the same way, Vāsudeva takes the next rule i.e. अभिनिविशश्च (1/4/47) and gives example for this in the following verse as:-

तावज्जनित्वा ब्रजनाथपत्न्या मनोजनस्याभिनिविश्य देव्या ।
अभाजि निद्राच्छलतोऽर्थबोधः शक्त्या हरेः प्रागशिषद्यथा सः ॥ (VV.3.39)

The site of the verb अभि-नि-विश् to enter i.e. *manaḥ* is called *Karman* by this rule and the word is used in the second case.

The next rule taken to illustrate is उपान्वध्याङ्वसः (1/4/48) and the meaning of this is the site of the verb वस् to dwell, when preceded by the prefixes उप, अनु, अधि and आङ् is called *Karman*. In the verse,

गत्वा दधृग् धाम ततः स्वपत्न्या निधाय पत्यङ्कतले शिशुं ताम् ।
विरत्य कृत्यान्निगलार्पिताङ्घ्रिः सुखी स तत्पूर्वदन्ववात्सीत् ॥ (VV.3.41)

धाम अन्ववात्सीत् is the example for the above mentioned rule. Here the root वस् is preceded by अनु, hence the site of the root i.e. धाम is called *Karman*.

Then comes the main definition of the *Karman* i.e. कर्तुरीप्सिततमं कर्म (1/4/49) and other *sūtra*-s viz. तथायुक्तं चानीप्सितम् (1/4/50), अकथितं च (1/4/51), गतिबुद्धिप्रत्यवसानार्थशब्दकर्माकर्मकाणामणिकर्ता स णौ (1/4/52). The following verse holds the examples for all these rules.

नालोकयत् किञ्चन नाशृणोद्वा न चावदत् किञ्चन कञ्चनापि ।

जातत्वराभीतिरुपेत्य कंसं प्राबूबुधत् स प्रसवं भगिन्याः ॥ (VV.3.43)

In the verse, the main portion is सः भगिन्याः प्रसवं कंसं प्राबूबुधत् । Here the word प्रसवं is *Īpsitakarma* as it is satisfied by the rule कर्तुरीप्सिततमं कर्म (1/4/49). This is the word which is most desirable to be obtained by the Agent (सः) by the action (प्राबूबुधत्). Hence it is used in second case as per the rule कर्मणि द्वितीया (2/3/2). The next word is किञ्चन नालोकयत्, here किञ्चन is in second case and it is *Anīpsitakarma* by the rule तथायुक्तं चानीप्सितम् (1/4/50). It is not intended to be most affected by the act, but similarly connected with the action, hence called *Karman*. The word कञ्चन is also *Karman* but by the rule अकथितं च (1/4/51) as it is a *Kāraka* which is not spoken of as coming under

any one of the relations of ablation etc. Likewise the word कंसं have got *Karmatva* by the rule गतिबुद्धिप्रत्यवसानार्थशब्दकर्माकर्मकाणामणि कर्ता स णौ (1/4/52). The meaning of the rule is that which was Agent of the Non-causal verb becomes the *Karman* of the causal verb, when the verb has the sense of *Gati* (to move) *buddhi* (to know), *pratyavasāna* (to eat), *śabdakarma* (to make sound) or is an intransitive verb. Here प्राबूबुधत् is a causal verb and the root बुध् means *to know*. Kaṃsa is the agent of the non-causal verb and it becomes the *Karman* here in the causal verb.

One more rule is there in *Pāṇiniya* to state the *Karmakāraka* i.e. हक्रोरन्यतरस्याम् (1/4/53) which means the Agent of the verb in its non-causal form, in the case of the roots ही *to lose* and क्री *to make* is optionally called *Karman* when these verbs are causal. Vāsudeva in v.3.46¹⁵ which is stated before to show the example of *Karṭṛkāraka* gives the instance for this rule also. लालपा सा तं कृपां न अचीकरत्; here the word तम् is *Karman* because of the association of the root क्री in its causal state.

¹⁵ सुकर्मणः क्षमाविबुधान्हविर्दुघास्तथार्जुनीर्गाः स्म निहन्ति सत्कषम्।

अनात्रसुत्रामककाङ्क्षितापदं न लालपा सा तमचीकरत् कृपाम्।। Prof. Vijayapal Sastri.opcit.v.3.46)

Here almost all *Sūtra*-s regarding *Karmakāra* is included and well explained by Vāsudeva but it is essential to note his reluctance to include the *Vārtika*-s. He does not give much importance to the illustration of *Vārtika*-s. Nevertheless, he explains some *Vārtika*-s not intentionally but as a matter of context. By the same reason the *Vārtika*-s explained by Vāsudeva do not have any definiteness in its order and fullness. For instance in the following verse an example for the *Vārtika* अभिवादिदृशोरात्मनेपद उपसंख्यानम् is included but it is accidentally happened. However the author explains this *Vārtika* in his auto commentary of the poem.

प्रयुङ्क्व काल्यान् फलिनानुपायान् प्रियाणि मित्राणि च दर्शयस्व ।

सङ्क्षुण्ण बुद्धिं शृणु भोक्ष्यसे त्वं नैवान्यथा राज्यसुखं चिराय ॥ (VV.2.35)

Here प्रियाणि मित्राणि च दर्शयस्व the root दृश् is used in *Ātmanepada* and according to the *Vārtika* the subject of this verb i.e. मित्राणि is in *Dvitiyā*.

Another aspect which also to be included in respect to this section is the second case i.e. *Dvitiyāvibhakti*. There are some rules regarding the second case and those also subject to discuss here.

The rule अन्तरान्तरेण युक्ते (2/3/4) is going to be discussed here. The meaning of this rule is that the word joined with अन्तरा or अन्तरेण

takes the second case affix. The example given for this in VV is as follows:-

कर्ता द्विषां परिभवं निकषा स्थितं स्वं ग्रस्तोज्झितोदुरुपलम्भनिजानुभावः ।

सङ्गृह्य कंसमतसर्वदुरीणमीशः चञ्चोरदारयदमुं श्रममन्तरेण ॥ (VV.5.44)

In this verse श्रमम् अन्तरेण is the example and here the word governed by अन्तरेण is and श्रमम् , as a result it is used in the second case as per this rule. Here Vāsudeva shows some more examples for the second case. The rule कर्मणि द्वितीया and the *Vārtika* अभितःपरितःसमयानिकषाहाप्रतियोगेऽपि are also exemplified here. अमुम् and स्वम् (निकषः) are respective instances for the above rules.

Similarly, कालाध्वनोरत्यन्तसंयोगे (2/3/5) is illustrated and it means that after a word denoting time or place by its length the second case affix will be employed when denoting the full duration. The verse runs as follows:-

आधित्सतो निघसमस्य सवत्सकास्ते पेषुः प्रसह्य बहुधा विघसाशनानाम् ।

वक्त्रं महीधरगुहेति तदावयन्तः प्रापुः प्रहस्य बत योजनमायतस्य ॥ (VV.5.47)

Here the word योजनमायतस्य is example for the rule, the word योजनम् denotes the length in full duration and thus the word is used in *dvitīyā*.

Another rule एनपा द्वितीया (2/3/31) has given example in the verse: –

यव्यमौद्गीनशालेयतिल्यान् देशानवस्थितम्।

आरार्यन्तोत्तरेणामी वनं तालौघदन्तुरम्॥ (VV.6.24)

In association with the word ending with the affix एनप् the second case affix is employed as well as the sixth. Here उत्तरेण is the word with एनप् in its ending, hence the word देशान् is used in the second case.

Afterwards, the rule दूरान्तिकार्थेभ्यो द्वितीया च (2/3/35) is illustrated in another verse.

अभ्यर्णं तस्य वर्तिष्णुर्देशस्य ध्वान्तसन्निभः।

साहाय्यरसिकानेकधृष्टचक्रीवदावृतः॥ (VV.6.26)

Here देशस्य अभ्यर्णं वर्तिष्णुः means nearby the place and अभ्यर्णं is the word with the sense near. So that word is used in the second case.

Thus the rules regarding the *Karmakāra* and *Dvitiyāvibhakti* are well arranged and explained by Vāsudeva and it is evident that he strictly follows the Paninian order to compose his work. Almost all *Sūtra*-s are illustrated here but he does not include all the *Vārtika*-s.

3.6.4. *Karaṇa*

Pāṇini's definition for *Karaṇa* or the instrument is साधकतमं करणम् (1/4/42). The *Kāraṇa* which serves as means of the accomplishment of a given action more than any other participants in it is termed as *Karaṇa* or instrument. According to Bhartṛhari *Karaṇa* is defined as-

क्रियायाः परिनिष्पत्तिर्यद्व्यापारादनन्तरम्।

विवक्ष्यते यदा तत्र करणत्वं तदा स्मृतम्।।¹⁶

He also clarifies that it cannot be concluded that this particular thing can only be regarded as *Karaṇa*.

वस्तुतस्तदनिर्देश्यं न हि वस्तु व्यवस्थितम्।¹⁷

A thing becomes an instrument acting to the intention of the speaker. Vāsudeva illustrates the rule साधकतमं करणम् (1/4/42) in the verse,

भक्त्यै परिक्रीतमुपाददानं वपुः शिशूनामुचितं पिता तम्।

तत्प्रेरितात्मा नवराङ्कवत्वक्पर्यङ्किकाया जगृहे कराभ्याम्।। (VV.3.36)

The main statement is पिता तं नवराङ्कवत्वक्पर्यङ्किकायाः कराभ्यां जगृहे; here, the word कराभ्यां is used in the third case as it is the Instrument

¹⁶ K.A.Subramania Aiyer.op.Cit.v.90.

¹⁷ ibid, v.91.

or *Karaṇa*. In this example the word that which acts as an especially auxiliary is कर, so that it has got *Karaṇatva* according to this rule and hence it is used in the third case as per the rule कर्तृकरणयोस्तृतीया (2/3/18). The only aphorism which is illustrated by Vāsudeva for *Karaṇakāraka* is साधकतमं करणम् (1/4/42) and the rest of the rules were dealt with the third case (*Upapadavibhakti*).

Now, the illustrations for the application for the third case in the VV are taken for study.

The rule अपवर्गे तृतीया (2/3/6) means that when the accomplishment of the desired object is meant to be expressed, the third case affix is employed after the words denoting the duration of time or place. This rule is discussed thus as:-

तस्मिन् क्षणेन निहते मुदिताः स्म तूर्णमाविर्मिथोहमवयन्ति वनाय तस्मै ।

स्वर्गाय कास्वभुवमस्तुवतापि वीणाप्रक्वाणगीतिरवसंहितवाङ्निगुम्फाः ॥(VV.5.53)

Vāsudeva gives an example for this rule as क्षणेन निहते सति. Here, the word क्षण denotes the duration of time. Similarly, the accomplishment of the desired object is expressed. Hence the third case is employed after the word क्षण i.e. क्षणेन ।

Another rule for the employment of the third case is सहयुक्तेऽप्रधाने (2/3/19). It means that when the word सह (*with*) is joined to a word, the insignificant takes the third case. Here the sense of the word in the third case is not the principal. The rule is explained by Vāsudeva in the verse:-

स्तम्बघ्नबाहुपरिघान् सुरसैनिकानां दण्ड्यान् जहि स्म खलु गौरिति मामयाचत् ।
धात्रा सहावततरेह यतो दयाद्रः पन्था ह्यमुष्य मुदमातनुते ममायम् ॥(VV.5.64)

Here the sentence गौः (भूमिः) धात्रा सह माम् अयाचत् means that, ‘the Goddess of Earth along with Brahmā requested me’. Here the Earth is the principal thing, whereas धाता is its companion. At the same time the word सह is joined with this. Hence the companion of the principal thing joined with the word सह i.e. धाता is got employed the third case as per this rule.(धात्रा).

Then the rule येनाङ्गविकारः (2/3/20) is given an example in the verse,

मुखे हरौ मायिषु मायिकप्रथां प्रयुज्य निस्तब्धतया स विह्वलः ।
नियुद्धलिप्सामिव पाणिना कुणिः महाभुजेनोपगतः पितामहः ॥(VV.5.73)

Meaning of this rule is runs as by whatsoever limb, being defective, is pointed out the defect of the person, after that the third case affix

should be employed. Here the example for the same is पाणिना कुणिः which means 'having crooked or withered arm'. Here whatsoever by reason of being a member of the body is defective is indicated here. Hence, there employed the third case affix.

Vāsudeva exemplifies the rule इत्थंभूतलक्षणे। (2/3/21). Any mark or attribute, by which is indicated the existence of a particular state or condition, is put in the third case to express this relation. Example for this rule is given in the verse:-

सन्ध्यापयोदरुचि लोहितके प्रतीच्याः प्राच्या मुखेऽवतमसोदयकालके च।

कल्याणवेणुदलश्रृङ्गमिलनिनादैः गोष्ठं विभुर्विविशिवान् सगणः पुरावत्॥(VV.5.66)

Here अवतमसं निनादैः उपलक्षितः which means 'the slight darkness is indicated by the sounds'. Hence the word निनाद् is a mark or attribute to indicate the state of slight darkness. Thus it is used in the third case.

Another rule सर्वनाम्नस्तृतीया च is illustrated in the verse:-

उच्छूनवीर्याः सन्त्यन्येऽप्यसुरास्तत्पुरस्सराः।

हेतुनानेन दुर्गेऽत्र ब्रज्यां चकृम नो किल॥ (VV.6.19)

The rule means, after a *Sarvanāman*, when it signifies the cause of an action and the word हेतु is used with it, the sixth as well as the

third case affixes are employed. In this example असुराः सन्ति इति अनेन हेतुना दुर्गे अत्र वयं व्रज्यां न चकृम means that the presence of the demons is the cause for not going to the forest. At the same time the word हेतु is used. Thus here employed the third case as हेतुना ।

पृथग्विनानानाभिस्तृतीयान्यतरस्याम् is another rule regarding the third case illustrated by Vāsudeva. It means, when joined with the word पृथक्, विना and नाना, the third case affix is employed optionally as well as the fifth and the second. In the verse:-

द्वापरेण बलो नाना तालसङ्घं विधूनयन् ।

पचेलिमं फलस्तोममल्पान्मुक्तमपीपतत् ॥ (VV.6.25)

By the association of the word नाना (*without*) the word द्वापरि is used in the third case (द्वापरेण).

Rule पृथग्विनानानाभिस्तृतीयान्यतरस्याम् advocates three cases when accomplishment by the *Avyaya*-s विना and नाना. Both of these are used to denote the meaning *without*. Vāsudeva in this verse has made one of this application as द्वापरेण नाना.

These are example given for the Instrumental *Kāraka* and third case in VV. Here it can be seen that the omitting of some rules regarding the third case by the author and the unemployment of

Vārtikā-s are also noteworthy. The rules, हेतौ, संज्ञोऽन्यतरस्यां कर्मणि etc. are not illustrated.

3.6.5. *Sampradāna*

Pāṇini defines *Sampradāna* as कर्मणा यमभिप्रैति स सम्प्रदानम् (1/4/32). The one who is intended by the *Dānakriyā* is termed as *Sampradāna*. Bhartṛhari's opinion on *Sampradāna* is :-

अनिराकरणात् कर्तुस्त्यागाङ्गं कर्मणेप्सितम्।

प्रेरणानुमतिभ्यां वा लभते सम्प्रदानताम्।।¹⁸

Sampradāna is that where desire to obtain is made by the Object or with its medium.

Vāsudeva illustrates almost rules of *Sampradāna* and *Chaturthī vibakti*, but omits the *Vārtikā*-s. The main definition of the *Sampradānakāraka* i.e. कर्मणा यमभिप्रैति स सम्प्रदानम् is exemplified in the verse,

कलानिधेः सन्तमसस्य हन्तुः पत्युः सतामात्तरतेरनन्ते।

समुद्रियात्प्रादित मोदमाभ्यां विधोर्भवन्ती स्मितचन्द्रिका सा।। (VV.3.10)

विधोः भवन्ती स्मितचन्द्रिका आभ्यां मोदं प्रादित। Viṣṇu's smile gave pleasure to them. Here प्रादित is an action of giving (*Dānakriyā*), and

¹⁸ ibid, v.129

मोदं is the Object. The persons connected with the Object are Devakī and Vasudeva who were denoted by the word आभ्याम्। and this is called *Sampradāna*. Hence it is used in the fourth case as per the rule चतुर्थी सम्प्रदाने (2/3/13).

Another aphorism in correction with the *Sampradānakāraka* is रुच्यर्थानां प्रीयमाणः (1/4/33). In the verbs having the signification of the root रुच् to like, the person or thing that is pleased or satisfied, is called *Sampradāna*. The example for this rule in VV is:-

प्रतीपवृत्तैर्गुरुडाशमदण्डसध्यग्भिरिन्द्रारिषु बाहुदण्डैः।

सम्यक्षु सक्तैश्चरितेषु भान्तं हृदे समेषामपि रोचमानैः॥ (VV.3.13)

Here हृदे रोचमानैः is the portion to illustrate this rule. It means ‘pleases the heart’. The word हृद् is used in the fourth case as it bears *Sampradānatva*. The association of the root रुच् which intends हृद् leads to *Sampradānatva* of that word and it is used in *Caturthī*.

Another verse in VV, holds the example for these rules viz. श्लाघहनुङ्स्थाशपां ज्ञीप्स्यमानः (1/4/34), धारेरुत्तमर्णः (1/4/35) and स्पृहेरीप्सितः (1/4/36). The verse is as follows:-

स्वमुत्तमर्णाय यथाधर्मणस्तस्मै कुमारान् बत धारयामः।

तस्य स्मरन्तः स्पृहयामहे न स्वजीवितायापि शपामहे ते ॥ (VV.3.29)

In this context ते शपामहे, तस्मै कुमारान् धारयामः, स्वजीविताय न स्पृहयामहे, are respective examples for the above mentioned rules.

In the first instance i.e. ते शपामहे, The verb शप् *to curse* is extent here and by this it is intended to inform *you* i.e., ते about the curse, so it is the *Sampradāna*. The rule means that in the case of the verbs श्लाघ *to praise*, ह्नु *to take away*, स्था *to stand*, and शप् *to curse*, the person whom it is intended to inform of or persuade by those actions is called *Sampradāna*, ie. श्लाघह्नुड्स्थाशपां ज्ञीप्स्यमानः।

The rule धारेरुत्तमर्णः (1/4/35) means that in the case of the root धृ *to owe*, the creditor is called *Sampradāna*. In तस्मै कुमारान् धारयामः, owes the sons for them. Here the verb, धृ is there and the creditor (तस्मै) has got *Sampradāna* and *Caturthīvibakti*.

Likewise, स्पृहेरीप्सितः (1/4/36) implies that in the case of the verb स्पृह् *to desire*, the thing desired is called *Sampradāna*. वयं स्वजीविताय न स्पृहयामहे means that we are not desired our life. Here the life is subject to desire and it is called *Sampradāna* and hence employs the fourth case affix and the form is as स्वजीविताय।

The *Sūtra*-s like क्रुधद्रुहेर्ष्यासूयार्थानां यं प्रति कोपः, (1/4/37), राधीक्ष्योर्यस्य विप्रश्नः etc. are also illustrated in VV. The remaining rules regarding

this *Kāra* are included in the table which is enclosed as an appendix. This will help to the easy and convenient reference of these rules.

There are many rules in respect of the fourth case are also employed in VV. Those are also produced in the appendix for better reference. Now, one of the rules regarding the fourth case is going to discuss here as an instance.

क्रियार्थोपपदस्य च कर्मणि स्थानिनः(2/3/14) is taken here for instance. It means that the fourth case affix is employed in denoting the Object (the *Karman*) of that verb, which is suppressed (*Sthānin*) in a sentence, and which has in construction (*upapada*) there with another verb, denoting action performed for the sake of the future action (*Kriyārthā kriyā*). In other words, when the sense of the infinitive of purpose performed by तुमुन् and ष्वल् is suppressed in a sentence, the Object of this infinitive is put in the Dative case.

Vāsudeva gives an example for this rule, in the verse-

तापं प्रदातरि रवावशनायता च लोकाय तिग्मरुचि शौरिरुदन्यता च ।
भुक्त्यै शिवाय पयसे च नदीं सदौष्कां श्रीवल्ल्युपघ्नविटपी स्वजनेन हायात् ॥
(VV.5.56)

Here, पयसे नदीं आयात् is the example, which means ‘went to the river for water’ .i.e. to drink water (पयः पातुं नदीम् आयात्) ।

Thus the rules regarding the *Sampradāna* and *Caturthī* are discussed here in this section. As in other cases and *Kāra*-s, it can be found that some rules are omitted. The reason for the omission of the *Sūtra*-s is that similarity in application. Vāsudeva illustrated the rules with different derivation. The rules with similar application may be skipped as they were easy to learn by the common people. Otherwise, Vāsudeva gives some models and the rest can infer by the students themselves. However he employs most of the rules in their respective order and omits the aphorism very rarely.

The *Vārtikā*-s are also excluded by Vāsudeva and he illustrates only one or two *Vārtika*-s. Thus it is inferred that Vāsudeva only intends to illustrate the *Aṣṭādhyāyī* and not *Vārtika*-s. So he did not deal the *Vārtika*-s except some of them.

3.6.6. Apādāna

ध्रुवमपायेऽपादानम् (1/4/24) is the definition given by Pāṇini to *Apādānakāra*. The *Kāra* which functions as a point of departure is called *Apādāna*. The one which is in still firm when the departure

takes place is *Apādāna*. Bhartrhari classifies this *Kāraka* under three heads.

निर्दिष्टविषयं किञ्चिदुपात्तविषयं तथा ।

अपेक्षितक्रियं चेति त्रिधापादानमुच्यते ॥¹⁹

Nirdiṣṭaviṣaya, *Upāttaviṣaya* and *Apekṣitakriya* are the three divisions of *Apādāna*.

Vāsudeva includes most of the rules of *Apādāna* for illustration. *Vartikā*-s are not discussed here in VV. as it may not be the prime intention of the author.

Vāsudeva gives an example for the rule ध्रुवमपायेऽपादानम् (1/4/24) in the verse:-

नारायणे रात्रिमटाङ्गनानामसातये तत्र जनिष्यमाणे ।

मुक्तं सुरैर्नाकनगप्रसूनं पपात नक्षत्रपथादनल्पम् ॥ (VV.3.1)

Here, नक्षत्रपथात् नाकनगप्रसूनं पपात means that flowers of the *Pārijāta* fell down from the Heaven or *Nakṣatrapatha*. The departure takes place and the stable point is *Nakṣatrapata* from which the flowers are falling, is the matter of *Apādānakāraka*. Hence the word

¹⁹ ibid.v.136

Nakṣtrapatha is *Apādāna* and it is used in *Pañcamīvibakti* as by the rule अपादाने पञ्चमी.

After this, Vāudeva gives examples together in one verse for three important rules. They are भीत्रार्थानां भयहेतुः (1/4/25), पराजेरसोढः (1/4/26) and अन्तर्धौ येनादर्शनमिच्छति (1/4/28). The verse for the illustration of these three rules is:-

येषां पराजेषत वीर्यभूमनो येभ्यः पुरान्तर्दधते च पूर्वम्।

मुष्टिन्धयेभ्योऽपि च दानवेभ्यस्तेभ्यस्तदा नाबिभ्युर्दिविष्ठाः ॥ (VV.3.2)

Here, दानवेभ्यः न अबिभ्युः forms the example for भीत्रार्थानां भयहेतुः (1/4/25). In the case of words implying *fear* and *protection from danger*, that from which the danger or fear proceeds is called *Apādāna*. Here, अबिभ्युः is a verb which implies to become fear. (जिभीभये) Then the cause of the fear is *Dānavā*-s and thus they are called *Apādāna* as per this rule. At the same time the *Apādāna*, here the *Dānava*-s, should be used in the fifth case (दानवेभ्यः).

The next example given in the same verse is वीर्यभूमनः पराजेषत which is denoted for the rule पराजेरसोढः (1/4/26) in the case of the verb परा + जी *to be tired or weary of*; the one which becomes unbearable is called *Apādāna*. In the example, the root जी *to conquer*

with the preposition *parā* is used. Here the unbearable thing is the valour or वीर्यभू and thus it is the *Apādāna* which is used in the fifth i.e. वीर्यभूमनः।

The rule अन्तर्धौ येनादर्शनमिच्छति (1/4/28) is also illustrated here in this verse and the example given for this is येभ्यः अन्तर्दधते ‘from whom would they remain concealed’. According to this rule when concealment is indicated, the person whose sight one wishes to avoid is called *Apādāna*. Here the person intended by the *Yacchabda* is *Apādāna*, and that is used in fifth case as येभ्यः।

The one among these rules, वारणार्थानामीप्सितः (1/4/27) is omitted by Vāsudeva, likewise the next rules आख्यातोपयोगे (1/4/29) is also avoided. He illustrates the rule जनिकर्तुः प्रकृतिः (1/4/30) in the verse:-

इयानसावित्यपि कल्पकोट्या दुर्ज्ञानसौभाग्यविशेषसीमा।

सुतः स तादृक्त्रिजगत्पवित्रमाहात्म्यभूमाजनि देवकीतः।।(VV.3.9)

The example is देवकीतः सुतः अजनि। ‘the son born out from Devakī’. The prime cause of the Agent of the verb *jan to be born* is called *Apādāna*. In this example, Devakī is the prime cause of the Agent of the root *jan* (अजनि). So Devakī is *Apādāna*, and it is used in the fifth case (देवकीतः)।

The next rule for *Apādāna* is भुवः प्रभवः (1/4/31) which is illustrated in the following verse:-

कलानिधेः सन्तमसस्य हन्तुः पत्युः सतामात्तरतेरनन्ते ।

समुद्रियात्प्रादित मोदमाभ्यां विधोर्भवन्ती स्मितचन्द्रिका सा ॥ (VV.3.10)

Here, the source of the Agent of the root *bhū to become* is called *Apādāna*. In the example विधोः भवन्ती, the source of the smile or *Candrikā* is विधुः, hence, it is called *Apādāna* and it employs fifth case.

Now, when one look into these examples the rules of *Apādāna* except one or two are well explained in VV, whereas the *Vartika*-s are found excluded. At the same time, the rules for *Pañcamīvibakti* are included. Here, tries to discuss one or two examples for *Pañcamīvibakti* to know the manner of illustration in VV. For the convenient access, all rules along with their respective examples are given in the appendix.

The rule अकर्तर्युणे पञ्चमी (2/3/24) is taken here for discussion. A word, implying debt, considered as a cause but not as a *Kartrī* or Agent, takes the fifth case.

Vāsudeva gives an example for this in the verse,

पित्रादीनामृणाद् बद्धं प्रजाद्यैः स्वं विपाश्य सः।

निन्येऽयाथाकथाचानां रायां दानेन वासरान्।।(VV.6.3)

Here the word ऋणाद् is used in the fifth case as it denotes a debt. (He is bound by the debt of forefathers) Thus it is used in the *Pañcamīvibakti*.

In this way, Vāsudeva illustrates the rules regarding the fifth case and *Apādānakāraka*. More references and examples are given in the appendix.

3.6.7. *Adhikaraṇa*

The *Adhikaraṇakāraka* is defined by Pāṇini as आधरोऽधिकरणम् (1/4/45). The one which becomes the abode of the action in the given passage through the Agent and the Object is called *Adhikaraṇa*. Bhartrhari's definition for for this *Kāraka* is -

कर्तृकर्मण्यवहितामसाक्षाद्धारयत् क्रियाम्।

उपकुर्वत् क्रियासिद्धौ शास्त्रेऽधिकरणं स्मृतम्।।²⁰

Adhikaraṇa helps in the accomplishment of an action by holding it indirectly through Agent or the Object. There are three kinds of

²⁰ ibid.v.1481.

Adhikaraṇas viz. Aupaśleṣika, Abhivyāpaka and Vaiṣayika. These are according to the contact, inherence and conjunction respectively.

Vāsudeva illustrate the rule for *Adhikarṇa* in the verse:-

आढ्यंभविष्णुः प्रमदेन गच्छन् पथा प्रियं भावुकतां गतेन ।

स नन्दगोष्ठाय ददर्श मार्गं दीव्यन्तमूर्मीन्यमुनाप्रवाहम् ॥(VV.3.37)

Here, the example is सः मार्गे यमुनाप्रवाहं ददर्श । The action of meeting the Object i.e. the river Yamunā takes place on the road (मार्गः). Thus it is called *Adhikaraṇa*. The *Adhikaraṇa* takes the seventh case as by the rule सप्तम्यधिकरणे च (2/3/36).

Many of the rules regarding the seventh case are illustrated in VV well. At the same time, some rules are omitted.

The rule यस्मादधिकं यस्य चेश्वरवचनं तत्र सप्तमी is illustrated as-

प्रणिजगदुरथासुरा नरेन्द्रं नृप किमिदं भवति ह्यधि त्रिलोकी ।

कमलभवमपि स्वजेत भीतिस्त्वयि रुषिते किमुताल्पकं कृतान्तम् ॥ (VV.3.65)

त्रिलोकी भवति अधि हि । Where a word is governed by a *Karmapravacanīya* in the sense of *more than* or *Lord of*, there the seventh case affix is employed. The example meant that ‘You are Lord of the whole three *Loka-s/* worlds’. Here the word अधि is used

in the sense of Lord, and as governed by अधि it is used in the seventh case i.e. भवति ।

Likewise there are so many examples are given for the seventh case. All those rules are included in the appendix for quick reference.

3.6.8.The Genitive (sixth) Case

The Genitive is not a *Kāraka*, it generally expresses the relation of a noun to another. Pāṇini introduces it with the rule षष्ठी शेषे (2/3/50).When the mere relationship is intended to be expressed; the sixth case should be employed. Whereas Bhartṛhari considers *Śeṣaṣaṣṭhī* as a *Kāraka*. He says:-

सम्बन्धः कारकेभ्योऽन्यः क्रियाकारकपूर्वकः ।
श्रुतायामश्रुतायां वा क्रियायां सोऽभिधीयते ॥²¹

Taking into consideration of the word क्रियाकारकपूर्वकः, *Śeṣa* is regarded as *Kāraka*.

When think about the *Ṣaṣṭhīvibhakti* in VV, the author has not given any example for the rule षष्ठी शेषे (2/3/50). Then the rule षष्ठी हेतुप्रयोगे (2/3/26) is illustrated in the verse,

²¹ ibid.v.156

द्विषत् समापनीयानां धाम्नामाधारमच्युतम्।

हेतोः क्रीडापरिश्रान्तेः शयनं तं सखाब्रवीत्॥ (VV.6.14)

The rule means that, after a noun employing the cause of action, when the word हेतु is used along with such word, the sixth case should be employed. Here the example क्रीडापरिश्रान्तेः हेतोः शयनं तं, the word हेतु is used and the cause for the action (lying) is क्रीडापरिश्रान्तिः (effort for playing). Thus there employed the sixth case as per the above stated rule i.e. क्रीडापरिश्रान्तेः.

Another verse in VV, holds the examples for the rule षष्ठ्यतसर्थप्रत्ययेन

(2/3/30).The verse runs as follows:-

यावज्जीवं यतिष्ये वः प्रियार्थमितिशौरिणा।

उत्थितं वदता तस्य पुरः प्रास्थायि सीरिणा॥(VV.6.22)

Here, the example for the above stated rule is तस्य पुरः; the meaning of the rule is that when the words ending with affixes having the sense of अतसुच् then the sixth case affix is used. The word पुरः is ended with an affix असि and in connection with this word, the *tacchabda* have employed the sixth case i.e. तस्य।

The rule दूरान्तिकार्थः षष्ठ्यन्यतरस्याम् implies that when in conjunction with words having the sense of दूर (distance) and अन्तिक (near), the fifth and sixth cases are employed. Vāsudeva gives an illustration for the employment of sixth case as per this rule, which is included in the verse,

अभ्यर्णं तस्य वर्तिष्णुदेशस्य ध्वान्तसन्निभः ।

साहाय्यरसिकानेकधृष्टचक्रीवदावृतः ॥ (VV.6.26)

The example isदेशस्य अभ्यर्णं and the word अभ्यर्णं has the sense of nearness and thus the word देश which is associated with this is used the sixth case affix as per the rule.

Likewise, Vāsudeva illustrates all the rules of the sixth case. For brevity, he gave instances for more than one rule in a single verse. The following verse holds together the examples for two rules regarding the sixth case.

चातुराश्रम्यधर्मज्ञा ये प्रातिपथिका द्विजाः ।

येषां रुजन्ति नो रोगास्तेऽनाथन्तास्य शर्मणः ॥

In this verse, two rules are illustrated, they are रुजार्थानां भाववचनानामज्वरेः (2/3/54) and आशिषि नाथः (2/3/55). The first rule have the example as येषां रुजन्ति रोगाः. The Object of the verbs having the

sense of रुज् to afflict with the exception of the causative verb ज्वर to be feverish, takes the sixth case affix. Here the rule takes place when the verb expresses a condition i.e., the Agent is an abstract noun. In this example, the root रुज्, is present and hence the Object of the verb i.e the *Yacchabda* (येषां) used in the sixth case.

Simultaneously, the rule आशिषि नाथः is exemplified as शर्मणः नाथन्त. Here, the verb नाथ means to bless and the Object of this verb i.e. शर्मन् is used in the sixth case.

More details and examples of the sixth case are given in the appendix for more convenient access. As per the Paninian system, these rules are presented as a way to obtain the negation of the compounds in the Genitive case. Vāsudeva has not violated this view.

3.6.9. *Karmapravacanīya-s*

Karmapravacanīya-s are the particles which govern a substantive and qualify a verb and differ from other particles termed *Upasarga* and *Gati*. The word *Karmapravacanīya* is a big term compared with other technical terms such as टि, घि, घृ etc. which generally do not exceed more than two syllables. The word *Karmapravacanīya* is not merely a technical term. It contains a

definition of itself in it. It means that which qualifies or speaks about (प्रोक्तवन्त) an action (कर्म) is so called.

Pāṇini's *Adhikarasūtra* कर्मप्रवचनीयाः (1/4/83) means, from this point as far as the aphorism अधिरीश्वरे (1/4/97) the particles treated of, are to be understood as having the name of *Karmapravacanīya*. These are many particles in this contest. Vāsudeva employs all these in his poetry with a proper manner and respective order as seen in *Pāṇinīya*.

Vāsudeva starts the illustration of *Karmapravacanīya*-s with the particle अनु. For this he composes the verse,

ग्रामेयकैर्नागरकैश्चलोकैर्निरीक्ष्यमाणा सह राजकीयैः ।

कर्मन्दिबन्धा प्रकथय्य सैवं तिरोदधेऽनु स्तनयित्नुपद्याम् ॥(VV.3.55)

Here स्तनयित्नुपद्याम् अनु तिरोदधे forms the example for अनुर्लक्षणे (1/4/84) which means, the word अनु when it denotes a sign, is called *Karmapravacanīya*. The word लक्षण, means, an attendant circumstance, invariable concomitant or accident in its logical sense and note merely an occasional concurrence. The force of अनु, in this case is that of *after, in consequence of, because of, or being indicated by*. Thus being associated with अनु, the *Karmapravacanīya*,

the word स्तनयित्नुपद्याम् is used in the second case, as per the rule कर्मप्रवचनीययुक्ते द्वितीया (2/3/8).

Another rule for the *Karmapravacanīyatva* of अनु, is तृतीयार्थे (1/4/85); the word अनु is *Karmapravacanīya* when it has the force of third case. The suggestive meaning of अनु, in this case will be that of *with* or *along with*. In the verse,

व्यामोहमन्ववसितेन हृदा नृपोऽपि प्रक्षीय सोऽक्षितधियौ निगलाद्विमोक्षम्।

प्रापय्य शौरिमथ तां भगिनीं च वाक्यैरक्षीणसौहृदमपेतशुचावतानीत्॥ (VV.3.56)

the portion व्यामोहम् अनु अवसितेन is the example given for this rule. Here व्यामोहम् अनु means व्यामोहेन or along with infatuation. Thus as it bears the sense of the third case, अनु have got the name *Karmapravacanīya*; hence the word व्यामोहं employs the second case affix.

In the same way, the word अनु is *Karmapravacanīya*, when it is used in the sense of *inferior* or *subordinate to*. This is intimated in the rule हीने (1/4/86) and it is illustrated by Vāsudeva as:-

सुभृशमुपदिदीये मृत्युभीत्या मदीयं हृदयमनु च यः स्वं वीर्यतोऽमंस्त विश्वम्।

स्वजनमपरिमेयक्रौर्यमोजायमानं नृपतिरथ स पश्यन्प्रणयगादीत्प्रणयम्॥(VV.5.59)

In this verse विश्वं स्वमनु अमंस्त is the example, which means ‘considered the word inferior to one self’. Here the word अनु gives the meaning of *inferior*. Hence it is *Karmapravacanīya* and the word स्वम् which is associated with it, used in the second case.

Next, Vāsudeva together gives examples for four rules in a single verse. i.e.,

सर्वोऽपि यानुप गुणैर्जगतीह तेषां न स्थीयते नहि मया जननाद्वशे वः।
तेभ्यश्च युष्मदप मे सुहृतोऽनुकार्यं नैवास्ति वर्तनमपि स्थ च मां सहार्दाः॥
(VV.5.60)

Here, in the portion यान् उप भवति, the word उप is a *Karmapravacanīya* as per the rule उपोऽधिके च (1/4/87). According to this rule the word उप when it means *superior* or *inferior* to is *Karmapravacanīya*. In this context, Vāsudeva uses the term उप in the sense of inferior and hence it called *Karmapravacanīya* thus the word यान् employs the second case affix.

Another part युष्मद् अप is given for the rule अपपरी वर्जने (1/4/88). The words अप and परि are *Karmapravacanīya*-s, when they have the meaning *exclusion*. The force of अप in this case is that of *with the*

exception of . Thus अप is a *Karmapravacanīya*, and hence the word युष्मद् employs the fifth case affix by the rule पञ्चम्यपाङ्परिभिः(2/3/10).

Then the next rule आङ् मर्यादावचने (1/4/89) is illustrated here itself as आजननाद्। The word आङ् as far as, is *Karmapravacanīya* , when it expresses the meaning *limit* . The word आजननाद् means as far as the birth. Here आङ् expresses a *limit* and also is a *Karmapravacanīya*. Thus the word जनन associated with आङ् is used in the fifth case.

The rule अभिरभागे (1/4/91) is also exemplified here as मामभि। The word अभि is *Karmapravacanīya* in the senses of लक्षण (in the direction of), इत्थंभूताख्यानम् (as regards) and वीप्सा (each severally) but not when it means *division* or *share of*. In this example the word अभि has its sense लक्षण (direction of) and it is *Karmapravacanīya* as per this rule. Thus it is used in the second case.

In the same way, Vāsudeva gives examples for almost all the rules regarding *Karmapravacanīya*, with the exception of one or two. These are also maintained the respective order of *Pāṇinīya*.

Thus, Vāsudeva has gone through all the *Kāraka*-s and *vibhakti*-s. He does justice with the order and principles of Pāṇini. In

some cases, Vāsudeva has excluded some of the rules. This may be because of their lucidity or easiness to convey. At the same time, he is reluctant to illustrate the *Vārttikā*-s. But sometimes, some of them were included in certain contexts also. From this, it can be assumed that Vāsudeva has no prime intention to illustrate the *Vārttika*-s. He tried to explain or exemplify the Paninian rules only. This is not a case of *Kāraṅka*-s only, but all sections.

3.7. *Samāsa*-s or Compounds

Compound is an outstanding feature of Sanskrit language. The formation of compounds occupies a considerable portion in the *Aṣṭādhyāyī* of Pāṇini. The formation of compounds required at least two words. When two or more words linked having independent sense are made into a single word to yield a qualified sense, when their case - affixes are elided, but the sense remains, the formation is called *Samāsa*. The word literally means putting together, condensing, and shortening. Pāṇini lays down the rule समर्थः पदविधिः (2/1/1) for the formation of the compounds at the very outset of the second chapter. The divisions of compounds are based on the prominence attached to the members of a compound. On the whole there are four kinds of compounds which have been considered as principal categories. The prominent features of these compounds are

well brought out by Patañjali in the *Mahābhāṣya* in the observations on the rule 2.1.6 He points out;

इह कश्चित्समासः पूर्वपदप्रधानः। कश्चिदुत्तरपदप्रधानः। कश्चित् अन्यपदप्रधानः,
कश्चिदुभयपदप्रधानः। पूर्वपदप्रधानः अव्ययीभावः। उत्तरपदप्रधानस्तत्पुरुषः।
अन्यपदप्रधानो बहुव्रीहिः। उभयपदप्रधानो द्वन्द्वः।

When prominence is given to the first member, it constitutes *Avayayībhāva*; if this prominence is shifted to the second member the compound is called *Tatpuruṣa*; when both the members share equal prominence, the compound is designated as *Dvanda*. But when neither of the members is prominent, the compound becomes *Bhauvrīhi*. The prominence attached to the members is obviously the prominence of the meaning they convey. In other words this is a Semantic classification of compounds which Patañjali offers in his work.

When look into the illustrations of Vāsudeva regarding the compounds, it can be seen that he gives different examples for each rules. He illustrates the rules one by one in their respective order of *Pāṇinīya*.

3.7.1. *Avyayībhāvasamāsa*

In the *Avyayībhāva* compound, the sense of the first of its elements is the prominent one or the independent one. The Salient feature of this compound is that its first element probably is invariably an indeclinable. This indeclinable plays an important role in the formation of the compound with its meaning.

Pāṇini discusses the formation of the compounds from the second chapter of his work and starts with the discussion of *Avyayībhāva*. Pāṇini's treatment of *Avyayībhāva* is quite comprehensive. In the treatment of *Avyayībhāva*, Pāṇini introduces 16 aphorisms (i.e. 2/1/5 to 2/1/21) dealing with its nature, formation and meaning.

In VV, Vāsudeva starts the illustration of compounds from the first verse of the fourth canto. The verse runs as follows;

रक्षायै गोर्भियश्च शान्त्यै मूर्तिं गृह्णति माधवेऽधिश्यम्।

उद्दीप्रे सा जहौ महिष्ठा निद्रा पेलवमध्यमां यशोदाम्॥ 4/1॥

The verse gives example for the opening rules of the section of compound. The word अधिश्यम् is an example for *Avyayībhāva Samāsa*. The derivation of the word is शय्यायाम् इति- अधिश्यम्। Here

there is a *Paribhāṣā* or interpreting aphorism i.e. समर्थः पदविधिः (2/1/1). Wherever in grammar a पदविधि is found, that must be understood to apply to समर्थ words. A rule relating to पद or complete word is called पदविधि। Thus by the application of this rule, the word अधि and शय्या are capable to join together. Then the next rule is प्राक्कडारात्समासः (2/1/3) which is an *Adhikāra Sūtra*. This means from this point up to the aphorism कडाराः कर्मधाराये all the terms that described here will get the designation of *Samāsa* or compound. When it got the designation, the rule अव्ययं विभक्तिसमीपसमृद्धिव्यृद्ध्यर्थाभावात्तयासम्प्रतिशब्दप्रादुर्भावपश्चाद्यथानुपूर्व्ययोगपद्यसादृश्यसम्पत्तिसाकल्यान्तवचनेषु।। (2/1/5) will applicable to get the form of an *Avyayībhāva*. In अधिशय्यम्, the *laukika vighraha* is already stated i.e शय्यायाम् इति and here अधि is an indeclinable employed with the sense of an inflective affix (*vibhakti*), of the seventh case. The *alaukikavighraha* is शय्या ङि अधि। Now, it is a crude form (प्रातिपदिक) and thus the case affixes of this word are to be elided (लुक्) as per the rule सुपो धातुप्रातिपदिकयोः (2/4/71) thus the form will be शय्या अधि, then the word अधि has got the technical term उपसर्जनं as it is an *avyaya* or indeclinable which is used in the first case in the directed rule; it is possible by the rule प्रथमानिर्दिष्टसमास उपसर्जनम्। (2/2/43) The *Uparjana* is to be placed as the

former portion of the compound as per the rule उपसर्जनं पूर्वम् (2/2/30). Hence the अधि शय्या is a crude form as it is a *Samāsa* by the rule कृत्तद्धितसमासाश्च and so here employs the affix *Su*. अधि शय्या स् । Here the word ends with a feminine affix will substituted by a short vowel i.e. ह्रस्व. Then the form is अधिशय्य स्। After this the स् is substituted by अम् by the rule नाव्ययीभावादतोऽम्त्वपञ्चम्याः, then अधिशय्य अम्। Then as per the rule अमि पूर्वः, there is the single substitution of the first vowel as it is followed by the case ending अम्। Hence the form अधि शय्यम्।

The rule, अव्ययं विभक्ति...has given several examples in VV. Those all examples will be given in the appendix. Another rule यथाऽसादृश्ये is illustrated in the verse:-

परिपाय शुचाश्नुवानमन्तर्गृहमक्षिद्वितयेन सा यथेच्छम्।

तनयं सुमुखा सुखं सुमध्या सहसा वाङ्मनसातिपाति हैयः।। (VV.IV.2)

The indeclinable word यथा when it does not signify *likeness*, is invariably compounded with a word ending in a case affix. The example given for this rule is यथेच्छम्। इच्छामनतिक्रम्य यथेच्छम्।

Derivation of the word यथेच्छम् is as follows:-

इच्छा अम् यथा ← यथाऽसादृश्ये (समासत्वं)

इच्छा यथा	← सूपो धातु प्रतिपादिकयोः (सुप्लुक्)
यथा इच्छा or यथेच्छा	← प्रथमानिर्दिष्टसमास उपसर्जनम् (यथा has got the technical term उपसर्जनम्) उपसर्जनं पूर्वम् (<i>Uparjana</i> should be placed first in a compound)
यथेच्छा स्	← कृत्तद्धितसमासाश्च (प्रतिपदिकसंज्ञा) स्वैजसमौट् .. (सु प्रत्ययः)
यथेच्छा स्	← गोस्त्रियोरुपसर्जनस्य (ह्रस्व)
यथेच्छ अम्	← नाव्ययीभावादतोऽम्त्वपञ्चम्याः (अम्)
यथेच्छम् ॥	← अमि पूर्वः (पूर्वरूपः)

The next rule, यावदवधारणे (2/1/8) states that the indeclinable word यावत्, when it signifies *limitation*, is invariably compounded with a word ending in a case affix. The compound so formed is called *Avayayībhāva*. The example for this rule holds in the verse:-

विषयान्परिगृह्य यावदर्थं सलिलप्रत्युपयुज्य मासिकादीन् ।

नियमान्दधतः पदं ह भेजुः द्विजमुख्यास्तदबिभ्यतः परेभ्यः ॥ (VV.4.4)

The word given as an example for this rule is यावदर्थम्। यावन्तः अर्थाः तावन्तः विषयाः।

यावद् जस् अर्थ जस्	← यावदवधारणे (अव्ययीभावसमासः)
यावद् अर्थ	← सुपो धातुप्रतिपदिकयोः (Elision of <i>sup</i>)
यावदर्थ	← प्रथमानिर्दिष्टं समास उपसर्जनम्, उपसर्जनं पूर्वम्। (technical term <i>upasarjana</i> for यावत् and employment as first participant)
यावदर्थ स्	← कृत्तद्धितसमासाश्च। (Crude form or प्रतिपादिक) स्वौजसमौट्(सुप्)
यावदर्थ अम्	← नाव्ययीभावादतोऽम्त्वपञ्चम्याः।(Substitution for अम् for स्)
यावदर्थम्	← अमि पूर्वः (पूर्वरूपः)

The same verse i.e VV. 4.4 gives an example for another rule regarding *Avayayībhāva*, viz. सुप् प्रतिना मात्रार्थे (2/1/9). A word ending in a case -affix is compounded with the indeclinable word प्रति when meaning a *little* and the compound is called *Avayayībhāva*. The example is सलिलप्रति meaning किञ्चित् सलिलम् उपभुज्य। सलिलस्य लेशः सलिलप्रति।

- सलिल डस् प्रति ← सुप् प्रतिता मात्रार्थे । (अव्ययीभावसमासः, *prati* is here in the sense of *a drop*)
- सलिल प्रति ← सूपो धातुप्रतिपदिकयोः (Elision of sup)
- सलिल प्रति ← प्रथमानिर्दिष्टं समास उपसर्जनम् (सलिल has the technical term उपसर्जम् as it is the सुबन्त word which is used in the first case in the rule)
- उपसर्जनं पूर्वम् (Already occupies the first place)
- सलिल प्रति स् ← कृत्तद्धितसमासाश्च (प्रतिपादिकत्वम्)
- स्वौजसमौट्.....(सु)
- सलिलप्रति । ← अव्ययादाप्सुपः (elision of sup)

In the same way, there are examples for almost rules of *Avayayībhāva*. All other rules along with their examples and details are given in appendix for the easy and quite access. It is notable that some rules regarding *Avayayībhāva* have excluded by Vāsudeva such as विभाषा (2/1/11), संख्या वंशयेन (2/1/19) etc.

3.7.2. *Tatpuruṣasamāsa*

Pāṇini devotes a large number of rules (about seventy two) for discussion of the structure, nature and meaning of *tatpuruṣa*. The rules for the formation of this compound spread over two *pāda*-s of the second chapter viz. 2.1.22 to 2.2.22. It indicates the wide range of its application and extent of domains under its authority. In *Tatpuruṣa*, it is the second member that has a prominent role. *Tatpuruṣa* has several varieties viz. *Vibhaktitattpuruṣa*, *Dvigu*, *Karmadhāraya*, *Nañtatapuruṣa*, *Upapada tattpuruṣa*, *Prāditattpuruṣa* etc. There are also some sub varieties to this compound such as *Mayūravvyamsakādi Samāsa*, *Rājadantādi samāsa* etc.

When go through VV it can be found illustrations for all types of *tatpuruṣa*-s and almost all the rules. The rules for illustration of *tatpuruṣa* are तत्पुरुषः (2/1/22) and द्विगुश्च (2/1/25) and both these are clubbed in a single verse by Vāsudeva.

स सहस्रगवं प्रगेतनं तैरपराहणेतनमप्यपास्य कर्म ।

सहितैः सततं विलासिनीभिः पशुपालैः समपालि बालकोऽसौ ॥ (VV.4.22)

Among these rules, तत्पुरुषः (2/1/22) is an *Adhikārasūtra* and it means from this aphorism as far as शेषोबहुव्रीहिः (2/2/25), the word *tatpuruṣa* is the governing word. It is understood in all the following

sūtra-s. The next rule द्विगुश्च (2/1/24) implies the kind of compound called *Dvigu* (numeral determinate compound) is also called *Tatpuruṣa*. The example given for this is सहस्रगवम्। The technical term *Dvigu* is defined as संख्यापूर्वो द्विगुः (2/1/52) which means, in a case where the sense is that of a *taddhita* affix (तद्धितार्थ) or when an additional member comes after the compound (उत्तरपदे) or when an aggregate (समाहारे) is to be expressed, is a compound. Here the first number of this will be a numeral and it is called *Dvigu*. Here in the word सहस्रगवम् there is an *Uttarapada* and also the first member is a numeral and hence it has the name *Dvigu*. So that according to the rule द्विगुश्च it is a *tatpuruṣa* compound. This compound form has the benefits of both *tatpuruṣa* and *dvigu*. The second rule allows the gender and number as neuter in singular, while the former allows the compound. The word सहस्रगवम् means सहस्रानां गवां समाहारः। The *alaukika vighraha* is सहस्र आम् गो आम्। By the rule द्विगुश्च, it is a *tatpuruṣa samāsa*, and the affixes are elided as per the rule सुपो धातुप्रातिपदिकयोः। Then सहस्रगो, will be a प्रतिपादिक, as per the rule कृतद्धितसमासाश्च and employs the affix सुप्, the form will be सहस्रगोस् and as per the rule गोरतद्धितलुकि, there have a *Samāsānta* affix टच् in which the अ only remains. सहस्रगो अ स्। Then as per the rule एचोऽयवायावः,

the ओ will substituted by अच् and the form will be सहस्रग्व् अ स्। The rules द्विगुरेकवचनम् and स नपुंसकम् will act here and thus the compound द्विगु will be singular in number and in *Napumsaka* (neuter). So in this derivation, the स् will be substituted by अम् as per the rule अतोऽम्। Then acts the rule अमि पूर्वः and there comes the *Pūrvarūpa*. Thus the form will be सहस्रगवम्।

Next, the *Vibhaktitātpuruṣa* is illustrated. The rule द्वितीया श्रितातीतपतितगतात्यस्तप्राप्तापन्नैः (2/1/24) is illustrated in the verse:-

प्रहितारिभयश्रितेन भोजप्रभुणाऽऽदायचरी निशाटपाशा।

कदनेऽनुपलाषिणी शिशूनां ब्रजमाटाट्यत पूतनाऽतिशिक्षुः।।(VV.4.23)

Here भयश्रितः is the example given for the rule. According to this rule, a word ending with the second case- affix is compounded with the words श्रित 'who has had recourse to', अतीत *gone by*, पतित *who has fallen upon*, गत *who has gone to*, अत्यस्त *who has passed*, प्राप्त *who has obtained* and आपन्न *who has reached*, and the resulting compound is called *Tatpuruṣa*. The derivation of the word भयश्रित is -

भयं श्रितः → भयश्रितः।

भय अम् श्रित सु → द्वितीयाश्रितातीत..... (तत्पुरुषसमासम्)

भय श्रित	→ सुपो धातुप्रतिपादिकयोः (elision of affix सुप्)
	→ कुत्तद्धितसमासाश्च
भय श्रित स्	← (Prātipadika)
	स्वजसमौट्(सु)
भय श्रित र्	← ससजुषो रुः (र् for स्)
भयश्रितः।	← खरवसानयोर्विसर्जनीयः। (Visarga for र्)

After this almost all rules of *dvitīya tatpuruṣa* has illustrated, they and all of them are recorded in the appendix. Likewise all other *vibhakti tatpuruṣa* rules are illustrated. For *Tṛtīyā tatpuruṣasamāsa*, Vāsudeva composes the verse,

अगराजसमं बकानुजायाः क्रकचच्छेदपृथक्कृतोरुबन्धम्।

पशुपाः श्रमिणोऽग्नये वितेरुः परशुच्छातभुजाङ्घ्रिकं शरीरम्॥ (VV.4.35)

The rule *तृतीया तुकृतार्थेन गुणवचनेन* is exemplified in the verse, and the word *क्रकचच्छेदः* is instance given or the same. A word ending with the third case affix is optionally compounded with what denotes quality, the qualify being that which is instrumentally cased by the

thing signified by what ends with the third case affix and with the word अर्थ *wealth* and the compound. So formed is called *Tatpuruṣa*.

क्रकचेन छेदः क्रकचछेदः

क्रकच टा छेद स् ← तृतीया तत्कृतार्थेन गुणवचनेन (तत्पुरुषसमासः)

क्रकच छेद ← सुपो धातु प्रातिपदिकयोः (सुब्लुक्)

← कृत्तद्धितसमासश्च(प्रतिपदिकत्वं)

क्रकचछेद स् → स्वौजसमौट्(सुप्रत्ययः)

क्रकचछेद र् ← ससजुषो रुः(र् for स्)

क्रकचछेदः ← खरवसानयोर्विसर्जनीयः। (*Visarga* for र्)

The same verse holds the examples for two rules also they are पूर्वसदृशसमोनार्थकलहनिपुणमिश्रश्लक्षणैः (2/1/31) and कर्तृकरणे कृता बहुलम् (2/1/32) अगराजसमम् and परशुच्छातं are respective example for these rules.

The rule for *Caturthītatpuruṣa* i.e. चतुर्थी तदर्थार्थबलिहितसुखरक्षितैः (2/1/36) is illustrated in the verse,

प्रथमो विदुषां कदापि नन्दस्तनयस्याभ्युदयार्थमाप्तयत्नः ।

अधिरोक्ष्यति पूष्णि पूर्वशैलं व्यजहात् स्वापमभङ्गुरास्तिकत्वः ॥ (VV.4.44)

A word ending with the fourth case -affix is compounded with what denotes that which is for the purpose of what ends with the fourth case affix, and so, too with the words *artha* 'on account of', *bali* 'a sacrifice', *hita* 'salutary', *sukha* 'pleasure' and *rakṣita* 'kept' and the compound is called *tatpuruṣa*. Here in the verse, the example for the Sūtra is अभ्युदयार्थम्

अभ्युदयाय इदम् अभ्युदयार्थम्

अभ्युदय डे अर्थ स् ← चतुर्थी तदर्थार्थबलिहितसुखरक्षितैः (*Tatpuruṣa samāsa*)

अभ्युदयार्थ स् ← कृत्तद्धितसमासाश्च (प्रतिपदिकत्वं)
स्वौजसमौट्(सुप्)

अभ्युदयार्थ अम् ← अतोऽम् (अम् for स्)

अभ्युदयार्थम् ॥ ← अमि पूर्वः (पूर्वरूपः)

The rule पञ्चमीभयेन (2/1/37), which means a word ending with the fifth case-affix is optionally compounded with the word भय 'fear' is exemplified in the verse

सविधं यति पूषणीद्धरागे गतमन्देहभये क्षणादवाचीम्।

स्वरुचा हरिदाक्षिपत् प्रतीचीमपि सा माघवतीदिशामुदीचीम् ॥ (VV.4.47)

मन्देहभयं is the example given for this rule.

मन्देहेभ्यो भयम् - मन्देहमयम्।

मन्देह भ्यस् भय स् ← पञ्चमी भयेन (*Tatpuruṣasamāsa*)

मन्देहभय ← सुपो धातुप्रतिपादिकयोः (सुब्लुक्)

मन्देहभय स् ← कृतद्धितसमासाश्च (प्रतिपदिकत्वं)

स्वौजसमौट्(सुप्)

मन्देहभय अम् ← अतोऽम् (अम् for स्)

मन्देहभयम्। ← अमि पूर्वः (पूर्वरूपः)

The rule for *Ṣaṣṭhītatpuruṣa* is षष्ठी (2/2/8), and it means a word ending with a sixth case affix is compounded with a case-inflected word with which it is in construction. The rule is illustrated in the verse,

वाक्यैरकृत्रिमरसैः प्रणयेन नन्दमेभिः प्रतोष्य स सहायुधिका गवीनम् ।

ईषत् पटुस्खलननैकटिकैणपोतं योगाय योग्यहृदृषिः स्वकुटीरमाटीत् ॥ (VV.5.8)

The example given for the rule is स्वकुटीरम् ।

स्वस्य कुटीरम् स्वकुटीरम् ।

स्व डस् कुटीर स्	←	षष्ठी (<i>Tatpuruṣasamāsa</i>)
स्वकुटीर	←	सुपो धातुप्रतिपादिकयोः (सुब्लुक्)
स्वकुटीर स्	←	कृत्तद्धितसमासश्च (प्रतिपदिकत्वं)
		स्वौजसमौट्(सुप्)
स्वकुटीर अम्	←	अतोऽम् (अम् for स्)
सकुटीरम् ।	←	अमि पूर्वः (पूर्वरूपः)

In the some verse, the example for the rule नञ् is also included the negative word is नञ् compounded with a case inflected word with which it is in construction. In the above quoted verse, the example given for this rule is अकृत्रिमम् ।

न कृत्रिमम् अकृत्रिमम्।

न कृत्रिम स् ← नञ् (*Tatpuruṣasamāsa*)

न कृत्रिम ← सुपो धातुप्रतिपादिकयोः (सुब्लुक्)

न कृत्रिम स् ← कृत्तद्धितसमासश्च (प्रतिपदिकत्वं)

स्वौजसमौट्(सुप्)

अकृत्रिम स् ← नलौपो नञः (elision of न् of the negative particle नञ्)

अकृत्रिम अम् - अतोऽम्

अकृत्रिमम् ← अमि पूर्वः

For *Saptamītatpuruṣa*, Vāsudeva composes the verse:-

पुरुषं यमुशन्ति पञ्चविंशं कृत्तिनोऽनश्वरमाद्यमात्मजस्य ।

उदयार्थममुष्य तां पिताऽपत् वरिवस्याकुशलैः सहात्मवर्यैः ॥ (VV.4.49)

The example is वरिवस्याकुशलः। A word ending with the seventh case - affix is compounded with the words शौण्ड 'skilled' etc. and the compound is tatpuruṣa. In this example, the word 'kuśala' is one among the शौण्डादिगण and thus it can be compounded as per the rule.

वरिवस्या ङि कुशल स्	← सप्तमी शौण्डैः (<i>Tatpuruṣa samāsa</i>)
वरिवस्याकुशल	← सुपो धातुप्रतिपादिकयोः
वरिवस्यकुशल स्	← स्वौजसमौट्(सुप्)
वरिवस्यकुशलर्	← ससजुषो रुः(र् for स्)
वरिवस्याकुशलः।	खरवसानयोर्विसर्जनीयः (<i>visarga</i> for र्)

In the same manner, there are so many examples are given for the rules regarding compounds. Almost all the *Sūtra*-s are included. The rules and their examples given in VV are recorded in a table which is given as appendix.

3.7.3. *Bahuvrīhisamāsa*

Where no other Compound is especially enjoined there is *Bahuvrīhisamāsa*; which is defined in the rule शेषो बहुव्रीहिः (2/2/23)

The rule अनेकमन्यपदार्थे (2/2/24) is means, when two or more *subanta* words is the nominative case affix, combine to make a single word in it to qualify a word outside to modifying an external meaning of the compound (अन्यपदार्थ), the compound so evolved is

Bahuvrīhi. The rule has given several examples in VV. One of them is in the verse;-

दण्डावगारमगदीच्चकिमन्यदद्य प्रद्रावमाचरकरान्ममताडयेत्वाम् ।
क्रुध्यन्ति तुभ्यमबलास्त्वदवाप्तबाधाःकाते ददाविह पयो न शुभामतिः स्यात् ॥
(VV.5.22)

Here, the word अवाप्तबाधाः is the example for this rule अवाप्ताः बाधाः याभिः ते अवाप्तबाधाः ।

अवाप्ता जस् बाधा जस्	←	अनेकमन्यपदार्थे (बहुव्रीहिसमासः)
अवाप्ता बाधा	←	सुपो धातुप्रतिपादिकयोः (सुब्लुक्)
अवाप्ता बाधा जस्	←	कृत्तद्धितसमासश्च (प्रतिपदिकत्वं) स्वौजसमौट्.....(जस्)
अकृत्रिमस्	←	स्त्रियाः पुंवद्भाषितपुंस्कादनूङ् समानाधिकरणेस्त्रियामपूरणीप्रियादीषु

Another rule संख्याव्ययासन्नादूराधिकसंख्याः संख्येये (2/2/24) is exemplified in the verse,

पाशाभिलावकरमात्मजमित्युपालभ्यैनोनिगारनिरतं विदुषीतरा सा ।
यामानयित्रिचतुरान् रुदिहीति वक्त्रीदीनं बबन्धतमुलूखलबन्धमारात् ॥ (5/23)

Here त्रिचतुरान् is the example for this rule. Meaning of the rule is the indeclinable words and the word आसन्न *near*, अदूर *near*, अधिक

more and the words called संख्या (numerals) are compounded with another *Saṅkhyā* word, when the sense is that of a numeral or *Saṅkhyā*.

त्रयः चत्वारः वा त्रिचतुरः

त्रि जस् चतुर् जस् ← संख्याव्ययासन्नादूराधिकसंख्याः

संख्येये (बहुव्रीहिसमासः)

त्रिचतुर् ← सुपो धातुप्रतिपादिकयोः (सुब्लुक्)

त्रिचतुरस् ← कृत्तद्धितसमासश्च (प्रतिपदिकत्वं)

स्वौजसमौट्(सुप्)

त्रिचतुर् अ स् ← चतुरोऽप्रकरणे त्र्युपाध्यामुपसंख्यानम् (अप्)

त्रिचतुरस् ससजुषो रुः (र् for स्)

त्रिचतुरः ← खरवसानयोर्विसर्जनीयः (*visarga* for र्)

The rule दिङ्नामान्यन्तराले (2/2/26) is another important one regarding *bahuvrīhisamāsa* which is illustrated in the verse.

वैयुष्टकर्मजुषि मातरिदुग्धमद्धाक्षीरस्यतेदधिजनायदधिस्यते च ।

दात्र्यांसितोऽथ ककुभं ककुभौददृश्वान् पूर्वोत्तरां विभुरुभाववभासयन्तौ ॥

(VV.5.24)

Here, the word पूर्वोत्तराम् form the example for this rule. पूर्वस्याः उत्तरस्याश्च दिशोऽन्तरालम्-पूर्वोत्तरा। The direction that occurs in the middle of east and north. The words which are the names of the points of the compass are compounded, when the compound signifies the intermediate point. The compound is *Bahuvrīhi*. पूर्वोत्तरा is the intermediate point of the east and north. Thus it becomes a *Bahuvrīhi*.

पूर्वा डस् उत्तरा ← दिङ्नामान्यन्तराले (बहुव्रीहिसमासः)

डस्

पूर्वा उत्तरा ← सुपो धातुप्रतिपादिकयोः (सुब्लुक्)

पूर्वा उत्तरा स् ← कृत्तद्धितसमासश्च (प्रतिपदिकत्वं)

स्वौजसमौट्(सुप्)

पूर्व उत्तरा स् ← सर्वनाम्नो वृत्तिमात्रे पुंभ्दावः (पुंस्त्वम्)

पूर्व उत्तरा स् ← आद् गुणः (गुणः)

पूर्वोत्तरा। ← हल्ङ्याब्भ्यो दीर्घात्सुतिस्यपृक्तंहल् (सुप्लोपः)

Another verse with the illustration for *bahuvrīhisamāsa* is-

भूयः कचाकचिमृधाविवदीर्घशाखोन्नायेन वातचलनेनदिविस्पृशौतौ।

स्याद्द्वामदर्पणिरितिद्विजचन्दनोक्त्या यक्षात्मजौ ह समवेद्द्रुमतां समीतौ।। (VV.5.25)

In this verse the rule तत्र तेनेदमितिसरूपे (2/2/27) is discussed. The rule implies that two homonymous words both being in the locative case or both being in the instrumental case, are compounded. The sense being 'this happens, there in or with that.' The compound so formed is *bahuvrīhi*. कचाकचि is the example given in the verse for this aphorism. This term is used to qualify a battle where it happened by catching the hair by both participants.

कचेषु कचेषु गृहीत्वा इदं युद्धं प्रवृत्तं - कचाकचि।

कच सुप् कच सुप्	←	तत्र तेनेदमिदि सरूपे (बहुव्रीहिसमासः)
कच कच	←	सुपो धातुप्रतिपादिकयोः (सुब्लुक्)
कच कच स्	←	कृत्तद्धितसमासश्च (प्रतिपदिकत्वं)
		स्वौजसमौट्(सुप्)
कच कच इ स्	←	इच् कर्मव्यतिहारे (सामासान्तःइच्)
कचाकच इ स्	←	अन्येषामापि दृश्यते (पूर्वपदस्य दीर्घः)
कचाकचिस्	←	यस्येति च
कचाकचि	←	अव्ययादाप्सुपः (सुब्लुक्)

In the same manner the next rule तेन सहेति तुल्ययोगे (2/2/28) is illustrated. The rule means that the word सह *together* is compounded with a word ending with the third case affix and the compound is

Bahuvrīhi. The companion and the person accompanied are equally affected by any action or thing, in the same manner. Example for this rule is given in the verse:-

सारावशौकवदनाहतपक्वनीवारोत्कारनीडनिबिरीसतमौ यमौ तौ ।

मूल्यौ स साहसिकपाक्षिकदुर्गमाग्रावाधित्सते स्म विपदन्तकरः समेषाम् ॥ (VV.5.26)

सराव is the example for the rule.

आरावेन सह	← सारावः
आराव टा सह	← तेन सहेति तुल्ययोगे । (<i>Bahuvrīhisamāsa</i>)
आराव सह	← सुपो धातुप्रतिपदिकयोः ॥ (सुब्लुक्)
सह आराव	← प्रथमानिर्दिष्टं समास उपसर्जनम् (सह -उपसर्जनम्) उपसर्जनं पूर्वम् (उपसर्जनं Should be placed first)
स आराव	← वोपसर्जनस्य (स is optionally the substitute of सह in <i>Bahuvrīhi</i>)
सारावस्	← कृत्तद्धितसमासाश्च (प्रतिपादिकत्वम्) स्वौजसमौट्(सुप्)
सारावर्	← ससजुषो रुः (र् for स्)
सारावः ।	← खरवसानयोर्विसर्जनीयः (<i>visarga</i> for र्)

There are many more examples regarding *bahuvrīhisamāsa* in VV. All those rules and illustrations will be given in the appendix.

3.7.4. *Dvandvasamāsa*

Pāṇini introduces the *Dvandvasamāsa* with the rule चार्थे द्वन्द्वः (2/2/29). Two or more words connected with each other by copulative particle च are compounded. The resulting compound is *dvandva*. The particle च has four meanings. *Samuccaya*, *Anvācaya*, *Itaretarayoga* and *Samāhāra*.

समुच्चयान्वाचयेतरेतरयोगसमाहारश्चार्थाः । परस्परनिरपेक्षस्यानेकस्य
एकस्मिन्नन्वयः समुच्चयः । अन्यतरस्यामानुषङ्गित्वे (नान्वयो)ऽन्वाचयः ।
मिलितानामन्वय इतरेतरयोगः समूहः समाहारः ।²²

In the first two meanings there is no mutual expectancy. The *Subanta* words can be identified thus they do not come under the heading of *Samāsa*.

The rule चार्थे द्वन्द्वः is illustrated by Vāsudeva in the verse,

विष्टारपङ्क्तिपदपङ्क्तिककुप्सु निष्णोःच्छन्दस्सु कौक्कुटिकधार्मिककाल्पसूत्रैः ।

विप्रैरनौकहनिपातरवश्रवेणत्रस्यन्नहास्त स गणः सहसेह नन्दः ॥ (VV.5.30)

Here the word विष्टारपङ्क्तिपदपङ्क्तिककुप्सु is the example.

After illustrating the rule चार्थे द्वन्द्वः Vāsudeva gives some examples for the rules regarding precedence (पूर्वनिपात) in

²² *Vaiyākaraṇa siddhamtakāumudī*, *Pūrvārdhā*, Vṛtti on the rule चार्थे द्वन्द्वः, pp. 586-587.

Dvandvasamāsa. A *dvandvasamāsa* is constituted of each member in the nominatives, they are therefore all *upasarjana*. Hence to regulate precedence precedence some rules are formulated in *Pāṇinīya*. So it is important to show some of these rules here.

The rules उपसर्जनं पूर्वम् (2/2/30) and राजदन्तादिषु परम् (2/2/31) are next two rules in *Aṣṭadhyāyī* after चार्थे द्वन्द्वः. Though they are not directly related to *dvandvasamāsa*, they are also included here itself as VV. follows the Paninian order. The rule उपसर्जनं पूर्वम् has mentioned already in the context of *Avayaībhāva* compound and hence it is not taken here for discussion.

The rule राजदन्तादिषु परम् means the *Upasarjana* is to be put last in words *rājadanta* etc. is explained in VV in the verse.

नत्वा मृदुस्मितदरेक्षितराजदन्तं दामोदरं सुरसुतावयतःस्म रूप्यौ ।

सामाजिकैरभिनुतावलकां स सैन्यैरत्यादृतावजगवायुधपारिषद्यैः ॥ (VV.5.29)

The word राजदन्तः is used in the verse to show the परनिपातत्व । Here in the word राजदन्तः the rule for *tatpuruṣa* compound is षष्ठीand according to the rule प्रथमानिर्दिष्टं समास उपसर्जनम्, the word used in the sixth case. i.e. दन्त is *upasarjana*. The rule उपसर्जनं पूर्वम् gives directions to the precedence of the *upasarjana* whereas the rule राजदन्तादिषु परम्

restrict this and which leads to the परनिपातत्व of the *uparsajana*. Thus the word दन्त which termed here as *upasarjana* is to be placed last in the compound राजदन्तः। दन्तानां राजा राजदन्तः।

Next, the rule द्वन्द्वे घि is for regulating precedence of *upasarjana*-s in *Dvandvasamāsa*. In a *Dvandva* compound, a word that is termed घि precedes when there are more than one *ghi*-termed words, one of them may be fixed upon as first member and the rest do not follow any fixed rule.

Vāsudeva has illustrated this rule in the verse:-

तस्मिन् महत्यजवृषस्फुरि भानुचन्द्रौ देवौ यथा वियति नाक इवेन्द्रवायू।

गोष्ठे तथा विहितवात्सकपालनौ तौ भातः स्म भूतिमति चाक्रिकरौहिणेयौ।।

(VV.5.40)

In this verse, the word भानुचन्द्रौ is a *Dvandvasamāsa* as per the rule चार्थे द्वन्द्वः। भानुश्च चन्द्रश्चभानुचन्द्रौ।

The technical term घि is defined as शेषो घ्यसखि (1/4/7) means, the rest of the words that end in short इ and उ are called *ghi* with the exception of the word सखि। In भानुचन्द्रौ the word भानु ends in short

उकार, and which is termed as घि। Thus in the compound, the word termed as घि i.e भानु is to be placed first. Hence the form भानुचन्द्रौ।

The following rule is अजाद्यदन्तम् which means, in *Dvandva* compound, a word which begins with a vowel and which ends with short *a* (अ) to be placed first. The above verse itself holds the example for this rule also. In the word, अजवृषौ, अजश्चवृषश्च अजवृषौ is the expansion. Here the word अजः begins with a vowel and ends with short अ। Thus as per the rule, the word अजः precedes in the compound.

Vāsudeva includes more rules regarding the precedence of *upasarjana*-s in the same verse. Another rule explained here is अल्पात्तरम् and this rule implies that a word with a lesser number of vowels is to be placed first in a *dvandva* compound. Example given for this rule is चाक्रिकरौहिणेयौ।

चाक्रिकश्च रौहिणेयश्च चाक्रिकरौहिणेयौ। Here, the word चाक्रिक holds a few vowels than रौहिणेय, and hence it precedes in the compound. In this word, Vāsudeva opines ‘चाक्रिकरौहिणेयाविति ‘अल्पात्तरमिति’ अभ्यर्हितं पूर्वान्निपततीतिवा चाक्रिकशब्दस्य पूर्वनिपातः।²³ The *Vārtika* अभ्यर्हितं च पूर्वं

²³ Vijayapal Sastri.op.cit.Vṛtti of the verse 5.40, p.109.

निपततीति वक्तव्यम् is also caused to the precedence of the word चाक्रिक। A word for अभ्यर्हित (honoured, respected) takes precedence in a *Dvandva* compound. Here चाक्रिक is the more honoured word and thus this *Vārtika* can be applied here. That's why the word चाक्रिक has the precedence here.

There is another rule घ्यन्तादजाद्यदन्तं विप्रतिषेधेन which means the rule अजाद्यदन्तं supersedes द्वन्द्वे घि। In VV, the word इन्द्रवायू from the same verse forms an example for this. इन्द्रश्च वायुश्च इन्द्रवायू। Here इन्द्र is a word begins with a vowel and ends with short अ and at the same time वायुः is a word ending with short उ which termed as घि। Thus both them have to be preceded. Then there acts the rule घ्यन्तादजाद्यदन्तंविप्रतिषेधेन। Here, इन्द्र is अजाद्यदन्त, so it supersedes the rule द्वन्द्वे घि (वायुः)। Hence the the form इन्द्रवायू।

Thus there are many examples regarding *Dvandva* compound. The rules and their respective examples from VV are given in the appendix.

With regard to *Samāsaprakaraṇa*, it can be said that almost all rules are illustrated in VV. But there are some exceptions. Vāsudeva excluded some of the rules in respect to the *Samāsa*-s. This may be

because of his limitations to include all the examples in poetry. But Vāsudeva do justice to his effort to make aware of the grammatical rules to the students as well as scholars of Sanskrit. Though he has no intention to illustrate the *Vārtika*-s, some of them contextually have illustrated.

3.8.Lakārārtha

In the Paninian system of grammar, the six tenses and four moods are represented by the common term *lakāra*. The six tenses and four moods, which belong to Sanskrit, right from the times of *Veda*-s have been referred to by Pāṇini in the rule लस्य (3/4/77). The ten *lakāra*-s characterised by the indicatory letters (ट् and ड्), are enjoined in the sense of particular tense and moods. The ten *lakāra*-s are *Laṭ*, *Liṭ*, *Luṭ*, *Lṛṭ*, *Leṭ*, *Loṭ*, *Lañ*, *Liñ*, *Luñ* and *Lṛñ*.

Out of these ten *lakāra*-s, first six are possessed of the indicatory letter ट् and the remaining four are having the indicatory letter ड् is added on to them. These two indicatory letters perform significant roles. Their significance can be understood with the help of two Meta-rules viz. आद्यन्तौ टकितौ (1/1/46) and डिच्च (1/1/53). The first ṭṭeta-rule informs that the indication letter ट् signifies that the augment (*āgama*) will come at the beginning of that of which it is

enjoined. The second one states the indicatory letter ङ् denotes that the substitution (*Ādeśa*) will applied to the final letter.

The first *lakāra* लट् is defined as वर्तमाने लट् (3/2/123) which is to denote the present tense. The rule states that the affix लट् comes after a verb to signify the present action. The present is that which is begun, but which has not yet come to an end. आरब्धोऽसमाप्तश्च वर्तमानः। The rule for *laṭ lakāra* is brought out by Vāsudeva in the verse-

भवति त्वयि न प्रसत्तिरुद्यन् विलसन्तं शिशुनेक्षितास्महे त्वाम्।

अचरादिति सम्प्रभाष्य नन्दं कथयन्तोऽस्य गुणान् स्म यान्ति विप्राः ॥ (4/10)

Here the word भवति which is used in the locative case and also is a form with the affix शतृ। The affixes शतृ and शानच् are the substitutes of लट्, when agreeing with what does not end with the first case affix.²⁴ Here the शतृ of the word भवति is formed from the present comes of the root भू। The root भू get affixed with लट् as per the rule वर्तमाने लट्।→भू+लट्→भूल्। Then this लट् is substituted by शतृ, भू+अ (कर्तरि शप्)+ अत् (शतृ) →भू+ अ + अत् →भवत्। (अतो गुणे)In *Saptamī* the form will be भवति।

²⁴ लटः शरतृशान्चावप्रथमासमानाधिकरणे।(3/2/124)

The next *lakāra* i.e., लिट् is defined as परोक्षे लिट्। (3/2/115). As per this rule, the affix लिट् comes after a verb in the sense of the past, before the commencement of the current day, and unperceived by the narrator.

Vāsudeva illustrates this rule in the following verse:-

रक्षायै गोर्भियश्च शान्त्यै मूर्तिं गृह्णति माधवेऽधिशय्यम्।
उद्वीप्रे सा जहौ महिष्ठा निद्रा पेलवमध्यमां यशोदाम्॥ (VV.4.1)

In this verse, the word जहौ is the example for लिट्। This is derived from the root ओहाक् त्यागे। Here in this word the unperceiveness is obvious as the sentence is सा निद्रायशोदां जहौ; the sleep abandoned Yaśoda. Hence here the use of लिट् is essential

ओहाक्+ लिट्	← परोक्षे लिट् (लिट् is replaced by लिट्)
हा + तिप्	← परस्मैपदानां णलतुसुस्थलथुसणल्वमाः
हा- णल्= हाअ	तिप् replaced by णल्
हा हा अ	← लिटि धातोरनभ्यासस्य (Reduplication of the root)
	हलादिः शेषः (the first consonant retains among the consonants of reduplicate and the remainders are dropped)

हहा अ	← ह्रस्वः। (A short is substituted for the long visual of the reduplicate)
ज हा अ	← अभ्यासे चर्च। (The चर्च् and जह् are substituted for the झल् letters occurring in a reduplicate syllable)
ज हा औ = जहौ।	← आत औ णलः वृद्धिश्च

The *lakāra* लृट् to denote future tense is stated as अनद्यतने लृट्। The affix लृट् comes after a verbal root, in the sense of what will happen, but not in the course of the current day. Vāsudeva's example for this rule is included in the verse.

प्रातीपिको दनुभुवामिव पादभाजो गोपायितेति स विदन्निति कृष्णतातः।

हृद्रोगदस्य परवेदमपायशङ्की नान्यैः सुतस्य नवनं प्रणयी विषेहे।। (VV.5.12)

Here, गोपायिता is the example given for the rule.

लृट् शेषे च is the definition for the लृट् *lakāra*. The affix लृट् is employed after a verb, in the remaining cases, where pure and simple future is indicated, and also where there is in construction it, another verb express or understood, denoting an action performed for the state of the future action. Example for this rule is incorporated in the verse-

रेष्टा मधोरधिकमौजसिकः करिष्यन्नुर्वीमपास्तशुचमाम्भसिकाब्धधामा ।

सज्यायसाऽवृधदमुष्य विलोक्य लौल्यं सर्वेऽहषन्नथ विशिष्य तुतेजनन्यौ ।।

(VV.5.11)

करिष्यन् is the example given here and which is the form with the affix शत् to the root कृ करणे ।

कृ लृट्	←	लृट् शेषे च ।
कृ तिप्	←	तिप्तस्झि.....
कृ स्य तिप्	←	स्यतासी लृलुटोः
कृ इ स्य ति	←	आर्धधातुकस्येड्वलादेः ।
कर् इ स्य ति	←	सार्वधातुकार्धधातुकयोः ।
करिष्यति	←	अतो रोरप्लुतादप्लुते ।
करिष्य शत्	←	लृटः सद्वा, तौसत् ।
करिष्य अत्		

The लृट् *lakāra* can be witnessed in the *Veda*-s only for Vedic usage.

The *lakāra* लृट् is defined by the rule लृट् च (3/3/162). The affix लृट् also is employed after a root in the sense of विधि (commanding), निमन्त्रण (invitation for *Śrāddha* etc.) आमन्त्रण (expressing permission

to do as one likes), अधीष्ट (politely expresses a wish), संप्रश्न (ask questions) or प्रार्थना (prayer). Vāsudevagives example for this in the verse,

स्तुवतस्तस्य सन्तुष्य त्राता स्थण्डिलशायिनाम्।

आह कारुणिकस्सैनं वचः संशृणु मामकम्॥ (VV.6.84)

Here संशृणु is the example for लोट् which is used in the sense of विधि (commanding or directing).

The लङ् *lakāra* is defined as अनद्यतने लङ् (3/2/111) and as per this rule the affix लङ् comes after a root employed in the sense of part before the commencement of the current day. The following verse in VV gives example for this rule.

त्वदनुजात्मजा साथवा प्रजा कथमिवैद्वपुरस्तादृशं क्षणात्।

हतविभूतयः शाम्बरीं सुरा न किमदीदृशन्मेह विश्वसीः॥३.६९॥

The word ऐत् is given as the example for this rule. The word is derived from the root इण् गतौ। इण् अ लुङ् → इण् तिप्।

इ+ ति

← अदिप्रभृतिभ्यः शपः(elision
of शप्)

आ इ ति

← आडजादीनाम् (आट्)

अ ए ति	←	सार्वधातुकर्धधातुकयोः (गुणः)
ऐति	←	वृद्धिरेचि (वृद्धिः)
ऐत्	←	इतश्च (elision of इ)

The *lakāra* लिङ् is defined as विधिनिमन्त्रणामन्त्रणाधीष्टसंप्रश्नप्रार्थनेषु लिङ्। The affix लिङ् come after a verb when the Agent either commands (विधि) assigns (निमन्त्रण) invites (आमन्त्रण) politely expresses a wish (अधीष्ट), ask question (संप्रश्न) or prays. Vāsudeva gives example for this in the verses-

इष्ट एवासि मेगच्छेः स्थानतोऽतः सहांशकैः।

सस्यकैस्तनयैर्द्वीपं युष्माकमुषितं सरः॥ (VV.6.85)

गच्छेः is the example given here for लिङ्। It is a command, hence as per this rule लिङ् *lakāra* is employed.

गम् + लिङ्	←	विधिनिमन्त्रणामन्त्रणाधीष्टसंप्रश्नप्रार्थनेषु लिङ्।
गम् + सिप्	←	तिप्तस्झि...
गम् + अ + सिप्	←	कर्तरिशप्

गम् छ+ अ + सिप्	←	इषुगमियमां छः
गच्छसि, गच्छ सि	←	ह्रस्वस्य पिति कृति तुक्, स्तोः श्चुना श्चुः
गच्छ यास् सि	←	यासुट् परस्मैपदेषु
गच्छ इ य् सि	←	अतो येयः (गुणे) लोपोव्योर्वलि (यलोपे), इतश्च (इतीकारलोपे)
गच्छेत्		

The *lakāra* लृङ् is defined as लिङ्निमित्ते लृङ् क्रियातिपत्तौ (3/3/139).

Where there is a reason for affixing लृङ्, the affix लृङ् is employed in the future tense, when the non-completion of the action is understood. Example for this rule in VV is given in the verse,

यद्यतोधेनुकोऽपैष्यत् नानङ्क्ष्यदिति वादिनः।

ययुः स्विन्ना मुखा बालाः बालेयगहनं वनम्॥ (VV.6.23)

यदि अपैष्यत् तर्हि न अनङ्क्ष्यत् is meant for this rule.

Besides, the meaning attached to the ten *lakāra*-s, these are falling down in several contexts and in several meanings. Those changes as well as mean changes and contexts were uncounted in the *lakāratha* section. Here, in order to show the usage of some rules, some of them from VV has to be produced. The rules regarding this section are brought out in different *Pāda*-s of *Aṣṭādhyāyī*. These

rules were scattered is the second, third and fourth *pāda*-s of the third chapter. Vāsudeva illustrates these rules in the same order with that of *Pāṇinīya*.

The rule अभिज्ञावचने लृट् (3/2/112) is going to discuss here for the first. The rule ordains that when a word implying 'recollection' is in connection with it, a verb takes the affix लृट् in the sense of the past before the commencement of the present day. Generally the लृट् *lakāra* is used to denote the future tense, but at the same it will switched over to the sense of past. This change according to this rule is brought out with an example in VV in the verse,

नतेऽस्त्यभिज्ञा सहकुष्ठलाधिपं विजेष्यते संयति राजकं भवान्।

न वाभिजानासि विकत्थिनः सुरान्यदप्रतिस्तब्धपराक्रमोऽजयः॥ (VV.3.73)

Here, the verb विजेष्यते is used in लृट् *lakāra*, but doesn't mean the future tense. It is used to denote the past (अनद्यतन भूत) as there is an adjacent word which implies the sense of recollection. Here the word अभिज्ञा is used in the verse, and as per the presence of this, word, there comes the लृट् *lakāra* in the sense of the past tense.

In the above verse the rule न यदि (3/3/113) is also illustrated. This rule is an extension to the above sated rule. This prohibits लृट्

in the above mentioned conditions if there is a particle यत्। The लृट् does not denote the meaning of past when there is the pressure of the particle यत् even if there consumes the word employing recollection. In the verse, the word अजयः is employed in the sense of past tense, and also used in लङ्। Even though there is a re-collective word अभिज्ञा is present, the लृट् in the sense of past cannot be employed because it is the proximity of the word यत्।

The rule हशश्वतोर्लङ् च (3/2/116) states that the affix लङ् comes after a verb when the particles ह and शश्वत् are in connection with it, and when the verb denotes past action unperceived by the speaker, and before the commencement of the current day.

Example for the rule is given in the verse,

परिपाय रुचाश्नुवानमन्तर्गृहमक्षिद्वितयेन सा यथेच्छम्।

तनयं सुमुखा सुखं सुमध्या सहसा वाङ्मनसातिपाति हैयः॥ (VV.4.2)

Here the verb ऐयः is used in लङ्। In fact, the verb used in the sense of भूतानद्यतन परोक्ष। Generally लिट् is used to convey the sense of परोक्ष and in the following example the *lakāra* लङ् is employed because an *Upapada* ह is allowed here.

In this manner, Vāsudeva illustrates the rules regarding *lakāra*-s in his poem for the sake of students and scholars of Sanskrit Grammar. Through these illustrations one can easily and clearly grasp and practice the various meaning belonged to the *lakāra*. In the case of *lakāra*-s Vāsudeva devotes several verses in different cantos.

3.9. *Ātmanepada*

Sanskrit verbs are of two types called *Parasmaipada* and *Ātmanepada*. *Parasmaipda* words usually describe the activity done by others or result occurring to others. On the other hand *Ātmanepada* verb describes the activity done by itself or result occurring to the self.

The third *Pāda* of the first chapter of *Aṣṭādhyāyī* distributes the rules for *Ātmamepada*-s and *Parasmaipada*-s. There are almost eighty two rules regarding this section.

Now, the treatment of *Ātmaepada* and *Parasmaepada* rules in VV is subject to discussion. Vāsudeva deals these rules with the first and second cantos of VV.

The first rule to define *Ātmamepada* is अनुदात्तङित आत्मनेपदम् (1/3/12). The root which has an indicatory *anudātta* vowel or an

endicatory ङ्, employs the affixes of *Ātmanepada* (तङ्). The word *Ātmanepada* governs all the subsequent rules up to 1.3.77 inclusive.

Vāsudeva gives example for this rule in the verse-

व्यतिप्रभानो विविधस्तदोच्चकैः तत्रैधते माङ्गलिकः स्म निस्वनः ।

रथेन कंसप्रगृहीतरश्मिना जायापतिभ्यामथ निर्यये शनैः ॥ (VV.1.35)

Here the form एधते which is formed from the root एध वृद्धौ । The अ in the root एध is *anunāsika* and which is an indicatory (इत्) as per उपदेशेऽजनुनासिक इत् (9/3/2). Thus as per the rule अनुदात्तङित् आत्मनेपदम्, the *Ātmanepada* affixes would be employed from this shoot एध + त → एधते ।

The following rule भावकर्मणोः (1/3/13) *Ātmanepada* affix is the substitute of the affix ल, when it denotes the action of the verb (भावे) or the object of the verb (कर्मणि) । निर्यये is the example given in the verse for this rule is रथेन निर्यये । Here the root इण् गतौ denotes the object i.e. रथ of the verb. Thus it employs the *Ātmanepada* affix तङ् ।

The same verse holds an example for the very next rule कर्तरि कर्त्विहिहारे (1/3/14). The rule implies that in denoting the agent, when reciprocity of action is to be expressed, the affixes of *Ātmanepada*

are employed. व्यतिप्रभानः is the example given in the verse to illustrate the rule. व्यतिप्रभानः→ अन्योन्यविनिमयेन प्रकर्षेण शोभमानः। Here reciprocity of action takes place and thus it is an *Ātmanepada*.

Vāsudeva gives example for the *Vārtika* उपसर्गादस्यत्यूहोर्वा वचनम् in the following verse-

शस्त्रापगोरं चलतां पदोद्धतं रजो भटानामदधत्प्रभां रवेः।

क्ष्वेला च वादित्रनिनादमांसलाघनाघनानां निनदं निरास्थत॥ (VV.1.36)

The roots असु क्षेपणे and ऊहवितर्के optionally take the affixes of *Ātmanepada*, when they follow after an *upasarga* in the verse निरस्थते is the example for this *Vārtika*. It is formed from the root असु, prefixed by the *upasarga* निर्। Thus as per this *Vārtika*, it *Ātmanepada*.

Then the two subsequent rules are formed to prohibit the *Ātmanepada* affixes. They are न गतिहिसार्थम्यः (1/3/15) and इतरेतरान्योन्योपपदाच्च (1/3/16). These two rules are exemplified in the following verse.

पद्गाः सलीलं व्यतिजग्मुर्तसुकाः परस्परं व्यत्यभवंश्च वेगिनः।

अन्योन्यमुच्चैर्व्यतिदध्वनुः पथिन्यविक्षतान्तः परमोत्सवोनृणाम्॥ (VV.1.37)

The first rule, ordains that after verbs having the sense of *motion* (गति) or injury (हिंसा) when expressing interchange of action, the *Ātmanepada* affixes are not used. Example given for this rule is व्यतिजग्मुः। The word is derived from the root गम् which has the sense गति motion. व्यतिजग्मुः- क्रियाविनिमयेन गतवन्तः। Here as it bears the sense of motion, the *Ātmanepada* affixes are negated.

The latter one इतरेतरान्योन्योपपदाच्च means that after the verbs which take the words इतरेतर 'each other' and अन्योन्य 'one another' as *upapada*, the affixes of *Ātmanepada* are not allowed though reciprocity of action be denoted. अन्योन्यमुच्चैः व्यतिदध्वनुः is the example for this rule. It means they made sounds loudly one another. Here as being the indication of the *upapada* अन्योन्य, the *Ātmanepada* affixes are not be used.

In the verse, Vāsudeva exemplifies a *Vārtika* also viz. परस्परौपपदाच्चेति वक्तव्यम्। The above sated rule must also be applied when the word परस्पर is in composition with the verb, as an *upapada*. Example is परस्परं व्यत्यभवन्। Here, as per the adjacent word परस्पर, the तङ् affixes are not applied from the root भू।

After illustrating this rule, Vāsudeva occupies another important rule of *Ātmanepada* in this verse itself. i.e. नेर्विशः। After the verb विश् 'to enter', when preceded by the preposition नि, the *Ātmanepada* affixes are employed. The word न्यविक्षत in the verse forms example for this rule. The word is derived from the root विश् with the prefix नि, thus it employs the affix of *Ātmanepada*.

Now, some of the important rules regarding *Ātmanepada* have to be discussed. The rules regarding स्था and क्रीड् are focused here in order to get a comprehensive picture of the treatment of the roots. The following verse has several examples regarding these rules.

उत्तिष्ठसे कर्मणि किं जुगुप्सिते संदिह्य धर्मे त्वयि तिष्ठते जनः।

संक्रीडतां कीर्तिरदूषितैव ते का वा त्वरैषा ह्यवतिष्ठते वशे।। (VV.1.45)

Here, the rule क्रीडोऽनुसंपरिभ्यश्च (1/3/21) is illustrated as संक्रीडताम्। The rule employs that after the verb क्रीड् *to play* preceded by अनु, सम् or परि as well as आङ्, the *Ātmanepada* affix is used. In the present example संक्रीडताम्, the root क्रीड् is used with the prefix सम् with *loṭ lakāra* and thus there employs the *Ātmanepada* affix.

After illustrating the root क्रीड्, Vāsudeva gives examples for the rules regarding root स्था। The word अवतिष्ठते is an example for the

rule समवप्रविभ्यः स्थः (1/3/22). It implies that after the verb स्था *to stand*, preceded by सम्, अव, प्र, or वि, the *Ātmanepada* conjugation is used. Here in the example the root स्था is prefixed by अव and thus by the application of this rule, it is used in *Ātmanepada*. अव + स्था + त → अवतिष्ठते।

The subsequent rule प्रकाशनस्थेयाख्योश्च (1/3/23) rules that after the verb स्था, when meaning 'to indicate one's intentions to another' (प्रकाशनम्) or 'to make an award as a mediator', the *Ātmanepada* affix is employed (स्थेया- विवादपदनिर्णेता)। Vāsudeva's example for this rule is, धर्मं सन्दिह्य त्वयितिष्ठते। Here तिष्ठते means that that he is considered as able to settle the dispute निर्णेतृत्वेन आश्रयति। The people are in doubt with *Dharma*, and resources you for a judgment. Thus there is a sense of स्थेय। So the root employs *Ātmanepada* affixes. स्था + त → तिष्ठते।

Then the next rule उदोऽनूर्ध्वकर्मणि (1/3/24) and a *Vārtika* ईहायामेव together illustrated as कर्मणि उत्तिष्ठसे। The rule उदोऽनूर्ध्वकर्मणि means that after the verb स्था, preceded by उत्, when not meaning *to get up or rise* (अनूर्ध्वकर्म) as from a seat, *Ātmanepada* conjugation is employed. Then the *Vārtika* enjoins that the force of the preposition must be to

express ईहा (effort, exertion, wish or desire, to surprise or excel). If this is not by the force of उत्, the affixes are those of *Pararmaipada*.

The example कर्मणि उत्तिष्ठसे means desired to the action. Here is a prefix उद् with the root स्था, but which does not mean get up or rise from a seat or the like; here also have a desire. So as per the rule and the *Vārtika*, the *Ātmanepada* affixes are employed. उद्+ स्था + थास् → उत्तिष्ठसे ।

The remaining rules regarding the root स्था are exemplified in another verse of VV. That is -

यः साधु मन्त्रैरुपतिष्ठते हरिं तद्भावपूतानपि वोपतिष्ठते ।

चित्ते तदीये ह्युपतिष्ठते क्षमा सैतादृशस्योत्तपते कथं पुनः ॥ (VV.1.50)

The rule उपान्मन्त्रकरणे (1/3/25) is illustrated here as मन्त्रैः उपतिष्ठते हरिम् । It means, who approaches Hari, with Prayers or worships him with hymns. The above stated rule means that after the verb स्था, preceded by उप, when meaning *to adore*, *Ātmanepada* conjugation is used. In the given example the root स्था prefixed by उप is in the sense of worship, so it is used as *Ātmanepada*. उप + स्था + त → उपतिष्ठते ।

Subsequently, there is a *Vārtika* viz. उपाद्देपूजासङ्गतिकरणमित्रकरणपथिष्विति वाच्यम्। This prescribes, the verb स्था after the preposition उप takes the terminations of *Ātmanepada*, when meaning 'worshipping a deity', 'to approach for join or mix or uniting or joining', 'to form friendship with', and 'to lead to as a way'. The same is illustrated in the same verse by Vāsudeva. As उपतिष्ठते तैः। This bears the sense 'forms a friendship with' (मित्रीकरोति) thus as per the *Vārtika* it is used in *Ātmanepada*.

The final rule regarding स्था is अकर्मकाच्च (3/1/26). This means after the verb स्था, preceded by उप, when used intransitively, the *Ātmanepada* conjugation is employed. तदीये चित्ते क्षमा उपतिष्ठते forms example for this. Here the root स्था is intransitive, so it employs *Ātmanepada* affix.

In the verse, after employing rules regarding स्था, Vāsudeva gives example for the rule उद्विभ्यां तपः (3/1/27) which related to the root तप 'to shine'. After the verb तप 'to shine' when used intransitively, and preceded by उत् or वि, the *Ātmanepada* conjugation is employed. क्षमा कथं उत्तपते एतादृशस्य दुष्टस्य चित्ते। Here the root तप is preceded by उत् and it is transitive here. (उत् + तप् + त → उत्तपते)।

Thus in the case of *Ātmanepada* each and every rules were illustrated. Unlike the other sections, here all the *Vārtika*-s were included.

3.10. *Parasmaipada*

The first ever rule to define *Parasmaipada* is शेषात्कर्तरि परस्मैपदम् (1/3/78). the rules of *Ātmanepada* have been declared in the preceding 66 rules i.e. 1.3.12 to 1.3.77. The terminations of *Parasmaipada*, which are the general verbal terminations, will come everywhere else, where its operation is not debased by any one of the preceding aphorisms. The rule declares that after the rest i.e; after all those verbs not falling under any one of the previous provisions, the affix of the *Parasmaipada* are employed, in marking the agent (i.e in the active voice). The rules from 1.3.78 to 1.3.93 are regarded as *Parasmaipadas*.

Now, here is an attempt to bring forth the illustration given for the rules regarding *Parasmaipada* in VV. The verses 58 to 65 of the second can to are devoted to the illustration of *Parasmaipada* in VV. The following verse gives examples for two rules in this context.

श्रमोदबिन्दुस्नपितास साल्पे हेतौ तथाप्यैदिधदात्मधर्मम् ।

भान्ती निकामं धृतवामनां तां तदादितीमन्वकरोदिवासौ ॥ (VV.2.58)

भान्ती is the example for the rule शेषात्कर्तरि परस्मैपदम् . It is derived from the root भा दीप्तौ' ।

The rule अनुपराभ्यां कृञः (1/3/79) is the next one to deal with *Parasmaipada*. It ordains that after the root कृ, when preceded by अनु and पर, the affix of *Parasmaida* is employed, even when the fruit of the action goes to the agent, and when the sense is that of divulging etc. In the above verse, the word अन्वकरोद् forms example for this rule. Here the root कृञ् is preceded by अनु ।

The following rule अभिप्रत्यतिभ्यःक्षिपः is illustrated in the verse,

सुखाहरैर्वर्महरैः सगर्भ्यैः प्रलम्बमुख्यैश्च सहाश्रवैस्तैः ।

अभिक्षिपन्नक्षमकोऽर्चनार्हान् दृष्ट्वा स्वसुर्दीप्तिमखिन्त कंसः ॥ (VV.2.59)

The rule implies that after the verb क्षिप्् to *throw*, coming after अभि, प्रति and अति *Parasmaipada* affix is used even though the fruit of action goes to the agent. Example for this rule in the verse is अभिक्षिपन् । Here the root क्षिप्् has the prefix अभि, thus by the application of this rule it used the *Parasmaipada* affix.

Vāsudeva gives examples for five *Paramapada* rules together in one verse i.e.,

प्रोवाह चिन्तां परिमृष्यति स्म देवाय कार्याद्विरराम भीतः ।

उपारमत्स्वान्न स दानमानैः सदोपरेमे विषयोपभोगात् ॥ (VV.2.60)

The first rule illustrated here is प्राद्धहः (1/3/81) which ordains that after the verb बह् *to carry*, coming after प्र, the *Paramaipada* affix is used, even though the fruit of the action goes to the Agent. प्रोवाह is the example for this rule in the verse. Here the root बह् is prefixed by प्र, employs *Parasmaipada* affix as by the above said rule.

The, the very next rule परेर्मृषः (1/3/82) is illustrated as परिमृष्यति । The rule suggests that the root मृष्, *to bear* preceded by परि employs the *Parasmaipada* terminations, even when the fruit of the action goes the agent. परि + मृष् + ति → परिमृष्यति ।

The subsequent rule व्याङ्परिभ्योरमः (1/3/83) implies that after the verb रम् *to sport*, preceded by वि, आङ् and परि the *Parasmaipada* conjugation is used. विरराम is the example provided in the verse for this rule. Here रम् is preceded by वि, then it employs *Parasmapada* affix.

The root रम् comes after उप takes the affixes of *Parasmapada* as per the rule उपाच्च (1/3/84). Vāsudeva gives उपारमत् as example for this rule.

The following rule also deals with the root रम्, i.e. विभाषाकर्मकात् (1/3/85) which implies that after the root रम् preceded by उप, the *Parasmaipada* is optionally used, when employed intransitively. But Vāsudeva gives a counter illustration for this rule. He treated the form as उपरेमे which is used here intransitively; The *Parasmaipada* employed by the rule is optional, thus Vāsudeva uses it as *Ātmanepada*.

In this manner Vāsudeva gives examples for all the rules in *Parasmaipada*. He didn't exclude any of them.

To summarise, the *Ātmanepada* and *Parasmaipada* rules are illustrated comprehensively by him. The examples given for these are peculiar as he tried to employ rare examples which cannot be seen abundantly in other compositions.

3.11. Taddhita

The suffix ruled from derived *Padā*-s to derive a noun is *Taddhita*. There are several categories dealt with in this head such as *Apatyādhikāra*, *Raktādyarthaka*, *Cāturarthika*, *Śaiṣika*, *Prāgdīvyatīya*, *Ṭhakadhikāra* etc.

Vāsudeva illustrates all these rules in his poem and through these examples the readers will get with the *Taddhita* nouns. Now in

this section, an attempt is made to bring forth some rules and their illustrations for *Taddhita*.

Here, for the first, an example for *Apatyādhikāra* taken for discussion. The rule दित्यदित्यादित्यपत्युत्तरपदाण्यः (4/1/85) is illustrated in the verse,

समस्तवित्तामधिजग्मुषः स्वतो यतः प्रजेशाः श्रुतिमध्यगीषत ।

तितिक्षमाणापि समं क्षमाप तं नृपीभवद्वैत्यभरार्दिता विधिम् ॥ (VV.1.2)

Here, the word दैत्य is example for *Taddhita* noun. The affix ण्य comes, the proper names दिति, अदिति and आदित्य, and that which has the word पति as its final member. In the example, दितेः अपत्यम् = दैत्यः । दिति+ ण्य =>दिति+ य =>दैत्य (तद्धितेष्वचामोदः) *Vṛddhi* for the initial vowel).

The rule स्त्रीपुंसाभ्यां नञ्स्नञौ भवनात् (4/1/87) means that the affixes नञ् and स्नञ् come after the words and पुंस् respectively. The rule's example is given in the following verse,

स्वान्याहत स्तैणमुरांसि यद्विषां नित्यं न चोदायत यत्परोजनः ।

सोषूप्यमाणं स तमेकजागृविं वावश्यमनो जगतां शमस्तवीत् ॥ (VV.1.11)

Here word स्त्रैणम् is used here as an example for this rule. स्त्री+ नञ् → स्त्रैणम् । (स्त्रीणां समूहः)

The following verse, includes the illustrations for several rules regarding *Apatyādhikāra*.

ततो विसृज्याश्वपतादि शौरिदैत्यारिपादाब्जविलातृचेताः।

गर्गं च गार्ग्यं च ननाम दाक्षिं गार्ग्यायणादीश्च मुनींस्त्रिवेदान्॥ (VV.1.62)

Here, firstly the word अश्वपतम् is given. It forms example for the rule अश्वपत्यादिभ्यश्च (4/1/64). The affix अण् comes after words like अश्वपति etc. as per this rule. अश्वपतीनां समूहः आश्वपतम्। अश्वपति+ अण्→ आश्वपति+ अ → आश्वपत।

Another word is दैत्य which is an example for दित्यदित्यादित्यपत्युत्तरपदाण्यः (4/1/85)। दिति+ ण्य→दित्य→दैत्य।

Then the rule गर्गादिभ्यो यञ् (4/1/105) is illustrated as गार्ग्यं। The affix यञ् comes in the sense of a *Gotra* descendant, after the words Garga etc. गर्ग + यञ् → गार्ग्यं → गर्गस्य गोत्रापत्यम्।

Then the word गार्ग्यायण is an example for the rule यञ्जिजोश्च (4/1/101). The affix फक् is added to denote a descendant after a nominal stem formed by the affixes यञ् and इञ्। The word गार्ग्यायण is used in the sense of गर्गस्य गोत्रापत्यम्।/युवापत्यम्। गर्ग + फक् गर्ग + यञ्

(गर्गादिभ्यो यञ्) →गार्ग्य → गार्ग्य + +फक्→ गार्ग्य + आयन्+ अ
 (आयनेयीनीयियः फढखछघां प्रत्ययादीनाम् (7/1/2) →गार्ग्यायणः।

Another word दाक्षिम् is used as an example for अतइञ्
 (4/1/95)। दक्षस्य अपत्यम् दाक्षि। दक्ष+इञ् →दाक्ष+इ→दाक्षिः।

The rules regarding *Apatyādhikāra* are well explained and illustrated in VV. These affixes are an inevitable part of the language; hence they cannot be excluded. Besides the *Apatyādhikāra*-s there are numerous affixes under several heads. Some examples for them generally have shown here. The rule नद्यादिभ्यो ढक् (4/2/97) is ordained that the affix ढक् comes after the word *nadī* etc. Example for this rule is given is the verse,

नादेयतोयागमदुर्निवारः पौरस्त्यपाकाहतिदृष्टकर्मा।

क्रुध्यन्नहेतावपि नाथ सद्भ्यो माभिद्रुहत्वां सहसा स कंसः॥ (VV.3.32)

The word नादेय is used in the sense of *pertaining to river*. नद्यां भवम् नादेयः। As per the above stated rule the affix ढक् is to be employed. Then, नदी+ ढक् will be replaced by एय् by the application of आयनेयीनीयियः फढखछघां प्रत्ययादीनाम्। नदी+ एय् + अ →*vṛddhi* to the initial vowel (किति च)। नादेय।

Vāsudeva has incorporated the subsequent rule's example in the above verses itself. i.e. दक्षिणापश्चात्पुरसस्त्यक् (4/2/98). The rule means that after the words *dakṣiṇā*, *paścāt*, and *purā* the affix त्यक् is added. Here the word पौरस्त्य is given as example for this. पुरस्+त्यक्→*Vṛddhi* to the initial vowel as per किति च →पौरस्त्य→ पौरस्त्य।

The first verse of the second Canto of VV, holds examples for *Taddhita* affixes. The verse runs as follows:-

कृष्णाङ्घ्रिभक्तेरुपचस्करेऽथो भिक्षूंश्च काषायपटानभक्त।

कर्तव्यमात्रे पटिमानमाटीत् सा देवकी लाक्षिकपाणिपादा ॥ (VV.2.1)

In this verse, the word काषाय is formed with a *Taddhita* affix अण् as per the rule तेन रक्तं रागात् (4/2/1). The rule ordains that the affix अण् comes after the name of a colour in the sense of coloured thereby.

The verb रञ्ज् means to change the white colour in to another colour; that by which a thing is coloured is called रागः *colour*.

In the word काषाय, affix अण् is got added with the word काषाय। *vṛddhi* for the initial vowel (तद्धितेष्वचामादेः)। → काषाय । कषायेण रक्तं काषायम्।

Another rule exemplified here in the verse is लाक्षारोचनाशकलकर्दमाट्ठक् (4/2/2). The word लाक्षिक in the verse forms example for this. As per this rule, the affix ठक् comes, in the sense of coloured there by, after the words लाक्ष and रोचना etc. In the example, the word लाक्ष has employed the affix ठक्, लाक्षा + ठक् → ठक् is replaced by इक → लाक्षा + इक → लक्षिक।

In this manner Vāsudeva illustrates most of the rules regarding *Taddhita*-s. But Vāsudeva has elided some of them as it is impossible to include all the *Taddhita* forms and rules in a poem. A large number of rules were there in *Aṣṭādhyāyī* regarding this topic. However Vāsudeva tried to illustrate most of the rules on this section.

3.12. *Uṇādisūtra*-s

The *Uṇādisūtra*-s are the rules to introduce certain affixes after verb roots to derive nominal bases. These rules have this name as the first rule²⁵ provides for affixing उण् to a series of roots. The *Uṇādisūtra*-s are contained in two versions, one divided into five sections viz. *Pañcapādī* and the other divided into ten called *Daśapādī*. The *Pañcapādī* version is usually commented on by

²⁵ कृवापाजिमिस्वदिसाध्यशूभ्यः उण्। (*Uṇādi*, 1.1)

Paninians and umpteen editions are extend for this version. The *Daśapādī* version has been edited with a commentary by Yudhishtira Mimamsaka.

The authorship and date of the *Uṇādisūtra*-s are subject to controversy even today. Commentators do not themselves agree regarding the authorship of these rules. Some scholars attribute them to Śākaṭāyana and some others to Kātyāyana and still others to Pāṇini and some merely refer to them as the work of another school. Pāṇini himself uses the term *Uṇādi* in two rules²⁶. There are several affixes in the Paninian school which are not described in the *Aṣṭādhyāyī* proper. But which are introduced by *Uṇādisūtra*-s. From this it can be assumed that Pāṇini has the knowledge of the *Uṇādi* affixes and that he accepted some of the derivations involving them. Hence according to Aufrecht, it is obvious that the *Uṇādi* affixes possess Pre-Paninian origin. Scholars hold different opinions about the origin of *Uṇādisūtra*-s. The centre of point of controversy lies on the fact whether they are Pre-Paninian, Paninian or Post paninian.

However, most of the Sanskrit poets like Kālidāsa, Bhaṭṭi etc. had make use of the words which are derived by adding *Uṇādi*

²⁶ उणादयो बहुलम् (3.3.1), ताभ्यामन्यत्रोणादयः (3.4.75)

affixes. Not only the classical poets but even *Veda-s*, *Epics*, *Purāṇa-s*, *Smṛti* literature etc. even employ many words which asks for *Uṇādi* derivation. For instance, the words like *vāyuh*, *tīrtham*, *induh*, *sindhuh* etc. which are inevitable parts of our common dialect, are derived with *Uṇādisūtra-s*.

In the case of *Uṇādi-s*, Vasudeva illustrates about twelve rules in his work. It can be found that the author has no direct intension to illustrate the *Uṇādipāṭha* as he did not follow any definite order in the treatment of these rules. Besides, he did not make use of these rules completely. The *Auṇādika* words used by the author are scattered here and there. In the verse,

स्वान्याहत स्त्रैणमुरांसि यद्द्विषां नित्यं न चोदायत यत्परो जनः ।

सोषुष्यमाणं स तमेकजागृविं वावश्यमानो जगतां शमस्तवीत् ।।²⁷

the author use the word जागृविं which can be derived by the application of the *uṇādi* rule जृशृस्तृजागृभ्यः क्विन् (*Uṇādi.4.55*). In the formation of this word, the root जागृ निद्राक्षये is affixed with the *Auṇādika* क्विन् by the above mentioned rule. In *Pāṇinīya*, there is no provision to introduce *vi* after the root जागृ। The derivation of the

²⁷ Prof.Vijayapal Sastri.op.cit.v. 1.11

word is possible only by the *Uṇādi* rule. The word implies a vigilant or wakeful one.

This word has been employed often in early Sanskrit works. In *R̥gveda*, it can be seen referred twice as,

विभीदको जागृविर्मह्यमच्छान्।²⁸

जनस्य गोपा अजनिष्ट जागृविरग्निः।²⁹

Another word Vāsudeva used in the text is हर्षुलम् which appears the verse,

गर्गेण निर्व्यूढविवाहसंस्कृती तौ चक्रवाकाविव वत्सलौ मिथः।

वात्स्यादि गाग्याविव दम्पती गतौ वाडव्यमाशिलक्षदुदश्रु हर्षुलम्।³⁰

The word is formed from the root हृष तुष्टौ and an *auṇādika uḷacis* added to it by the rule हृषेरुलच् (*Uṇādi*.1.96). Then as per the rule पुगन्तलघूपधस्य च (7.3.86) *r̥* is substituted by *guṇa* which is always followed by a *r* as per the rule उरण् रपरः (1.1.51). Thus the nominal base will be हर्षुल. The author uses this word in the sense jovial and

²⁸ *R̥gveda*, 10/34/1, p.864

²⁹ Ibid, 5/11/1, p.12

³⁰ Prof.Vijayapala Sastri.op.cit, p.12, v.1.31

he commented on it as हर्षुलं हर्षयुक्तम्. The word can be seen in *Kathāsaritsāgara* as प्राभृतं प्रत्युतेदृङ्मे सिद्धमद्येति हर्षुलः³¹ ।

श्रेयस्तराभिर्गुणमण्डलाभिर्या रोहिणीति स्त्रितरा वितेपे ।

शौरेर्वधूः सा निजभर्तृबन्धोर्नन्दस्य तावद् ब्रजमन्ववात्सीत् ।³²

Here in the verse, the word स्त्रितरा is used. In this word a तरप् is affixed along with the word स्त्री by the rule द्विवचनविभज्योपपदे तरबीयसुनौ (5.3.57). However, the word स्त्री can only be derived by adding an *Uṇādi* affix. To the root स्त्यू (स्त्यू ष्ट्यै शब्दसंघातयोः) an affix *draṭ* is added by the rule स्त्यायतेर्द्रट् (*Uṇādi*.4.167) to form the word स्त्री. The first and last syllables of the affix द्रट् will be elided. Thus in this affix the letter र् will remain. The letters ऐ and य् will also be elided by the rules टेः (6.4.143) and लोपो व्योर्वलि (6.1.66) respectively. Then a feminine affix *nīp* is added to this base by the rule टिङ्हाणञ्द्वयसज्दध्नज्मात्रत्तयष्ठक्ठञ्क्ववरपः (4.1.15). Thus we get the form स्त्री. स्त्यायतेऽस्यां गर्भ is the expansion given to this word. Pāṇini himself uses this word several times in his *Aṣṭādhyāyī*. For example, स्त्रियाम् (4.1.3) is an *Adhikārasūtra* given in the work.

³¹ *Kathāsaritsāgaraḥ*, 122.26

³² Prof.Vijayapala Sastri.op.cit,v. 2.51

Besides, we have a number of references in *Aṣṭādhyāyī* such as स्त्रीभ्यो ढक् (4.1.130), यू स्त्र्याख्यौ नदी (1.4.3) and so on.

The literary world of Sanskrit is abundant with beautiful depictions using this word. Hence it is essential to quote the great poet Kālidāsa who has made the usages like,

स्त्रीणामशिक्षितपटुत्वममानुषीषु.....³³,

स्त्रीणामाद्यं प्रणयवचनं विभ्रमो हि प्रियेषु³⁴ etc.

In the verse,

ग्रामेयकैर्नागरकैश्च लोकैर्निरीक्ष्यमाणा सह राजकीयैः।

कर्मन्दिवन्द्या प्रकथय्य सैवं तिरोदधेऽनु स्तनयित्नुपद्याम्।।³⁵

स्तनयित्नु is an *Auṇādika* word used by the author. It is derived from the root स्तन गदी देवशब्दे which is included in the set of *Curādi*-s. So णिच् is affixed to the root by the rule सत्यापपाशरूपवाणातूलश्लोकसेनालोमत्वचवर्मवर्णचूर्णचुरादिभ्यो णिच् (3.1.25). After this an *Uṇādi* suffix *itnuc* is affixed to the root by the rule स्तनिहृषिपुषिगदिमदिभ्यो णेरित्नुच् (Uṇādi.3.29). स्तन- इ(णिच्)- इत्नुच्। In this state, the णिच् will substituted by अय् as per the rule अयामन्ताल्वाय्येत्त्विष्णुषु (6.4.55) and

³³ *Abhijñānaśākuntala*, 5.22

³⁴ *Meghadūta*, 28

³⁵ Prof.Vijayapala Sastri.op.cit,v.3.55

will get the form स्तनयित्नु. The word means cloud. Bhavabhūti in his *Uttararāmacarita* uses this word in the verse,

अपरिस्फुटनिस्वाने कुतस्त्येऽपि त्वमीदृशी ।
स्तनयित्नुर्मयूरीव चकितोत्कण्ठितं स्थिता ॥³⁶

Another example for *Uṇādi* given in VV is तीर्थम् which is usually used in the literature as well as in our common dialect. The word is referred to in the verse,

गोपेषु जात्वधिपतिर्गणकैकतीर्थमैणेयचर्मरुचिरप्रवरं विपश्चित् ।
प्राप्तालयं यदुकुलीनगुरुं स गर्गं याज्यप्रियं सदकृतानतपूर्वकायः ॥³⁷

The word has several meanings as instructed in *Medinī* and other *Kośa*-s. In VV it is used in the sense of teacher. तरत्यनेन इति तीर्थम् । The root तृ प्लवनतरणयोः and an *Uṇādi* affix थक् by the rule पातृतुदिवचिरिचिसिचिभ्यस्थक् (*Uṇādi*.2.7) are combined to form the base तीर्थ. तृ थक् । Now, the letter ऋ will get replaced by इ as per the rule ऋत इद्धातोः (7.1.100) and it is followed by र् as per the rule उरण् रपरः (1.1.51) Then इ in the त्तिर् will be lengthened by the rule हलि च (8.2.77) and so the nominal base will be तीर्थ. In *Vaiyākaraṇa*

³⁶ *Uttararāmacarita*, 3.7

³⁷ Prof.Vijayapala Sastri.op.cit,v.5.2

siddhāntakaumudī, the word तीर्थ can be seen mentioned in the description of the *Vārtika* अत्यन्तापहनवे लिङ्क्त्वव्यः and which runs as-

अङ्गवङ्गकलिङ्गेषु सौराष्ट्रमगधेषु च ।

तीर्थयात्रां विना यातः पुनः संस्कारमर्हति ॥³⁸

Kālidāsa refers the word in *Kumārasambhava* i.e. यदध्यासितमर्हद्भिस्तद्धि तीर्थं प्रचक्षते ॥³⁹ Another example for the usage of this word can be seen in *Uttararāmacarita* as तीर्थोदकं च वह्निश्च नान्यतः शुद्धिमर्हतः ॥⁴⁰

अर्धाक्षिलक्ष्यवपुषं पुरुषं मया सन् द्राग् रौहिणेयमपि कृष्णबलाग्रिमाभिः ।

बिभ्यत्कुवर्त्मपथिकान् मुनिराक्षिकात्तौ पर्यष्कृतानुरहसं नृपतोऽभिधाभिः ॥⁴¹

In this verse the word वर्त्मा is *Auṇādika* and it is formed from the root वृत् वर्तने। Now, *manin* is affixed to the root by the *Uṇādi* rule अन्येभ्योऽपि दृश्यन्ते (*Uṇādi*.4.106). So वृत् मनिन्। At present, as per the rule पुगन्तलघूपधस्य च (7.3.86) ऋ is replaced by a *Guṇa* which followed a र् by the rule उरण् रपरः (1.1.51). Now we will get the base वर्त्मन्. The word means the Path; वृत्तन्तदिति वर्त्म ।

³⁸ *Vaiyyākaraṇa siddhāntakaumudī*, P.363

³⁹ *Kumārasambhava*, 6.56

⁴⁰ *Uttararāmacarita*, 1.13

⁴¹ Vijayapala Sastri, Op.cit, p.95, v.5.3

This is also familiar to us since it is referred to in various compositions in Sanskrit. A famous line of the verse using this word from Kāidāsa's *Raghuvamśa* is आनाकरथवर्त्मनाम्.....।⁴²

गमी is another instance referred in VV and it is employed in the verse,

ज्ञानिप्रकाण्डमुटजङ्गमिगोमिनाथमाषाढवत् प्रणिजगाद् मुदा नमन्तम्।

वन्दारुदर्शमुपयन्ति दयां महान्तो ह्याचक्षते च हितमादधति प्रियं च।।⁴³

The word means गमिष्यतीति गमी, one who goes. Here the verbal root is गम्ल् गतौ and the *uṇādi* affix is इनि and the blending of these is possible by the *uṇādi* rule गमेरिनिः (*Uṇādi.4.6*). Now, the nominal base will be गम्-इनि= गमिन्।

Next, the word कुठ is exemplified in the verse,

वाग्विस्तरैः प्रथमशाब्दिकवक्त्रजन्यैरर्थापितः परिवृढो जगतां त्रयाणाम्।

श्रुत्यानुलोमिकसद्विजपालिगीतसंस्तावमाप शनकैः कुठयोर्युगं तत्।।⁴⁴

⁴² *Raghuvamśa*, 1.4

⁴³ Prof.Vijayapala Sastri.op.cit,v.5.4

⁴⁴ Ibid, 5.27

The word कुठ has its origin from the root कु शब्दे and an *Uṇādi* affix ठ is added to it as per the rule अन्येभ्योऽपि दृश्यन्ते (*Uṇādi.4.103*). Thus we will get the base कुठ which has the meaning *tree*.

काष्ठ is another example seen in the poem and the author uses the word in the verse,

क्रीडायौगिकतालादिसत्काष्ठमयकाम्मुकैः ।

स्वैर्वने वेदगम्योऽभाद् दंष्ट्रिदंष्ट्राखनाक्षते ॥⁴⁵

In the derivation of this word an *Uṇādi* affix क्थन् is affixed to the root काश् दीप्तौ and the *Uṇādi* rule हनिकुषिनीरामिकाशिभ्यः क्थन् (*Uṇādi.2.2*) is applied here. Then काश्-क्थन्= काश्-थ। Then as per the rule ब्रश्चभ्रस्जसृजमृजयजराजभ्राजच्छसां षः (8.2.36), ष is substituted for श. Besides, थ will be changed as ठ by the rule ष्टुना ष्टुः (8.4.41) and thus we have the form काष्ठ. काशत्यनेन इति काष्ठः। There are many more references to this word in *Āraṇyakas*, *Brāhmaṇas*, literary works etc.

स कारुभिः श्वागणिकैर्वातायून् दक्षिणेर्मणः ।

दृष्टो वैवधिकैश्चैषां मोमुषीति स्म शेमुषीम् ॥⁴⁶

⁴⁵ ibid, 6.7

⁴⁶ ibid.v.6.11

In the verse, the word *kāru* is *auṇādika* and it is derived from the root डुकृञ् करणे। The word means an artisan; करोतीति कारुः। To the root कृ an *auṇādika* उण् is affixed by the rule कृवापाजिमिस्वदिसाध्यशूभ्यः उण् (*Uṇādi.1.1*). कृ-उण्। Then by the rule अचो ङिति (7.2.115), *vṛddhi* is substituted for the vowel ऋ and it is followed by the letter *r* as per the rule उरण् रपरः (1.1.51). Sriharsha in his *Naiṣadhīyacarita* used the same as, इति स्म सा कारुतरेण लेखितं नलस्य च स्वस्य च सख्यमीक्षते।⁴⁷ Reference for this word in *R̥gveda* is उपस्तुतिं भरमाणस्य कारोः।⁴⁸ Besides, there have many references in *Smṛti-s*, *Purāṇa-s* and the like.

Then in the verse,

अकनिष्ठतृणास्वादस्थविष्ठन्यङ्क्वभाद् वनम्।

अघातकमृगं वृक्षैः स्रजिष्ठैरिव शारदैः।।⁴⁹

Vāsudeva employs the word न्यङ्कु which is derived from the root अञ्चु गतौ। The word means a black buck. *Amarakośa* gives the synonyms to this as,

⁴⁷ *Naiṣadhīyacarita*, 1.38

⁴⁸ *R̥gveda*, 1/148/2 p.282

⁴⁹ Prof.Vijayapala Sastri.op.cit,v. 6.135

कृष्णसाररुन्यङ्कुरङ्कुशबररौहिषाः ।

गोकर्णपृषतैणशर्यरोहेताश्चामरो मृगाः ।।⁵⁰

To the root अञ्चु गतौ which is prefixed by नि an affix उ will be added by the rule नावञ्चेः (Uṇādi.1.17). Then as per the rule न्यङ्क्वादीनाञ्च (7.3.53) the syllable क् is replaced by the letter च्. Thus by the indication of *ka*, *ñā* will substituted by *ñā* which results the form न्यङ्कु.

Finally, in the verse,

ताः स्माह सोऽन्तिकगता क इवाग्रहो वो भीमे वने किमिह भो इति ताभिरूचे ।

अस्माभिरीश सकलं हि कृतं भवत्रा वेत्थोच्यते किमिदमात्मनि किं विशेषे ।।⁵¹

the word भीम which means fearsome is used. बिभेत्यस्मादिति भीमः । In the formation of this word, an affix मक् is added to the root जिभी भये by the rule भीमादयोऽपादाने (3.4.74) which is followed by the Uṇādi rule भियः षुवा (Uṇādi.1.148). *Medinīkośa* gives various meanings for the word as भीमोऽम्लवेतसे घोरे शम्भौ मध्यमपाण्डवे ।⁵²

⁵⁰ *Amarakośa*, II.6.11

⁵¹ Prof.Vijayapala Sastri.op.cit. p.187, v.7.39

⁵² The verse is quoted in *Tattvabodhinī* commentary of *Vaiyyākaraṇasiddhāntakaumudī*, when describes the rule भियः षुवा (Uṇādi.1.148) p.478

Therefore, in VV about twelve *auṇādika* words are given. Even though this poem undergoes the category of *Śāstrakāvya*, the author has never primly intended to elucidate *Uṇādi* rules. Probably he has employed a few examples to give a general idea of the *uṇādi* rules. However, the author has not followed any definite order and has employed random examples to illustrate *Uṇādi*-s. From the derivation of these words given in VV the students of Sanskrit grammar can easily understand how to form the *Avyutpanna prātipadika*-s. Numerous words of today are formed by adding *Uṇādi* affixes. Thus this text is of great help as a model in the formation of the words like these.

Through the above discussed sections and illustrations it can be found that the author's prime intension is to explain only the Paninian rules. The *Vārtika*-s, *Uṇādi*-s and the rest are not comprehensively included in the poem. In the section *Strīpratyaya* most of the *Vārtika*-s are explained, but in other sections a few of them are included. Simultaneously in the case of *Uṇādi*-s only a few are given but they did not have a definite order and comprehensiveness. It is notable that the rules regarding the Vedic language are also excluded. It is difficult to incorporate the Vedic usage in a poem. In the section of *Taddhita* also some rules are

avoided. This may be also because of the difficulty to incorporate them in a poem. In total, it can be said that the poem holds a comprehensiveness and brevity in incorporating the rules in most of the sections.

Thus it can be concluded that VV is a poem with an intension to make a practise in the application level of the Paninian rules. As a *Śāstrakāya* it is befitted to the students of grammar to get an acquainting with different examples of the grammatical rules. The *Padacandrikā* commentary also shed much light on the derivation of the words that illustrated for the rules. It gives a comprehensive idea on the examples, the rules applied in them etc.

Thus the poem and its auto commentary form an important contribution to *Śāstrakāvya* tradition and also to the world of Sanskrit grammar.

SAJITHA. A “VĒSUDEVAVIJAYA OF VĒSUDEVA - A CRITICAL STUDY”.
THESIS. DEPARTMENT OF SANSKRIT, UNIVERSITY OF CALICUT,2018.

CHAPTER 4

VĀSUDEVAVIJAYA - A LITERARY APPRECIATION

Eventhough VV is a *Vyākaraṇaśāstrakāvya*, there is ample scope for the literary analysis of this poem. Being a *Śāstrakāvya*, it does not reject the poetic beauty. Thus it is essential to go through the literary aspects of VV.

It is generally believed that the poetic charm of the grammatical poem might be emaciated. This misinterpretation reduces the attention of the readers towards these poems. Thus it is an attempt to bring forth the poetic charm reflected in VV to gain interest of people into such a tradition.

4.1. Is VV a *Mahākāvya*?

It is already stated in the forgoing chapters that VV is a poem with the story of Kṛṣṇa as its theme. Though this poem satisfies almost all the features in the definition of a *Mahākāvya*, it would not be included in the category of *Mahākāvya*-s. The definition of

Mahākāvya according to Daṇḍin is very popular and this definition¹ is widely accepted by the scholars to consider the qualities of *Mahākāvya*-s.

As ordained in Daṇḍin's *Mahākāvya* definition², V.V is divided in to Cantos. There are so many descriptions on towns³, birth of the child⁴, seasons⁵, kings⁶ etc. Besides, the opening verse of the poem is an indication of the theme of the poem and also it is in the form of a benediction.⁷ In this manner the features of a *Mahākāvya* is satisfied in VV. But those descriptions and the like will not go long. Some of them are just indications. The author of the poem might be intended to classify this under the head of *Mahākāvya*. This may tempt the author to include all the features in his poem. But these qualities are not enough to satisfy the status of this poem to the rank of a *Mahākāvya*. The fulfilment of the qualities ascribed in the definition is not enough to lead to its greatness.

¹ कृतार्थता यस्य पदाम्बुजं सदा निषेवमाणं वृणुतेऽचिरात्स्वयम् ।
हृदा दधत्तं वसुदेवनन्दनं पुनेगिरस्तच्चरितामृतोर्मिभिः॥ *Vāsudevavijaya of Vāsudeva with Padacandrikā commentary*, Prof. Vijayapal Sastri, v.I.1

² सर्गबन्धो महाकाव्यमुच्यते तस्य लक्षणम् ।

आशीर्नमस्क्रिसा वस्तुनिर्देशो वापि तन्मुखम् ॥ (*Kāvyaḍarśa* of Daṇḍin I.12-20).

³ Prof. Vijayapal Sastri, op.cit. v.I.23 (Description of Mathura and the King).

⁴ *ibid*, v.3.1-10.

⁵ *ibid*, v.6.125-135.

⁶ *ibid*, v.1.23

⁷ *ibid*, v.1.1

Besides, Prof. K.P. Kesavan has agreed with this opinion, this statement is recorded in the Proceedings of the National seminar on *Vyākaraṇodāharaṇakāvya-s* held at Department of Sanskrit, University of Calicut.⁸ References to this poem lead to the conclusion that it shouldn't undergo the section of *Mahākāvya-s*. The attempt to prove this point will be futile.

4.2. Synonyms of Vāsudeva used in VV

Another important point to be discussed here is the devotion of Vāsudeva towards Lord Kṛṣṇa reflected in VV. It is notable that Vāsudeva employs the synonyms of Kṛṣṇa in the opening verses of each Canto.

The first Canto begins with an invocation which is already stated in the forgoing chapters. However, the first verse uses the synonym *Vasudevanandana* which means Vasudeva's son.

Similarly, Vāsudeva uses the synonyms of Lord Kṛṣṇa in the beginning of all the Seven Cantos. *Vāsudevanandana*⁹, *Kṛṣṇa*¹⁰,

⁸ उत्सवः सुधियामलम् (व्याकरणोदाहरणकाव्येषु विचारः)। Ed. Dr.N.K.Sundareswaran, Publication Division, Calicut University, October 2017. It is the proceedings of the National seminar held at Department of Sanskrit, University of Calicut on March 15-17.

⁹ Prof. VijayapalSastri,op.cit.

¹⁰ कृष्णाङ्घ्रिभक्तेरुपचस्करेऽथो भिक्षूंश्च काषायपटानभक्त।
कर्तव्यमात्रे पटिमानमाटीत्सादेवकी लाक्षिकपाणिपादा ॥ ibid,v.2.1.

*Nārāyaṇa*¹¹, *Mādhava*¹², *Devaḥ*¹³, *Nandana*¹⁴ and *Jiṣṇuḥ*¹⁵ are the terms used in the opening verses of the Cantos one to seven respectively.

The synonyms of Viṣṇu given in *Amarakośa* begin with the following verse:-

सदानन्दो रजोमूर्तिस्सत्यको हंसवाहनः ।

विष्णुर्नारायणः कृष्णो वैकुण्ठो विष्टरश्रवाः ॥¹⁶

These synonyms are described with six verses in *Amarakośa*.¹⁷ The synonyms employed by Vāsudeva in each Canto are taken to detailed study.

The first verse of the first Canto incorporates the word *Vāsudevanandana*, which means son of Vāsudeva. In *Vācaspatya*, it can be seen the reference as श्रीकृष्णजनके यादवेक्षत्रियभेदे अमरः । Then the

¹¹ नारायणे रात्रिमटाङ्गनानमसातयेतत्र जनिष्यमाणे ।

मुक्तं सुरैर्नाकनगप्रसूनं पपात नक्षत्रपथादनल्पम् ॥ *ibid*, v.3.1

¹² रक्षायै गोर्भियश्च शान्त्यै मूर्तिं गृह्णति माधवेऽधिष्यम् ।

उद्धीप्रे सा जहौ महिष्ठा निद्रा पेलवमध्यमां यशोदाम् ॥ *ibid*, v.4.1

¹³ अथ व्रजे विशकनैष्किकाद्यैः कांस्यायसत्रापुषकाञ्चनाभैः ।

पात्रैर्वृते भाति सुवर्णजातैरान्नद्विजेऽदीव्यदतीवदेवः ॥ *ibid*, v.5.1

¹⁴ मासिकाद्यास्तदाविन्दन् नन्दनोदयमिच्छतः ।

नन्दतो वसु दानीया भास्वरं ब्रह्मचारिणः ॥ *ibid*, v.6.1

¹⁵ प्रारीप्सितं क्षमापयते महस्स्वं सम्पित्सवेऽद्र्यर्चनाय च जिष्णुः ।

रुरोष नन्दाय स रुष्य रुष्येत्यसूनसुस्नावयिषद् गवां च ॥ *ibid*, v.7.1

¹⁶ *Amarakośa*, Svargavarga, v.19, p.61

¹⁷ *ibid*, v.19-24, pp.61-64

word वसुदेवभू is also explained there. वसुदेवात् भवति, श्रीकृष्णो वसुदेवसुतादयोऽप्यत्र।¹⁸

In the second Canto the word Kṛṣṇa is used to denote the Lord. The reference for the word in *Vācaspatyam* is भगवतोऽवतारभेदे वासुदेवेदेवकीनन्दने।¹⁹

The word नारायण is employed in the first verse of third Canto. The verse from Viṣṇusahasranāma is quoted in *Vācaspatya* to show the meaning of Nārāyaṇa. It is :- विष्णौ परमात्मनि जह्नुर्नारायणो नरः²⁰। There are too many etymologies for the word Nārāyaṇa in *Vācaspatya*.

The opening verse of the fourth canto holds the word माधव. The word is described in *Vācaspatyamas* :- मायाधवः। नारायणे।²¹ The word means the husband of Lakṣmī.

Vāsudeva employs the word देवः which generally means a deity. But it holds the meaning of Viṣṇu also. It is evident from *Vācaspatyam*, where a verse from *Viṣṇusahasranāma* is quoted to

¹⁸ *Vācaspatyam*, vol.VI.p.4863.

¹⁹ *ibid*, vol.III, pp.2210-2213

²⁰ *ibid*, vol.V.p.4045.

²¹ *ibid*, vol.VI, p.4748.

give the meaning of the word Deva. उद्भवः क्षोभणो देवः²²(विष्णुः)। Deva is one of the synonyms given in *Viṣṇusahasranāma* for the Lord.

The word Nandana, used in the sixth Canto means delightful or son. But at the same time the word also means Lord Kṛṣṇa. A verse from *Viṣṇusahasranāma* is quoted in *Vācaspatyam*. It gives the meaning of the word as:-विष्णौ(पु.)- आनन्दोनन्दनोनन्दः²³ ।

The last Canto i.e. the seventh holds the word जिष्णुः which has several meanings. *Vācaspatya* gives the first meaning as विष्णौ हेमचन्द्रे and also quotes a verse from *Bhāgavata*. विष्णुर्विक्रमणाद्देवो जयनात् जिष्णुरुच्यते²⁴

These are the synonyms for Lord Viṣṇu which are used in the opening verses of each Canto of VV. This proves the devotion of Vāsudeva to Lord Viṣṇu. The author uses these synonyms for auspiciousness or blessing. Besides these verses, Vāsudeva uses many synonyms of Viṣṇu in his VV. Among them the mostly used synonym as the name of the poem implies is Vāsudeva. Hariḥ, Śauriḥ, Śārṅgadhanvā, Vidhuḥare used in VV to denote the Lord.

²² idem.

²³ ibid, vol.V.p.3675.

²⁴ ibid, vol.IV.p.3120.

However it is obvious that the devotion of Vāsudeva to Lord Vāsudeva is boundless.

4.3. Metres used in VV

Metre or *Vṛtta* is an integral part of a poetic composition. Sanskrit prosody or *chandas* refers to one of the six *Vedāṅga*-s. It is the study of poetic metres and verse in Sanskrit. The metre constitutes the rhythm and melody in the compositions. At the same time some metres has related with the sentiments also. Vāsudeva has used different kinds of metres to depict the story of Lord Kṛṣṇa.

The first Canto made use the metres like *Vaṃśastha*, *Indravaṃśa*, *Vasantatilaka*, *Śālinī*, *Upajāti*, *Indravajrā*, etc. In the second Canto, *Indravajrā*, *Upajātti*, *Indravaṃśa*, *Mandākrāntā* are employed. *Indravajrā*, *Vasantatilaka*, *Vaṃśastha*, *Indravaṃśā*, *Mālinī*, *Mandākrāntā*, *Hariṇī* are the metres used in the third Canto. The fourth Canto is composed using *Vasantatilaka*, *Indravaṃśā*, *Indravajrā*, *Upajāti* and *Śārdūlavikrīḍita*. In this Canto some *Viṣamavṛtta*-s are also used along with metres.

The fifth Canto has made use of the metres like *Upajāti*, *Vasantatilaka*, *Sragdharā*, *Vaṃśastha*, *Anuṣṭubh*, *Śārdūlavikrīḍita*, *Mandākrāntā*, *Śālinī* etc. The *Anuṣṭubh* metre has found in excess in

the sixth Canto. There are 190 verses in the sixth Canto and here 188 verses are composed in the *Anuṣṭubh* metre. The rest two verses employed the metre *Śārdūlavikrīḍita*.

Vāsudeva uses different metres in the seventh Canto. Some *Viṣamavṛtta*-s are used in this Canto. Then he uses multifarious metres(*samavṛtta*-s) when compared with other Cantos. *Upajāti*, *Mandākrāntā*, *Indravamśā*, *Bhujāṅgaprayāta*, *Toṭaka*, *Svāgatā*, *Vasantatilaka*, *Vamśastha*, *Anuṣṭubh*, *Sragdharā*, *Atirucirā*, *Mālinī*, *Śārdūlavikrīḍita*etc.

Thus it can be seen there a diversity in the application of metres in VV. Even though it is a *Śāstrakāvya*, it qualifies the factors of a poetry also. As it possesses the characteristics of a poem, it retains the rhythm and melody of the poetic beauty. The metre used by him obviously uplift the charm of the poetry. But as it is a *Śāstrakāvya*, the sentiments and moods using the metres cannot be brought out to an extent.

4.4. Poetic charm in VV

Sanskrit rhetoricians have discussed in detail the poetic figures which enhance the charm of the poetry. Bharata, Bhāmaha, Vāmana, Ānandavardhana, Kuntaka etc. are the famous rhetoricians who

abundantly contributed their theories to the literary world. *Rasa, Alaṅkāra, Guṇa, Rīti, Dhvani, Anumāna, Vakrokti* and *Aucitya* are considered as the literary theories in Sanskrit.

Since VV comes under the category of Vyākaraṇaśāstrakāvya, the author gives too much attention to the grammatical perspective. However, the skilfulness of VV in Sanskrit language paves the way to the decoration of this poem with some poetic figures. In VV, there is ample scope for *Śabdālaṅkāra*-s. Repetition in letters, words etc. can be found easily in this poem. At the same time it deals with *Arthālaṅkāra*-s also, but in fact the usage of them is found rare. Sometimes it feels as if the author has made a strenuous effort to incorporate them in the poem.

Apart from these, the other poetic elements like *Dhvani, Vakrokti* etc. are to be found here, but rarely. The main intention of the author is not to compose a poetically well-versed poem, but to teach grammar through illustrations. Generally the rhetoricians have accepted the purpose of poetry as appreciation.²⁵ But, here VV is a *Śāstrakāvya* and therefore the purpose of poetry cannot be limited within the frame of enjoyment but his ultimate aim will be there i.e. learning of grammar.

²⁵ *Kāvya-prakāśa* of Mammaṭa, v.I.2, p.2

As it is the case, the poetic excellence of Vāsudeva can be scattered in the poem. These sporadic references are beautifully depicted by him. Some verses which excel in poetic beauty from VV are as follows.

At the time of birth of Kṛṣṇa, the divine beings showered flowers in him to show their happiness and respect. This incident is beautifully depicted in VV as:-

नारायणे रात्रिमटाङ्गनानमसातयेतत्र जनिष्यमाणे ।

मुक्तं सुरैर्नाकनगप्रसूनं पपातनक्षत्रपथादनल्पम् ॥ (VV.3.1)

Here Vāsudeva tries to enhance the beauty of the verse through certain awesome usages. The employment of the compound नाकनगप्रसूनम् which means *pārijāta* flower uplifts the charm of the verse. The word is used in the sense of *pārijāta* the heavenly flower. Here the word *nāka* means heaven, *naga* means tree and *prasūnaṃ* is flower. Here in spite of using the word *pārijāta*, the usage of the compound word makes the verse more elegant. Simultaneously, the negation in the *analpaṃ* which means plentiful is also gives too much charm to the poem. Apart from these, the repetition of words is also causes its beauty. The rhyming words नारायणे- जनिष्यमाणे and नाक-नग are also adds the beauty to this verse.

In another context, Vāsudeva elucidates the bliss of the couple (Devakī and Vasudeva) caused by the birth of Kṛṣṇa in an attractive style.

कलानिधेः सन्तमसस्य हन्तुः पत्युः सतामात्तरतेरनन्ते ।

समुद्रियात्प्रादित मोदमाभ्यां विधोर्भवन्ती स्मितचन्द्रिका सा ॥ (VV.3.10)

The meaning of the verse can be interpreted in two ways. The primary meaning apt to this context is the smile of Kṛṣṇa provides pleasure to the parents. The epithets used in the verse is applicable not only to Kṛṣṇa but also the moon. The moonlight gives joy to the couples. Here the word *vidhu* is meant for the moon and Viṣṇu. कलानिधिः means the treasury of fourteen *vidya*-s when it belongs to Viṣṇu. It is meant for the treasury of sixteen faces of the moon. Likewise in the epithet सन्तमसस्य हन्तुः, the word *tamasis* used in the sense of both the ignorance and darkness. Thus Viṣṇu is the destroyer of the ignorance and moon is the destroyer of the darkness. The portion सतां पत्युः is meant for both Lord of noble men and the lord of stars. The word *Ananta* is used for space and *Śeṣa*. Viṣṇu lies on *Śeṣanāga* and the moon lies on the space.

Thus the sense of the poem is applicable for both Lord Kṛṣṇa and the moon. Vāsudeva beautifully fuses these meanings in the

verse through *Śleṣa*. The word स्मितचन्द्रिका means the smile of Lord Kṛṣṇa as according to the moon shines.

Here in the suggested sense of the verse might be on *Alaṅkāra*, as it attributes the smile of Kṛṣṇa to the moon shine. It can be included in the category of *Alaṅkāradhvani*.

At the time of depicting the beauty of Devakī, Vāsudeva exaggeratedly states that she excels Śacī, Parvatī, Lakṣmī etc. and looks like the co-wife of Ratī, the wife of Kāma.

पूतक्रतायीं च मनुं च मानवीं वृषाकपायीं च करिष्यती तिरः।

उल्लालसामास गुणैरकृत्रिमैरतेः सपत्नीव सुतास्य देवकी ॥ (VV.1.6)

पूतक्रतायी means the wife of Indraie. Śacīdevī, मनु meant for wife of Manu and मानवी for the daughter of Manu. वृषाकपायी is the wife of वृषाकपि which is used for Hara and Viṣṇu. Thus the word implies both goddess Pārvatī and Lakṣmī. Thus the beauty of Devakī excels all these goddesses. Here Vāsudeva exaggeratedly depicts the beauty of Devakī. Besides, he compares Devakī as the co-wife of Rati.

Here, in spite of mentioning Devakī as the daughter of Devaka, Vāsudeva employs some exaggerations and comparison. This makes the verse more attractive.

Vāsudeva composes many verses in this manner, and hence the literary appreciation of the poem is not much interrupted. The abundance of the usage of *Śabdālaṅkāra*-s is also increase the charm of the poem. The hemstitches like साक्षाच्चकार सहसा सहसां स कंसः।²⁶ is a fine example for rhyming. The same pattern is used in another verse as मामभिद्रुहत्त्वां सहसा स कंसः।²⁷. Simultaneously, the usages like निराकरिष्णु-अलङ्करिष्णु²⁸ in the विजहीहि-जहाहि-जहिहि²⁹, राजसूयिके-पाकयज्ञिके³⁰, षात्व-णत्विके³¹ etc. found in VV raise the beauty of the poem.

Even though the poem primarily aims at the grammatical perspective, the literary merit of the poem is not affected. The usage of appropriate metres, figures of speech and beautiful dictions makes the poem very attractive. Along with the purpose of poetry described by the rhetoricians, VV has an additional objective i.e. the

²⁶ अभ्रेततो निजचिकीर्षितमालुनानां सब्रह्मचारिमहसं नवमेघभायाः ।

तां ब्रह्मवादिविमलात्मगुहैकसिंहीं साक्षाच्चकार सहसा सह तां स कंसः ॥ Prof.Vijayapal Sastri.op.cit.v.3.50.

²⁷ नादेयतोयागमदुर्निवारः पौरस्त्यपाकाहतिदृष्टकर्मा ।

क्रुध्यन्नहेतावपि नाथ सद्भ्यो माभिद्रुहत्त्वां सहसा स कंसः ॥ Prof.Vijayapal Sastri.op.cit.v.3.32.

²⁸ अभिराजतिचानुगङ्गामुच्चैः कलुषं काशिपुरी निराकरिष्णुः ।

अजनिष्टतरांतदाततोऽपि ब्रजभूः सा भुवनान्यलंकरिष्णुः ॥ Prof.Vijayapal Sastri.op.cit.v.4.15.

²⁹ विजहीहि शुचं जहाहि मोहं जहिहि क्रन्दितमाश्रवं विजह्याः ।

ननु नेमिथ दैवतानि देहि स्तनमित्याशुददुश्च तं जनन्यै ॥ Prof.Vijayapal Sastri.op.cit.v.4.33.

³⁰ राजसूयिके पाकयज्ञिके षात्वणत्विके पाशुकेतथा ।

सौपतैडकार्तैष्टिकार्चिकच्छान्दसांगविद्यादिकेऽपि च ॥ Prof.Vijayapal Sastri.op.cit.v.4.65.

³¹ idem.

grammatical illustration. Thus the quality of the poem is not diminished, but excels.

4.5. Importance of VV among Keralite Vyākaraṇaśāstrakāvya-s

It is already discussed in detail about the contributions made by Kerala to the field of Śāstrakāvya literature. These contributions have prominent place in the study of grammar. *Subhadrāharaṇa*, VV, *Dhātukāvya*, *Pāṇinīyasūtradāharaṇakāvya*, *Śrīcihnakāvya*, *Rāmavarmamahārājacaritra*, *Surūparāghava*, *Sugalārthamālā* etc. are prominent Śāstrakāvya-s from Kerala. All these works are highly significant.

Though all of these works occupy their own significant place, the prominence of VV among them is noteworthy. Hence this section attempts to discuss the importance of VV among the Keralite Śāstrakāvya-s. There are some peculiarities to this poem which can be divided under several heads.

4.5.1. Illustration through Kṛṣṇa story

VV teaches the Paninian rules of grammar through the story of lord Kṛṣṇa. In Kerala it is the only complete work in this field which makes the illustration through Kṛṣṇa's story. Learning such a difficult science like grammar through the medium of the story of

Kṛṣṇa increases the student's interest in that subject. Generally the stories regarding epics and purāṇa-s are familiar and popular among people. VV is a poem with the theme of *Bhāgavatapurāṇa*. Especially in Kerala the story of Kṛṣṇa is too much popular than any other story and this helps to seek reader's interest. Though the poems *Dhātukāvya* and *Pāṇinīyasūtrodāharaṇakāvya* are dealt within the story of Kṛṣṇa, they are illustrating only a part of *Aṣṭādhyāyī*. Thus it can be said that one of the reasons for the prominence of VV in Kerala is the selection of such a popular theme.

4.5.2. Comprehensiveness in illustration of Paninian rules

Another point to be noted here is the comprehensiveness in the illustration of rules. It is already noticed that Vāsudeva has illustrated almost all the rules in the *Aṣṭādhyāyī*. While considering the *Śāstrakāvya*-s from Kerala, *Subhadrāharaṇa*, *Rāmavarmamahārājacaritra* and VV are the only works which comprehensively illustrate the Paninian rules. All the other works are intended to incorporate and illustrate only some rules or some sections.

The important work *Dhātukāvya* of Melputtūrnārāyaṇabhaṭṭa, is composed to illustrate the *Dhātupāṭha* only. The author says that he composed this work in order to complete the story of Kṛṣṇa which was left unfinished by Vāsudeva in his VV.³² It does not illustrate the Paninian rules but the *Dhātu*-s according to the *Mādhavīyadhātuvṛtti*. So it cannot be claim comprehensiveness in the illustration.

Likewise, *Surūparāghava* of Ilattūr Rāmasvāmi Śāstri is another important work in this regard. Though the scholars opined that 18 cantos in this poem, till the 33rd verse of the fifth canto is only available now. In the available portion, the *Ajanta* and *Halantaśabda*-s, *Kāraka*-s and *Strīpratyaya*-s are illustrated. Hence this work too lacks comprehensiveness.

Another important work is *Sugalārthamālā* of Peruntānam Nārāyaṇan Nampūtiri. The poem is composed to illustrate the rules regarding *lakāra*-s in the *Aṣṭādhyāyī*. Thus this poem too contains only a part of Paninian rules.

³² उदाहृतं पाणिनिसूत्रमण्डलं प्राग्वासुदेवेनतदूर्ध्वतोऽपरः ।

उदाहरत्यद्य वृकोदरोदितान्धातून्क्रमेणैव हि माधवाश्रयात् ।।*Dhātukāya of Nārāyaṇabhaṭṭa*, (Ed.) S.VenkataSubramoniaAiyer, v. I.1.

Pāṇinīyasūtradāharaṇakāvya with its commentary is another poem of this type. It illustrates Paniniansūtras in its order as seen in *Arjunarāvaṇīya*. But the text is not available in printed form. A paper manuscript is kept in the Madras manuscript library but lacks its beginning and end. The available portion contains only the verses from the second canto.

Another poem is *Śrīcihṇakāya* of Līlāsuka. This is a Prakrit poem and illustrates the Prakrit rules. It does not relate with Sanskrit grammar.

The rest three works illustrate Paninian rules completely. Among them *Rāmavarmamahārājacaritra* is a *Mahākāvya* which illustrates the main rules of *Aṣṭādhyāyī* in eight cantos in its order. But the work has no commentary. The absence of commentary for a *Śāstrakāvya* leads to difficulty in learning and understanding the work. Sri. V. Venkitaramasarma, the editor of the work, notes down the Paniniyan rules which are referred to in the verses and occasionally gives short introductory statements as to each of the sections. But It is not sufficient to reduce the complexity in learning.

Thus *Subhadraḥaraṇa* is a complete and comprehensive work with a well-established auto-commentary *Vivaraṇa* which stands

equally with VV. The work is divided into 20 cantos. When compared with it, VV has differed from this in two ways. Primarily it is the mode of illustration of rules and the other one is the length of the poem.

Subhadrāharaṇa illustrates Paninian rules in the order of *Prakaraṇa*-s as in *Bhaṭṭikāvya*. But VV illustrates the rules in their exact order as seen in *Aṣṭādhyāyī*. Though VV follows the Paninian order, it uses a different style to incorporate them. Vāsudeva divides the whole *Aṣṭādhyāyī* into four sections and gives illustrations for each section in a single verse. This peculiar mode of illustration leads to brevity and comprehensiveness. VV includes almost all the Paninian rules in seven cantos. But *Subhadrāharaṇa* takes 20 cantos to fulfil its aim. The students can easily and promptly access the rules and their illustrations by using the limited number of cantos. Thus it can be said that VV has comprehensiveness and brevity in illustrating the grammatical rules than any other work from Kerala.

4.5.3. Mode of illustration

It is already stated that the mode of illustration of VV is different from any other works. The illustration is made by dividing the whole *Pāṇinīya* into four sections i.e. first and second chapters

form the first section, third chapter forms the second, fourth and fifth chapters form the third and the remaining chapters deals within the fourth section. Vāsudeva illustrates the rules from each section and incorporate them in a single verse. Then the following verses hold their respective order in the *Aṣṭādhyāyī*.

This peculiar mode of illustration of rules gives a prominent place to VV. Other works illustrate the rules by using twenty or more cantos while VV takes only seven cantos to incorporate the examples for almost all rules of Pāṇini. The new method of illustration helps to reduce the length of the poem and it pave the way to attract more readers into it. The readers can learn the rules and their illustrations with a few verses. Thus acquiring more rules with less effort is one of the major characteristics of VV among other *Vyākaraṇaśāstrakāvya-s*.

4.5.4. Completion of the story by a renowned poet

VV is a poem with seven cantos and the story dealt with in these cantos is the life of Lord Kṛṣṇa. In order to illustrate the Paniniyan rules, Vāsudeva simply narrates the story of Kṛṣṇa. Though the poem is complete in the illustration of rules, the story of Kṛṣṇa is found to be incomplete. The whole *Aṣṭādhyāyī* is

illustrated completely by the author. The author depicts the story till the *Keśivadha*. But in order to complete the story of VV, Melputtūr Nārāyaṇabhaṭṭa composes his Dhātukāvya by illustrating the Dhātupāṭha. Melputtūr includes the story of Kamsavadha in his poem and complete the theme. It is mentioned by Nārāyaṇabhaṭṭa in his work as

उदाहृतं पाणिनिसूत्रमण्डलं प्रागवासुदेवेनतदूर्ध्वतोऽपरः ।

उदाहरत्यद्य वृकोदरोदितान् धातून् क्रमेणैव हि माधवाश्रयात् ॥³³

Melputtūr Nārāyaṇabhaṭṭa is a great grammarian as well as a well-known poet of Kerala. The contribution of Nārāyaṇabhaṭṭa to the realm of Sanskrit is very substantial. Such a renowned scholar like Nārāyaṇabhaṭṭa is got inspired by the style of VV and it prompted him to compose the work Dhātukāvya. This is enough to prove the prominence of VV and its author among Keralite *Śāstrakāvya*-s.

Thus from the above mentioned peculiarities and facts, it can be concluded that VV has great prominence and popularity in Kerala. The theme of the poem, the mode and comprehensiveness of illustration raises the status of the poem to a higher degree. The

³³ idem.

completion of the story by Nārāyaṇabhaṭṭa shed light to the popularity and prominence of the poem. Another noticing fact is the popularity of VV. The poem has a wide popularity all over India also. There are several editions of VV from different parts of India. The Edition of VV by Prof.Vijayapal Sastri is published from Himachal Pradesh.³⁴ At the same time there is a Punjab edition by Pandit Srirama Prapanna Sastri with the *Kaiśavī* commentary. A Lahore edition is also available. But the Punjab and Lahore editions are only published up to the third canto and they are not available now. These editions outside Kerala prove that VV is too familiar in the northern parts of India.

However, the sastraic nature of the poem does not diminish the charm of the poem. It can be found many verses with utmost poetic beauty. Apart from the other purposes of poetry, VV has an ultimate aim too. Learning of grammar through the medium of poetry is the prime and prominent intention of VV. A strenuous effort made by the author while composing the poem is evident at some places. But there are beautiful depictions also. Thus the beauty of the poem is

³⁴ This edition is used for the present study. It is published by Rashtriya samskrit samsthanam Deemed University in 2013

not at all that much interrupted. Besides, it cannot be included in the category of *Mahākāvya*-s even if the author has intended to.

To sum up, VV is a poem which satisfies both the poetical and sastraic features. It has gained much popularity and importance in the field of *Śāstrakāvya*-s not only in Kerala but in other parts of India.

SAJITHA. A “VĒSUDEVAVIJAYA OF VĒSUDEVA - A CRITICAL STUDY”.
THESIS. DEPARTMENT OF SANSKRIT, UNIVERSITY OF CALICUT,2018.

CHAPTER 5

IMPACT OF OTHER DISCIPLINES IN VĀSUDEVAVIJAYA

VV is composed to illustrate the grammatical rules of Pāṇini in order to make a better understanding in their application level. Being a *Vyākaraṇaśāstrakāvya*, there should have the grammatical elements necessarily. It is known from the poetry that Vāsudeva was well equipped in Sanskrit grammar. At the same time, when think about the disciplines other than grammar they also have found room in VV. The author has acquired knowledge in the other sastraic works also. There can be found many references for different branches of Knowledge in VV and these references can be arranged under several heads viz. *Veda-s*, *Vedāṅga-s*, *Dharmaśāstra* and *Darśana-s*. Besides these, quotations from *Bhāgavata*, grammatical treatises other than Pāṇini etc. are seen referred to in VV.

Now, in this section an attempt is made to bring forth the sastraic elements found in VV.

5.1. *Veda-s* or *Śruti*

The impact of *Śruti* or *Veda* can be found throughout in VV. Vāsudeva incorporates the names of some rituals like *Rājasūya*, *Pākayajña* etc. as well as *Agniṣṭoma*, *Vājapeya* etc. in the verses¹. The names of these sacrifices are mentioned when describing the rituals performed by Nanda for the relief from the misfortune caused by the unfavourable position of the planets upon the son.

Besides, there are some quotations from the Vedic texts to justify certain statements or usages. The word रथचक्रचिन्मुखान् is used in the verse² for qualifying the word *Agnior* fire. The expansion of the word is given as रथचक्रवच्चीयतइति संज्ञैषा।³. To justify the meaning of this word Vāsudeva quotes a hymn from the *Taittirīyasamhitā* of *Kṛṣṇayajurveda* रथचक्रचितंचिन्वीतभ्रातृव्यवान्।⁴.

Likewise, another context in which Vāsudeva quotes Vedic hymn is the praising of Kṛṣṇa. Here the author depicts the lord as the

-
- ¹ राजसूयिके पाकयाज्ञिके षात्वणत्विके पाशुकेतथा ।
सौपतेडकारेतैष्टिकार्चिकच्छान्दसाङ्गविद्यादिकेऽपि च ॥
दायेन वाजपेयिक्यादक्षिणायाधनस्य च ।
तेनाग्निष्टोमिकाद्यस्य स्वधर्मेऽमादिनास्थितम् ॥ *Vāsudevavijaya of Vāsudeva with Padacandrikā*
commentary, Prof. Vijayapal Sastri, v.4.65, 6.62
- ² विप्रैः सुराविक्रियाणां विरोपिभिश्चिन्वद्भिर्गग्नीन् रथचक्रचिन्मुखान् ।
आदृत्यकर्मा यदि सोऽन्यभुव्यभूतस्याधिकुर्मः क्षयमञ्जसोष्णकाः ॥ (ibid, v.3.67)
- ³ ibid, p.68
- ⁴ *Taittirīyasamhitā*, 5.4.11

one who is not spoiled by the *tamas* or *māyā*. In this context the word *tamas* is placed for *avidyā* or ignorance. To substantiate this meaning Vāsudeva quotes a line from *Śruti* as तमसस्त्वपार and

अविद्यास्येत्यविद्यायामेवावसित्वा प्रकल्प्यते ।

ब्रह्मपादत्वविद्येऽज्ञेयं न कथञ्चन युज्यते ॥⁵

In the sixth canto there are so many references for rituals and Vedic performances. Vāsudeva gives the meaning of the word पित्रादीनां⁶ as जायमानः इत्यादिश्रुत्युक्तानाम्; here the line from *Bṛhadāraṇyakopaniṣad* is relevant i.e.,

स वा अयं पुरुषो जायमानः शरीरमभिसम्पद्यमानः⁷

Thus it can be said that Vāsudeva was well equipped in the Vedic literature. The quotations and usages of Vedic hymns etc. shed light to the awareness of Vedic tradition of the author. He uses the events related to *Veda* as the objects of comparison.

⁵ Quoted in *Paramārthasāra* of BhagavanĀdiśeṣa with the commentary of Raghavananda, T.Ganapatiśāstri.p.26. Here it is quoted by saying तदुक्तं बृहद्वातिके । (It cannot be traced the work and its details.)

⁶ पित्रादीनामृणाद् बद्धं प्रजाद्यैः स्वं विपाश्य सः ।

निन्येऽयाथाकथाचानां रायां दानेन वासरान् ॥ Prof.Vijayapal Sastri.op.cit.v.6.3.

⁷ *Bṛhadāraṇyakopaniṣad*, 14.3.8

5.2. *Vedāṅga*

It is well known that the *Vedāṅga*-s are the six auxiliary disciplines in Vedic culture that developed in ancient times. These have been connected with the study of Vedas. *Śikṣā*, *Kalpa*, *Nirukta*, *Vyākaraṇa*, *Jyotiṣa* and *Chandas* are regarded as the six limbs of *Veda*-s. Among these *Śikṣā* is connected with Phonetics and pronunciation. *Kalpa* focused on the procedures for Vedic rituals, the *Samskāra*-s like birth, marriage, death etc. as well as the personal conduct and proper duties of an individual in different stages of his life. *Śrauta*, *Gr̥hya*, *Śulba* and *Dharmasūtra*-s are the four branches of *Kalpasūtra*-s. *Nirukta* is etymology and it gives the explanation of words. It focused on the linguistic analysis and helps to establish the proper meaning of words used in *Veda*-s. *Jyotiṣa* gives the auspicious times for performing rituals. *Chandas* is prosody which concentrates on the rhythm of hymns and the number of the syllables per line etc. *Vyākaraṇa* has focused on the rules of grammar and linguistic analysis to establish the exact form of words.

Among these six limbs Vāsudeva composes his poem by giving importance to *Vyākaraṇa* and it is clear that he is well aware in grammar. Besides, he incorporates some fundamental principles of other *Vedāṅga*-s when he comments the verses of the poem.

These comments prove the scholarliness of the author in the *Vedāṅga*-s. Here an attempt is made to bring for the basics of *Vedāṅga*-s incorporated in VV.

In the fifth canto there describes the incident of the relief from the curse to Naḷa-kūbara and Maṇigrīva made by Kṛṣṇa. There Vāsudeva refers to the arrival of Nanda with the Brahmins.

विष्टारपङ्क्तिपदपङ्क्तिककुप्सु निष्णोःछन्दस्सु कौक्कुटिकधार्मिककाल्पसूत्रैः ।
विप्रैरनोकहनिपातरवश्रवेणत्रस्यन्नहास्त सगणः सहसेह नन्दः ॥ (VV.5.30)

Here the Brahmins came along with Nanda are conversant indifferent disciplines like *Chandas*, *Dharmasūtra*, *Kalpasūtra* etc. This verse is enough to understand the knowledge of the author in the *Vedāṅga*-s.

In another context, when depicting Māyā as she entering as a foetus into the womb of Yaśodā, Vāsudeva says the one whose body is made with 63 *varṇa*-s or letters.⁸ When commenting this portion, he explains the race of letters by quoting a verse from *Śikṣā* i.e.

आदित्रयं ह्रस्वदीर्घप्लुतभेदान्नवात्मकम् ।
दीर्घप्लुततया षट्कं परं तु द्वादशात्मकम् ॥

⁸ महीयसीरूपतयोदिता या हल्लेखसंसारभयापहर्त्री ।
या च त्रयोविंशतितत्त्वरूपा वर्णास्त्रिषष्टिश्च वपुर्यदीयम् ॥ Prof.Vijayapal Sastri.op.cit.v.2.54.

स्युः पञ्चविंशतिःस्पर्शा अन्तस्थानां चतुष्टयम्।
षडूष्माणश्च चत्वारो यमा बिन्दुविसर्गलाः॥ इतिषष्टिर्वर्णाः।
दीर्घाश्चाष्टौ प्लुताश्चाष्टौ ह्रस्वाः पञ्च यमा नव।
व्यञ्जनानि त्रयस्त्रिंशत् त्रिषष्टिर्वर्णजातयः॥

The verse describes the 63 kinds of letters and which forms the base of the discipline of *Śikṣā*.

In the opening of the fifth canto, the auspicious ceremony of attributing names to the boys is described by the poet. Sage Garga, the priest of *Yadu*-s arrived at *Vraja* and *Nanda* welcomed him with due hospitality and worship.⁹ Here *Vāsudeva* qualifies Garga as *Gaṇakaikatīrtha* which means the prominent teacher of astrologers.¹⁰ At the same time he mentions that गर्गप्रणीतं हि ज्योतिषामयनम्¹¹. It is Garga who composes the discipline of *Jyotiṣa*. In *VV* there are some more references to the impact of *Jyotiṣa*. It is already stated that the performances of rituals done by *Nanda* in order to get relief from the misfortunes caused by the inauspicious position of the Planets upon his son in the fourth canto.

⁹ गोपेषु जात्वधिपतिर्गणकैकतीर्थमैण्यचर्मरुचिरप्रवरं विपश्चित्।

प्राप्तालयं यदुकुलीनगुरुं स गर्गं याज्यप्रियं सदकृतानतपूर्वकायः॥ *ibid*,v.5.2

¹⁰ गणकैकतीर्थं ज्योतिषिकानां प्रधानगुरुम्। *ibid*, p.15

¹¹ *idem*.

कार्मैरपात्रेसमितैः बलिष्ठैः स्थेष्ठीकृतेऽथानसि गोष्ठनाथः।

विप्रैः सुचिष्ठैर्ग्रहशङ्कया द्रागचीकरच्छान्तिकमात्मनीनः ॥ (VV.4.62)

Such contexts reveal the awareness of the fundamentals of *Jyotiṣa* of the author.

In the same way, Vāsudeva mentions the basic tenets of the *Nirukta* when explaining the derivation of the word *mayūra*. Here the word *mayūra* can be expanded as मह्यां रौतिइति and the *ti* of the root रु शब्दे will be elided and the word *mahī* is substituted by *mayū*¹². The elision and substitution of the letters are the characteristics of *Nirukta*, hence Vāsudeva mentions the fundamental aspect of *Nirukta* here as

वर्णागमो वर्णविपर्ययश्च द्वौ चापरौ वर्णविकारलोपौ ।

धातोस्तदर्थतिशयेन योगस्तदुच्यते पञ्चविधनिरुक्तम् ॥¹³

Addition, Substitution, elision, transmission and proper meaning of the root are the five features of *Nirukta*. Besides the *Ṣaḍbhāvavikāra-s* according to *Nirukta* is also explained in VV. It is mentioned at the time of eulogising Kṛṣṇa by Nārada. Kṛṣṇa is

¹² मयूरा इति मह्यां रौतीति रौतेरचि टिलोपः। महीशब्दस्य मयूभावः। ‘पृषोदरादीनि यथोपदिष्टम्’ इति लोपविकारादयः। *ibid*, p.53

¹³ *Niruktam of Yāskamuni*, Edited with the *Niruktavivriti* based Durgachrya and exhaustive notes by M.M.PanditMukundJhaBakshi. P.3

qualified as the one who has not associated with the six *Bhāvavikāra-s*.¹⁴ In the commentary, Vāsudeva gives the explanation of these *Bhāvavikāra-s*.

जायतेऽस्ति विपरिणमते वर्धते अपक्षीयते नश्यते इति षड्भिः
भावविकारैरस्पृष्टेन¹⁵

It is an important topic discussed in *Nirukta*. Vāsudeva in his poem enjoins the *Nirukta* principles also.

The principles of *Kalpasūtra-s* can also be found in VV. In the description of stealing butter by Kṛṣṇa, there mentions a sage viz. Naḷinajāṅkabhū¹⁶. When describing his qualities the author says the one who is adorned by eight *Ātmaguṇa-s* as well as the one who avoided the six enemies. The eight *Ātmaguṇa-s* are mentioned by the author in the commentary as-

सर्वभूतदयाक्षान्तिरनसूयास्पृहा तथा ।

अकार्पण्यमनायासश्शौचं मांगल्यमेव च ॥ एते आत्मगुणाः ।¹⁷

¹⁴ भेत्रा त्वयाध्यात्मिकमुख्यहृद्गुजां निर्बर्हिते स्पृष्टभयेखरध्वनौ ।
सन् षड्विकाराकलितेन रुदतते सुखं स्वपित्यक्लमि धेनुगोदुहम् ॥ Prof.Vijayapal Sastri.op.cit.v.6.3,
7.77

¹⁵ ibidp.198

¹⁶ अष्टौ भजन्त्यनिशमात्मगुणाः सपत्नाः यत्रापि षन्नलिनजाङ्कभुवो महर्षेः ।
स्थूलोतुतामुपयतो नवनीतमश्नन्नस्याननं हरिरधेत् पृथुसृक्वितेन ॥ ibid,v.5.19.

¹⁷ The *Ātmaguṇa-s* can be seen in the *Gautamadharmasūtra* as
अथाष्टावात्मगुणाः ॥ दया सर्वभूतेषु क्षान्तिरनसूयता । शौचमनायासो मङ्गलमकार्पण्यमस्पृहेति ॥

The eight *Ātmaguṇa*-s or the virtues of the soul is described in the *Gautamadharmasūtra*. The six enemies or the *Ariṣaḍvarga* are *Kāma*, *Krodha*, *Lobha*, *Moha*, *Mada* and *Mātsarya*. These are also found in the *Dharmasūtra*-s.

While describing the Keśivadha, Vāsudeva qualifies Keśin as अमावास्यतमस्सवर्णम् which means similar with the colour of darkness in *Amāvāsi*. Here to explain the word *Amāvāsi* the author quotes a verse as-

अमा नाम रवेर्रश्मिश्चन्द्रलोके प्रतिष्ठितः ।

तत्र सोमो वसेद्यस्मादमावास्या ततस्मृता ॥¹⁸

It is a verse from *Gr̥hyasūtra* which forms a part of *Kalpasūtra*.

Thus it can be known from the references given in VV from the *Vedāṅga*-s lead to conclude that Vāsudeva has acquired well knowledge in all the six limbs of *Veda*-s. The fundamental principles of these disciplines are seen referred to in VV.

¹⁸ The verse cannot be traced yet, but another verse similar to this can be found in the *pañcamakhaṇḍa* of *Vaikhānasagr̥hyasūtra* i.e.

अमा नाम रवेः रश्मिस्सहस्रप्रमुखा स्मृता ।
यस्याश्च तेजसा सूर्यः प्रोक्तस्त्रैलोक्यदीपकः ।
तस्मिन् वसति येनेन्दुरमावास्या ततस्मृता ॥

5.3. *Dharmaśāstra*

The term *Dharmaśāstra* is generally applicable to both *Dharmasūtra*-s and the metrical codes otherwise known as *Smṛti*-s. The word *Smṛti* is used in two senses; in the wider sense it includes the wide literature other than the *Veda*-s, but in the restricted sense, the *Smṛti* and the *Dharmaśāstra* are synonymous terms. *Dharmaśāstra* is a much wider term than *Dharmasūtra*-s. The *Dharmasūtra*-s are only a few while dozens of *Dharmaśāstra*-s are available. There are differences of opinion regarding the number of *Smṛti*-s. It varies from twenty to hundred or more according to different authorities. While some of them are available in full, some are available only through quotations. *Manusmṛti*, *Yājñavalkyasmṛti*, *Nāradaśmṛti*, *Parāśarasmṛti* etc. are some important *Smṛti* works.

Vāsudeva has quoted verses from *Smṛti*-s and the impact of *Smṛti* literature can be found here and there in VV. The second verse of VV mentions the study of *Veda*-s attributed to the Kings. There says the kings learned the *Śruti* from Brahmā.¹⁹ This is a fact that the king should acquire knowledge in Trayī i.e. the three *Veda*-s viz. *Rk*,

¹⁹ समस्तवित्तामधिजग्मुषः स्वतो यतः प्रजेशाः श्रुतिमध्यगीषत।

तितिक्षमाणापि समं क्षमाप तं नृपीभवद्वैत्यभता विधिम्।। Prof.Vijayapal Sastri.op.cit.v.1.2

Yajus and *Sāma* which are comprehensively known as *Śruti*. It is advised by Manu as-

त्रैविद्येभ्यस्त्रयीं विद्यां दण्डनीतिं च शाश्वतीम्।

आन्वीक्षिकीं चात्मविद्यां वार्तारम्भांश्च लोकतः।।²⁰

Likewise, there are references to the impact of *Dharmaśātra* in VV. In the second canto the author depicts the life of Devakī and Vasudeva. She became pregnant in due course but Vasudeva get worried thinking of his promise to Kaṁsa. In this context, Vasudeva turned his mind to Viṣṇu and worship. Here the author describes the worship made by Vasudeva to the rising sun.²¹ In the commentary of the verse Vāsudeva quotes a *Smṛti* to show the necessity of worshipping the sun always. He says आदित्यस्य सदा पूजाम् इति स्मृतिः²².

In another context Vāsudeva states that the people who perform the sacrifices by offering the holy materials like ghee etc. will not harmed by misfortunes.²³ To justify this statement Vāsudeva quotes a *Smṛti* in its commentary. i.e.,

²⁰ *Manusmṛti*, 7.43

²¹ वह्निं शुचामाकलयन्नथ स्वं धर्म्ये पुरोपक्रमते स मार्गे।

अचायदप्याक्रम्यमाणमर्कमक्रंस्त कृष्णापचितौ विशिष्य।। Prof.Vijayapal Sastri.op.cit.v.II.4

²³ अजर्यमार्यैः सह सङ्गतंतत्कान्येवकर्माण्यवजानतेते।

श्वःश्रेयसंत्वाप्स्यति सर्पिरादेर्येजानते तेन पदं विपत्त्याः। ibid.v.2.11)

जपतां जुह्वतां चापि विनिपातो न विद्यते²⁴ - इति स्मृतिः ।

It is the second half of a verse in the *Manusmṛti*. It is quoted by the author in order to substantiate his statement.

Thus Vāsudeva has immense knowledge in the *Smṛti* literature and thus he can make the depictions related to this discipline.

5.4. *Darśana-s*

Indian philosophy refers to ancient philosophical tradition of Indian subcontinent. The two broad branches of Indian philosophy are Orthodox or *Āstika* and heterodox *Nāstika*. There are six major schools for the orthodox system. *Sāṅkhya*, *Yoga*, *Nyāya*, *Vaiśeṣika*, *Pūrvamīmāṃsā*, and *Vedānta*. Buddhism, Jainism, Materialism etc. are included in the heterodox system.

V.V has referred to some basic aspects of the Orthodox systems of Indian philosophy. Here an attempt is made to analyse the philosophical concepts found scattered in V.V.

In the fourth Canto, Nanda donate wealth of all kinds to the Brahmins for the sake of the son. Here Vāsudeva attributes the Lord as the one whom the *Sāṅkhya-s* addressed the first *Puruṣa* with 25

²⁴ मङ्गलाचारयुक्तानां नित्यं च प्रयतात्मनाम् ।

जपतां जुह्वतां चापि विनिपातो न विद्यते ॥ (*Manusmṛti*. 4.146)

principles.²⁵ When commenting this verse, he quotes the 25 principles of creation of *Sāṅkhya* philosophy

मूलप्रकृतिरविकृतिर्महदाद्याः प्रकृतिविकृतयस्सप्त ।

षोडशकश्च विकारो न प्रकृतिर्न विकृतिः पुरुषः ॥²⁶ इति सप्ततौ ।

Sāṅkhyasaptati is otherwise known as *Sāṅkhyakārikā* and is composed by Īśvarakṛṣṇa. *Puruṣa, Prakṛti, Mahat(buddhi), Ahāṅkāra, Manas(mind)* five sense organs (*jñānendriya-s*), five organs of action (*karmendriya-s*), the five subtle elements (*tanmatra-s*), the five gross elements (*mahābhūta-s*) are the twenty five principles of *Sāṅkhya*. These twenty five principles are mentioned also in the sixth Canto, when he eulogises Lord Viṣṇu. It is stated as Viṣṇu created the race of principles beginning from *Mahat* to *Prithvī*.²⁷

There are some more references to *Sāṅkhya* philosophy. The *Aṣṭaiśvarya-s* viz.

²⁵ पुरुषं यमुशन्ति पञ्चविंशं कृतिनोऽनश्वरमाद्यमात्मजस्य ।

उदयारेथममुष्य तां पिताऽपद् वरिवस्याकुशलैः सहात्मवर्गैः ॥ Prof.Vijayapal Sastri.op.cit.v.4.49

²⁶ *Sāṅkhyakārikā, Īśvarakṛṣṇa.* verse 3, P.12.

²⁷ दद्रष्ट चातुर्वैद्यं त्वं सस्मर्थं च पुनः श्रुतीः ।

महदादि पृथिव्यन्तं तत्त्वजातं ससर्जिथ ॥ Prof.Vijayapal Sastri.op.cit.v.6.72

अणिमा महिमा चैव लघिमा गरिमा तथा ।

ईशित्वं च वशित्वं च प्राप्तिः प्राकाम्यमेव च ॥²⁸

are cited to praise Lord Viṣṇu in order to get Salvation. The man who is dovetailed with *aṇimā* etc. as well as praised other deities like Brahman will not attain salvation if he is not worshiped Kṛṣṇa. *Aṣṭaiśvarya*-s are included in the basic tenets of philosophy and also in Hinduism.

Thus the philosophy of *Sāṅkhya* is incorporated in VV. In the same way, the Yoga philosophy has referred to in VV. The definition of Yoga given by Patañjali in *Yogasūtra* i.e. योगश्चित्तवृत्तिनिरोधः²⁹ is incorporated in the commentary of V.V. This definition is mentioned in the fifth canto, at the time Garga's return in to his hermitage after the naming ceremony. Here Garga pleased Nanda with loveable words and went to his hermitage for meditation³⁰. In the commentary of this verse Vāsudeva states that

²⁸ Īśvarakṛṣṇa.op.cit.v.45, P.127.

²⁹ *Yogasūtra*. 1

³⁰ वाक्यैरकृत्रिमरसैः प्रणयेननन्दमेभिः प्रतोष्य स सहायुधिकागवीनम् ।

ईषत्पटुस्खलननैकटिकैणपेतं योगाय योग्यहृदृषिः स्वकुटीरमाटीत् ॥ Prof.Vijayapal Sastri.op.cit.v.5.8

चित्तवृत्तिनिरोधलक्षणाय योगाय³¹ It is the cessation of the meditation of the mind. It is the important concept of *Yoga* philosophy.

In another context at the time of the description of *Māyā*, it says त्रयोविंशतितत्त्वरूपा³² formed by the 23 principles. This is according to *Yoga* philosophy. To substantiate this Vāsudeva quotes a scholar named Bopadeva.³³ He says:-

तत्र योगमते-चित्तं नाम तत्त्वान्तरं न हि, अतस्त्रयोविंशतिको गणः इति बोपदेवः।

According to Bopadeva *citta* or mind is not a separate principle and thus 23 principles in *Yoga* philosophy. Thus Vāsudeva uses the word त्रयोविंशतितत्त्वरूपा। Hence, there can be found references for *Yoga* philosophy.

In the same way there are hints for the *Pūrvamīmāṃsā* too. In the first Canto it is stated that निगमार्थवर्तनीः मीमांसमानम्³⁴ It is an

³¹ ibid.p.98

³² महियसीरूपतयोदिता या हल्लेखसंसारभयापहर्त्री।
या च त्रयोविंशतितत्त्वरूपा वर्णास्त्रिषष्टिश्च वपुर्यदीयम्।।ibid,v.2.54

³³ There is a famous grammarian one who composed the grammatical treatise *Mugdhabodha*. He is also a philosopher who considered Bhakti as the supreme rasa. He composed commentary on *Bhāgavataviz.Paramahamsapriyā*. Dayanandasaraswati considered Bopadeva as the author of *Bhāgavatapurāṇa*, where as some scholars like Baladeva Upadhyaya suggest that *Bhāgavata* was already popular before the period of Bopadeva of 13th century. (www.kamakotimandali.com)

³⁴ मीमांसमानं निगमार्थवर्तनीरन्दिजित्री समितेः शुटाथ सा।
काश्यं दधत्वार्त्तिभरात्प्रणत्य तं जगद्धितेजाग्रतमार्चिचद्गिरा।।Prof.Vijayapal Sastri.op.cit.v.1.3

attribute to Brahmā and it means the one who worship the path of *Veda*-s. It is generally ascribed to the *Pūrvamīmāṃsā* philosophy which is also known as *Karmamīmāṃsā*. This philosophy advises to attain Salvation through the performance of the rituals and sacrifices as instructed by the *Veda*-s. Thus it can be considered as a basic of *Mīmāṃsā* philosophy. The rituals and sacrifices can be found throughout in V.V. Thus the impact of *Pūrvamīmāṃsā* philosophy in VV cannot be avoided.

The philosophy of *Vedānta* can be traced in the sixth Canto. To sum up, Vāsudeva has well aware in the discipline of Indian Philosophy. But he employs the principles of *Sāṅkhya* and *Yoga* philosophies more in his poem.

5.5. *Bhāgavata*

Besides these four disciplines, some extracts from *Bhāgavatapurāṇa* is also found referred to in VV. It is already stated that the theme of the poem is taken from *Bhāgavatapurāṇa*. At the same time, Vāsudeva is a great devotee of Lord Kṛṣṇa, and hence he shows too much interest in quoting *Bhāgavatapurāṇa*.

When describing the wedding ceremony of Vāsudeva and Devakī, Vāsudeva depicts the qualities of the groom. The one who

do not lightened the holy rites for the sake of wealth; lustre etc.³⁵In this context, Vāsudeva quotes a line from *Bhāgavata* in order to satisfy this statement.

ये स्वधर्मं दहयन्ति धीराः कामार्थहेतवे ।

Likewise, another verse from *Bhāgavata* is quoted in another context by Vāsudeva.

मन्दाकिनीति च दिवि भोगवतीति

चाधोगंगेति चेह चरणाम्बु पुनाति विश्वम् ॥³⁶

The verse is quoted to make clear the difference between Gaṅgā and Surasindhu. Vāsudeva says गंगा भूलोकवर्तिनी सुरसिन्धुराकाशगंगेति भेदः।³⁷ It is described on the occasion of the *Davāgnipāna*(drinking the forest fire). Kṛṣṇa and his friends set out with cattle to the forest region near the banks of Yamunā.³⁸

Thus quotation from the source text i.e. *Bhāgavata* is also found in V.V. It proves the devotion of Vāsudeva to Lord Kṛṣṇa and his interest towards *ŚrīmadBhāgavata*.

³⁵ गुणैर्यदीयेरतृपन्दिवाकसौ व्यभ्रुक्षदुच्चेन च पुण्यकर्म यः।
अमूमुपायंस्त यदोः स जन्मना विभूषयन्नानकदुन्दुभिः कुलम् ॥ *ibid*,v.1.30.

³⁶ *Bhāgavatapurāṇa*,X.70.44

³⁷ Prof.Vijayapal Sastri.op.cit.p.155

³⁸ गङ्गाशोणस्य तीरे यदुप यत् सौरसिन्धवे।
सौभाग्येनामुना तस्मिन्नभायि यमुनातटे ॥ *ibid*,v.6.122

5.6. Sanskrit Grammarians and VV

It is already stated that Vāsudeva has composed his poem to illustrate the Paninian rules. In the case of illustrating *Pāṇinīya*, Vāsudeva has included comprehensively almost all *sūtra*-s. Though he has made use of the *Vārtika*-s, *Uṇādisūtra*-s, *Gaṇasūtra*-s etc., it lacks its comprehensiveness. Author did not incorporate them intentionally in his work. At the same time, there are too many references can be found in VV from the grammatical treatises other than Pāṇini. Here an attempt is made to point out the references from other grammatical works included in VV.

The references in VV from grammatical works are mentioned by quoting the writers names. The Grammarians quoted in VV are (1) Patañjali (2) Jayāditya (3) Kṣīrasvāmin (4) Vidyāsāgara and (5) Bhoja.

5.6.1. Patañjali

Patañjali is not referred to in VV by name but the several verses from Bhāṣya can be found here. To explain the word पिहिता³⁹ Vāsudeva mentions a statement from *Mahābhāṣya* as-

³⁹ इत्थं धनञ्जयसखा स विचिन्त्य धात्रा ये ये सहोपकारिणाः पिहिताः सखायः।
गोवत्सकाश्च सहसाजपितैष तत्तद्रूपो बभूव ह विहित्रिमदृश्यजातः ॥ *ibid*,v.5.65

वष्टिभागुरिरल्लोपमवाप्योरुपसर्गयोः।⁴⁰

The letter अ of the prefixes अव and अपि will be elided according to the great grammarian Bhāguri. Here the word अपिहित, will be changed as पिहित।

The *māṇavyam*⁴¹ is employed in VV and the meaning माणवानां समूहः। The race of *māṇava*-s. Again Vāsudeva expands the word *māṇava* as मनोस्तस्यापत्यमित्यण् and states,

अपत्येकुत्सिते मूढे मनोरौत्सर्गिकः स्मृतः।

नकारस्य च मूर्द्धन्यस्तेन सिद्धयन्ति माणवः॥⁴²

The verse can be seen in *Mahābhāṣya* for deriving the word *māṇava*. To derivate the word सप्तगोदावरम्⁴³ which is an *Avyayībhāva* compound, Vāsudeva employs a verse:-

कृष्णोदकपाण्डूपूर्वाया भूमेरच् प्रत्ययः स्मृतः।

गोदावर्याश्च नद्याश्च संख्याया उत्तरे यदि॥

The verse is the combination of too *Vārtika*-s viz.

⁴⁰ *Mahābhāṣya*, Commentary on the rule 7/3/45.

⁴¹ जिघत्स्वाऽहत माणव्यं मनोहत्य जघास च।

न्यादतुष्टमनौत्रन्दं बहुकृत्वतदुन्मनाः ॥ Prof.Vijayapal Sastri.op.cit.v.6.170

⁴² *Mahābhāṣya*-माणवशब्दसिद्ध्यर्थं भाष्यवार्तिकम्। मनोर्जातावञ्च्यतौ षुक् च(1407)

⁴³ अग्निष्टोमादिकर्मप्रणिहितमनसां क्षेत्रियव्याधिरन्त-

र्विष्टभनन् सप्तगोदावरमुखसलिलस्नायिनो दुष्प्रमात्मा। Prof.Vijayapal Sastri.op.cit.v.7.55

कृष्णोदकपाण्डूसंख्यापूर्वाया भूमेरजिष्यते (*Vārtika* under the rule 5/4/75) and संख्याया नदीगोदावरीभ्यां च। Here the *Samāsānta* affix *ac* is employed by this rule for the formation of the word सप्तगोदावरम्। (सप्तानां गोदावरीनां समाहारः) The verse is referred to in *Mahābhāṣya*.

These kinds of references for *Mahābhāṣya* are included in VV. Though *Pāṇinīya*, *Vārtika* and *Bhāṣya* together forms the Sanskrit Grammar, Vāsudeva extends to illustrate only Paṇinīya in its respective manner. *Bhāṣya* is referred here and there in the poem.

5.6.2. Jayāditya

Jayāditya is a Sanskrit Grammarian. Jayāditya and Vāmana together compose the work *Kāśikāvṛtti*.

जयादित्यश्च वामनश्च एतौ द्वौ वैयाकरणौ
व्याकरणपरम्परायां समष्टिरूपेण व्यवहर्तौ।

Vāsudeva has quoted the name Jayāditya to explain the derivation of a word. For the propriety of the word उपदश्य,⁴⁴ the conditions for fixing the क्त्वा is discussed. Here Vāsudeva stated that according to

⁴⁴ ते सैकतेऽतिशुचिनिः क्षुधिताः कुमाराः कार्षापणाढ्यसदना धृतशत्यभूषाः।
अन्तर्नदं कलितलौकिकवादमादुः स्वादूपदश्य बदरामलकेन भक्तम्॥ *ibid*,5.58

Jayāditya, when there is deference in the action (*kriyā*), it can be employed the क्त्वा affix.⁴⁵

In another context Vāsudeva quotes *Vṛtti* which can be identified as the *Kāśikāvṛtti* of Jayāditya and Vāmana. It is at the time of discussing the word अधर्मजुगुप्सु which is an example for the compound rule पञ्चमी भयेन। Here it is said that the word can be used as अधर्मजुगुप्सुः as per *vṛtti*.⁴⁶ The term *Vṛtti* introduced by Vāsudeva might be काशिकावृत्ति। Here it is noted that Vāsudeva only mentions Jayāditya in VV, But the name of Vāmana does not cite in it.

5.6.3. Vidyāsāgara

From the references made in VV, it can be assumed that is the name Vidyāsāgara may be that of a grammarian. M. Krishnamachariar, mentioned a Vidyāsāgara who is a commentator. It is noted by him that Vidyāsāgara is cited by Śrīvatsalānchana who suspected him as the commentator of *Bhaṭṭikāvya*.⁴⁷ Thus it can be connected this Vidyāsāgara with the commentator of *Bhaṭṭikāvya*.

⁴⁵ उपदश्येति उपदंशतृतीयायामित्यत्र सर्वस्मिन्नेवात्र प्रकरणेक्रियाभेदे सति वा सरूपविधानात् क्त्वाप्रत्यय इति जयादित्यः। *ibid*,p.115

⁴⁶ अधर्मजुगुप्सिति पञ्चमी भयेनेत्यत्र अधर्मजुगुप्सुरित्याद्यपि सिद्धमिति वृत्तिः। *ibid*,p.78

⁴⁷ “He is cited by Śrīvatsalānchana was he identical with the commentator on *Bhaṭṭikāvya*”– History of Classical Sanskrit Literature, M. Krishnamachariar, MLBD, Delhi 1974, p.761(Notes-17)

In the sixth canto of VV, Vāsudeva employs a word द्रुघणा⁴⁸ which means an iron pestle. It is formed from the root ‘हन्’+ अप् and हन् is substituted by घन्। Here Vāsudeva gives the meaning as करणेऽयोविद्रुषु⁴⁹ an instrument made with iron. Here he mentions the opinion of Vidyāsāgara on the meaning of this word. He says-

कुठाराविशेषोऽयमिति विद्यासागरः⁵⁰

According to Vidyāsāgara the meaning of the word द्रुघणा is an axe.

Vāsudeva mentions the name Vidyāsāgara in another context. It is already stated the opinion of Jayāditya on the fixing of क्त्वा to a verb. It is discussed while giving the derivation of the word उपदश्य⁵¹. Vidyāsāgara’s opinion is also incorporated in this context by Vāsudeva. He says that the subject of both verbs should be the same person. i.e., the following action and the preceding one.

समानकर्तृकत्वे पौर्वापयै च सतीति विद्यासागरः।⁵²

⁴⁸ फलं लांगलिना द्वेधाकृत्यान्वे द्रुघणादिभिः।

तद्रसेनोष्णिका युक्ताः पपुरुष्णालवः सुखाः।। Prof.Vijayapal Sastri.op.cit.v.6.118)

⁴⁹ ibid, p.145.

⁵⁰ idem.

⁵¹ ते सैकतेऽतिशुचिनिःक्षुधिताः कुमाराः कार्षापणाढ्यसदना धृतशत्यभूषाः।

अन्तर्नदं कलितलौकिकवादमादुः स्वादूपदश्य बदरामलकेन भक्तम्।। ibid,v.5.58)

⁵² ibid,p.115.

The affix क्त्वा should be coming from the preceding verb, where the subject of both actions remains the same. These are the references made by Vāsudeva on Vidyāsāgara.

5.6.4. Bhoja

Vāsudeva has mentioned Bhoja who is the author of *Sarasvatikaṇṭhābharāṇa*. Bhoja is a great grammarian in the post-Paṇinian grammatical tradition.

It is at the time of the explanation of the बह्वाम्पि,⁵³ Vāsudeva has included the opinion of Bhoja. The word can be expanded as बह्व्यः आपो येषु। Where there have water in plenty. In this word, the *samāsānta* affix as per the rule ऋक्पूरब्धूःपथामाऽनक्षे (5/4/74) is transient. Here Vāsudeva stated the opinion of Bhoja as, समासान्तागमसंज्ञाज्ञापकगणनञ्निर्दिष्टान्यनित्यानीति भोजः।⁵⁴

5.6.5. Kṣīrasvāmin

Kṣīrasvāmin is the famous scholar and he composed the commentary viz. *Amarakośotghāṭaṇa* commentary for *Amarakośa*. Another work composed by Kṣīrasvāmin is *Kṣīratarāṅginī*.

⁵³ स्मावरुन्धति बह्वापि तटाकानि कृषीवलाः।

कैदारिकार्थं वाराल्या सैरिकाः सैरिभीपुषः।। *ibid*,v.6.136)

⁵⁴ *ibid*,p.159. The rule is found in *Sarasvatikaṇṭhābharāṇa*, 1/2/101.

Vāsudeva mentions Kṣīrasvāmin, in the context of explaining the word वावदूकः।⁵⁵ Here Vāsudeva stated that the affix ऊक् will be added to the word वावद्यते which is a ending with यङ् as per the rule यजजपदशां यङः (3/2/166) according to Kṣīrasvāmin.

In the *Amarakośotghāṭaṇa* commentary, it is found that अत्यन्तवक्तरि वावदूकः। *Amarakośa* states that वावदूकोऽतिवक्तरि (3/1/35)⁵⁶ the one who spoke well. Kṣīrasvāmin opined that the meaning of the word is अत्यन्तवक्ता। In his *Kṣīratarāṅgiṇī* also, Kṣīrasvāmin stated that वदेरपीष्यते वावदूकः।⁵⁷ Thus Vāsudeva incorporated the opinion of Kṣīrasvāmin also in VV to substantiate his grammatical perspectives.

Thus it can be found that Vāsudeva not only referred to the Paninian rules, but also the grammarians like Patañjali, Jayāditya, Bhoja, Kṣīrasvāmin, Vidyāsāgara etc. The references on such grammarians, pave the way to understand the knowledge of Vāsudeva in the other grammatical treatises also. His knowledge in the Pāṇinian and post Paninian grammar lead him to compose such a great *Śāstrakāvya*. This kind of knowledge in a vast area of Sanskrit

⁵⁵ दुग्धं पयस्यमपि यच्छत षष्टिकानामेषामयिद्विमयमित्यभिवावदूकः।

गोष्ठाङ्गणे सिकतलेसिकतामिमानः पाय्येन स व्याहत वेष्यवपूर्वयस्यैः॥ *ibid*,v.5.17

⁵⁶ *Amarakośa*, 3/1/35.

⁵⁷ *Kṣīratarāṅgiṇī*, 1/739.

grammar helps him to compose a detailed commentary also for this work. To sum up there is no doubt in the fact that his knowledge in the grammar not only in Pāṇini but also in other works is outstanding.

5.7. The concept of *Bhakti* in VV

Vāsudeva's *Bhakti* concept can be found everywhere in VV. The name and the theme of the poem are enough to prove the devotion of Vāsudeva towards Lord Kṛṣṇa. the tenth *skandha* of *Bhāgavata* is the theme for the poem which describes the life and deeds of Kṛṣṇa.

The employment of the synonyms of Kṛṣṇa in every first verses of each canto is another matter of fact which reveals the *bhakti* of Vāsudeva. Vasudevanandana, Kṛṣṇa, Mādhava, Nārāyaṇa, Deva, Nandana and Jiṣṇu are the synonyms used in the first verses of each canto.⁵⁸

The *Padacandikā* commentary begins with the verse,

⁵⁸ It is described in the third chapter in detail.

विघ्नेशभारतीव्यासगुरुशाब्दिकमूर्तये ।

नमोऽस्तु पत्ये भूतानां सदानन्दचिदात्मने ॥⁵⁹

The author adores Lord Vighneśa Goddess Saraswatī, Vyāsa, Guru, Pāṇinī and Lord Śiva in the above verse. Then the second verse, the author Vāsudeva salutes the ten incarnations of Lord Viṣṇu.

मत्स्यकच्छपभूदारनृसिंहवटुविग्रहम् ।

नौमि रामत्रयी-कृष्ण-कल्किरूपमधोक्षजम् ॥⁶⁰

In the next verse Vāsudeva praises Lord Kṛṣṇa.

कुन्दसूनमनोहारि मन्दहासविराजितम् ।

नन्दगोपकुलोत्तंसमिन्दिरारमणं भजे ॥⁶¹

Hence, there can be found instances for Vāsudeva's devotion.

In the same way, the verses quoted from *Bhāgavata* in the *Padacandrikā* commentary of VV, also proves his devotion towards Kṛṣṇa. Vāsudeva quotes *Bhāgavata*'s verses for substantiating certain statement. For example Vāsudeva delineate the difference between Gaṅgā and Surasindhu, quote a hemistich from

⁵⁹ Prof.Vijayapal Sastri.op.cit.v.1

⁶⁰ ibid,v.2

⁶¹ Ibid, v.3

*Bhāgavata*⁶². Thus the quotations from *Bhāgavata* can be seen in VV. This shows Vāsudeva's interest towards *Bhāgavata* and his devotion to Lord Kṛṣṇa.

Besides, the description of birth of Kṛṣṇa, festivals and depictions regarding the Kṛṣṇa's birth⁶³, eulogy and worship done by Vasudeva to the Lord Viṣṇu⁶⁴, etc. are well described. Through these descriptions it can be understood the devotion of Vāsudeva to Kṛṣṇa.

Along with these descriptions the sixth canto is completely devoted to praise Kṛṣṇa. Vāsudeva's devotion and philosophy are well- developed in this canto. Here, the section of *Kāliyamardhana*⁶⁵, holds too many references to the *Bhakti* of Vāsudeva.

भजेतचेत् भवन्तनाऽऽमनस्यमवाप्नुयात् ।

मुक्तसंकटमिच्छामो स भवान् मुञ्चताममुम् ॥ (VV.6.75)

⁶² मन्दाकिनीति च दिवि च भोगवतीति

चाधो गंगोति चेह चरणाम्बू पुनाति विश्वम् । *Bhāgavata*- 10/70/44

⁶³ Prof.Vijayapal Sastri.op.cit.v.3.5-24

⁶⁴ ibid, 2.4, 3.24-30

⁶⁵ Ibid,v.6.43-54

The man who worships Kṛṣṇa, will not be affected by the sorrows if he worships Kṛṣṇa. Here Vāsudeva shows his devotion to Kṛṣṇa and he considers the Lord Kṛṣṇa as the destroyer of all kinds of sorrows.

The author also states that, Kṛṣṇa the ninth incarnation of Viṣṇu, as the provider of all four *Puruṣārtha*-s viz. *Dharma*, *Artha*, *Kāma* and *Mokṣa*.

अपवर्गचतुर्थानाम् अर्थानां दातुरेष ते ।

अवतारोऽत्र नवमो मा न व्यञ्जीद् दयामयि ॥ (VV.6.77)

Thus it is clear that Vāsudeva gives prominence to the Lord Kṛṣṇa among the ten incarnations of Viṣṇu. Vāsudeva considers the Lord as the superior power of the world. Brahmā and Śiva execute their responsibilities according to the instructions of Viṣṇu. Vāsudeva comprises this concept in the verse,

ईडिषे नैव किञ्चित् त्वं ईशिषे जगतोऽपि यत् ।

एधेते त्वत्प्रसक्त्यैव विधातृगिरिशावपि । (VV.6.82)

The concept of supremacy of the Lord Kṛṣṇa is beautifully portrayed in another verse of VV. The man who has the eight *Aiśvarya*-s viz. *Añimā*, *Laghimā* etc. and who served the other deities like Brahmā etc. could not attain salvation (*nirvāṇa*) unless he worships Kṛṣṇa.

युक्तोऽणिमाद्यैरष्टाभिस्सेवमानः परानपि ।

भवन्तमनुपासीनो न ना निर्वाणमृच्छति ॥ (VV.6.83)

In this way, Vāsudeva's concept regarding *Bhakti* can be seen in the poem. According to Vasudeva the path of salvation is the devotion towards Viṣṇu.

He state that all kinds of deities prevalent are different forms of Viṣṇu. The Lord Viṣṇu consumes numerous postures and ate the sacrificial offerings which are subject to other deities. It means all other deities are the one and same i.e Viṣṇu. besides, he killed Rāvaṇa and also able to prevent the sea by building bridge across it.

हवींषि सर्वदैवत्यानादिथत्वमनेकधा ।

दशवक्त्रं निनेथान्तं सिन्धुं बन्धुं शशक्थ च ॥ (VV.6.73)

Again, Vāsudevadepicts Lord Viṣṇu as the creator of world. It is he who created the whole nature which includes the principles from *Mahat (Budhi)* to the *Pañcabhūta-s (Pṛthvī* etc.). In addition to this, he is the creator of the four *Veda-s*, and the whole *Śruti*.

दद्रष्ट चातुर्वैद्यं त्वं सस्मर्थ च श्रुतीः पुनः ।

महदादि पृथिव्यन्तं तत्त्वजातं ससर्जिथ ॥ (VV. 6.72)

From these references, it can be known that the devotion towards Viṣṇu of the author is boundless. The *Bhakti* concept of Vāsudeva is generally termed as Hinduism, especially *Vaiṣṇavism*. Vāsudeva reveals his philosophical concept through his poem. The philosophy of *Vaiṣṇavism* is well explained in VV. It satisfies the basic tenets of *Vaiṣṇavism* as it ordains the devotion towards Viṣṇu or one of the incarnations of Viṣṇu. Here the character of Kṛṣṇa, the ninth incarnation of Viṣṇu is well versed and thus the author of VV tries to focus on his philosophy of Lord Viṣṇu. Vāsudeva's auto-commentary on VV viz. *Padacandrikā* throws much light on his *Bhakti* philosophy to Lord Viṣṇu. The important literary works regarding *Vaiṣṇavism* are *Veda-s*, *Upaniṣad-s*, *Bhagavadgītā*, *Bhāgavata* etc. The texts referred to in VV are also included in these groups such as *Śruti*, *Smṛti*, *Bhāgavata*, *Vedāṅga-s* and Philosophical treatises like *Sāṅkhya*, *Yoga* etc.

To Sum up, Vāsudeva's *Bhakti* can be found everywhere in VV. The poem and its commentary abundantly contributed a lot to the Philosophy of *Vaiṣṇavism* and *Bhakti* literature.

Interestingly there are a few scattered references from the works of the scholars who considered as the followers of

Vaiṣṇavism. Rūpagosvāmin, Bopadeva etc. are some of them. For instance the verse,

कौमारं पञ्चमाब्दान्तं पौगण्डं दशमावधि ।

कैशोरमापञ्चदशाद् यौवनं तु ततः परम् ॥⁶⁶

found in VV can be seen referred to in the *Bhaktirasāmṛtasindhu* of Rūpagosvāmin who is a follower of *Vaiṣṇava* philosophy.⁶⁷

Simultaneously, the name Bopadeva is also mentioned in VV to explain the 23 principles of Yoga Philosophy.⁶⁸ Bopadeva is a follower of *Vaiṣṇavism*.⁶⁹

To conclude, Vāsudeva's proficiency is not limited in the Paninian grammar only. He holds well knowledge in all other disciplines such as Vedic and philosophical works. He possesses his skill in *Bhāgavata* also. Apart from *Pāṇinīya*, Vāsudeva is well-proficient in the non-paninian grammatical systems like Bhoja's *Sarasvatīkaṇṭhābharāṇa* etc. Thus it can be said that Vāsudeva is a versatile scholar in the realm of Sanskrit. The *Bhakti* concept of

⁶⁶ The verse is seen in *Padmapurāṇa, Uttarakhaṇḍa*, ch.245. v.164. Also seen in the *Bhaktirasāmṛtasindhu*, II.1.120

⁶⁷ Vide ref.*Bhaktirasāmṛtasindhu*

⁶⁸ Prof.Vijayapal Sastri.op.cit.v.1.54

⁶⁹ Dayanandasaraswati considered Bopadeva as the author of *Bhāgavatapurāṇa*, where as some scholars like BaladevaUpadhyaya suggest that *Bhāgavata* was already popular before the period of Bopadeva of 13th century. (www.kamakotimandali.com)

Vāsudeva is also evident from the poem. His devotion to Viṣṇu is reflected in the whole poem especially in the sixth canto. Hence it can be identified that Vāsudeva is a versatile scholar as well as Grammarian-Philosopher.

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CONCLUSIONS

VV is a *Śāstrakāvya* which illustrates the Paninian rules of Sanskrit grammar. It narrates the story of Kṛṣṇa and simultaneously illustrates the rules of Pāṇini. The poem brings out almost all rules in the *Aṣṭādhyāyī* except the Vedic rules.

A Thorough study of VV observes some valid points regarding the text. The first and prominent point is the order of illustration of rules. It is already stated that Vāsudeva himself divides the chapters of *Aṣṭādhyāyī* into four sections and he illustrates the rules from each of these sections. It is identified that after dividing the chapters of *Aṣṭādhyāyī* into four, Vāsudeva incorporates the illustrations for the first rule from each sections. Then he keeps the respective order of rules of *Aṣṭādhyāyī* in the further verses.

Another noteworthy point is the unique style of illustrating the rules helps to provide brevity and comprehensiveness. The *Śāstrakāvya*-s like *Bhaṭṭkāvya*, *Rāvaṇavadha*, *Subhadrāharāṇa* etc. attain their aim of illustrating Paninian rules with about twenty or more cantos. At the same time Vāsudeva illustrates the whole *Aṣṭādhyāyī* by using 657 verses in seven cantos. It is possible due

to the new style adopted by the author obviously it proves the proficiency of Vāsudeva to epitomize a vast field of Paninian rules into a limited number of verses. Similarly the author shows his skill to elucidate the rules of Pāṇinī comprehensively.

Prof. Vijayapal Sastri observes that Vāsudeva illustrates the *Vārtika-s*, *Uṇādi-s*, *Kārikā-s*, *Gaṇasūtra-s* etc. along with the Paninian rules in the poem. This view can be accepted to an extent. It can be seen that the illustration of these *Vārtika-s* etc. are not directly intended by the author. They do not possess any definiteness in their order. Some *Vārtika-s* are included, but at the same time most of them are omitted. Probably the author does not intend to describe the *Vārtikā-s*, *Uṇādi-s* and so on. He only aims to bring forth the aphorisms of Pāṇini.

There are some rules which are excluded by the author from illustration. These may not be excluded intentionally. It is obvious that the effort of including examples for each and every rule is too strenuous. As it is a poetry which describes the story of Vāsudeva, it is impossible to afford all the rules. Thus it is not a limitation of the work.

Another fact regarding VV, is that it is not intended for the beginners in Sanskrit grammar. It seems that the one who learn the fundamental aspects of Sanskrit grammar can only enter into the poem they can practise or exercise the rules with the illustrations of this poem. Thus the poem enables the learned ones to know the differed application of the Paninian rules and it will be much befitting to the field of applied grammar.

Vāsudeva tries to incorporate complex and rare words as examples for the rules somewhere. Here the author definitely takes a painstaking effort to incorporate such words to his poem. Such a complex nature of the poem may lead him to compose a commentary by himself. It is seems that most of the *Śāstrakāvya*-s were composed along with an auto-commentary. Thus it is essential to go through the commentary of such works in order to make out the line of thought of the author.

In the case of VV, *Padacandrikā* is the commentary given by the author. It is too much beneficial for the readers to understand the poem and also its grammatical aspects. Besides the impact of other disciplines also found in VV. The fundamental aspects of *Vedāṅga*-s, *Dharmaśāstra*, Philosophy etc. are incorporated by the author in the poem. At the same time, the references seen in the poem from

other disciplines are elaborately discussed in the *Padacandrikā* commentary. Thus the proper understanding of such impact of other discipline can only be possible with the help of discussions made in the commentary.

In addition to these, verses from *Bhāgavata* are also quoted at some places in order to substantiate certain statements made by Vāsudeva. These quotations are seen in the commentary. In the same manner, the opinions of other grammarians such as Patañjalī, Jayāditya, Bhoja, Kṣīrasvāmin, Vidyāsāgara etc. are referred to in the poem. These opinions are well-discussed in the commentary. Hence the commentary is also befitting to get a comprehensive picture of the observations made by the author in the poem.

The references of other disciplines, such as *Veda*, *Vedāṅga*, *Darśana*, *Smṛti* etc. found both in the poem and its commentary definitely proves the scholarliness of Vāsudeva in those areas. Simultaneously from the quotations of *Bhāgavatapurāṇa*, it can be identified the expertise and interest of the author regarding this work. Another noteworthy fact is that the opinions of other grammarians such as Bhoja, Kṣīrasvāmin etc. observed in VV, throw light on the proficiency of Vāsudeva in the non- Paninian systems of Sanskrit grammar. Vāsudeva is mastered not only in the

Paninian grammar but also in the other systems of grammar. Hence it seems that the awareness of Vāsudeva is not limited in the grammatical treatises but also in other branches of disciplines. Thus it can state that Vāsudeva is a versatile scholar.

The concept of Bhakti of Vāsudeva is reflected in the poem. Vāsudeva reveals his devotion to Viṣṇu through various ways. The quotations from *Bhāgavata*, the synonymns of Kṛṣṇa employed in the every first verses of each canto, invocatory verse in the *Padacandrikā* commentary etc. pave the way to bring forth his concept of *Bhakti* towards Kṛṣṇa. References from the works of the scholars who considered as the followers of *Vaiṣṇavism* like Rūpagosvāmin, Bopadeva etc. can be seen in VV. This enlightens the preference given to *Vaiṣṇava* philosophy by Vāsudeva. Besides, the philosophical perspective of Vāsudeva can also be revealed from the eulogy to Kṛṣṇa everywhere in the poem especially in the sixth canto. Thus VV can be regarded as an important contribution to the *Bhakti* literature also.

Besides, the authorship and date of the poem is controversial and there are differences of opinion among scholars regarding this aspect. Two prevalent arguments are existed regarding the authorship of VV. The former states the author is identical with that

of the author of *Yudhiṣṭiravijaya*. According to this argument, the date of VV cannot be later than the 11th century A.D. But this view is not acceptable. In the later arguments, it is said that the author of VV and *Govindacarita* remains the same. It views that Vāsudeva can be the elder contemporary of Melputtūr Nārāyaṇabhaṭṭa and hence he belongs to the close of the 16th century A.D.

Amongst, the first argument is not acceptable. It is identified that Vāsudeva in his poem mentioned certain grammarians such as Kṣīrasvāmin, Jayāditya, Bopadeva, Bhoja etc. Among them, Kṣīrasvāmin belongs to early 12th century A.D. similarly the date of Bopadeva is 13th century. Thus the date of Vāsudeva is possible to be later than this. The second view can be accepted. Some verses in the *Padacandrikā* commentary can also be seen in the *Govindacarita*. Melputtūr mentions this Vāsudeva in the opening verse of *Dhātukāvya*. From the commentary of *Dhātukāvya* it can be found that the author belongs to the village of Peruvanam near Trissur. Besides the commentary of *Arjunarāvaṇīya* also be the same Vāsudeva, the author of VV.

Another fact to be noted here is it can be found out some deviations in the story with that of *Bhāgavata*. The tenth *skandha* of *Bhāgavata* forms the basis for the poem. But Vāsudeva introduces

certain differences from the source. There are slight variations in the names of some demons. Similarly some long descriptions seen in *Bhāgavata* are abridged in VV, similarly some of them are excluded. Vāsudeva follows the Kṛṣṇa story prevalent in Kerala. On the other hand, Vāsudeva may make some innovations in the theme according to his imagination. Similarly, it finds difficult to incorporate all the episodes of the source in a poem illustrating grammatical rules. The long descriptions are excluded or abridged because the prime intention of the author is to bring forth the grammatical aspects. Thus it is not possible to depict all descriptions as it is.

VV is not a *Mahākāvya*. Even though the characteristic features assigned to a *Mahākāvya* by Poeticians are satisfied in this poem, it cannot be categorised into that class. The number of cantos, descriptions of city, season etc. can be found in this poem. But the justification in the definition is not enough to get the status of *Mahākāvya*. The depictions and incidents in the poem are too short and which are not capable to raise the status of the poem to a *Mahākāvya*.

The poetic figures like Metre, figures of speech, *Dhvani*, *Vakrokti* etc. can be found in the poem. But there an extra effort is taken to incorporate such elements in this work. All these literary

elements are naturally and easily entered into the poem. But the presence of a strenuous effort is felt here even at some places. However, there are many verses with utmost poetic charm also. The verses to prove the talent of the poet are also seen in this poem abundantly.

As being a Śāstrakāvya, it is generally opined by others that there is an emaciation in the enjoyment of this poem. But this view is not an acceptable one. The words used by the author in order to illustrate the rules can also be found in the famous works also. The famous *Mahākāvya*-s of Kālidāsa, Bhāravi, Māgha, Harṣa etc. hold such words in abundance. Thus it will not affect the enjoyment.

VV holds prominent place among the *Vyakaraṇaśāstrakāvya*-s from Kerala. The theme of the poem, unique method of illustrating Paninian rules, its comprehensiveness and brevity etc. pave the way to raise the popularity of VV among the scholars. The story of Kṛṣṇais very much familiar to the people and VV is the only complete poem illustrate the rules through this theme. It is already stated that unique style followed by Vāsudeva is befitted to comprehensiveness and brevity. Thus one can learn such a large number of rules through limited number of verses. Besides, Melputtūr Nārāyaṇabhaṭṭa has completed the story of VV by

composing *Dhātukāvya*. Hence completion of story by a renewed scholar like Melputtūr shows the popularity of the poem. This fact throws light on the prominence of VV among Keralite *Śāstrakāvya*-s.

The present study has some limitations. It is essential to bring forth the literary analysis of the poem. It helps to reveal the charm of the poem to its extreme level. In the present study, only a brief survey through the literary aspects of the poem is brought out. Similarly the poem and its commentary is a treasury of Vedic and philosophical ideas. The quotations in the poem can only be located to an extent. The efforts of inventing such quotations essentially explicate the philosophy and characteristic of the author. Simultaneously, a comparison with other *Vyakaraṇaśāstrakāvya*-s is also praise worthy. Studies on other *Śāstrakāvya*-s, whether grammatical or else have ample scope, since such studies are only a few. Thus there is an immense possibility for further research, for the students who are interested in grammar.

To conclude, it is necessary to have further studies in the field of *Śāstrakāvya* literature. The importance and preference of grammar is seen too diminished during this age. People find it difficult to learn grammar and it causes to diminish their interest in this subject. Under these circumstances, *Śāstrakāvya*-s have to

familiarise the applications of the grammatical rules. Generally, the students are stick on the illustration studies in the *Prakaraṇa* texts and they remind unaware the usage of other examples for the rules. The *Śāstrakāvya*-s are befitted to make them capable for understanding and applying the examples variously. Thus this kind of texts is too much beneficial to the students of the grammar. The major portion of this tradition is still available only in the form of manuscripts. It is essential to bring out such works to the world and this will definitely be a significant contribution to Sanskrit grammar. Studies and researches in this field are undoubtedly an asset to whole world of Sanskrit.

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APPENDIX

वासुदेवविजये पाणिनीयसूत्रोदाहरणानि अक्सन्धिप्रकरणम्

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खट्वा क्षेपे	२/१/२६	खट्वारूढेभ्यः	४/७३
सामि	२/१/२७	सामिपीत	४/३०
कालाः	२/१/२८	मासप्रमितं	४/३२
अत्यन्तसंयोगे च	२/१/२९	सर्वरात्ररम्यं	४/३२
तृतीया तत्कृतार्थेन गुणवचनेन	२/१/३०	क्रकचच्छेद	४/३५
पूर्वसदृशसमोनार्थकलहनिपुणमिश्रलक्षणैः	२/१/३१	अगराजसमं	४/३५
कर्तृकरणे कृता बहुलम्	२/१/३२	परशुच्छात	४/३५
कृत्यैरधिकार्थवचने	२/१/३३	अक्षिगम्यः	४/४०
अत्रेन व्यञ्जनम्	२/१/३४	दध्योदनं	४/३८
भक्ष्येण मिश्रीकरणम्	२/१/३५	मध्यपूपान्	४/३८
चतुर्थी तदर्थार्थबलिहितसुखरक्षितैः	२/१/३६	अभ्युदयार्थं	४/४४
पञ्चमी भयेन	२/१/३७	अधर्मजुगुप्सु	४/२४
अपेतापोढमुक्तपतितापत्रस्तैरल्पशः	२/१/३८	अन्धकारमुक्तं	४/४६
स्तोकान्तिकदूरार्थकृच्छ्राणि केन	२/१/३९	स्तोकात्प्ररुष्ट	२/१०
षष्ठी	२/२/८	स्वकुटीरं	५/८
याजकादिभिश्च	२/२/९	सत्पूजकः	५/९
न निर्धारणे	२/२/१०	भोज्यभुजां	५/९

पूरणगुणसुहितार्थसदवेययतव्यसमानाधि करणेन	२/२/११	भक्तेः पूर्णः	५/१०
क्तेन च पूजायाम्	२/२/१२	सुमनसां महितः	५/९
अधिकरणवाचिना च	२/२/१३	गते	५/१०
कर्मणि च	२/२/१४	सुतस्य	५/१२
तृजकाभ्यां कर्तरि	२/२/१५	अहिशयनस्य	५/१४
कर्तरि च	२/२/१६	समस्य गोपान्	५/१४
पूर्वापराधरोत्तरमेकदेशिनैकाधिकरणे	२/२/१	पूर्वकायः	५/२
द्वितीयतृतीयचतुर्थतुर्याण्यन्यतरस्याम्	२/२/३	तुरीयभिक्षां	५/६
प्राप्तापन्ने च द्वितीयया	२/२/४	प्राप्तालयं	५/२
कालाः परिमाणिना	२/२/५	दशाहजातः	५/७
सप्तमी शौण्डैः	२/१/४०	वरिवस्याकुशलैः	४/४९
सिद्धशुष्कपक्वाबन्धैश्च	२/१/४१	पात्रपक्व	४/५१
ध्वाङ्क्षेण क्षेपे	२/१/४२	अतीर्थवायसेभ्यः	४/५३
कृत्यैर्ऋणे	२/१/४३	मासदेयं	४/४३
संज्ञायाम्	२/१/४४	वनेकिंशुक	४/७०
क्तेनाहोरात्रावयवाः	२/१/४५	पूर्वाहणपीत	४/५७
तत्र	२/१/४६	तत्रस्थितम्	४/५७
क्षेपे	२/१/४७	दात्रावलूनसमिधः	४/६४
पात्रेसमितादयश्च	२/१/४८	अपात्रेसमितैः	४/६२
पूर्वकालैकसर्वजरत्पुराणनवकेवलाः समानाधिकरणेन	२/१/४९	सर्वमहीसुरेन्द्रान्	४/६६
दिक्सङ्ख्ये संज्ञायाम्	२/१/५०	पूर्वदेव	४/६८

तद्धितार्थोत्तरपदसमाहारे च	२/१/५१	षाण्मातुर	४/६८
गोरतद्धितलुकि	५/४/९२	सहस्रगवं	४/२२
सङ्ख्यापूर्वो द्विगुः	२/१/५२	सहस्रगवं	४/२२
द्विगुरेकवचनम्	२/४/१	त्रिलोकी	६/९४
कुत्सितानि कुत्सनैः	२/१/५३	पूर्वदेवाधमानाम्	४/६८
पापाणके कुत्सितैः	२/१/५४	अणकासुरसिंहः	४/६९
उपमानानि सामान्यवचनैः	२/१/५५	नवनीलोत्पलकमलं	४/६९
उपमितं व्याघ्रादिभिः सामान्याप्रयोगे	२/१/५६	अणकासुरसिंहं	४/६९
विशेषणं विशेष्येण बहुलम्	२/१/५७	नवनीलोत्पलकमलं	४/६९
श्रेण्यादयः कृतादिभिः	२/१/६०	श्रेणीकृतान्	४/७०
सन्महत्परमोत्तमोत्कृष्टाः पूज्यमानैः	२/१/६१	उत्तमपूरुषम्	४/७१
वृन्दारकनागकुञ्जरैः पूज्यमानम्	२/१/६२	त्रिदशारिनागाः	४/७१
किं क्षेपे	२/१/६४	किंराज	४/७१
पोटायुवतिस्तोककतिपयगृष्टिधेनुवशावेह द्विष्यणीप्रवक्तृश्रोत्रियाध्यापकधूर्तैर्जातिः	२/१/६५	गोधेनुः	४/७४
तत्पुरुषः समानाधिकरणः कर्मधारयः	२/१/४२	सार्वगिर	१/२२
पुंवत्कर्मधारयजातीयदेशीयेषु	६/३/४२	सार्वगिर	१/२२
प्रशंसावचनैश्च	२/१/६६	तापसौद्धाः	३/७
युवा खलतिपलितवलिनजरतीभिः	२/१/६७	युवजरद्	४/७७
कृत्यतुल्याख्या अजात्या	२/१/६८	भोज्यस्वादुपानीय शीता	४/७४
वर्णो वर्णेन	२/१/६९	नीललोहितम्	४/७५
कुमारः श्रमणादिभिः	२/१/७०	कुमारपण्डित	४/७५

चतुष्पादो गर्भिण्या	२/१/७१	गोर्गर्भिणीनां	४/७६
मयूरव्यंसकादयश्च	२/१/७२	खादतमोदत	४/७७
नञ्	२/२/६	अकृत्रिमं	५/८
नलोपो नञः	६/३/७३	असातये	३/१
तस्मान्नुडचि	६/३/७४	अनल्पम्	३/१
ऊर्यादिच्चिडाचश्च	१/४/६१	आतुरीसता	३/४७
अनुकरणं चानितिपरम्	१/४/६२	शूत्कुर्वता	३/४७
आदरानादरयोः सदसती	१/४/६३	असत्कृत्य	३/४७
भूषणोऽलम्	१/४/६४	अलङ्कृतिः	३/४७
कणेमनसी श्रद्धाप्रतीघाते	१/४/६६	कणेहत्य	३/४८
पुरो ऽव्ययम्	१/४/६७	पुरस्कृत	३/४८
अस्तं च	१/४/६८	अनस्तमिति	३/४८
अदो ऽनुपदेशे	१/४/७०	अदःकृत्य	३/४८
तिरो ऽन्तर्धौ	१/४/७१	तिरोहिता	३/४९
विभाषा कृञि	१/४/७२	तिरस्कृत	३/४९
साक्षात्प्रभृतीनि च	१/४/७४	साक्षाच्चकार	३/५०
अनत्याधान उरसिमनसी	१/४/७५	मनसिकृत्य	३/५१
मध्येपदेनिवचने च	१/४/७६	मध्येकृत्य	३/५३
नित्यं हस्तेपाणावुपयमने	१/४/७७	पाणौकृता	३/५२
तत्रोपपदं सप्तमीस्थम्	३/१/९२	कर्तव्य	२/१
उपपदमतिङ्	२/२/१९	गोप	५/१४
अमैवाव्ययेन	२/२/२०	अग्रे भोजं	५/१६

तृतीयाप्रभृतीन्यन्यतरस्याम्	२/२/२१	नानाकरं तूष्णीम्भूमं	५/२०
क्त्वा च	२/२/२२	नानाकरं तूष्णीम्भूमं	५/२०
तत्पुरुषस्याङ्गुले सङ्ख्याव्ययादेः	५/४/८६	द्वयङ्गुलोत्कर्षं	६/१४८
अहः सर्वैकदेशसङ्ख्यातपुण्याच्च रात्रेः	५/४/८७	सर्वरात्ररम्यम्	४/३२
अहष्टय्वोरेव	६/४/१४५	अहीन	४/५३
अहो ऽह्व एतेभ्यः	५/४/८८	अपराङ्णेतनं	४/२२
अहो ऽदन्तात्	८/४/७	अपराङ्णेतनं	४/२२
क्षुभ्नादिषु च	८/४/३९	क्षुभ्न्	७/६०
अग्राख्यायामुरसः	५/४/९३	दनुजौरस	४/७७
अनो ऽश्मायः सरसां जातिसंज्ञयोः	५/४/९४	कालायस	७/६०
ग्रामकौटाभ्यां च तक्षणः	५/४/९५	कौटतक्षणैः	५/३६
नावो द्विगोः	५/४/९९	शतनाव	६/१४५
द्वित्रिभ्यामञ्जलेः	५/४/१०२	त्र्यञ्जलं	७/२४
ब्रह्मणो जानपदाख्यायाम्	५/४/१०४	शूरसेनब्रह्माः	७/६८
कुमहद्भ्यामन्यतरस्याम्	५/४/१०५	महाब्रह्म	७/६८
आन्महतः समानाधिकरण- जातीययोः	६/३/४६	महत्तृषीन्	१/६६
द्वयष्टनः सङ्ख्यायामबहु व्रीह्यशीत्योः	६/३/४७	अष्टादश	२/५३
त्रेस्त्रयः	६/३/४७	त्रयोविंशति	२/५४
विभाषा चत्वारिंशत्प्रभृतौ सर्वेषाम्	६/३/४९	त्रिषष्टिः	२/५४
पूर्ववदश्ववडवौ	२/४/२७	अश्ववडवैः	७/८१
रात्राह्नाहाः पुंसि	२/४/२९	सर्वरात्ररम्यम्	४/३२

अपथं नपुंसकम्	२/४/३०	अपथेन	७/५३
अर्धर्चाः पुंसि च	२/४/३१	धर्माणि	६/१६०
जात्याख्यायामेकस्मिन्बहु वचनमन्यतरस्याम्	१/२/५९	विषयेण	१/२४
अस्मदो द्वयोश्च	१/२/५९	नः	१/२९
उपज्ञोपक्रमं तदाद्याचिख्यासायाम्	२/४/२१	आप्तगुरूपज्ञं	६/१४४
छाया बाहुल्ये	२/४/२२	तरुच्छाय	६/१३८
सभा राजामनुष्यपूर्वा	२/४/२३	रक्षःसभे	६/१५२
अशाला च	२/४/२४	स्त्रीसभेन	६/१२१
विभाषा सेनासुराच्छायाशालानिशानाम्	२/४/२५	स्वशालकम्	६/१५३

बहुव्रीहिसमासप्रकरणम्

शेषो बहुव्रीहिः	२/२/२३	अवाप्तबाधाः	५/२२
स्त्रियाः पुंवद्भाषितपुंस्कादनूङ् समानाधिकरणे स्त्रियामपूरणीप्रियादिषु	६/३/३४	विषक्तवीणे	२/३८
नद्युतश्च	५/४/१५३	सहभर्तृकायै	३/३
के ङः	७/४/१३	कुमारिकां	१/१३
न कपि	७/४/१४	सकुमरिकाः	६/१८४
क्यङ्मानिनोश्च	६/३/३६	श्येनायते	२/४०
न कोपधायाः	६/३/३७	प्रणाशिकावृत्तिः	२/४१
वृद्धिनिमित्तस्य च तद्धित स्यारक्तविकारे	६/३/३९	तामसीबुद्धिः	२/४१
सङ्ख्या ङव्ययासन्नादूराधिकसङ्ख्याः	२/२/२५	त्रिचतुरान्	५/२३

सङ्ख्ये			
ति विंशतेर्दिति	६/४/१४२	पञ्चविंशं	४/४९
दिङ्नामान्यन्तराले	२/२/२६	पूर्वोत्तरां	५/२४
तत्र तेनेदमिति सरूपे	२/२/२७	कचाकचि	५/२५
अन्येषामपि दृश्यते	६/३/१३७	कचाकचि	५/२५
ओर्गुणः	६/४/१४६	पशव्ये	४/५२
तेन सहेति तुल्ययोगे	२/२/२८	सारौ	५/२६
वोपसर्जनस्य	६/३/८२	सारौ	५/२६
पूर्वपदात्संज्ञायामगः	८/४/३	खरणसं	७/७२
उपसर्गाच्च	५/४/११९	प्रणासं	७/५८
उपसर्गाद्बहुलम्	८/४/२८	प्रणसं	७/५८
सुप्रातसुश्चसुदिवशारिकुक्ष चतुरश्रैणीपदाजपदप्रोष्ठपदाः	५/४/१२०	सुप्रातयन्	६/१५४
निल्यमसिच्च्रजामेधयोः	५/४/१२२	अल्पमेधाः	५/६२
धर्मादनिच्चेवलात्	५/४/१२४	यातुधर्मा	२/१०
दक्षिणोर्मा लुब्धयोगे	५/४/१२६	दक्षिणेर्मण	६/११
धनुषश्च	५/४/१३२	शाङ्गधन्वनः	५/७४
वा संज्ञायाम्	५/४/१३३	शाङ्गधन्वनः	५/७४
वा संज्ञायाम्	५/४/१३३	शाङ्गधनुः	५/७५
जायाया निङ्	५/४/१३४	पुलोमजाजानि	२/४२
लोपो व्योर्वलि	६/१/६६	निर्णयः	१/४६
गन्धस्येदुत्पूतिसुसुरभिभ्यः	५/४/१३५	उद्गन्धि	७/४१

उपमानाच्च	५/४/१३७	पद्मगन्धी	७/४४
पादस्य लोपो ङहस्त्यादिभ्यः	५/४/१३८	व्याघ्रपात्	६/९८
वयसि दन्तस्य दत्	५/४/१४१	द्विदतः	४/३४
अग्रान्तशुद्धशुभ्रवृषवशहेभ्यश्च	५/४/१४५	कुड्मलाग्रदतीः	७/४४
त्रिककुत्पर्वते	५/४/१४७	त्रिककुत्	७/६०
उद्धिभ्यां काकुदस्य	५/४/१४८	उत्काकुदः	७/५६
उरःप्रभृतिभ्यः कप्	५/४/१५१	चान्दनिकः	६/४
शेषाद्विभाषा	५/४/१५४	चौरिका	५/१८
निष्प्रवाणिश्च	५/४/१६०	निष्प्रवाणीनि	६/११७
निष्ठा	२/२/३६	विहित	५/४०
वा ङहिताग्न्यादिषु	२/२/३७	अग्न्याहितैः	५/४२

द्वन्द्वसमासप्रकरणम्

चार्थे द्वन्द्वः	२/२/२९	विष्टारपाङ्क्तिपद	५/३०
राजदन्तादिषु परम्	२/२/३१	राजदन्तं	५/२९
द्वन्द्वे घि	२/२/३२	भानुचन्द्रौ	५/४०
अल्पात्तरम्	२/२/३४	चाक्रिकरौहिणेयौ	५/४०
द्वन्द्वश्च प्राणितूर्यसेनाङ्गनाम्	२/४/२	शिरोग्रीवं	६/१०५
अध्वर्युक्रतुरनपुंसकम्	२/४/४	अर्काश्वमेधं	६/१०२
अध्ययनतो ङविप्रकृष्टाख्यानम्	२/४/५	पदकक्रमकं	६/१०६
जातिरप्राणिनाम्	२/४/६	धानाशष्कुलि	६/११९
विशिष्टलिङ्गो नदीदेशो ङग्रामाः	२/४/७	गङ्गाशोणस्य	६/१२२

क्षुद्रजन्तवः	२/४/८	दंशमशकं	६/१२०
येषां च विरोधः शाश्वतिकः	२/४३/९	मार्जारमूषिकम्	६/१२०
शूद्राणामनिरवसितानाम्	२/४/१०	तक्षायस्कारं	६/१३०
गवारवप्रभृतीनि च	२/४/११	गवाविकेन	६/१११
विभाषा वृक्षमृगतृणधान्यव्यञ्जनपशु शकुन्यश्ववडवपूर्वापराधरोत्तराणाम्	२/४/१२	गोमहिषेण	६/१२०
विप्रतिषिद्धं चानधिकरणवाचि	२/४/१३	सुखदुःखं	६/५७
अधिकरणैतावत्त्वे च	२/४/१५	आङ्घ्रिहस्ता	२/३२
आनङ्गतो द्वन्द्वे	६/३/२५	मातापितरौ	२/३०
देवताद्वन्द्वे च	६/३/२६	इन्द्राबृहस्पती	२/३३
अग्नेः स्तुत्सोमसोमाः	८/३/८२	अग्निष्टोम	७/५५
दिवो द्यावा	६/३/२९	द्यावाक्षमे	२/३६
दिवसश्च पृथिव्याम्	६/३/३०	दिवस्पृथिव्यः	२/३६
द्वन्द्वाच्युदषहान्तात्समाहारे	५/४/१०६	धेन्वनडुहः	६/१४५

लकारार्थप्रकरणम्

अभिज्ञावचने लृट्	३/२/११२	विजेष्यते	३/७३
न यदि	३/२/११३	अजयः	३/७३
विभाषा साकाङ्क्षे	३/२/११४	भङ्क्ष्यति, हरिष्यति	३/७४
हशश्वतोर्लृट् च	३/२/११६	ऐयः ह	४/२
प्रश्ने चासन्नकाले	३/२/११८	असौत्	४/३

लट् स्मे	३/२/११८	उपयन्ति स्म	४/३
अपरोक्षे च	३/२/११९	सुधियः अभ्यवपद्यते स्म	४/५
ननौ पृष्टप्रतिवचने	३/२/१२०	ददामि ननु	४/८
नन्वोर्विभाषा	३/२/१२१	न ददामि	४/८
पुरि लुङ् चास्मे	३/२/१२२	अन्तर्दधते	३/२
यावत्पुरानिपायोर्लट्	३/३/४	यावत् तरसि	५/५
विभाषा कदाकहयोः	३/३/५	विन्दे कदा	५/५
किंवृत्ते लिप्सायाम्	३/३/६	को दास्यते	५/६
लिप्स्यमानसिद्धौ च	३/३/७	ददति, अयन्ति	५/६
लोडर्थलक्षणे च	३/३/८	याचन्ति	५/७
लिङ् चोर्ध्वमौहूर्तिके	३/३/९	स्नायुः	६/८७
वर्तमानसामीप्ये वर्तमानवद्वा	३/३/१३१	गच्छामः	६/१६
आशंसायां भूतवच्च	३/३/१३२	उत्थितःअभक्षिष्महि	६/२०
क्षिप्रवचने लृट्	३/३/१३३	यास्यसि, हनिष्यामः	६/२०
आशंसावचने लिङ्	३/३/१३४	प्रदद्याः स्यामः	६/२१
नानद्यतनवत्क्रियाप्रबन्धसामीप्ययोः	३/३/१३५	यतिष्ये	६/२२
कालविभागे चानहोरात्राणाम्	३/३/१३७	यास्यामः	६/४०
परस्मिन्विभाषा	३/३/१३८	चारयिष्यामः	६/४१
भूते च	३/३/१४०	अद्रक्ष्यम् अहनिष्यम्	६/३०
वोताप्योः	३/३/१४१	अच्छोत्स्यः	६/३१

गर्हायां लडपिजात्वोः	३/३/१४२	प्यासि	६/३२
विभाषा कथमि लिङ्च	३/३/१४३	विदध्याः	६/३१
किंवृत्ते लिङ्लृटौ	३/३/१४४	आरमेद्	६/३२
अनवक्लृप्त्यमर्षयोरकिंवृत्ते ङिपि	३/३/१४५	उपभोक्ष्यते	६/३७
किंकिलास्त्यर्थेषु लृट्	३/३/१४६	हनिष्यते किङ्किल	६/३७
जातुयदोर्लिङ्	३/३/१४७	दूषयेद् यद्	६/६७
यच्चयत्रयोः	३/३/१४८	निप्रहण्याद्	६/६७
गर्हायां च	३/३/१४९	कलहायेत	६/६८
चित्रीकरणे च	३/३/१५०	सहेथा	६/३१
शेषे लृडयदौ	३/३/१५१	विजिगीष्यते	६/६९
उताप्योः समर्थयोलिङ्	३/३/१५२	उत दद्यात्	६/७१
कामप्रवेदने ङकच्चिति	३/३/१५३	अभ्यवपद्येथाः	६/७१
विभाषा धातौ सभ्भावनावचने ङयदि	३/३/१५५	अभिभविष्यति	६/७०
हेतुहेतुमतोर्लिङ्	३/३/१५६	भजेत्, अवाप्नुयात्	६/७५
लिट् च	३/३/१५९	भेजिषे	७/७१
प्रैषातिसर्गप्राप्तकालेषु कृत्याशय	३/३/१६३	वस्तव्यम्	६/८९
लिङ् चोर्ध्वमौहूर्तिके	३/३/१६४	स्नायुः	६/८७
स्मे लोट्	३/३/१६५	जहि स्म	५/६४
अधीष्टे च	३/३/१६६	जहि स्म	५/६४
लिङ् यदि	३/३/१६८	स्नायात्	६/८८
अर्हे कृत्यतृचश्च	३/३/१६९	स्नातव्यम्	६/८९
शकि लिङ् च	३/३/१७२	वस्तव्यम्	६/८९

धातुसम्बन्धे प्रत्ययाः	३/४/१	गताय भाविने	६/९०
क्रिथासमभिहारे लोट् लोटो हिस्वौ वा च तध्वमोः	३/४/२	भव भवेति	६/९०
समुच्चये/न्यतरस्याम्	३/४/३	परिपिण्ठि	४/२४
यथाविध्यनुप्रयोगः पूर्वस्मिन्	३/४/४	भव भवेति	६/९०
समुच्चये सामान्यवचनस्य	३/४/५	अध्यकृत	४/२४

आत्मनेपदप्रकरणम् ।

भावकर्मणोः	१/३/१३	निर्यये	१/३५
कर्तरि कर्मव्यतिहारे	१/३/१४	व्यतिप्रभानः	१/३५
न गतिहिंसार्थेभ्यः	१/३/१५	व्यतिजग्मुः	१/३७
इतरोतरान्योन्योपपदाच्च	१/३/१६	व्यतिजग्मुः	१/३७
नेर्विशः	१/३/१७	न्यविक्षत	१/३७
परिव्यवेभ्यः क्रियः	१/३/१८	विक्रेष्यते	१/३९
विपराभ्यां जेः	१/३/१९	पशजिग्ये, व्यजिगीषत	६/१४०
आडो दो ङास्यविहरणे	१/३/२०	आददे	१/४१
क्रीडो ङुसंपरिभ्यश्च	१/३/२१	संक्रीडताम्	१/४५
अपाच्चतुष्पाच्छकुनिष्वालेखने	६/१/१४२	कृतापस्किरणैः	२/५
समवप्रविभ्यः स्थः	१/३/२२	अवतिष्ठते	१/४५
प्रकाशनस्थेथाख्ययोश्च	१/३/२३	तिष्ठते	१/४५
उदो/नूर्ध्वकर्मणि	१/३/२४	उत्तिष्ठसे	१/४५
उपान्मन्त्रकरणे	१/३/२५	हरिमुपतिष्ठते	१/५०

अकर्मकाच्च	१/३/२६	उपतिष्ठते	१/५०,१/ ७०,२/११
उद्विभ्यां तपः	१/३/२७	उत्तपते	१/५०, १/५१
आडो यमहनः	१/३/२८	आहत	१/११
आत्मनेपदेष्वन्यतरस्याम्	२/४/४४	अलिपत	१/४०
हनः सिच्	१/२/१४	आहत	१/११
यमो गन्धने	१/२/१५	उदायत	१/११
समो गग्यृच्छिभ्याम्	१/३/२९	संशृणुते	१/५१
वा गमः	१/२/१३	समगंस्त	१/७
वेत्तेर्विभाषा	७/१/७	संविद्रते	५/७
उपसर्गाद्घ्रस्व ऊहतेः	७/४/२३	समभ्युह्य	६/१८८
निसमुपविभ्यो ह्वः	१/३/३०	संह्वयते	१/३६, १/५१
स्पर्द्धायामाडः	१/३/३१	आह्वयते	१/५१
गन्धनावक्षेपणसेवनसाहसिक्यप्रति यत्नप्रकथनोपयोगेषु कृञः	१/३/३२	प्रकुर्वते	१/५७
अधेः प्रसहने	१/३/३३	अधिकुर्वते	१/५७
वेः शब्दकर्मणः	१/३/३४	व्यकुर्वत	१/७०
अकर्मकाच्च	१/३/३५	विचक्रिरे	१/७०
सम्माननोत्सञ्जनाचार्यकरणज्ञानभृति विगणनव्ययेषु नियः	१/३/३६	विनिन्ये	२/२
कर्तृस्थे चाशरीरे कर्मणि	१/३/३७	व्यनेष्ट	२/२
वृत्तिसर्गतायनेषु क्रमः	१/३/३८	अक्रंस्त	२/४

उपपराभ्याम्	१/३/३९	उपक्रमते	२/४
आङ् उद्गमने	१/३/४०	आक्रममाणम्	२/४
वेः पादविहरणे	१/३/४१	विक्रममाणाः	२/८
प्रोपाभ्यां समर्थाभ्याम्	१/३/४२	उपक्रमसे	२/९
अनुपसर्गाद्वा	१/३/४३	क्रमते	२/१०
अपहनवे ज्ञः	१/३/४४	अवजानते	२/११
अकर्मकाच्च	१/३/४५	जानते	२/११
सम्प्रतिभ्यामनाध्याने	१/३/४६	संजानते	२/१२
भासनोपसम्भाषाज्ञानयत्नविम....	१/३/४७	वदमानम्	२/१४
व्यक्तवाचां समुच्चारणे	१/३/४८	संप्रावदन्त	२/१७
अनोरकर्मकात्	१/३/४९	अन्वदिष्ट	२/१७
विभाषा विप्रलापे	१/३/५०	विप्रावदन्त	२/१७
अवाद् ग्रः	१/३/५१	अवागिरन्त	२/१९
समः प्रतिज्ञाने	१/३/५२	संगिरते	२/१९
उदशचरः सकर्मकात्	१/३/५३	अनुच्चारमाणः	२/२०
समस्तृतीयायुक्तात्	१/३/५५	संचरमाणः	२/२३
दाणश्च सा चेच्चतुर्थ्यर्थे	१/३/५५	सम्प्रददे	२/२५
उपाद्यमः स्वकरणे	१/३/५६	उपायत	१/१३
विभाषोपयमने	१/२/१६	उपायत	१/१३, १/३०
ज्ञाश्रुस्मृदृशां सनः	१/३/५७	दिदृक्षमाणम्	२/२७
नानोर्ज्ञः	१/३/५८	अन्वजिज्ञासद्	२/२७
प्रत्याङ्भ्यां श्रुवः	१/३/५९	प्रत्यशुश्रूषितम्	२/२८

प्रोपाभ्यां युजेरयज्ञपात्रेषु	१/३/६४	प्रयुङ्क्ष्व	२/३५
समः क्षणुवः	१/३/६५	संक्षणुष्व	२/३५
भुजो ङनवने	१/३/६६	भोक्ष्यसे	२/३५
णेरणौ यत्कर्म णौ चेत्स कर्ता ङनाध्याने	१/३/६७	दर्शयस्व	२/३५
गृधिवञ्चयोः प्रलम्भने	१/३/६९	गर्धये	२/३६
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त्यदादीनि च	१/१/७४	मदीयम्	३/५२
वृद्धाच्छः	४/२/११४	मदीयम्	३/५२

भवतष्ठकछसौ	४/२/११५	भावत्कम्	३/५२
जनपदतदवध्योश्च	४/२/१२४	पूर्वपाञ्चालकं, पूर्वकान्यकुब्जं, सर्वमागधकम्	६/११२
अवृद्धादपि बहुवचनविषयात्	४/२/१२५	पूर्वपाञ्चालकं	६/११२
धूमादिभ्यश्च	४/२/१२७	सामुद्रकाः	३/६१
नगरात्कुत्सनप्रावीण्ययोः	४/२/१२८	नागरकैः	३/५५
अरण्यान्मनुष्ये	४/२/१२९	आरण्यकाः	३/६१
राज्ञः क च	४/२/१४०	राजकीयैः	३/५५
पर्वताच्च	४/२/१४३	पर्वतीया	३/६१
विभाषा मनुष्ये	४/२/१४४	पार्वतानि	३/७७
युष्मदस्मदोरन्यतरस्यां खञ्च	४/३/१	यौष्माकीणेन	३/६१
तवकममकावेकवचने	४/३/३	मामकीन	३/६४
प्रत्ययोत्तरपदयोश्च	७/२/१८	त्वद्वर्ष	६/९१
अर्धाद्यत्	४/३/४	अर्ध्याम्	३/७५
परावराधमोत्तमपूर्वाच्च	४३/५	परार्ध्यान् अवरार्ध्यान्।	३/७७
मध्यान्मः	४/३/८	मध्यमाम्	४/१
द्वीपादनुसमुद्रं यञ्	४/३/१०	द्वैप्यानि	३/७७
कालाट्ठञ्	४/३/११	मासिक	४/४
विभाषा रोगातपयोः	४/३/१३	शारदिक	४/११
निशाप्रदोषाभ्यां च	४/३/१४	नैशम्	४/११
श्वसस्तुट् च	४/३/१५	शौवास्तीकेषु	१/७१
द्वारादीनां च	७/३/४	सौव	६/१०२

सन्धिवेलाद्यृतुनक्षत्रेभ्यो ऽण्	४/३/१६	सान्ध्यम्	४/११
प्रावृष एण्यः	४/३/१७	प्रावृषेण्य	४/६०
वर्षाभ्यष्टक्	४/३/१८	वार्षिक	४/१६
सर्वत्राण्य तलोपश्च	४/३/२२	हैमन	४/१८
सायञ्चिरम्प्राहणेप्रगे ऽव्ययेभ्यष्टयुटयुलौ तुट् च	४/३/२३	चिरन्तनम्	४/१८
विभाषा पूर्वाहणपराहणभ्याम्	४/३/२४	अपराहणेतनम्	४/२२
तत्र जातः	४/३/२५	माधुर	४/२५
प्रावृषष्टप्	४/३/२६	प्रावृषिक	४/२५
उत्तरपदस्य	७/३/१०	पूर्ववार्षिकधानाढ्यं	६/११३
अवयवादृतोः	७/३/११	पूर्ववार्षिकधानाढ्यं	६/११३
सुसर्वार्धाज्जनपदस्य	७/३/१२	सर्वमागधक	६/११२
दिशो ऽमद्राणाम्	७/३/१३	पूर्वपाञ्चालकम्	६/११२
प्राचां ग्रामनगराणाम्	७/३/१४	पूर्वकान्यकुब्जम्	६/११२
लुक्तद्धितलुकि	१/२/४९	बदराणि	६/१३
प्रायभवः	४/३/३९	कापिशायन	४/२५
उपजानूपकर्णोपनीवेष्टक्	४/३/४०	औपकर्णिक	४/२५
सम्भूते	४/३/४१	कौशेयम्	४/२६
कोशाड्ढञ्	४/३/४२	कौशेयम्	४/२६
कालात्साधुपुष्यत्पच्यमानेषु	४/३/४३	हैमन	४/१८
उप्ते च	४/३/४४	ग्रैष्मिक	४/४२
ग्रीष्मवसन्तादन्यतरस्याम्	४/३/४६	ग्रैष्मिक	४/४२

देयमृणे	४/३/४७	आर्धमासिकं	४/४३
ग्रीष्मावरसमाद् वुञ्	४/३/४९	ग्रैष्मकम्	४/४३
संवत्सराग्रहायणीभ्यां ठञ्च	४/३/५०	सांवत्सरक	४/४३
व्याहरति मृगः	४/३/५१	नैशिकानाम्	४/४५
तदस्य सोढम्	४/३/५२	नैशम्	४/४५
तत्र भवः	४/३/५३	पौर्वाह्निकः	४/४८
दिगादिभ्यो यत्	४/३/५४	आद्यम्	४/४९
शरीरावयवाच्च	४/३/५५	मूर्धन्य	४/५०
प्राचां ग्रामनगराणाम्	७/३/२४	सौहयनागरैः	६/११४
जङ्गलधेनुवलजान्तस्य विभाषितमुत्तरम्	७/३/२५	कौरुजाङ्गलैः	६/११४
दृतिकुक्षिकलशिवस्त्यस्त्यहेर्ढञ्	४/३/५६	कालशेयम्	४/५१
ग्रीवाभ्यो ण् च	४/३/५७	ग्रैव	४/५०
अव्ययीभावाच्च	४/३/५९	औपकर्ण्य	४/५०
जिह्वामुलाङ्गुलेश्छः	४/३/६२	अङ्गुलीय	४/५०
अशब्दे यत्खावन्यतरस्याम्	४/३/६४	आत्मवर्गैः	४/४९
कर्णललाटात्कनलङ्कारे	४/३/६५	कर्णिक	४/५०
तस्य व्याख्यान इति च व्याख्यातव्यनाम्नः	४/३/६६	सौपतैडकात्तैष्टि कर्च्चिकच्छन्दः सु	४/६५
ऋतुयज्ञेभ्यश्च	४/३/६८	राजसूयिके पाकयज्ञिके	४/६५
छन्दसो यदणौ	४/३/७१	छान्दस	४/६५
द्वयजृद्ब्राह्मणर्क्प्रथमा	४/३/७२	पाशुकैष्टिकार्च्चिकेषु	४/६५

अणुगयनादिभ्यः	४/३/७५	आङ्गविद्या	४/६५
तत आगतः	४/३/७४	माधुराणाम्	४/६८
विद्यायोनिसगबन्धेभ्यो वुञ्	४/३/७७	मातुलक	४/७९
पितुर्यच्च	४/३/७९	पैतृक	४/७९
प्रभवति	४/३/८३	वैदूर्य	४/७९
विदूराज्यः	४/३/८४	वैदूर्य	४/७९
तद् गच्छति पथिदूतयोः	४/३/८५	माधुरम्	४/७२
अभिनिष्क्रामति द्वारम्	४/३/८६	माधुरेण	२/६
शिशुक्रन्दयमसभद्वन्द्वेन्द्रजननादिभ्यश्चः	४/३/८८	वाक्यपदीय	४/६६
सो ऽस्य निवासः	४/३/८९	माधुर	४/७२
अभिजनश्च	४/३/९०	सैन्धव	४/७२
सिन्धुतक्षशिलादिभ्योऽणजौ	४/३/९३	सैन्धव	४/७२
भक्तिः	४/३/९५	शैवान्, वैष्णवान्	४/७३
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महाराजाड्ठञ्	४/३/९७	माहाराजिकः	४/७३
तेन प्रोक्तम्	४/३/१०१	पैप्पलादा	३/१८
तित्तिरिवरतन्तुखण्डिकोखाच्छण्	४/३/१०२	तैत्तिरीया	३/१८
काश्यपकौशिकाभ्यामृषिभ्यां णिनि	४/३/१०३	कौशिकि	३/१८
कलापिवैशम्पायनान्तेवासिभ्यश्च	४/३/१०४	कठाः	३/१८
कठचरकाल्लुक्	४/३/१०७	कठाः	३/१८
छगलिनो ढिनुक्	४/३/१०९	छागलेयिनः	६/१५८
पाराशर्यशिलालिभ्यां भिक्षुनटसूत्रयोः	४/३/११०	शैलालिनं	६/८०

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तेनैकदिक्	४/३/११२	सौदामनी	३/११
क्षुद्राभ्रमरवटरपादपादञ्	४/३/११९	क्षौद्र	२/७
तस्येदम्	४/३/१२०	औक्षपाद	४/८०

प्राग्दीव्यतीयप्रकरणम्

तस्य विकारः	४/३/१३४	आयस	५/१
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तालादिभ्यो ङ्	४/३/१५२	ताल	६/७
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फले लुक्	४/३/१६३	बदराणि	६/१३
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