BHATTI-KĀVYA: A STUDY

By

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the sacred memory of
Late Dr. D. R. Chanana
with affection and respect.
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## Abbreviations

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<td>Bhaṭṭi or Bhaṭṭi-Kāvyā</td>
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<td>B. S. S.</td>
<td>Bombay Sanskrit Series</td>
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<td>Chp.</td>
<td>Chapter (s)</td>
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<td>Comm.</td>
<td>Commentary or Commentator</td>
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<td>G. O. S.</td>
<td>Gaekwar Oriental Series</td>
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## Transliteration

- a, ā, i, ī, u, ū, r, e, o, ai, au
- k, kh, g, gh, ŋ
- c, ch, j, jh, ŋ (n)
- t, th, d, dh, n
- t, th, d, dh, n
- p, ph, b, bh, m
- y, r, l, v, (w)
- ś, ș, s, ṣ, h

Anusvāra = m Visarga = h
FOREWORD

The poem of Bhaṭṭi, popularly known as Bhaṭṭi-kāvyā, sets a new pattern for generations of later Sanskrit poets to follow. One may dispute regarding the genuine poetic value of the kind of writing introduced by Bhaṭṭi but its utility as a book teaching linguistic usage and rhetorics in a non-technical manner is universally acclaimed.

Scholars differ on the question regarding the place of ‘Formalism’ in poetry. Formal elements can be introduced at two different levels. A poem may be perfect, charming and provoking from the point of view of its literary style, diction, figures of speech and sound-pattern but its content or theme may not arouse our imagination. It is futile to expect any lasting effect from such poetic creations. When Sanskrit poetry got itself well-established, this kind of formalism was introduced and in course of time any deviation from the set formulae was frowned upon. This kind of composition derives its inspiration not from any vision or experience of the sublime or beautiful but is based on skill and labour. Laboured display of scholarship rather than spontaneous outflow of sentiments marks the tone and temper of such compositions. Māgha and Bhāravi can be cited as representatives of this movement of formal poetry.

Formalism has found its ground at the level of content as well. Here emphasis is not so much on the style or diction as on meticulous presentation of some branch of learning or śāstra (e.g. grammar or rhetorics or metaphysics). Such writings are distinguished from metrical works on those very subjects in so far as they present their theme in the guise of a running story and use of suggestive expressions. Adaptation of this devise is more often an obstacle in clearer understanding of abstruse subjects where plain speaking rather than pithy sayings would have been in order. Their style prevents them rom
being classified among the works on śāstras and their content and purpose stand in their way of being recognised as poems. But since later Indian mind accepted form rather than the content as the sole criterion of poetry such works were labeled as kāvyas rather than the śāstras. The special category was evolved to accommodate such works. The Bhaṭṭī-kāvya is historically the first known representative of the śātra-kāvya category.

A student of Sanskrit literature may feel tempted to investigate into the reason for the fascination the Indian mind had developed for formal poetry. A possible line of investigation may take into account the strict social order and rigid socio-economic pattern of life prevalent in Indian society. Sensibility of man was conditioned by a set pattern of life in every aspect. Deviation of any kind in social, political, economic and even in personal life, was not only not appreciated but also punished. Royal courts which patronised poets being entrusted with the administration of the country had naturally to be more formal than the society and poetry written under their roofs had naturally to reflect this rigidity. This conditioning of sensibility through the ages resulted in identifying poetic genius with pedantic expression and the idea of beauty confined itself to neat geometry—like patterns of sound and meaning.

Dr. Satya Pal Narang has done a great service to the world of Sanskrit scholarship by drawing our attention to various aspects of the Bhaṭṭī-kāvya. Though the kāvya is not very popular with the scholars today but in good old days it formed a necessary part of primary education. Its study is rewarding in many ways. It abounds in historical, social and political data. But above all its value as an illustrative compendium to Pāṇinian system of grammar is high and Dr. Narang has done justice to this aspect. Deviation of Bhaṭṭī from earlier and later interpreters of Pāṇini shows the dynamics of language and various stages in the development of linguistic scholarship.
can be discerned having the Bhaṭṭi-kāvya as a standard reference. Dr. Narang has been able to point to these facts in unambiguous terms though within a limited space.

I am proud of the fact that I have in my company a sound scholar like Dr. Narang whose first work I have the privilege of introducing to the world of Sanskrit scholars. I hope, Dr. Narang will continue the tradition of study which he has just inaugurated in the present small but highly valuable work.

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the Department of
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University of Delhi,
Delhi.

June 17, 1969
PREFACE

This book is based on a part of my thesis entitled 'A Study of Śāstra-Kāvyas in Sanskrit Literature' which was presented and approved for the degree of Doctor of Philosophy in the University of Delhi, Delhi in 1967. A few amendments have been made in it. The importance of the Bhaṭṭi-Kāvyas lies in the fact that it was responsible for changing the sentimental appeal of the poetry to that of the intellectual and hence began a new epoch in the history of Sanskrit literature. Embellished expressions are not rare in Sanskrit literature from the very remote period. Grammatical accuracy is also an important factor to be observed by a poet. But Bhaṭṭi taught both the grammar as well as the figures of speech through the story of the Rāmāyaṇa.

The Bhaṭṭi-Kāvyas is a source of inspiration for poets like Bhaṭṭa Bhīma, Hemacandra, Vāsudeva, Halāyudha, and Nārāyaṇa Bhaṭṭa, who adopted new trends in illustrating grammatical aphorisms or roots. The influence can also be observed on later Sanskrit poets like Śrī Harṣa, who blend Śāstra in their poetry frequently and are thus named as Śāstra-kavis. Kṣemendra in his Suvṛttatilaka named the works of such poets as Śāstra-kāvyas.' Thus Bhaṭṭi is a pioneer in the Śāstra-kāvyas literature in Sanskrit language.

The Bhaṭṭi-kāvyas is an important document in the history of Sanskrit poetics being an important clue of missing literature between Bharata and Bhāmaha. Moreover, it is an important treatise of grammatical rules and roots both in theory and practice. So, I preferred to publish this part of my thesis as early as possible.

I am thankful to the University of Delhi, Delhi for granting me a research scholarship during August, 1963 to December, 1964 and the University Grants Commission for awarding me the All-India Research Fellowship during 1965. I am equally thankful to the Librarians of the Royal Asiatic
Society Bombay, University of Bombay, Bombay: Bhandarkar Oriental Research Institute, Poona; Vārāṇaseya Sanskrit Viśva-vidyālaya and Benares Hindu University, Vārāṇasi; National Library, Calcutta and the University of Delhi, Delhi for providing me all the necessary facilities for the collection of material for my thesis.

I have no words to express my gratitude for my Supervisor Dr. R.V. Joshi, Ph. D. D Litt. (Paris) who constantly inspired, initiated and helped me in the accomplishment of my work.

I am highly grateful to Dr. R. C. Pandey Professor and Head of the Department of Buddhist Studies, University of Delhi, who was kind enough to write a foreword.

At this occasion, I express my deepest sense of gratitude towards late revered Dr. D.R. Chanana, who left us for good but whose words of affection and inspiration still ring in my ears as an evergreen memory. I can never forget his informal and lovable method of persuasion to work for something good and great. As a token of affection and admiration this minor work is dedicated to that great man on his first death anniversary.

In the end, I thank my wife, Sudesh Narang, who helped me and co-operated with me with her heart and soul.

19 May, 1969
Ramjas College
Delhi-7

Satya Pal Narang
INTRODUCTION

The Bhaṭṭi-kāvya is a prominent Mahā-kāvya in the history of Sanskrit literature for the interpretation of Sanskrit poems in their structure and purpose. Being anterior to the defined characteristics of a Mahā-kāvya by Bhāmaha and Daṇḍi, the Bhaṭṭi-kāvya is a model for the later poets. This poem exhibits an important change to intellectualism in poetry following the flavourous genius and inspired poetry of Kālidāsa which culminated in profundity of meaning of Bhāravi, ever-new vocabulary of Māgha, tedious scholarship of Śrī Harṣa and punning diction of Dhanañjaya, the author of the Rāghavapāṇḍavīya.

The Bhaṭṭi-kāvya introduces strict grammatical accuracy, minute artificial figures of speech, bio-lingual diction and usage of roots and tenses in series. Thus it was a challenge to scholars and a thunderbolt for the less-learned. The spontaneity in poetry was suppressed under the weight of 'Project-poetry.' Bhāmaha, a contemporary rhetorician regretted and deplored this trend of the scholar poets.

No serious analysis has been accomplished of such an important poem as yet. The trends and technique of composing poetry have not been seriously observed. The present work is an attempt for the same. The division of chapters, observation of problems and technique of their solution is as follows:—

The first chapter is nothing but a summarized presentation of the Bhaṭṭi-kāvya. The Bhaṭṭi-kāvya owes its inspiration from the great epic Rāmāyaṇa.

In the second chapter a comparison and contrast with the Rāmāyaṇa as regard to theme, characters, descriptions, changes and their causes, innovations in the story, etc., are given.

In the third chapter, an attempt has been made to give some of the titles other than the 'Bhaṭṭi-kāvya' on the basis of a study of the various lists of manuscripts. Bhaṭṭi
has been oft indentified with Bhartṛhari or Vatsabhāṭṭi. His identity is established in the light of the historical perspective. He has been identified as a different person from that of Bhartrhari, the author of the three Śatakas and the Vākyapadīya. A glimpse of his life as reflected in the Bhaṭṭi-kāvya has been given. Bhaṭṭi is placed in the reign of Dharasena II, which is supported by internal and external evidences. Thus title, identity, life and date are the main contents of this chapter.

In the fourth chapter, commentators and commentaries on the Bhaṭṭi-kāvya have been enlisted in an alphabetical order. Aufricht in his Catalogus Catalogorum noted thirteen commentaries on the Bhaṭṭi-kāvya. But by examining various catalogues of manuscripts, I have come to know about twenty-two commentaries. The commentators together with their dates and works have been given in this chapter.

The fifth chapter deals with the erudition of Bhaṭṭi. In this chapter, Bhaṭṭi’s knowledge of the vedas, rituals, metrics, grammar, Arthaśāstra. Dharmashastra, poetics, music, dance, omens, psychology, etc., as gleaned from the Bhaṭṭi-kāvya has been reviewed. Sometimes, similarities of the ideas with the old treatises have also been noted. Similarly mythological characters together with their characteristics and antequarian parallelism have been given.

The sixth chapter presents a literary study of the Bhaṭṭi-kāvya. The characteristics of a Mahā-kāvya as found in the Bhaṭṭi-kāvya have been analysed. The language and the style have also been observed. Next-few pages deal with the figures of speech of the Bhaṭṭi-kāvya. The Bhaṭṭi-kāvya can be said to be the first treatise which contains bulk of Alaṅkāras for exemplary purposes. Many times the commentators differ in naming these Alaṅkāras. Bhaṭṭi appears to be an immediate predecessor of Bhāmaha and Daṇḍin, so while classifying these alaṅkāras observations especially the changes in the concept have been noticed. Alaṅkāras have been classified alphabetically and some of the Alaṅkāras like Upreksā, Upamā, Rūpaka and Svabhāvokti are also classified subject-wise. Then the salient chara-
acteristics of the characters of the Bhaṭṭi-kāvya follow. Metres are classified alphabetically as well as canto-wise.

The seventh chapter deals with the detailed arrangement of the grammatical illustrations. Then follows the technique of illustrations in the Bhaṭṭi-kāvya. Here omissions of the sūtras and the style of illustrations namely Saṁjñāṇā, Pratyāhāra, Adhyāhāra, Gaṇas, Nipātanas, etc., have been given.

The eighth and the last chapter discusses some Śāstric problems of the Bhaṭṭi-kāvya. The Bhaṭṭi-kāvya has been quoted by Śaraṇadeva, Kṣīraswāmin, Śāyaṇa, Bhaṭṭojidikṣita and some other grammarians. They tried to justify or reject the formations used in the Bhaṭṭi-kāvya. Therefore the problems and their rejoinders have been discussed in the order of the Bhaṭṭi-kāvya.
CHAPTER I
SUMMARY

CANTO I. A virtuous, valorous and learned king Daśaratha was ruling over Ayodhya (1-8). Being desirous of a son he brought Rṣyaśṛṅga to his city and after a sacrifice four sons were born to him (9-14). All of them were given education in various fields (15-16). Once Viśvāmitra came to take Rāma for the protection of the sacrifice which could not be tolerated by the King. Being consoled by Viśvāmitra, the King sent his sons with him (17-26).

Canto II. After the winter season had set in (1-20), Viśvāmitra taught them Vijayā and Jayā Vidyās to kill demons. They killed Tādakā and having entered hermitage accepted the Arghya and appreciation of sages (21-29). Mārica came making a noise and Rāma warned him against killing the sages. But fight began and Mārica was thrown away from the battle-field (30-35). Sages were happy and praised Rāma as an incarnation of Viṣṇu (36-39). They went to attend the sacrifice performed by Janaka. When Janaka gave him the bow of Lord Śiva, it was smilingly broken by Rāma (40-42). Janaka sent his messengers to Ayodhya. Daśaratha came and Sītā was married to Rāma (43-47). While returning, Parasurāma challenged them in the way. When he did not accept Daśaratha's request, Rāma took up his bow and vanquished territories won by him. All of them hastily returned to Ayodhya on the departure of Parasurāma (48-55).

Canto III. The king announced the installation ceremony of Rāma and preparations were made (1-5). Kekayī on being stimulated by the women of harem could not tolerate it. She asked for the exile of Rāma (6-9). The subjects lamented, fied
upon Kekayi and determined to follow Rama (10-11). Rama consoled them and wanted them to go back. But he had to remain with them for a night and having cheated them, went away (12-16). The subjects returned but the king could not tolerate the sorrow and died (17-21). Bharata was brought to Ayodhyā where he rebuked Kekayi and after the cremation ceremony of the King with due rites went to bring Rama back (22-36). Bharata reached Citrakūṭa, where Lakṣmana misunderstood him and became ready for a fight (37-47). When Bharata broke the news of the death of their father, Rama and Lakṣmana paid water-oblations to their deceased father (48-50). Rama again advised Bharata to rule over Ayodhyā and on the frequent insistence of Bharata, Rama asked him to take his Pādukās (51-56).

Canto IV. When Bharata returned, Rama along with Lakṣmana and Sītā went to the hermitage of Atri. After killing Virādha, they went to the hermitage of Sarabhaṅga and Sutikṣṇa (1-13). One morning a sensual Rākṣasī in the form of a beautiful woman came to Lakṣmana and proposed to marry her (14-20). Lakṣmana sent her to Rama and when Rama sent her to Lakṣmana back, the latter cut down her nose (21-31). She went to Khara and Dūṣāna and after a fight fourteen thousand Rākṣasas were killed (32-45).

Canto V. When Khara and Dūṣāna were killed, Śūrpaṇakhā went to the court of Rāvana to stimulate him (1-22). Rāvana consoled her and explained the affair to Mārića who argumentatively advised him not to fight against Rama (23-38). Rāvana rebuked him and made him to accept the proposed task on the cost of death (39-46). Mārića manifested himself in the form of a golden deer and aroused curiosity in the heart of Sītā. Rāma entrusted Sītā to Lakṣmana and followed the deer (47-51). When pierced with an arrow, Mārića made a noise and Sītā sent Lakṣmana forcibly to help Rama (52-60). In the absence of Lakṣmana, Rāvana appeared in the form of a sage; rebuked Rama and took away Sītā (61-95). Having heard her cries, Jaṭāyu challenged Rāvana (96-100).
He fought with courage but Rāvana cut down his feathers and Jaṭāyu rolled on the earth. (101-108).

Canto VI. Rāvana tried his best to persuade Sītā to accept him but could not do so (1-4). Rāma saw bad omens on seeing Lakṣmanā. He saw Sītā missing and began to lament (5-20). He became unconscious. Then he somewhere noticed the blood stains and thought her to be murdered (21-31). Rāma got angry and took up his bow to destroy the universe but was prohibited by Lakṣmanā (32-40). They saw Jaṭāyu who related the story of Sītā (41-43). Being caught by a demon Dīrghabāhu, they cut down his hands. He named Sugrīva as the medium of winning Sītā back (44-56). After he flew up in the sky, Śabarī met them and gave them Arghya etc. Having told that Sugrīva will make a friendship with them, she disappeared (57-71). They reached Pampā and Rāma gave vent to his self-expression having seen stimulating natural objects (72-84). They reached Rṣyamūkā. Sugrīva thought them to be a representative of Bāli and sent Hanumat to them (85-91). On being asked they told Hanumat that they were seeking for the woman taken away by Rākṣasas (92-98). Hanumat made friendship with them and Rāma assured their victory by cutting seven tall trees (99-116). After a fight between Bāli and Sugrīva, Bāli was killed by Rāma (117-122). Women lamented and fled upon Rāma. Bāli rebuked Rāma and argumentatively propounded that he did not deserve death (123-133). Rāma justified his murder (134-136). Bāli entrusted his son Aṅgada with Rāma; gave kingship to Sugrīva and breathed his last (137-141). So all of them returned Kiṣkindhā (142-143).

Canto VII. Rāma became intolerant and emotional having seen various actions of nature in the rainy-season (1-18). Rāma asked Lakṣmanā to remind Sugrīva of his promise (19-23). Sugrīva, enjoying with beautiful women, accepted his negligence and sent monkeys in the search of Sītā (24-46). Monkeys having taken the ring went in the sky, the mountain and entered the gate of a cave (47-61). They saw there a beautiful woman who welcomed them. She was Svayamprabhā
who put them out for their protection (62-70). They could not find Sītā. so Jāmbavān decided to commit suicide (71-78). They saw a vulture Sampāti who told them about Lāṅkā and advised them to go there (79-97). They went to the mountain Mahendra; saw the ocean and sent Hanumat across. (98-108).

Canto VIII. As Hanumat was flying over the ocean, a Rākṣasī came in the way whose belly was pierced by Hanumat (1-6). The Maināka requested him to rest over its peaks but Hanumat told him about Rāvaṇa and resumed his journey (7-22). After defeating another Rākṣasī, he reached Lāṅkā (23-26). Description of Lāṅkā (27-34). Deceiving Rākṣasas, he entered Lāṅkā (35-44). He saw sportive actions of Rāvaṇa and Puṣpaka but could not trace out Sītā (45-58). Later he saw Sītā in the Aśoka-garden (59-72). In the meanwhile Rāvaṇa came there and requested Sītā again and again to be his wife but Sītā disgraced him (73-93). Rāvaṇa and all the Rākṣasīs challenged and rebuked Sītā but a Rākṣasī Trijaṭā consoled her (94-99). Hanumat appeared and disclosed his identity by giving the token-ring of Rāma (100-121). When sent back by Sītā, he destroyed the Aśoka-garden (122-131).

Canto IX. Hearing the destruction of Aśoka-garden, Rāvaṇa sent eighteen thousand fighters who were defeated by Hanumat (1-14). Rāvaṇa sent his friends and ministers who were defeated after a fight (15-22). Akṣayakumāra was also killed (23-38). Again on the destruction of all that, Indrajit was sent, who, by a Brahmāstra bound him and took him to Rāvaṇa (39-96). Rāvaṇa announced his murder but was argumentatively opposed by Vibhiṣāna (97-108). Hanumat requested Rāvaṇa to leave Sītā and justified his actions in Lāṅkā (109-136), but Rāvaṇa ordered to burn him (137).

Canto X. Hanumat set Lāṅkā to fire, went to Sītā and sought her permission to go (1-17). He flew over the ocean and thus reached the other bank of the ocean. Monkeys were very happy (18-30). Hanumat came to Rāma, gave the token
from Sītā and described the state of Laṅkā (31-40). Rāma went to Mahendra mountain after the return of Hanumat (41-50). They went on the shore of the ocean from Mahendra mountain and there the description of the ocean is given (51-63). Rāma was condoled by Lākṣmana and slept on the shore (64-75).

Canto XI. After the description of the setting of the moon and the stars, the amorous descriptions of the women of Laṅkā are given (1-18). Morning eulogies, rising of the Sun and description of women (19-39). Rāvana worshipped Brahmarākṣasas and took his royal seat (40-47).

Canto XII. The mother of Rāvana asked Vibhīṣana to convince Rāvana to give back Sītā (1-4). Vibhīṣana went to see Rāvana in the Sabhā (5-12). Rāvana consulted his Counsels about the fight but Vibhīṣana refuted it (13-54). The grandfather of Rāvana also seconded Vibhīṣana (55-60). But Kumbhakarna offered himself for the fight. Vibhīṣana again expressed some bad omens but was hit by proud Rāvana by foot (61-80). Vibhīṣana rebuking and challenging Rāvana, went to Rāma (81-87).

Canto XIII. In the morning, Rāma took up his bow angrily. The ocean came in the form of a human being and requested Rāma to control his bow and arrow (1-10). Monkeys began to collect stones to make a bridge (11-15). The description of the ocean (16-20). The bridge was being constructed and monkeys rejoiced (21-28). Again the description of the ocean (29-43). Description of the army of Rāma and its gait (44-50).

Canto XIV. Rāvana exhibited an artificial head of Rāma to Sītā and she became senseless. The description and the activities of the army preparing for the fight (1-13). Prahasta, Mahāpārśva, Mahodara, Indrajit and Rāvana took up their positions (14-16). Monkeys also prepared. Rāvana came himself for the fight (17-26). Description of the battle-field (27-30). Sampaṭi killed Prajaṅgha; Nala killed Pratāpama; and Hanumat killed Jambumālī. Similarly Vibhīṣana, Sugrīva, Mainda, Nila, Lākṣmana and Dvīda killed Praghasta, Vajra-muṣṭi, Vikumbha, Vīrūpākṣa and Aṣaniprabha respectively.
Aṅgada broke down the chariot of Indrajit (31-38). Concealing himself, Indrajit called Sarpāstra. Rāma and Lakṣmaṇa came under the influence of the missile and fell down on the earth (39-47). Indrajit fled away to his father and Rākṣasas were happy (48-53). Rāvana showed the death of Rāma and Lakṣmaṇa to Sītā in Puṣpakavimāna but Sītā was consoled by Trijaṭā (54-61). Rāma came to know about Nāgāstra and when Garutmān arrived, both of them were restored back their senses and the fight was resumed (62-70). Rāvana sent Dhūmrākṣa, Akampana and Prahasa but they were killed by Hanumāt and Nīla respectively. Thus monkeys were happy and Rāvana was frustrated (71-113).

Canto XV. Rākṣasas awakened Kumbhakarṇa who was made acquainted with the situation. Kumbhakarṇa rebuked Rāvana for the critical situation but was convinced by him to fight (1-25). Bad omens appeared and Kumbhakarṇa killed thousands of monkeys (26-51). Kumbhakarṇa threw a Śakti towards Sugrīva but Hanumāt obstructed it. He again threw a mountain towards Sugrīva and in response Sugrīva cut down the ears and nose of Kumbhakarṇa (52-65). Kumbhakarṇa threw a mudgara towards Rāma but he cut down his hand (66-68). Rāma gave a stroke with Aindrāstra and Kumbhakarṇa fell on the earth and died (69). After the death of Kumbhakarṇa, Rāvana sent Devāntaka, Triśiras and Narāṇtaka who were killed by Aṅgada, Hanumāt and Nīla respectively. Atikāya was killed by Brahmāstra (70-94). Indrajit fought with Brahmāstra. Vibhīṣana saw Rāma and Lakṣmaṇa losing their senses and sent Hanumāt to bring medicine from the Himalayas. Hanumāt brought the medicine and the Vānaras together with Rāma and Lakṣmaṇa were revivified (95-111). Nikumbha and Kumbha were killed (112-114). Aṅgada killed Yudhyakampana and Kampana. Then Prajaṅgha, Yūpākṣa and Lohitākṣa etc. were also killed (115-123).

Canto XVI. Rāvana lamented the death of his warriors and thought over the situation of Laṅkā (1-27). He had never predicted such a situation and angrily made up his mind to
fight (28-34). Indrajit consoled him and offered himself for the fight (35-41).

Canto XVII. Inspite of the bad omens, Indrajit went to fight (1-18). He called Brahmāstra but Rāma and Lakṣmaṇa obstructed it (19). Indrajit killed an artificial Sītā in the sky and on the lamentation of Rāma and Lakṣmaṇa, Vibhiṣaṇa disclosed the secret (20-25). All of them went to Nikumbhikā and obstructed Indrajit there. Indrajit rebuked Vibhiṣaṇa who in turn rebuked Rāvaṇa (26-40). In a fight with Lakṣmaṇa, Indrajit was killed (41-46). The monkeys were happy and when Rāvaṇa took a vow to kill Sītā, others prohibited him (47-49). Again after preparation, the fight began where Rāma killed ten thousand charioteers, fourteen thousand horsemen and two lac pedestrians (58-75). Virūpākṣa was killed and Rāvaṇa began to fight fiercely (76-91). Lakṣmaṇa lost his senses then. Rāvaṇa fled away from the battle-field. In the meanwhile Lakṣmaṇa regained senses (92-96). With the order of Indra, Mātālī came in the battle-field and the fight was resumed again (97-106). Rāvaṇa spread his hundred and one artificial heads but Rāma cut them down (107-108). Mātālī made Rāma remember his missile which was devised to kill Rāvaṇa (109). By that missile Rāvaṇa was killed (111-112).

Canto XVIII. Vibhiṣaṇa, having seen Rāvaṇa dead, could not resist himself. Having remembered his prosperity valour and attachment towards him, he expresse his sorrow (1-36). The whole of the harem began to lament (37-42).

Canto XIX. Rāma advised ministers to go to Laṅkā and coronate Vibhiṣaṇa. All the preparations were made accordingly (1-13). They consoled Vibhiṣaṇa and requested him to rule over Laṅkā (14-30).

Canto XX. Ḫanumat went to Sītā, congratulated her and requested her to order to kill the Rākṣasīs. But Sītā prohibited him to do so. She asked Hanumat to convey a message to Rāma that she wanted to see him (1-7). Rāma requested Vibhiṣaṇa to bring Sītā (8-18). As she approached Rāma, tears came out of her eyes (19-20). At once Rāma questioned her character and asked her to go anywhere or marry Sugrīva, Vibhiṣaṇa, Bharata or Lakṣmaṇa (21-25). She
invoked all the deities to sanction her chastity and asked Lakṣamaṇa to prepare a funeral-pyre (26-37).

Canto XXI. The fire took Sītā and propounded her chastity argumentatively (1-9). Daśaratha came in the sky. Śiva, Brahmā and Indra were present there to acknowledge her purity (10-23).

Canto XXII. Rāma described a path to Ayodhyā, viz. the ocean, the Malaya mountain, Kiṣkindhā, Malayavat forest, Śrutikṣṇa, Gaṅgā, Tamasā, Sarayū and Ayodhyā. (1-17). Rāma predicted the happiness of Bharata and asked Sugrīva and Vibhīṣaṇa to accompany him to Ayodhyā(18-21). They went by Puṣpaka to Ayodhyā where Bharata received them with tears in his eyes (22-31). Then follows the Māhātmya of the Bhaṭṭi-Kāvyā( 32).
CHAPTER II
CHANGES AND INNOVATIONS

The source of the Bhaṭṭi-Kāvya is the Rāmāyaṇa. In the Bhaṭṭi Kāvya the story of the Rāmāyaṇa, consisting of 24,000 verses has been reduced to only 1,650 verses. Bhaṭṭi has avoided the detailed descriptions and the inter-related stories which are to be found in the Rāmāyaṇa. The flow of the story of the Bhaṭṭi-Kāvya is very rapid. Although the language of the Bhaṭṭi-Kāvya is grammatical and cumbersome, yet it manifests poet's poetic genius. It stands in contrast to the language of the Rāmāyaṇa which is simple and lucid.

Through the perusal of both the works we find a number of points of comparison and contrast. The points are as follows:

RĀMĀYAṆA BĀLAKĀṆḌA BHAṬṬI-KĀVYA

1. The story of Rāma as narrated to Vālmiki by Nārada; Kāvya.
2. The story of Vālmiki; poetical characteristics of the Rāmāyaṇa; its teaching to Lava and Kuśa.
3. Description of Ayodhyā in eighteen verses.

1. Omitted in the Bhaṭṭi-Kāvya.
2. First Daśaratha is described and afterwards Ayodhyā is described.
3. Ayodhyā is described in four verses only.
4. Detailed characteristics of Daśaratha, his policy and administration.

5. Daśaratha is not depicted as a Śaiva.

6. Daśaratha proposed for a putreṣṭiyajña; seconded by his ministers; sent courtesans to Ṛṣyaśṛṅga; married him with Śāntā and performed a sacrifice.

7. A divine person emerging from the sacrifice gave Pāyasa which was taken by the queens.

8. Character of Śāntā.

9. Viśvāmitra was angry on the refusal of Daśaratha and Vasiṣṭha told Daśaratha to send his sons.

10. No description of Śarad while going to the hermitage of Viśvāmitra.

11. Vidyās styled as Balā and Atibalā are imparted to Rāma and Lakṣmaṇa.

12. Viśvāmitra gave the missiles to Rāma after the death of Tāḍakā.

13. All the four brothers were married simultaneously.

14. Parāśurāma, when defeated went to Mahendra mountain.

15. Daśaratha consulted his Council about the coronation.

4. Daśaratha described very briefly.

5. Daśaratha is depicted as a Śaiva.

6. All these details are not given.

7. Hutocchiṣṭa was taken by the queens.

8. Omitted.

9. Vasiṣṭha is not introduced.

10. Śarad introduced in the Bhaṭṭi-Kāvyā.

11. Vidyās called Jayā and Vijaya are imparted to Rāma and Lakṣmaṇa.

12. Missiles were given before her death.

13. Only Rāma was married.

14. Parāśurāma did not go to Mahendra mountain.

15. Daśaratha directly declared the coronation.
16. Mantharā is not mentioned. Kekayī herself is not able to tolerate the coronation ceremony of Rāma.

17. All these details are omitted.

18. Lakṣmaṇa followed Rāma silently.

19. Both of them simply accompanied Rāma.

20. Not introduced at all.


22. Rāma gave himself away his pair of the Caraṇapādukās.

23. Śarabhaṅga's event is omitted.

24. Omitted.

25. Omitted.

26. She is beautiful first but when her nose and ears were cut off, she manifested her real form.

27. Lakṣmaṇa cut down her nose and ears when she came to Lakṣmaṇa after her rejection by Rāma.
28. Rāma sent Lakṣmaṇa 28. Both Rāma and Lakṣmaṇa fought against them. along with Sītā to a cave for protection. Rāma fought alone against Khara and Dūṣana.

29. While taking away Sītā, 29. Rāvana took her in his Rāvana took her in his arms and fled away in arms and then put her in a the sky.

golden chariot.


gave the divine drink (Kṣīra) to Sītā.

32. Rāma expressed his anger 32. Rāma met Jaṭāyu and towards Trilokī for his then expressed his anger on meeting Jaṭāyu they inability to trace Sītā but knew something.

33. Rāma met a Rākṣasa 33. Rākṣasa named Dīrghabhānu revealed the secret named Kabandha who of Sītā to Rāma did not reveal the secret of Sītā.

KİŞKINDHÄKÄNDA

34. Vānaras showed the 34. No ornaments were ornaments of Sītā to shown. Rāma.

35. The cause of the enmity 35. Omitted. between Sugrīva and Bālī is given in details.


SUNDARAKÄNDA

37. First Maināka mountain 37. Rākṣasī met Hanumat met Hanumat. first.

38. The name of the Rākṣasī 38. No name of "the Rākṣasī is Surāsā. has been referred to.
39. Two Rākšasīs are mentioned but their names are not given. Two Rākšasīs named 39. Surasā and Simhikā are mentioned.

40. Hanumat met first Simhikā then Maināka and then Surasā (although the names of the Rākšasīs are not given.) Hanumat met Maināka, 40. Surasā and Simhikā.

41. Fight between Hanumat and Laṅkā. Omitted.

42. Description of the Moon and Puṣpaka—Vimāna. Omitted.

43. On meeting Sītā Hanumat eulogized the family of Daśaratha. Hanumat directly declared himself to be the servant of Rāma.

44. The story of a crow related by Hanumat. Omitted.

45. Hanumat killed Prahasta son of Jambumālin; the seven sons of the ministers of Rāvana; his five senāpatis and Aksayakumar came. Indrajit came later on. Eighty thousand warriors and ministers came to fight against him. He killed Aksayakumāra and after that Indrajit came.

46. Description of Sītā after burning Laṅkā is spontaneously introduced. It is given artificially.

47. No description of the ocean after burning Laṅkā. In the Bhaṭṭi-Kāvyā, an artificial description of the ocean has been inserted in order to illustrate some figures of speech.

48. No description of Laṅkā and amorous sports of the Rākšasīs during the morn. It is introduced in order to illustrate the sentiment of Mādhurya.
YUDDHAKĀNDĀ

49. Rāvana met his ministers to discuss the situation. Rāvana's mother advised her another son named Vibhīṣaṇa to request Rāvana not to fight and to hand over Sītā back to Rāma.

50. Vibhīṣaṇa left Rāvana as he was rebuked by the latter. He argumentatively suggested Rāvana not to wage a war. Rāvana hit him with his foot and he went away.

51. No description of the ocean after it. The description of the ocean to illustrate Bhāṣāsama Alāṅkāra.

52. Śuka and Sāraṇa, the ministers of Rāvana informed Rāvana regarding the army of Vānaras. Omitted.

53. In the Rāmāyaṇa, Sītā got infatuated on having seen the cut-head of Rāma. A council follows including the speeches of Malyavat etc. Directly preparations are made for fight after the infatuation of Sītā.


55. After Dhūmrākṣa, Vajra-ākṣa, Akampana was sent directly. Omitted.

56. Mahendra told Kumbara about Rāvana and about the technique of killing him. Omitted.

57. The fight between Rāma and Makarākṣa. Omitted.
58. No lamentations by 58. Bhaṭṭi introduced such
Rāvaṇa on the death lamentations in order
of Kumbhakarna. to illustrate ‘Lṛṭ’ lakāra.

59. When Indrajit was 59. No such event is related.
killed, Rāvaṇa desired to kill Sītā but was pro-
hibited by a minister named Supārśva from
doing so.

60. Suṣeṇa cured Laksmana 60. Suṣeṇa is not introduced.
as he was senseless with the arrow of
Rāvaṇa.

61. At the time of Agnipa-
rikṣā of Sītā, Kubera,
Yama, Indra, Varuṇa, Mahādeva, Śiva and
Brahmā came.

62. Agni told that Daśa-
ratha, lord Śiva and Brahmā had appeared in
the sky.

UTTARAKĀNDĀ

The stories given in the Uttarakāndā of the Rāmāyaṇa
are not given in the Bhaṭṭi-Kāvyā. It comes to an end only
after the Yuddhakāndā.
CHAPTER III
TITLES, IDENTITY LIFE AND DATE

TITLES

The most popular title of the poem is the Bhaṭṭi-Kāvya. This title is found in most of the books in the history of Sanskrit literature. The commentators Mallinātha¹, Puṇḍarīkākṣa² Kandarpaśarman,³ Jayamaṅgala⁴ and Kumudānanda⁵ call it Bhaṭṭi-Kāvya. The other titles of the poem are Bhartṛkāvya,⁶ Rāmakāvya⁷, Rāmacarita⁸ and Rāvaṇavadha.⁹

IDENTITY AND LIFE

The title of the Bhaṭṭi-Kāvya appears to be following the name of its author. So many names are given to the author of

3. Ibid., No. 920 (IV).
8. Śivādatta, op. cit., Title.
   (c) Śāstrī, H. P., A descriptive Catalogue of Sanskrit Manuscripts in the collection of the Asiatic Society of Bengal, Vol. VII, Calcutta, 1934, p. 61 ; and No. 5058.
the Bhaṭṭi-Kāvyā. Some of them are: Bhaṭṭi, Kavibhaṭṭi, Bhaṭṭi-Brāhmaṇa, Bhaṭṭi-paṇḍita and Bhaṭṭa Mahābrāhmaṇa. Kavi, Brāhmaṇa, Paṇḍit and Mahābrāhmaṇa are his epithets. He is called Bhaṭṭaswāmin, Svāmibhaṭṭa and Bhaṭṛṣswāmin. The commentator Kumudānanda calls him Svāmīśūnu. He is also called Bhaṭṛbrāhmaṇa. Mugdhabodhīni by Bharatamallikā calls him Bhaṭṛhari. By commentators Kandarpārman, Vidyāvinodācārya and Keśavaśarman as well as in some of the manuscripts he is known by his name Bhaṭṛhari.

According to N. L. Westergaard, the author of the Bhaṭṭikāvyā is Bhaṭṛhari but he derives the nominal form Bhaṭṭi from Bhaṭṛ. Rudolf Roth and Otto Böhtlingk also derived Bhaṭṭi from Bhaṭṛhari and they think that Bhaṭṭi and Bhaṭṛhari are

   (c) Aufrecht, T. Catalogus Catalogorum. p. 395.
7. (a) Śāstrī, Kuppuswami, Descriptive Catalogue of Sanskrit MSS. in the Govt. Oriental MSS. Library, Madras, No. 11617.
10. Śāstrī, H. P., op. cit., p. 65, No. 5066.
11. (a) Eggeling, op. cit., pt. II, No. 920 (V), and (VIII).
    (b) Jayaswal, K. P. op. cit., p. 103, No. 99.
but the names of one and the same person. According to Aufrecht, Bhaṭṭi, the author of the Bhaṭṭi-Kāvyā and Bhartṛhari, the author of three Śatakas are two different persons. According to K. T. Telānga, the identity of the two Bhartṛharis rests on the weakest possible ground and he states that there is a slight probability of any connection between the two. According to Hoernle and A. B. Keith, the ascription of the Bhaṭṭi-Kāvyā to the author of three Śatakas is hopeless.

R. C. Majumdar ascribed the Bhaṭṭi-Kāvyā to Vatsabhaṭṭi on the basis of the similarity of descriptions found in the Bhaṭṭi-Kāvyā and the Mandsore inscription. But A. B. Keith severely refuted it and called it the most unfortunate suggestion. Again R. C. Majumdar defended himself by assigning Bhaṭṭi under the patronage of Dharasena I. This appears to be a futile effort because the author of the Bhaṭṭi-Kāvyā has been placed in the reign of Dharasena II.

So, it appears that Bhaṭṭi, the author of the Bhaṭṭi-Kāvyā and Bhartṛhari, the author of the three Śatakas and the Vākyapādiya were two different persons. The confusion was created by the commentators of the Bhaṭṭi-Kāvyā who derived Bhaṭṭi from Bhartṛhari and hence confused the real authorship of the poem. The distinction becomes more clear from the fact that all the later grammarians quoted the Bhaṭṭi-Kāvyā after the name of Bhaṭṭi while they quoted the Vākyapādiya and the three Śatakas after the name of Bhartṛhari. Hence, Bhaṭṭi, the author of the

2. Telānga, K. T. Bhartṛhari’s Śatakas, Bombay, 1874, pp. XVII-XVIII.
Bhaṭṭi-Kāvyā cannot be identified with the author of the three Śatakas and the Vākyapadiya.

Bhaṭṭi was a Brāhmaṇa by caste and his father’s name was Swāmin. He was initiated in various branches of learning especially in the Arthaśāstra and the Vyākaraṇa. He did a detailed study of the Alankāras and metres.

It appears that he was patronized by the King of Valabhī, Śrīdharasena II as he has mentioned his name in his poem.\(^1\) Bhaṭṭi seems to be a follower of Lord Śiva (Tryambaka). He has shown his inclination towards Śiva-worship by presenting Daśaratha as a Śaiva.\(^2\)

**DATE OF THE BHAṬṬI-KĀVYA**

The date of the Bhaṭṭi-Kāvyā depends upon the identity of the author of the Bhaṭṭi-Kāvyā. As the author is identified as a different person from Bhartṛhari, the author of the three Śatakas and the Vākyapadiya, it appears that although they are two different persons, yet their date is not so different.

First of all, P. A. Bohlen gave the identity of Bhaṭṭi as the brother of Bhartṛhari and established that both of them were contemporary.\(^3\) H. T. Colebrooke\(^4\) followed the commentator named Vidyāvinoda while differentiating Bhaṭṭi and Bhartṛhari. But he did not say anything about his date. Böhtlingk and R. Roth in their glosses identified Bhaṭṭi with Vikramāditya’s brother Bhartṛhari, the author of the Vākyapadiya and the three Śatakas besides the Bhaṭṭi-Kāvyā.\(^5\) These earlier scholars confused the identity on the similarity of the word Bhartṛ and Bhaṭṭi. R. Roth was wrong in identifying Bhartṛhari, the

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1. Bhaṭṭi-Kāvyā. XX. 35.
2. Ibid. I. 3.
author of the Bhaṭṭi-Kāvya with a brother of Vikramāditya and hence placing him in 57 B.C., because Bhaṭṭi himself has mentioned the name of Dharasena of Vallabhi.¹ This is an important clue to fix Bhaṭṭi’s date.

There are four Dharasenas in the history of Valabhi. Here the use of the words Narendra, Nṛpa and Kṣitipa by Bhaṭṭi is interesting. The date of the first Dharasena is 495 A.D.; second Dharasena is placed in 571 A.D.; third in 620 A.D. and the fourth Dharasena in 641 A.D.²

Bombay Gazetteer tried to prove that it was in the reign of Dharasena IV that the Bhaṭṭi-Kāvya was written.³ It is argued there that Dharasena IV styled himself as Paramabhaṭṭa-āraka, Mahārājādhirāja, Paramesvara and Cakravartin because he was the most powerful king. The word ‘Narendra’ used by the Bhaṭṭi-Kāvya also shows the same.⁴ K. P. Trivedi,⁵ C. V. Vaidya⁶ and R. C. Parikh⁷ are also of the same view.

But the titles enjoyed by Dharasena IV show that he was an emperor while the Bhaṭṭi-Kāvya has used the word ‘Narendra’ only.

1. Bhaṭṭi-Kāvya xx. 35.

4. Ibid. p. 91.
Charasena I styled himself as Senāpati. Dharasena II styled himself Mahārāja, Sāmanta and Mahāsāmanta. First, Dharaseua II took the title of Sāmanta, and later resumed the title Mahāraja and again restored to the title of ‘Mahāsāmanta’ in 588-589 A.D.

Moreover, one of his epithets shows that he was a patron of learning. It is to be found in the colophon of the Bhaṭṭi-Kāvya that he was a popular king which speaks volumes of his said quality.

Nothing is known in detail about Dharasena III except that he ruled between 621-627 A. D. in peace.

It was Dharasena IV who assumed the imperial titles like Paramabhaṭṭāraka, Mahārājaḍhirāja, Parameśvara and even Cakravartin and might have extended his power over a considerable part of the Northern India.

So, one fact is clear that the Bhaṭṭi-kāvya belongs to a period when Maitreyas of Vallabhi had not attained the epithet

   (b) A grant of Dharasena II, I.A. VII, p. 70.
8. (a) Fleet, F. A New grant of Dharasena of Valabhi, I.A. XV. p. 187.
Cakravarti and they were merely styled as kings. Hence, most probably, it was in the reign of Dharasena II. i.e. before 588-89 A.D. that the Bhaṭṭi-Kāvya was written.

Moreover, the author of the Bhaṭṭi-Kāvya appears to be a Śaiva.¹ Maitreyas of Vallabhi were also Śaivas. From Senāpati Bhaṭṭārakā onwards, the kings of Vallabhi styled themselves as Paramamāheśvara. Dhruvasena styled himself as Paramabhāgavata and Dharapati as Paramādityabhakta.

Dharasena II was a Śaiva. This becomes quite clear from most of his inscriptions where we find the use of the epithet Paramamāheśvara² for him, and his inclination to give donations to the Brāhmaṇas to meet their expenses of the ritual performances³. Perhaps, this was due to the influence of his patron that Bhaṭṭi was so much inclined towards Śaivism. We do not find any trace of Buddhism in the Bhaṭṭi-Kāvya while it became so predominant in the time of Dharasena IV. There is an account according to which one hundred Buddhistic monasteries were found in Vallabhi which were next to those of Kapilavastu in their statistical account. More than 6000 mendicants were living there. This centre belonged to the Sammatiya school of Buddhism.⁴

In one of the inscriptions of Dhruvasena (A.D. 621), we find the account of land gifts made to a Baudhā monastery.⁵

So it appears that from Dhruvasena onwards the Buddhism was given royal patronage and in the time of Dharasena IV, it was on its climax in Vallabhi.

But the argumentum-ex-silentio shows that the Bhaṭṭi-Kāvya was written in a period when only Śaivism was domi-

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1. Bhaṭṭi-Kāvya I.3 and XXI.16.
3. Peterson, P. A Collection of Prakrit and Sanskrit Inscriptions, Bhavanagar, Archaeological Department, Bhavanagar, 1890, pp. 30-32.
5. Peterson, P. op. cit., pp. 40-41
nating. This again supports the view that the Bhaṭṭi-Kāvya was written in the reign of Dharasena II.

Another factor in determining the date of the Bhaṭṭi-Kāvya is its relationship with Bhāmaha, the author of the Kāvyālaṅkāra. There is a similarity between two verses in the Bhaṭṭi-Kāvya and Bhāmaha’s Kāvyālaṅkāra.

A great deal of controversy was amongst the scholars as to who was the borrower. The editors of the Kāvyālaṅkāra Batuk Nath Sharma and Baldeva Upādhyāya placing Bhāmaha in 400 A. D. refuted the opinion of the priority of the Bhaṭṭi-Kāvya. But S. K. De and P. V. Kane put Bhāmaha after 700 A. D. and before 750 A. D. which proves the priority of the Bhaṭṭi-Kāvya

It appears that by the word ‘imāni’, Bhāmaha is referring to a poet who has written a difficult poem which is to be explained like a Śāstra and that can only be the Bhaṭṭi-Kāvya.

A comparative study of the Alaṅkāras of the Bhaṭṭi-Kāvya and Bhāmaha’s Kāvyālaṅkāra shows that the technical Yamakas like Sandaṣṭaka, Samudga, Cakrivāla and Kāṇci which are found in the Bhaṭṭi-Kāvya, were incorporated by Bhāmaha in Ādi, Madhya and Anta Yamakas. Some of the Alaṅkāras like Prativastūpamā, Vakrokti, Sūkṣma and leśa seem to be innovations of Bhāmaha which are not found in the Bhaṭṭi-Kāvya. This again shows the priority of the Bhaṭṭi-Kāvya.

1. Bhaṭṭi-Kāvya, XXII. 34.


5. Kane, P. V. History of Sanskrit Poetics, Delhi, 1961, p. 118.

6. Bhāmaha, Kāvyālaṅkāra, II, 10

सन्दर्भ ब्रह्मायामेव स्वायत्त स्वाधिक श्रवण्यो श्रवण्योऽवे स्यादिति पंचे लक्षणः।
One expression which is found in the Bhaṭṭi-Kāvyā has clearly been taken by Bhāmaha as an example of Upamā. Moreover, a verse in the Kāvyālaṅkāra appears directly referring to the Bhaṭṭi-Kāvyā where Pāṇinian Sūtras are used in their order and the event related is that Hanumat crossed the ocean. Hence, we can conclude that Bhaṭṭi was prior to Bhāmaha, the author of the Kāvyālaṅkāra.

Jinendrabuddhi, the author of the Kāśikāvivaraṇapaṇijīka alias Nyāsa has mentioned Bhaṭṭi, as an exponent of the Sūtras of Pāṇini. If we identify Bhaṭṭi as an author of the commentary on the Sūtras of Pāṇini (although the work is not found) with the author of the Bhaṭṭi-Kāvyā, Bhaṭṭi can be put before 700 A. D.

Śrīś Chandra Chakravarthi says that Jayāditya who died in 661 A. D. had the knowledge of the Bhaṭṭi-Kāvyā.

All these internal and external evidences show that Bhaṭṭi might have lived in the reign of Dharasena II, and wrote his Kāvyā before 588-589 A. D. when Dharasena II acquired the title Mahārāja.

3. Ibid. VI. 62.
5. Ibid. Introduction, p. 17.
CHAPTER IV
COMMENTATORS

Aufrecht had noted thirteen commentaries on the Bhaṭṭi-Kāvyā.¹ But by examining various catalogues of Mss., I am able to find out the names of twenty-two commentators. Their description is as follows:

1 ANIRUDDHA

His commentary is called the Bhaṭṭi-Kāvyalaghutīkā.² Nothing is known in detail about Aniruddha. His another work is Bhāṣyavārtikāṭikā.³ But V. Raghivan⁴ differentiated him from the writer of the Bhāṣyavārtikāṭikā and put him under another author Aniruddhapāṇḍita.

2 KANDARPĀŚARMAN

The name of his commentary is Vaijayanītī⁵. In the explanation of the Bhaṭṭi-Kāvyā, he has followed Supadma grammar of Padmanābha. He has prayed to the Lord Kṛṣṇa and Śiva in the beginning of the commentary. The commentator is called Kandarpacakravartī also⁶. His date is after 12th century A. D. as he has quoted Kāvyaprakāṣa (11th century A. D.), Daṇḍin (8th Century A.D.), Kṣiraśwāmin (11th Century

1. Aufrecht, T., Catalogus Catalogorum, p. 135.
3. Ibid., p. 10, No. 93 (1).
6. Ibid, Colophon.

(25)
A. D.) and the Durghaṭavṛtti. According to Renou, the date of the Durghaṭavṛtti is 1172 A. D. So his date must be after 12th century A. D.

3 KEŚAVAŚARMA

His commentary is incomplete and comes to an end at the tenth canto whereas the text continues. In his commentary he has followed the Durghaṭodghaṭā. This Vyākaraṇadurghaṭodghaṭā is a glossary on Goyicandra’s Saṅkṣiptasaṅraṭikā by Keśavadeva. So Keśavaśarmā is the writer of both the Durghaṭodghaṭā and the Bhaṭṭi-Kāvyāṭikā.

4 KUMUDĀNANDA

His commentary is called Subodhinī. He has followed the rules of Pāṇini in the explanation of the text.

5 JAYAMANOGLA

His is the oldest commentary called Jayamaṅgalā on the Bhaṭṭi-Kāvyā. He is also called Jaṭīśvara and Jayadeva. In his commentary, he has based himself on Pāṇini’s Sūtras. He has explained rhetorical portion of the Bhaṭṭi-Kāvyā on the basis of Bhāmaha’s Kāvyālaṅkāra. According to P. V. Kane, “He flourished after 800 A. D. and before 1050 A. D.” because he mentions Bhāmaha and Daṇḍin but not Mammaṭa. He is quoted by Puruṣottamadeva in Varṇadeśanā. A commentary on the Bhāgavata Purāṇa is written by one Jayamaṅgalā, but

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1. Eggeling, Julius, Catalogue of Sanskrit Manuscripts in the Library of India Office, pt. II, no. 920,
3. Śāstrī, H. P. A Descriptive Catalogue of the Sanskrit Mss. in the collection of the Asiatic Society of Bengal, Calcutta, 1934, p. 65, no. 5066.
4. Ibid. p. 65.
5. Eggeling, Julius, Cat. of Skt. Mss. in the Library of India Office, no. 822.
8. Kane, P. V., History of Sanskrit Poetics, Delhi, 1960, p. 77.
COMMENTATORS OF THE BHATTI-KAVYA

Aufrecht has not ascribed it to Jayamaṅgala, the commentator of the Bhaṭṭi-Kāvyā. Another work Kaviśikṣā is ascribed to Jayamaṅgala by P. Peterson. According to Krishnamachariar, Jayamaṅgala flourished in the court of king Jayasimha and wrote Kaviśikṣā.

6 NĀRĀYĀṆA VIDYĀVINODA

His proper name is Nārāyaṇa. His commentary on the Bhaṭṭi-Kāvyā is called Bhaṭṭi-Bodhini. He was a devotee of Rāmacandra and a resident of Pūrvagrāma. His brother was Jaṭādhara and father Bāṇeśvara. Vidyāvinoda is a scholarly epithet for him. In the explanation of the Bhaṭṭi-Kāvyā, he has followed Pāṇinian system. He has mentioned Jinendra, the commentator of the Kāśikā-Vṛtti. So his date is evidently after 7th Century A. D.

7 PŪṆḌARĪKĀKṢA

His commentary is called Kalāpadipikā. He was the son of Śrīkānta. This commentary belongs to the Kalāpa school of grammar. The manuscript belongs to Śaka Saṁvat 1650. His other work is Kātantra-Pariśiṣṭāṭikā on Kātantra-paribhāṣā by Śripatidatta.

8 PEḌḌABHAṬṬA

His work is written in Telugu character and is under the possession of Saraswati Bhāṇḍar, Melkota. This is an incom-

1. Ibid, p. 201.
plete work. Aufrecht\(^1\) identifies him with Mallinātha but Kri-
shnamachariar\(^2\) says “He was the son of Kapardin and grandson of Mallinātha of Kolācala family.”

His other commentaries are on the Kirātārjunīya,\(^3\) Śiśupālavadha,\(^4\) Sūktivāridhi\(^5\) and on the Naiṣadhiyacarita.\(^6\)

9 BHAṬṬI-KĀVYA ṬIKĀ (Anonymous).

This commentary is quoted by the Mādhaviyadhātuvarṭti. Aufrecht has mentioned it.\(^7\)

10 BHAṬṬI-KĀVYA VIMARŚA\(^8\) (Anonymous)

The author of this commentary is also not known.

11 BHAṬṬI-KĀVYA ṬIKĀ\(^9\) (Anonymous).

G. Oppert has mentioned it with the following comments:
“By an anonymous author in the possession of Annaswāmī Śāstrī of Bhavānī. It has 79 pages and its age is 300 years.\(^10\)

12 BHARATASENA OR BHARATAMALLIKĀ.\(^11\)

His commentary on the Bhaṭṭi-kāvya is called Mugdhabodhiṇī. Bharatasena was the son of Gaurāṅgamallikā. He was a descendent of the family of Vaidya Harihara Khan, who was a client of Kalyāṇamalla. He has been dated as in A. D. 1790 by Aufrecht\(^12\) and A. N. Jani.\(^13\) His works are the Upasargavṛtti

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1. Aufrecht, T., Catalogus Catalogorum, p. 345.
4. Ibid. 7893.
5. Ibid. 8117.
10. Ibid. No. 1517
Ekavarṇārthasaṅgraha, Kārakollāsa, Kirātārjunīyaṭīkā, Kumārasambhavaṭīkā, Ghaṭakarparāṭīkā. Drutabodhavyākaraṇa and its commentary Drutabodhinī, Dvīrupadhyānisaṅgraha, Nalodaya-ṭīkā, Naiṣadhiyacaritaṭīkā, Mugdhabodhinī, a commentary on Amarakośa, Meghadūtaṭīkā, Vaidyakulatattva, Śīsupālavadhaṭīkā and sukhalecthana.

In the explanation of the Bhaṭṭī-Śāvyā, he has based himself on the Mugdhabodha grammar and his roots are taken from Śabdakalpadruma of Vopadeva. In the explanation of the rhetorical portion he has based himself on Bhāmaha like Jayamaṅgalā.

13 MALLINĀTHA

Mallinātha is very popular as a commentator and his commentary on the Bhaṭṭī-Śāvyā is called Sarvapathīnā. He is also called Kolācala Mallinātha and according to T. Aufrecht and K. P. Trivedi, his name was Peḍabhaṭṭa. In a Ms. of Amarapada-pārijāta, a commentary on the Amarakośa, he is said to be the son of Bollāpininṛsimhasūri of Śrīvatsagotra.

His works are Aniṇyantam, a work on vowel-ending in the Taippūrayasamhitā; Amarapadapārijāta, Udārakāvyā, Ekāvaliṭīkā, Kirātārjunīyaṭīkā, Kumārasambhavaṭīkā, Tārkika- rakṣāṭīkā, Naiṣadhiyacaritaṭīkā, Bhaṭṭīkāvyāṭīkā called Sarvapathīnā, Meghadūtaṭīkā, Raghuvamanīṣṭīkā, Raghuviracarita, and Śīsupālavadhaṭīkā. Krishnamachariar has enlisted another work called Vaiśyavarmāsuddhārṇava. Two other works named Svaramanjariparimala and Prāsasta-Pādabhāṣyamīṭīkā are mentioned by K. P. Trivedi.

1. Aufrecht, Catalogus Catalogorum, p. 396.
2. Trivedi, K. P. Ed. The Bhāṭṭī-Śāvyā, B. S. S., Bombay, 1898 (Two volms).
3. Aufrecht, Catalogus Catalogorum, p. 434.
R. G. Bhandarkar,1 K. B. Pathak2 and Krishnamachariar3 put him in the later half of the fourteenth century A.D.

In the explanation of the Bhaṭṭi-Kāvyā, he follows Pāṇinian Sūtras and explains each and every important word. He quotes other authorities wheresoever necessary. He, sometimes, differs with Jayamaṅgalā in his explanation of the rhetorical portion of the Bhaṭṭi-Kāvyā. He quotes frequently Daṃḍin in the clarification of the figures of speech.

14 RĀGHAVA

Many Rāghavas have been noticed by T. Aufrecht and Krishnamachariar. Aufrecht noticed sixteen Rāghavas.5

According to Jayaswal,6 the commentator is Rāghava Jhā. This commentary was written in Nepal under the patronage of the king Raṇendra in Śaka Samvat. 1721.7

15 RĀMACANDRA

The name of his commentary is Vyākhyānanda.8 Ninety-eight separate Rāmacandras are noticed by Aufrecht9 and it is difficult to say exactly as to who is the commentator of the Bhaṭṭi-Kāvyā. Nothing is known about his other works.

In the beginning he has paid his obeisance to Śrīnayana-nānandacakravartī.10 He belonged to Varendra family.11 The commentary only extends upto sixth canto.

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5. Aufrecht, Catalogus Catalogorum, p. 499.
7. Ibid. Colophon:

फालूपूर्णा कुण्ठपेशे च चतुष्टयः गुरुवाचरे
नेपाले महत्तकाव्य च राधवाचरः ह्यस्यलिखितम्
चन्द्रचुम्ममुनोन्द्रेण शकावदेकाश्वमण्डहि
रक्षेत्रमुपविकप्ते पुरिता नाम संतकथा॥

10 Eggeling, Mss. in India Office Library, No. 920, VII, verse 1.
11 Ibid., verse 2.
16 RĀMACANDRAVĀCASPATI

The name of his commentary is Subhodhanī. The writer was a follower of Caṇḍikā and the Lord Śiva. He read all the commentaries on the Bhaṭṭī-Āvya and then commented thereon. None of his other works is known.

17 VIDYĀVINODA

The name of his commentary is Bhaṭṭī-Candrikā. He was a follower of Rāmacandra and Sītā. His other works are Gaṇaprakāśa, Vyākaraṇadīpikā, Śabdārthasandīpikā, and a commentary on the Amarakośa. He has mentioned Kṣīraswāmin (11th Cent. A.D.) and Jayamaṅgalā, etc. So his date is after 12th Cent. A. D.

18 VIDYĀŚAGARA

The name of the commentary is Kalāpadīpikā. It is often quoted by Rāmanātha on the Amarakośa and by Bharatāsena (1790 A. D.) on the Bhaṭṭī-Āvya. So his date is before seventeenth Cent. A. D.

19 VAJAYANTI

It is an anonymous commentary which follows Supadma grammar. This is informed by Aufrecht. Nothing else is known.

20 SRĪDHARA

This is a Telugu commentary on the Bhaṭṭī-Āvya. Srīdhara has also commented on the Naiṣadhiyacarita. A. N. Jāni has identified Srīdhara with Vidyāśrīdhara devasūri but Krishnamachariar has differentiated them.

2. Ibid. verse 1-2.
3. Eggeling, Mss. in India Office Library, No. 920.V.
4. Ibid No. 838.
5. Ibid. No. 830.
6. Ibid. No. 964.
7. Ibid. No. 920.
11. Ibid. No. 4720.
21 ŠRĪNĀTHA

The name of his commentary is Bhaṭṭi-rūpapprakāśa. He was the son of Šrīkarācārya. He also wrote a commentary on the Naiṣadhiyacarita and the Raghuvamśa. According to Krishnamachariar, “he is probably the same as the Telugu poet Šrīnātha who translated Naiṣadha in Telugu in the 15th Cent. A.D. He was in the court of Vembhupāla who passed away about the year 1420 A. D. But A. N. Jani quotes the opinion of Šeṣagiri Šastrī that he flourished in about 1330 A. D.

Other works ascribed to him are: Bhoginīdaṇḍaka, Kṛtyatattvārṇava, a commentary on the Naiṣadhiyacarita, and a commentary on the Raghuvamśa.

According to K. P. Jayaswal, this Šrīnātha appears to be an ascetic on the Šrīratnakaratīrtha and a follower of Šaurī.

22 ŠRĪNIVĀSA

His is an incomplete commentary extending from fourteenth to the twenty-second cantos. The commentary belongs to the Kalāpa school of grammar. His commentary is called Šrānivāśī. He was in the reign of Dharasimhadeva.

Krishnamachariar has noted many Šrīnīvāsas. One of them is the commentator of the Naiṣadhiyacarita. The commentator may be identified with the commentator of the Naiṣadhiyacarita.

3. Ibid. p. 71.
5. Ibid. p. 182.
7. Ibid. p. 72.
10. Ibid. Post Colophon.
CHAPTER V
ERUDITION

The main object of Bhaṭṭi was to write a poem which could illustrate grammar. By laying more emphasis on the grammatical illustrations, Bhaṭṭi could not show his knowledge of various śāstras. Besides grammar, he has illustrated an extensive number of Alāṅkāras in the tenth canto of his Kāvyā. He had a good knowledge of Prākrit also as the thirteenth canto of the Bhaṭṭi-Kāvyā which is written to illustrate 'Bhāṣāśama', consists of the verses which can be explained both by the rules of Sanskrit as well as Prakrit. He has exhibited some other aspects of learning which are as follows:—

VEDAS

Bhaṭṭi knew the Vedic literature together with the Vedāṅgas. He has referred to the three Vedas and the six Vedāṅgas (I. 2). Bhaṭṭi has alluded to the sages who are studying the Rgveda and the Yajurveda (IV.9). Some of the recensions of the Vedas which are mentioned by Pāṇini in his sūtras are referred by Bhaṭṭi in the Bhaṭṭi-Kāvyā while illustrating the sūtras of Pāṇini in his verses. Recitation of the Sāmaveda is mentioned (XIX. 13).

RITUALS

As the author has presented some ritualistic ideas which can be traced to the Grhyasūtras, so it can be concluded that he had knowledge of the Grhyasūtras. He has referred to Madhuparka being given to an Ācārya1 and the


ब्राह्मजी वृत्ता मधूपर्क माहरें । सनातकायोपसिद्धिताय । राजेच । भ्राचार्यारथ-\nहवशुरपितव्यमातुलानां ।


तथेऽत्र ग्रह्याः क्षत्तिक्र हवशुरः पिताय: मातृत: भ्राचायो राजा वा सनातकः प्रायो वरोशसिद्धिरिति।
worship being made with Viṣṭara, Pādyā, Mālya, Madhuparka and Āsana (I. 17; II. 26.). Bhaṭṭi has referred to the rituals of the installation ceremony of Rāma. Golden pitchers full of the water of various pilgrimages were brought by pedestrians (III. 4). The same custom of bringing water from various pilgrimages is mentioned in the Sāmavidhāna Brāhmaṇa and the Vālmiki’s Rāmāyaṇa. Bhaṭṭi has referred to the Piṇḍo-daka and the Antyeṣṭi Saṁskāra of Daśaratha (III. 34-36). Bhaṭṭi has referred to those sacrifices which must be performed. Such sacrifices are called Avasyāsvāya. The oblation to gods and Brāhmaṇas extracting Soma Juice in the sacrifice is mentioned (VI. 64). Moreover, he has referred to the ritualistic Brāhmaṇas called Kuṇḍapāyya and Agnicityas (VI. 67). Even the kings performed sacrifices and extracted the Soma juice in the sacrifices. Daśaratha is called Agnicit and Somasut (VI. 45). Amongst long-lasting sacrifices, the poet has mentioned Agniṣṭoma and Jyotiṣṭoma (IX.79). Amongst other rituals Śūryapūjā (VIII. 13) and Devatātarpana occur in the Bhaṭṭi-Kāvyā (XIV. 18).

Bhaṭṭi-Kāvyā has described the Antyeṣṭi ceremony of Daśaratha and that of Rāvana in detail. After the death of Daśaratha all the ministers prepared themselves for Antyeṣṭi Saṁs-
kāra. Sacrificial utensils were put in their proper places. Some of the people waged Dukula flags while others played on Venu, Mrdaṅga and Kāmysya. Gold was put in the ears, eyes, nostrils and the mouth of the dead-body. The head of the body was placed towards the east. (III. 33-35). Similarly Rāvana’s dead-body was given a bath and all the decorative ceremonies were performed like those of Daśaratha’s. As the fire was enlightened, well-versed sages recited the Sāmaveda (XIX. 13).

METRICS

Although he has not mentioned any independent treatise of metres, yet he has employed a variety of metres in the Bhaṭṭi-Kāvya. He has used twenty-six metres in the poem. In the tenth canto, the variety of different metres can be observed.

GRAMMAR

Bhaṭṭi wrote his poem following the rules of Pāṇini. His intense knowledge of grammar can be observed from the fact that he not only made an effort to blend grammar with his Mahākāvya without destroying the spirit of the latter but also became an authority in the field of grammar. He is frequently quoted by later grammarians as an authority on the controversial grammatical usages. He is a past-master in the use of befitting grammatical diction which usually does not obstruct the flow of the poem. Jayamaṅgalā has quoted Kātyāyana’s vārtikas to explain some forms of the Bhaṭṭi-Kāvya.

Besides, he had a full command over roots. The consistency in the use of several roots in a Canto is a proof to his erudition in the use of roots. This can be observed in the Tiṅanta-kāṇḍa of the Bhaṭṭi-Kāvya.

ARTHASAŚĀstra

Bhaṭṭi has shown an extensive political erudition in various argumentative speeches dealing with the elements of politics. Bhaṭṭi has used the word Arthaśāstra in plural which indicates to various aspects of politics. (XV. 88). In the speeches and dialogues of Hanumat, Vibhīṣaṇa, Rāvana, Sugrīva and Indrajit, he has shown his political insight. He
has referred to the five elements of politics viz. the initiative in the activities like constructing forts; having subjects; the exact knowledge of time and space; facing the calamity and completion of the object ¹ Bhāṭṭi has propounded Sandhi and Vigraha (XII. 26-30). Daṅka and Koṣṭa are other means of winning the enemy (XII. 43). The same concept is found in the Arthaśāstra of Kauṭilya.² The construction of forts is referred to (XII. 32). The killing of enemies by poison etc. called Upaniṣatprayoga has been referred (XII. 30). Such Upaniṣatprayogas are found in the Arthaśāstra in details.³ According to Bhāṭṭi, a messenger who performs something more besides the task he is entrusted with, is called an uttama-dūta. (VIII. 127). Bhāṭṭi has referred to fraud (Māyā) in the battle-field (IX. 27).

DHARMAŚĀSRA

Bhāṭṭi has not referred to any treatise on the Dharma-śāstra directly. But Dharmaśāstric concepts are frequently alluded to by him. (VI.60). Performance of Sandhyā both in the morning and in the evening and worship of guests is mentioned (VI. 65).

There is an injunction that meat of animals having five nails may be taken ⁴ The idea can be traced to the Rāmyāna where the same concept together with the names of the animals is found ⁵ He has referred to three ends of human life viz. Dharma, Artha and Kāma (IX. 115). The duty of a son is to obey his father (III. 52). Besides, Bhāṭṭi has a belief in the theory of rebirth also. (I. 18).

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¹ Bhāṭṭi-Kāvyā XII. 62.
⁴ Bhāṭṭi-Kāvyā VI. 131.
⁵ Rāmāyaṇa, Kiskindhākāṇḍa XVIII. 39, p. 303.
OMENS

The omens seen in the dawn are thought to accurate (VIII. 106). In the Bhaṭṭi-Kāvyā mostly ill-omens are referred to. Falling of the sun from the sky indicates the death of a great man (III. 24). A deer running by the right side (XI. 14) and a black one running by the left, are thought to be inauspicious (XVII. 10). The weeping of the Jackals (XIV. 14; XV. 27) and the intense noise of the birds were also thought to be inauspicious (XV. 26). Throbbing of limbs on the right side (XV. 26), and the throbbing of the left eye were inauspicious (XV. 27). Vultures falling on an object; comet falling from the sky; explosion in the orb of the Sun; clouds giving forth red rains and fierce winds (XVII. 9) were thought to be bad and resulting in death.

PSYCHOLOGY

Bhaṭṭi is a past-master in depicting emotions and their reactions. Such instances can be found throughout the Bhaṭṭi-Kāvyā. He has expressed the psychological state of ladies, sex and animals.

A woman tolerate her husband’s relations with another woman (II. 6). Similarly a lion, hearing his re-echoed voice, cannot tolerate it and becomes ready to fight (II. 9). He has described the psychological state of Rāma when he was separated from Sītā (VI. 73-84, VII. 1-21). He has missed no place to express sexual reactions. Knowing that the partner will separate in the morning, sexual emotions increase. He has described all these emotions in Canto XI. Finding the intense desire of Rāma for Sītā, Rāvaṇa gets angry out of jealousy. (XVI. 21).

Bhaṭṭi has described the mental state of a hero also. No warrior wants to die like a coward man (XVI. 29). The anger increases on the death of a hero which gives a stimulation to fight (XVII. 50). He has beautifully described the mental state of Rāma who repudiates Sītā only on thinking that she might have embraced Rāvaṇa (XX. 22).

POETICS

Bhaṭṭi is not only a grammarian poet but he is an Alaṅkārika poet as well. In the tenth Canto, he has illustrated Alaṅkāras just as the sūtras of Pāṇini have been illustrated elsewhere.
About the importance of the Alaṅkāras of the Bhaṭṭi-Kāvyā, S. K. De has remarked, ‘The treatment of Alaṅkāras in the Bhaṭṭi-Kāvyā, may, therefore be presumed to supply one of the missing links in the history of rhetorical speculations anterior to Bhāmaha’.  

Moreover, the Bhaṭṭi-Kāvyā as a Mahākāvyā fulfils all the conditions laid down by Sanskrit rhetoricians. Hooykaas has appreciated the Kāvyā that inspite of the fact that the poet dispay therein twenty yamakas and fifty three Arthālaṅkāras, no serious damage has been caused to the epic story.

MUSIC

Musical gatherings were held in the harem of Rāvana. Bhaṭṭi has compared music to honey. Catching of the deer with the help of music is also referred to (II. 7). Amongst musical instruments, he has mentioned Veṇu, Guṇjā Kambu, Bherī (XIV.2). Dhakkā, Paṇava, Kāhala, Pera (XIV 3), Mrdaṅga and Gomukha (XIV.4).

DANCE.

Bhaṭṭi has referred to the dance-dress viz. naked limbs and beautiful Aṅgahāra. He has referred to Dhvani and Tāla accompanying dance (II.16). Rāga and gestures (Hāva) also accompanied dance. Bhaṭṭi has referred to the amorous movements (Vibharma) in dance (III.43).

MISCELLANEOUS.

He had a knowledge of Upaniṣads (V.63), Sāṅkhya (I.18), Yoga (I.18-19) and Āyurveda also (III 23).

MYTHOLOGICAL ALLUSIONS

Bhaṭṭi has not given rare or unimportant mythological allusions. His mythology is mostly influenced by the interrelated stories as given in the Uttrakāṇḍa of the Rāmāyaṇa. Some of the words have come in connection with merely Pāṇinian illustrations. Usually Bhaṭṭi has not given detailed characteristics of a particular deity. Here is a brief mythological account as reflected in the Bhaṭṭi-Kāvyā.

AGASTIN
Agastin is said to be residing over the peaks of the Vindhyaas (XII.71).

AGNÁYI OR ĀGNÁYI
She is merely referred to in the illustration of the Pāñinian sūtra (IV.1.37). She is said to be the wife of Agni (V.22). In the Bhāgavata Purāṇa, the marriage of Agni with a daughter of Dakṣa has been alluded to.¹

ĀŚVINAU
Āśvinau is used in dual here. They are described as desirous of drinking soma (II.41).

INDRA
Indra is frequently referred to in the Bhaṭṭi-Kāvyā. His epithets are as follows:

(i) Mahendra (VIII.20), (ii) Hari (I.5), (iii) Tridasantra (XVI.34), (iv) Sanrandana (VI.109), (v) Pūtakratu (XVIII.13), (vi) Satakratu (XVII.) i.e. He performed hundred sacrifices, (vii) Maghavan (I.6; VIII.52), (viii) Duṣcyavan (V.11), (ix) Sahasradṛk (who has hundred eyes) (VIII.53), (x) Śakra (V.7; VIII.84), (xi) Śatamanyu (I.5), (xii) Gotrabhīd (I.3) (who pierced forth the wings of the mountains).

Indrajit defeated Indra, is frequently alluded to in the poem (IX.73, XVIII.13; XVI.11).² Indra was afraid of Rāvana (VIII.53; VIII.84).³ Indra cut down the wings of the Maināka mountain who was saved by the ‘wind’ (VIII.8).⁴ Indra had an Apsarā with him called ‘Mudrā’ (X.19). Indra pierced the head of ‘Asura’ with his thunderbolt (XII.58). Jayamaṅgalā explains ‘Asura’ as Namuci. But in the Bhāgavatapurāṇa, Namuci was killed by Viṣṇu called Upendra.⁵ Mātali is said to be the charioteer of Indra who remembered weapons to kill Rāvana (XVII.97; VII.110). Airāvata is the elephant of Indra (V.26).⁶ Indrāṇi is his wife (V.22).⁷

2. The Bhāgavatapurāṇa IX.10.18.
4. Ibid. Sundarakanda, I.122-127
5. The Bhāgavatapurāṇa, VII.2. (4-5).
6. (a) Ibid. X.59,37.
7. The Bhāgavata Purāṇa VI.7.6; VI.13.16; X.59.38.
INDRĀNI

She is described as very beautiful (V. 22).

KĀMA

He is called Smara (V. 72 and X. 71). He has soft but piercing arrows. They are as cool as the water (X.64). His arrows are made of flowers so he is called Puṣpeṣu (VIII. 63). His flag has sign of a fish so he is called 'Jhaṣadhvaja' (VIII. 48). His wife is called Rati (V. 71).

KUBERA

Kubera is said to be defeated by Rāvaṇa. He is called here Yakṣendra (XVI. 37 ; XVI. 31). Rāvaṇa took away the Puṣpaka of Kubera (V. 87).

GARUTMĀN

Garutmān touched Rāma and Lākṣmana as they became senseless. Both of them were restored to their senses by his touch only.

BRAHMĀ

Brahmā is described as sitting on a lotus flower and is called Padmāṣana (I. 6). He is called Aravindasat (one who sits on the lotus flower)(XXI. 12). The faculty of creation is ascribed to him so he is called Viśvasū (XXI. 12).

PARAŚURĀMA

He is called Jāmadagnya having a bow in his hand (I. 50). Paraśurāma is said to be the winner of Kārtavīryārjuna. (V. 23).

BRHASPATI

He is said to be the priest of Indra (Indra-purohita). (XIX. 19).

MĀNAVI

She is the wife of Manu. But this use is merely to illustrate grammar (V. 22).

1. The Rāmāyaṇa of Vālmīki. Uttarakāṇḍa, XIV.
2. Ibid. Uttarkāṇḍa, XV.
(b) The Bhāgavatapurāṇa, XI, 15. 27-36,
MITRAVARUNA

Mitra and Varuṇa are mentioned together. They are described as desirous of drinking the Soma (II. 41).

VIŠNU

He is called Nārāyaṇa (VIII. 89) and Sanātana (I.1). Viṣṇu incarnated himself in the form of Rāma, son of Daśaratha to protect the earth (I.1). His other incarnations are in the form of binding of Bali;² the churning of the ocean;³ taking away the nectar;⁴ winning the group of demons⁵ and saving the earth from deluge (II.39, X. 45, 60).⁶ He pierced open the chest of Hiraṇyakaśipu in his Siṁhavatāra (XII.59)⁷. He killed the demon Mahiśa (VI.114). His wife is called Śrī who is very beautiful (V.71).

YAMA

He is called Kṛtānta (IX. 54). He has an abode called Yamaloka (XVII. 69). Yama is said to be afraid of Rāvaṇa (V.88) and was controlled by Rākṣasas (XVIII.20).⁸

RUDRĀṆI

She is the wife of Rudra and is described as very beautiful (V.22).

ROHIṆI

She is the wife of Candra (V.22).

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1. (a) The Bhāgavatapurāṇa VIII. 18 (21-32); XI. 4. 20,

   (b) Viṣṇu Purāṇa, I. I. 9. 80-111,

3. The mahābhārata, Vol. I. pp. 35-36, Ādi Parva, XVIII.


   (b) Bhāgavatapurāṇa II. 7. 1.

   (b) Bhāgavatapurāṇa VII. 8.1-66.

7. The Rāmāyaṇa of Vālmīki, Uttarākārda, XXII. pp. 631-714,
VARUNA

Ocean is said to be the abode of Varunā and is herefore called Varunālaya (XIII.16). Varunā has a Pāṣa with him (XVIII.20). His wife is called Varunāni (V 22).

SOMA

It is also alluded merely to illustrate some formations e. g. Avasyapāvya and Sāvya. Soma juice is extracted during the sacrifice to offer as an oblation (VI.64).

ŚIVA

He is called Sthānu, having a Śūla. He rid on an ox (V 73; VIII.91; XXI 11). He is depicted as though he has destroyed the city of Demons with the bow called Pināka, so he is called pinākin. That bow was preserved with Daśaratha (II.42). Śiva is also called Tryambaka (having three mothers I.3). He was worshipped in Laṅkā (X 7).

So we see that Indra, Viṣṇu and Śiva are given more importance and some of the deities are alluded to illustrate grammar only.
CHAPTER VI
LITERARY STUDY
(As a Mahākāvya)

Characteristics of a Mahākāvya are laid down by the rhetoricians like Bhāmaha,¹ Daṇḍin,² Bhoja,³ Hemacandra⁴ and Viśvanātha.⁵ The general characteristics are as follows:

(i) It should be divided into cantos.

(ii) It should begin either with the indication of the subject-matter or with the blessings or benedictions.

(iii) The story should be taken either from the epics or it should be of an exalted personality.

(iv) There should be the descriptions of various natural and worldly objects like the sun, the moon, and drinking etc.

(v) It should consist of various sentiments where one of them should be dominating.

(iv) It should aim at the four great objects of human life viz. Dharma, Artha, Kāma, and Mokṣa.

(vii) There should be a variety of metres and the last verse of each canto should have a different metre.

(viii) It should be named after the poet, the story, the hero or the like.

The Bhaṭṭi-Kāvya is divided into 22 sargas. The highest numer of verses is in the ninth canto which.

has 137 verses. The least number of verses are in the twenty-first sarga having twenty-three verses. In eight cantos viz. V, VI. VII. VIII. IX. XV. and XVII, the verses are more than a hundred but on whole the proportion is maintained and the cantos never appear to be very lengthy.

The poem begins with the subject-matter directly but in the first verse the incarnation of Lord Viṣṇu is also mentioned which is auspicious.

The story is taken from the Rāmāyaṇa and its hero is Rāma. Rāma is both a divinity and a human being and technically can be put in the category of a Dhīrodātta hero. The predominant sentiment in the Bhāṭṭi-Kāvyā is heroic (Vīra) which is found in the descriptions of fight.

Both Rāvaṇa and Rāma are propounded to be possessing qualities such as valour, fame, popularity, etc. But in the last, the victory of the good over the bad is shown. That is the purpose of this poem. In six cantos viz. I. IV. IX. XII. XIII. XII. the metre is changed in the last two verses while in the rest sixteen cantos the metre in the last one verse is changed.

DESCRIPTION

CITY

In the Bhāṭṭi-Kāvyā both the cities viz. Ayodhyā and Laṅkā are not described in detail. (I.5-8 ; V.89). The objects there in are all the seasons as well as the prosperous state of affairs. These descriptions of cities are proportionate and balanced.

SEASON

Winter is described in the Bhāṭṭi-Kāvyā (II. 1-6). None of the other seasons are described like those of Bhāravi and Māgha. Descriptions have a vividness and a speed in expression. Creepers, rivers, directions, Lotus flowers etc. are described in Śarad.

The march of Bharata to bring Rāma back is found in the Bhāṭṭi-Kāvyā (III.37). Messengers are sent by Jānāka to bring Daśaratha as Rāma broke the bow of Lord Śiva (II.43).
MISCELLANEOUS

These descriptions arc never exaggerated or over-described. Hermitage-descriptions are found in the Ṛcém (II. 24-26; III. 37-43). The objects of these descriptions are the sacrifices, trees, birds, confidence of animals, creepers, the sages, the study and guest-worship etc. Description of the jungle (II. 7-20) consists of hunting, peaks, lion, flowers, water, crops, dances of cowherds and ascetics etc. Ocean is described (VII. 103-108, XIII. 4-7) along with its banks, cool breeze, reptiles, trees and rivers mixing with it (VII.103-108; XIII. 4-7). Description of dawn is based on the natural objects viz. the Moon-set, the star-set, blossoming of lotus and also on some fundamental feelings such as sexual and others (XI. 1-3). Similarly, birds and height of the mountain Citrakūṭa is described (III. 46). Some of the ritualistic descriptions are also found (III. 34-36). The whole ritualistic apparatus and procedure is described.

We find a frequent number of fight-descriptions in the Bhaṭṭi-Kāvyā. The fights are very natural and speedy. The fights are those of Khara and Dūṣaṇa with Rāma and Lakṣmaṇa (V.1-3); between the army of Rāvaṇa and Vānaras (XIV.24-30) Sampāti and Prajaṅgha; Nala and Pratapāna; Jambumāli and Hanumat; Mitraghna and Vibhīṣaṇa, Sugrīva and Praghasa, Vajramuṣṭi and Mainda; Nila, Nikumbha, Virūpākṣa and Lakṣmaṇa; Aṅgada and Indrajit; Indrajit and Lakṣmaṇa (XIV. 31-53). Again the fight of Dhūmrākṣa (XIV. 73-81); Akampana (XIV. 82-87) and Prahasta (XIV. 88-112) with Vānaras and their deaths are described. The main topics in all these fights are the preparations; the instruments of fighting and the actions of both the aggressors and the aggrieved ones.

SENTIMENTS

SRṅGĀRA
(Erotic Sentiment)—It is found in the description of the beauty of Śūrpaṇakhā as a beautiful damsel (IV. 15-20), in the description of Śitā (V. 18-22; 71-76). Erotic sentiment in separation (Vipralambha Śṛṅgāra) is found in the poem (VI. 73-84; VII. 1-18) when Rāma was seperated from Śitā and in union it is found in the descriptions of the sexual intercourses enjoyed by the Rākṣasīs in Lāṅkā (XI. 4-47). In the description of both Śitā and Śūrpaṇakhā, their physical beauty viz. ears,
eyes, foot, nose, hand, thighs, gait and desires are described. During separation their emotions are identified to and intensified by natural objects viz. flowers, air, lightening, Cātakas, Krauṇca and swans. While in union their physical reactions such as egoism etc. are described.

KARUṆA RASA

(Pathos). It is generated when Daśaratha became senseless on hearing the separation of Rāma and Lakṣmaṇa (I. 20; III. 20-22); when Bharata broke the news of the death of his father to Rāma (III 49-50); in lamentations of Sītā when Rāvaṇa was taking her away (V. 95-96); in the descriptions of Rāma when Sītā was taken away (VI.8-31) and in the lamentations of Sītā in the Puspakama when Rāma was shown rolling on the earth (XIV. 55-60). The cause is the intensity of attachment everywhere. Reactions are depicted as giving off necessary and luxurious things of life, falling on the earth, beating one's own body, weeping bitterly, having previous reflections, and flying upon the causes of pathos etc. So pathos appears as a natural sentiment in the Bhaṭṭi-Kāvyā.

RAUDRA

(Fierce). It is found in the description of Jāmadagnya (II. 50); of Bharata, when he came to know about the exile of Rāma (III. 20); in the anger of Rāvaṇa (V. 46); and of Rāma, when he saw the vulture Jāṭāyu fallen on the ground (V. 30-34). Two-fold reaction is found. First physically having a fierce expression as: fierceful red eyes and eye-brows; anger and speed in breath and second taking some instruments in hand to challenge the enemy.

BHAYĀNAKA

(Horrible). This sentiment is found in the physical description of Tāḍakā (II. 23), Rākṣasas and Śūrpanākhā after her ears and nose were cut (VI. 33). Long hair, thighs and fierceed eyes generate it.

BĪBHATSĀ

(Disgustful). This sentiment is found in the battle-fields where bodies were fallen on the earth. The blood, dead-bodies falling on the earth, injuries on the body are the objects of generating this sentiment (IV. 42-45; IX. 10-11)
VIRA

( Heroic)—This sentiment is dominant in the Bhaṣṭṭi-Kāvya. It is found in the following contexts. Lakṣmaṇa prepared to fight with Rākṣasas (I. 25-26); killing of Rākṣasas (II. 31); Lakṣmaṇa’s preparation on seeing Bharat (III. 47); in Rāvaṇa’s description (V. 23-29); fight of Jaṭāyu and Rāvaṇa (V. 101-108); Rāma seeing Jaṭāyu (VI. 35-40); Hanumat flying over the ocean (VIII 1-7); when Indrajit came to imprison Hanumat (IX. 3-6); in the description of the army of Rāma (XIII. 45-48) and the fight (XIV. 1-13) fought by the army.

It is mostly generated in this poem by the physical description and battles with the help of weapons. The death of the enemy; exhibition of anger and manifestation of power; various musical and fighting instruments stimulate heroism in the Kāvya.

ŚĞANTA

This sentiment is found in the description of the hermitages of sages (IV. 4-9).

The object of the poem is to propound virtue (Dharma) by showing the death of Rāvaṇa at the hands of Rāma. It has a variety of metres.

The poem is named after the poet Bhaṣṭṭi.

Thus, we can conclude that though the Bhaṣṭṭi-Kāvya does not fulfil all the stereo-typed characteristics laid down by later rhetoricians, yet it is not altogether lacking them as well. Hence it served as a model for later Mahākāvyas and rhetoricians.

LANGUAGE AND STYLE

As the author had a motive to illustrate grammar, Alāṅkārās and tenses in his poem, so one should not expect a lucidity from a grammarian poet. The poet himself claims that the work is like a lamp for those who have grammar as their eyes. But without grammar, it is just like a mirror in the hand of a blindman. Moreover, it is a hard nut to crack without the

1 Bhaṣṭṭi-kāvya, XXII. 33,

दीपतुल्यः प्रबन्धोद्यं शबदलक्षणचक्रपाम्।
हस्ताम्यं इवानाञं भवेद्याकरणादते॥
instrument of explanation. Since the poet displays his scholarship, the work is inaccessible to less-learned people. Bhāmaha also criticized the poem which could only be understood with the help of an explanation like that of a Śāstra. However, the poem presupposes the study of grammar to understand it.

Bhaṭṭi cannot be blamed for want of flow in the theme because he had a definite object to illustrate the Aṣṭādhyāyī. Although Adhikārakāṇḍas appear to be an obstacle in the flow of the theme, yet the poet appears to be striving to preserve the flow by adding Prakīrṇa verses to it. It is rare that the theme has to face some obstacles for illustratīnos. The genuine obstacle arises in the Prasanna-Kāṇḍa where one has to face the obstacle in exploring artificial Alāṅkāras and the Bhāsāsama (in Sanskrit as well as in Prakrit) verses. On the other hand Bhaṭṭi has successfully carried on the theme in the Tiṇantakāṇḍa, Even in the Bhāśā-sāma Kāṇḍa, he is conscious of the theme and gives it a push by adding ‘Asaṅkīrṇa’ verses to it. Sometimes, he has to create circumstances to illustrate a particular tense in the whole of a canto. Rāma introduced predicatory verses to illustrate luṭ lakāra. As a whole, Bhaṭṭi successfully dealt with his theme besides his illustrative motive.

Due to explicity, clarity, evenness, exaltedness and high ideas, Bhaṭṭi can be said to be a follower of Vaidarbhi school. He has no craving for long compounds but rarely makes use of them. Bhaṭṭi is a great follower of Prasāda guṇa and introduced it as a separate guṇa in the Prasanna kāṇḍa. Not to

1. Bhaṭṭi-Kāvyā, XXI. 34

2. Bhaṭṭi-Kāvyā, VII. 36, onwards.


4. Ibid. IV. 45 and XIII. 12-15 where his compounds are extending to two padas. fc. XIII. 12.

5. Ibid. Canto. XI.
speak of Prasanna-kāṇḍa, he is not lacking lucidity even in the
Tihanta-kāṇḍa. Ojas guṇa can also be frequently observed in
the poem.¹ Thus, we can conclude that due to his simple, ex-
plicit and uncompounded style of writing, he is a follower of
the Vaidarbhī school.

There is a flow in the thoughts of the poet. He can create
or search words befitting the rapid flow of the story or in
the expression of a particular sentiment. He shows his adept-
ness in the use of harsh vocabulary for the fierce sentiment.²
Eleventh Canto is a beautiful example of erotic sentiment.³
He uses the language according to the characteristics of a
character. For example Kumbhakarna speaks harsh, rapid and
forceful language according to his characteristics.⁴

Although Alaṅkāras used by Bhaṭṭi are artificial, yet the
language due to the variety of Yamakas is very pleasant.⁵ In
the pleasant descriptions of various objects, the parallel words
are also used frequently.⁶ But still some of the descriptions are
introduced artificially to illustrate some examples only.⁷

2. Ibid. II. 50.

विशंकटो वक्षसि बाणपाणि: सम्पन्नतालययस: पुरस्तावः ॥
भीष्मो धनुष्मानुपजानवर्तिनिरति सम् राम: पालि जामदर्भ्यः ॥

Similarly III. 23; XIV. 2.
3. Ibid. XI. 11.

वक्षः स्तनाम्यो मुखमान्तनेन गाण्याणि गात्रेंधर्यन्नमन्दम् ॥
समरारुपो नेव तुलोष लोक: पर्याप्तताः प्रेमिणि कुत्तो विरुध्कः ॥
4. Ibid. XII. 61.
5. Ibid. X. 6.

अवसिषतं हसिलं प्रसिलं मुद्या विकल्पितं हसिलं समरभासितम् ॥
न समदेया प्रमद्वा हस्तसमदा: पुरस्वतेः विहिलं न समीहितम् ॥
6. Ibid. II. 3-5, 31; XII. 9; V. 18, etc.
7. Bhaṭṭi-Kāvyā, VI. 58
Most of the epithets in the Bhaṭṭi-Kāvya are employed to illustrate grammar. Bhaṭṭi takes the examples and adjusts them according to his characters.\(^1\) Sometimes the suffix which is used in the Adhikāra is repeated to appear beautiful and serves as an epithet of the object.\(^2\) Such suffixes are used in series and constantly.\(^3\) Moreover, he uses a series of roots with one suffix and tense and thus they appear very pleasant.\(^4\) Such usages are technically called ‘Ākhyātāmālā’\(^5\).

Bhaṭṭi is a past-master in coining language for his thoughts which may serve the grammatical purpose also.\(^6\) Besides, he has a command over the language, therefore, there does not arise any difficulty for the expression of his thoughts. He has used some rare words which show his command over language and grammar.\(^7\)

1. Ibid. IV. 25

\textit{वपुरचान्तनिकं यस्य कार्यवेष्टनकं मुखम्} \(1\)
\textit{संप्रामे सर्वंकर्मजो पाणी यस्योपजानुकै} \(11\)

Similarly VI. 55, and almost in the whole of the Adhikārakāndas.

2. Ibid. V. 1.

\textit{निराकारिण्य बलिण्य बलिण्य परितो रणम्} \(1\)
\textit{उत्पलिण्य सहिंयु च चेतुः सर्वद्वृषो} \(11\)

3. इष्टण (II. 45); इत्तच्य (III. 42); इत्प्र (IV.37); अधुच (IV.43);
and इष्टण् (VII.4) etc.

4. Ibid. III. 23.

\textit{विचक्रमुर्मिपलप्विः इष्टण रुवुँचुः स्ववपुर्णे इष्टणः} \(1\)
\textit{विभुषणायुनमुदुः क्षमायां पेतूवभाङ्गलावनिचेतुः} \(11\)

Similarly VII. 57, VIII. 125; XIV. 101 etc.

5. Ibid. XIII. 28.


7. Here is a list of the some of rare words:
\(\text{ह्रद्} \) mud (XIII.4), \(\text{ह्रद्धंक} \) The peak of the mountain (I.8),
\(\text{फलेश्वर} \) Sages who take fruit only (II.33), \(\text{प्रभ} \) battle-field (IX.46),
\(\text{क्रुद्याश्व} \) inexperienced (V.85), \(\text{चास्य} \) devourer (II.38),
\(\text{चंद्रशिला} \) The moon-stone (XI.15), \(\text{हालशेन} \) A deplored relative (XII.78),
\(\text{मुरुलषु} \) bearer of a gourd-vessel
LITERARY STUDY

He has used some rare roots also.\(^1\) Besides all these, Bhaṭṭi’s language preserves some of the idioms which are not found elsewhere. He tries to make his language simple and still idiomatic.\(^2\)

Some rhetorical defects are to be found in the Bhaṭṭi-Kāvyā. Bhaṭṭi takes some of the words in their etymological sense neglecting the prevalent sense.\(^3\) Other rhetorical defects are

full of holy earth (V.61), टका High places (XIII.22) ब्रामिक्षिय A mixture of boiled and Coagulated milk (V.12), ब्रायष्ट्रवम् The time when cows approach (IV.14), ब्रारीण flowing (XIII.4), न्यागकर्तिरिमण्डला Having buttocks like Nyagrodhra (V.18), ब्राह्पुरुपिका Power (V.27), विशंकेत extensive (II.50), संध्रवृत Valiant (I.25), etc.

1. ब्राधौकिरत Approached (XV.49), मनुष्यति restless with jealousy (V.73), ब्राधस्तिच was enough (XV.40), भुजृः crushed (XI.8), ववलागः fled away (XIV.9), ब्राभलोष Suntered (XV.46), न्यालेपत lied (XV.32), विकेच deprived ऋहः supressed (XV.88) द्विजः जिरें resounded (XIV.4), एवषाङ्गिय smelt (XIV.52), बुज्जन heard (XIV.72), संध्रुकः shrank (XIV.105), etc.

2. Some of the idioms of Bhaṭṭi are as follows:—

विपादांग्रुर्वच मतो निच्छन (III.8), विपादप्रणाश स वर्ण प्रणष्ट: (III.14), चकारवनं मुलम् (IV.31), नामग्राहमरोदय् (V.5), ग्राणास दुहिनिवल्मानम् (VI.9), ब्रान्तोशं न तत्तास्ल सत्यविष्य करोम्यहन् (VI.54), जीवनान ननान (XIV.31), मूर्ख न दिवभवलेशृव (XV.22)

3. द्वंद्वव (I.26), Bhaṭṭi takes it in the sense of a Rākṣasa. Similarly कलेग्रहिनं who lives on fruit (II.23), वह्र: enhancer (V.78), कारु: doer (VII.28), उपसर approach (VII.61) and धवन remover (VII 81)

Cf. Śāstrī, Charudeva, Bhaṭṭi-Kāvyā-Vimarśaḥ,
Viśvasāṃskṛtam Vol. III, May, 66, pp. 226-240,
Prakramabhaṅgadosa,¹ Punaruktidosa² (Repetition), Vyava-
hārāṭikramadosa,³ Saṁskāracyutidosan,⁴ and Śrutikāṭutvadoṣa.⁵

Hence, we can conclude that the Bhaṭṭi-Kāvya is a poem not meant for public but only for scholars.

2. Ibid. I.20; XII.1.
3. Ibid. V.24, 27, 48.
4. Ibid. I.23; III.5; VII. 72, etc.
5. Ibid. XIII.21.
FIGURES OF SPEECH

In the Bhaṭṭi-Kāvya, there is a naturality in the figures of speech. The author has no tendency to overload the Alāṅkāras on the theme except in the tenth canto where they have been used with some object in mind. Here is an attempt to enlist them alphabetically and some of them, viz., Utprekṣā, Upamā, Rūpaka and Svabhāvokti are classified subject-wise also. Because Bhaṭṭi-Kāvya is an important link between Bharata and Bhāmaha, so, sometimes their historical and critical observations are also given.

1. ATIŚAYOKTI (X.43).
   Jayamaṅgalā calls it Atiśayokti while Mallinātha calls it Svabhāvokti. Jayamaṅgalā has tried to justify it on the basis of Bhāmaha.¹
   Similarly VIII.2; IX.63.

2. ANANVAYA. (X.69).


4. ANUPRĀSAVAT.
   (X.1) Bhaṭṭi has enlisted it as a separate Alāṅkāra.

5. APAHNUTI-(X.58).

6. ARTHĀNTARANYĀSA. (II. 6)
   प्रभातवाताह्तिकमिपिताकृति: कुमुदलीरेणुपिरवधाविग्रहयम्।
   निरास मृंग कृष्टेत्त पद्ममनी न मालिनी संसहर्तेन्यसंगमम्॥
   Similarly VI.20, 24; X.37; XI.11; XII.74.

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¹ Bhāmaha, Kāvyālaṅkāra, II.81.
Here Jayamaṅgalā has followed the opinion of Bhāmaha while giving two categories of Ākṣepa. In his opinion, the first i.e. X.38 is an example of 'Uktaviṣaya' Ākṣepa while the other i.e. X.39 is an example of 'Seśārtha-pratiṣedha' Ākṣepa. But according to Mallinātha, the former is not at all an example of 'Ākṣepa'. It has a mixture of Arthāntaranyāsa and Kāvyaliṅga.

9. ĀŚIH. (X. 72)

Bhaṭṭi has accepted it as an Ālaṅkāra. But Bhāmaha does not appear to accept it as an Ālaṅkāra and hence uses the word 'Keśāṅcit'. It is possible that by the word 'Keśāṅcit' he is referring to Bhaṭṭi. Later on Daṇḍin also accepted it as an Ālaṅkāra.

10. UTPREKṢĀ

Amongst Utpreksās, 'Kriyotpreksā' is dominant in the Bhaṭṭi-Kāvyā as compared to its other categories 'viz. 'Jāti', guṇa or Dravya.

(i) Jātyutpreksā : II.6 ; VIII.50, 68 ; XXII.11.
(ii) Guṇotpreksā : XI.3, 16.
(iii) Dravyotpreksā : I.8.
(iv) Kriyotpreksā : I. 6 ; II.4, 12 ; III.19 ; VI. 9, 90, VII.31; VIII.15, 18, 23, 29, 35, 40, 49, 61, 72, 74 ; IX. 24, 42, 55, 56,

1. Bhāmaha, Kāvyālaṅkāra, II. 68.
2. Ibid. III. 55.
3. Daṇḍin, Kāvyādarśa, II. 357.

Bhāṣīrīrītī च केषांचिपिन्दकारात्या मतः ।
64, 92; X.45 (Mallinātha calls it ‘phalotprekṣā’); X.70 (Jayamaṅgalā calls it utprekṣāvayavya while Mallinātha calls it as Saṅkara of Rūpaka and Utprekṣā); XI.19; XVII.69.

11. UDĀTTA (V.27).

12. UDĀRA (X.52).

The heading given in the text is ‘Udāra’, but Jayamaṅgalā has not distinguished udāra and udāṭta. Here, Mallinātha differs. He names those examples as that of ‘Svabhāvokti’ and not of Udāra. Bhāmaha has accepted it as an Alaṅkāra.¹ Similarly

X.53 (Mallinātha calls it udāṭta)
X.54 (Mallinātha calls it Udāṭta with Atiśayokti again).

13. UPAMĀ

Upamā is the most important figure of speech in the Bhaṭṭī-Kāvya. In the Alaṅkāra portion, Bhaṭṭi has illustrated Ivo-

pamā (X.31), Yathopamā (X.32), Sahopama (X.33), Taddhitopamā (X.34), Luptopamā (X.35) and Samopamā (X.36). The following words are used to express the comparison in his similies.

i. Ābha (IX.59).

ii. Iva:—I. 9; II. 30, 47; IV.30, 34, 45; V.18, 49, 54, 70, 99; VI 5, 22, 88, 110, 118; VII.34; 52, 70; VIII.51, 54, 103; IX. 5, 6, 11, 46, 55, 85, 96; X.31; X.7, 15, 19, 34, 39, 45, 46; XII.11, 61.

iii. Upama:—IX.4.

iv. Kalpa:—XI.33; XII.13.

v. Tulya:—IX.54, XII.40.

vi. Pratima:—I.5.

vii. Yathā:—I.4; VI.52; VII.48; VIII.39; X.32; XII.70.

viii. Vat:—I.3; VI.61; VII.45, 49; VIII.18; IX.43; X.34; XV.90.

ix. Sadṛk:—VI.120.

x. Sadṛśa:—XXII.12.
xi. Sannibha:—VI.57,59; XV.50.

xii. Sama:—X.36.

xiii. Luptopamā:—X.35.

His Upamānas are very simple, natural, apt and related with day-to-day life. We can classify his similies in accordance with Upamānas as follows:—

i. Religious:

Sanctity = Sacrificial altar (VII.45).
Lustre of the King = Sacrificial fire (I.4).
Moon-set = good deeds coming to an end (XI.1).

ii. Mythological:

Valour = destructive wind (X.36).
Speech = nectar (VIII.39).
King = Indra (I.5).
Rāvana = Yama (IX.54).

iii. Educational:

Woman = Education (VII.70).
Controller = Teacher (VII.34).

Enjoyment with women = Enjoyment in education (I.9).

iv. Geographical:

Stomach = Pātāla (XV.50).

v. Social:—to go out = mercandisement (VII.49).

vi. Grammatical:—Only one grammatical simile is found in the Bhaṭṭi-Kāvyā (VI.61).

vii. Fauna and Flora:

Sitā = Lotus (Arvindinī) (V.70).
Syāmā = Dūrvākāṇḍa (V.18).
Flickering = Sāla Creeper (II.47).
FIGURES OF SPEECH

Eyes = deer (V.49; VI.120).
Valour = lion (VI.118; IX.11; XII.70).
Hanumat = Elephant (VI.88).
Intoxication = Elephant (IX.46).
Enjoyment = Intoxicated Elephant (IX.43).
Voice = Donkey (VI.5).

viii. Natural:

Beauty = Sky (II.47).
Sītā = Suśāmnī ray (IX.85).
Lustre = Sun (V.99; VI.57, 110).
King = Moon (X 32).
Beauty = mountain (VIII.51).
Crowd of people = river (XI.39).

14. UPAMĀ-RŪPAKA (X.61).

It has been enlisted as a separate Alaṅkāra in the text of Jayamaṅgalā. But Mallinātha mentions it as a Saṅkara of Utpreksā and Rūpaka. Bharatamallikā also correspon-
des to Jayamaṅgalā.

15. UPAMEYOPAMĀ (X.65)

Both Jayamaṅgalā and Mallinātha have accepted it to be a separate figure of speech.

16. ŪRJASVI (X.49).

According to Jayamaṅgalā, it is ārjasvi because it pro-
pounds egoism. Bhāmaha¹ and Daṇḍīn² also give such egoistic examples and accept it as an Alaṅkāra. But later on Bhoja transformed the ārjasvi Alaṅkāra to Uddhata Rasa.³

Mallinātha does not accept it as an Alaṅkāra. He calls it Kāvyaliṅga with Utpreksā.

17. **EKĀVALI** (II.19).

न तद्वजलं यन्न सुचार्यंकां।
न पंकां यवदलीनप्रपदम्।
न पद्यदीशीं न जुगुलज यं कलं।
न गुरुजनं यन्न जाहिर तन्मन।।

18. **KĀVYALIṅGA** (V. 42; XII. 11.)

19. **TULAYOGITĀ** (X 62).

Mallinātha calls it Sāmānyālaṅkāra.

20. **DĪPAKA**.

Bhaṭṭi has given three examples of Dīpaka.

(i) Ādidīpaka (X.23); (ii) Madhyadīpaka (X.25); (iii) Antadīpaka (X.24). Jayamaṅgalā has explained the classification on the basis of the place of the verb, e.g. Ādidīpaka (X.23).

Jayamaṅgalā has categorized ‘Ādidīpaka’ in two, viz, Ekatiṅ and Anekatīṅ.

But Mallinātha differs regarding the figures of speech here. He has named X.23 and X.24 as Kāraṇamāḷā and Kāvyaliṅga respectively.

21. **DRŚṬANTA** (XIII.83.)

22. **NIDARŚANĀ**

VIII.92; XII.77; XVI.18; XIII.43. According to Jayamaṅgalā (X.63), it is also an example of Nidarśanā. But Mallinātha has not accepted it as Nidarśanā.

23. **NIPŪNA** (X.73).

बोदव्व, किभविं हि यवत्या न बुद्र
कि व वे निमित्तमयविृद्धपुवम्।
लभ्यमा तव चुकृतेरविन्हतांकी
स्नेहिषो घटवधिति मां तथापि वक्तुम्।।
This Alankāra is found only in the Bhaṭṭi-Kāvya. On the basis of compactness in its meaning, Jayamaṅgala incorporates it in the Udāttālankāra.¹

But Mallinātha names it ‘Preyas’ and quotes Daṇḍin’s Kāvyādāra (II.275) in his support. So, the ‘Nipuṇa’ is found only in the Bhaṭṭi-Kāvya which the later rhetoricians omitted.

24. PARIKĀRA (XII.14, 49).

25. PARIVṚTTI (X.67).

ब्रह्मज्ञानिधित तम : किमपन्हिमांश: परिदद्वैशध दृश्यां कृतावकाशः।
विद्वानं जगन्तु पुनः प्रलीनं महति महानं हि पराधं एव सर्वं।

Here Jayamaṅgala has accepted this Alankāra following the definition of Bhāmaha through ‘Apoha’ and Arthāntaranāyāsa.² But it is not parallel with the later concept of Parivṛtti where ‘exchange’ is dominating.³

Mallinātha also names it Uprekṣā with Arthāntaranāyāsa.

26. PARYĀYOKTI (X.50) and (XI.43).

Mallinātha does not accept (X.50) as Paryāyokti Alankāra. In his opinion, it is the Bhrāntimān.

27. PREYAS (X.47).

मधुकरेऽविन्य: प्रियाधवनीना सरसिस्सैंदिविलाश्य हास्यालक्ष्यः।
स्पुष्टमुन्हरमाणमादाँनि पुरुषपते: सहसा परे प्रमोदम्।

According to Jayamaṅgalā, it is Preyas because the most desired object is described here (Priyatama vastu). But according to Mallinātha, it is the Pratīpa Alankāra and not the Preyas.

28. BHRĀNTIMĀN II.9 ; XI.36 ; XIII.42.

29. YATHĀSAṅKHYA I.5 ; X.44 ; XI.5.

¹ Bhāṭṭi-Kāvya, X.74, निपुणभिषित्राध्यावराद्य चोदत्तेक्षतंत्राद्वीपग्रह्य:।
² Bhāmaha, Kāvyālaṅkāra, III.41.

परिवृत्तिनिषिद्धाः योक्षयानां स्वात्त समासम:।
30. YAMAKA

In the tenth canto of the Bhaṭṭi-Kāvya, a variety of Yamakas is found. Bhaṭṭi has classified them according to the position of the Yamakas occurring in pādas. Besides, he has used some technical names like Cakravāla, Samudga, etc. Those Yamakas are as follows :

(i) Yukpādayamaka :—(X.2).

रणपणिखलोस्यऽयाबुधारिणुरे कलह स राममहितः कृतवान्।
उबलदर्वपरावर्गः च बलात् कलह सराममहितः कृतवान्।

The illustration shows that there is a Yamaka in the even Pādas.

(ii) Pādānta-yamaka :—(X.3). It is occurring in the last of all the Pādas.

(iii) Pādādi :—(X.4). It is in the beginning of all the Pādas.

(iv) Pādamadhyā :—(X.5). In the middle of all the Pādas.

(v) Cakravāla :—(X.6). The last letters of all the Pādas have a Yamaka. According to Jayamaṅgalā, it is like a wheel of Yamakas so it is called Cakravāla Yamaka e. g.

व्रजसितः हसितः प्रसितः मृदा विलासितः हसितः स्मरमासितम्।
न समदा: प्रमदा हतसमदा: पुरहितं विहितं न समीहितम्॥

(vi) Samudga —(X.7). In this Yamaka, the first and the third ; second and the fourth Pādas are of the same nature. According to Jayamaṅgalā, it is called Samudga because it is like a casket (Sampuṭa).

(vii) Kāncī :—(X.8). If the last Pada of the first Pāda and the first pada of the second pāda ; the last pada of the second pāda and the first pada of the third pāda ; the last pada of the third pāda and the first pada of the fourth pāda are the same, it is called Kāncī Yamaka.

पिशितादिशानामनूदिरं स्फूटं स्फूटं जगाम परिविश्लेष्टा।
हल्कला जनन बुधा चरितं चरितं महत्वरहितं महत॥
According to Jayamaṅgalā, because it is entangled like a girdle, so it is called Kāṇcī.

(viii) Yamakāvalī:—(X. 9). It is found in each two successive padas.

(ix) Ayukpādayamaka:—(X.10). A yamaka which is found in two odd padas is called by this name. It is contrary to Yukpādayamaka in even Pādas (X.2).

(x) Pādādyantyamaka:—The Yamaka is found in all the beginning and ending padas of a pāda e. g. (X.11).

(xi) Mithuna-Yamaka:—(X.12) It is found in the third and fourth pāda of a verse.

(xii) Vṛṇta:—(X.13). When similar words are occurring in the beginning of all the Pādas, it is called vṛṇta yamaka.

(xiii) Puṣpa:—(X.14). In this Yamaka, all the ending words of all the pādas are the same.

(xiv) Pādādimadhayamaka:—If a yamaka is occurring in the beginning and middle words of a pāda, it is called pādādimadhya e. g. (X.15).

(xv) Vipathayamaka:—(X.16). It is occurring in the first and the fourth pāda.

(xvi) Madhyāntayamaka—(X.17). In all the pādas the words in the middle and in the end are the same.

(xvii) Garbhayamaka:—(X.18). In this Yamaka, the second and the third i. e. the central pādas are the same so it is called Garbhayamaka.

(xviii) Sarvayamaka:—(X.19). In it all the Pādas are the same.

(xix) Mahāyamaka:—(X.20-21). When two verses are similar but convey different meanings, it is called Mahāyamaka. e. g. X.20 and X.21 verses are of the said kind so, there is a Mahā-yamaka.
(xx) Ādyantayamaka:—(X.22). If the Yamaka is given in the initial and closing words of a verse, it is called Ādyantayamaka, e. g.

विच्छ्र चिच्छ्रिम्वायागलो विच्छ्र तस्य भूमिति।
हरसो वैगमालाब सन्नरस्तो गुहु मुङ्गहः॥

Besides these examples of Yamaka having a rhetorical purpose, we find Yamakas in the following verses of the Bhaṭṭi-Kāvya.

II.17, 32; IV.17; VI.35; VIII.65, 131; IX.1; XIII.7; XVII.74.

The Yamakas of the Bhaṭṭi-Kāvya do not agree to any of the later rhetorician in their classification. Bhāmaha has however, a great similarity with them. According to S. K. De, ‘probably he is drawing upon some old author whose work is not known to us’.¹

31 RASAVAT (X. 48).

ग्रह्मनिरशान्ते दीवो वितमाविद्यमुत्तमलब्ध्यकालिनित्योगम्॥
च्छुल्लयवसनम मनोभिराम शिशरकरमदनादिव रुपःशन्तम्॥

Jayamaṅgalā reads because the sky and the mountain are treated like a man and a woman so there is the Rasavat Alankāra in it. The author of the said commentry has quoted Bhāmaha to support his stand.² The example of the Bhaṭṭi-Kāvya seems to be related to inanimate objects.

32 RŪPAKA

In the tenth canto of the Bhaṭṭi-Kāvya, five verses (X.26-30) are devoted to illustrate Rūpaka. Bhaṭṭi has given some technical names like Avataṁśaka and Lalāmaka also.

i. Rūpaka:—(X.28).

ग्रहणकन्दरलीनस्त्रस्तर्यः पूर्ववक्षः स्थलकर्षोरू मिति:॥
च्छुल्लयतिपतत्तादुरागः शुभमे वानरमघरष्टदतानी॥

Mallinātha categorizes it as Sāvayavarūpaka.

ii. Viśiṣṭopamāyuṭkarūpaka:—(X.27). Mallinātha calls it Uttarprekṣa.

² Bhāmaha, Kāvyālaṅkāra III.6.
iii. Avatāraśaka :—(X.28). It is called Śeṣārthānvavasita. No explanation is given about its name Avatāraśaka. Jayamaṅgalā names it ‘Khanḍarūpaka’ also. But Mallinātha calls it a Saṅkara of Atiśayokti and Rūpaka.

Bhāmaha calls this type of Rūpaka as Ekadeśavivartī1. While Daṇḍin names it as Avayavārūpaka 2


v. Lalāmaka :—(X.30). According to Jayamaṅgalā, it is blended with Upamā.

vi. Upamārūpaka :—(X.61). It is accepted to be a separate Rūpaka in the Bhaṭṭī-Īvya. Mallinātha calls it a Saṅkara of Utprekṣā and Rūpaka.

Besides these technical varieties of Rūpakas, Rūpakas are found frequently in the Bhaṭṭī-Īvya. I.20, 26 ; II.28 ; III.8, 51 ; VI.103, 117 ; VII. 32 ; VIII.51, 54, 62, 66 ; IX.8 ; XI.5, 19, 26, 32 ; XII.41 ; XIV.27, 28.

The following objects stand in comparison with his Rūpakas.

i. Ritualistic :—Bāli = Sacrificial animal
Rāma = a priest. (VI.117).

ii Natural :— Arrows = Rains (IX.8.)
Battle-field = River (XIV.27.)
Breathing = Wave (VIII.54.)
Blood = Mud (XIV.28.)
Rāma = Kalpa-tree

Valour = lion (VI.103 ; VII.32, XI.5)

(i.26).

iii. War-instrument :—Eyes = Arrows
Hair = Nails
Ears = Pāśa
Breast = Wheel
Brow = Arrow (XI.26 32)

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1. Bhāmaha, Kāvyālaṅkāra, II. 22.
2. Daṇḍin, Kāvyādarśa, II. 72.
iv. **Domestic:**

- **Enemy** = Fuel (II.28)
- **Rays of the sun** = Rope (XI.19)
- **Forest** = Cart (III.51)
- **Sorrow** = Nailpinch (III.8)

Thus it can be observed that his Rūpakas are mostly natural and domestic.

33. **VAKROKTI.** VIII. 81 ; XV.11, 41.

Kāku Vakrokti. (V. 26).

34. **VĀRTĀ.** (X. 46).

This Alāṅkāra is called Vārtā because it describes nature of Mahendra mountain.

Jayamaṅgalā has divided Vārtā into two. The first is Viśiṣṭa and the second is Nirviśiṣṭa. The first is called Svabhāvokti. He has quoted Bhāmaha to support Svabhāvokti. But Bhāmaha has not Categorized vārtā as Jayamaṅgalā has done. It changed to Svabhāvokti in later rhetorical works.

Mallinātha names it as Atiśayokti.

35. **VIBHĀVĀNA** (X.41).

Mallinātha calls it Kāvyaśīna.

36. **VIRODHĀ.** (X.64).

37. **VIRODHĀBHĀSA.** I.16 ; XI.31 ; XII. 10.

But Mallinātha names it as 'Virodha'.

38. **VIŚEŚOKTI.** (X. 59).

39. **VYATIREKA.** (V.65 ; X.40 ; XI. 3.

40. **VYĀJASTUTI.** (X.60).

But Mallinātha calls it Atiśayokti with Upamā.

1. Bhāmaha, Kāvyālaṅkāra, II. 8.
41. HETU (X.73).

Because Hetu is given here so it is called Hetvalaṅkāra. Bhāmaha has not accepted ‘Hetu’ as an Alaṅkāra.

Mallinātha also does not accept it as an Alaṅkāra and names it as ‘Drṣṭānta’.

42. ŚLIṢṬA (X. 55.)

Jayamaṅgalā follows Bhāmaha and calls it Śliṣṭa. But Mallināthā names it ‘Tulyayogita’.

43. HETUŚLIṢṬA (X.57).

It is also called Tulyayogita by Mallinātha.

44. SAMĀHITA (X.51).

श्रव्य दर्शयुक्तीवर्मणं विज्ञानविवधी समेतलीलाम्।
सहर्गुणनाध्य: प्रबांगसेना पवनसुवान्यलिदशिलामुदिकः॥

According to Jayamaṅgalā, because all the directions are observed with a concentrated mind, therefore, it is called Samāhita.

But Mallinātha calls it Svabhāvokti.

45. SAMĀSOKTI (X.42).

According to Mallinātha, it is Atiśayokti with Rūpāka. Similarly Samāsokti is found in XI. 14.

46. SAMUCCAYA I.2 ; III.22 ; V.1 ; XII.81.

According to Mallinātha, the whole of the seventeenth canto is the example of ‘Kriyāsamuccaya’.

47. SAHOKTI (X.66).

प्रभुपदिव सर्वसप्रोक्तो बिनोदान् दयतत्तत्त दधेक्षता समाधिम्।
चन्द्रचिण विपुर्धे ततोस्यकारे शह रघुनन्दनमन्मथोदेवे॥

48. SAHOPAMA (X.33)

According to Mallinātha, it is an example of ‘Sahokti’.
49. **SĀMĀNYA** (II.18).

50. **SANŚAYA** (XI.10, 32).

51. **SASANDEHA** (X.68).

The allusion here is to the first verse of the Bhātṛīrakṣa (II.17), which describes the condition of the earth during the battle.

52. **SVABHĀVOKTI**

Bhaṭṭi is very adept in observing various physical and mental conditions of the described objects. The realistic descriptions of actions and qualities of a person are depicted in a quite natural way. We can divide the ‘Svabhāvokti’ of the Bhaṭṭi-Kāvya in three categories.

i. Physical: The physical descriptions as found in the Bhaṭṭi-Kāvya appear like a portrait. The following objects are described physically.

   The Simhāsana (III.3); the earth serving the purpose of the battle-field (IX.10); Lakṣmaṇa and his posture while fighting (II.31; III.47); Hanumat’s physique (IX.7, 47), facial expression of Bharat when in anger (III.30); Vibhīṣaṇa (XII.21); Mālyavān (XII.53); Physique of Rākṣasas (II.30); Rāvaṇa (XII.9, 13) and Indrajit (XII.76).

   Other realistic descriptions are those of the sun (XII. 70); blossomed surface of the earth (II.13); a deer (V.51); Garden of Rāvaṇa (VIII.86) and its description after its destruction (VIII.131).

ii. Mental: Mental reactions of Rākṣasas after a fight with Hanumat (IX.11); physical and mental fierceness of Indrajit against Rāma and his army (XVI.42).

iii. Action: Mostly these actions are related to the battle-field. Some of them are natural objects also.

   Actions of a lion (II.9), a lotus flower (II.6), a bee (XI.36), Rāma and his battle-activities (I.27), sportive activities of Rākṣasīs (XI.8, 11; XII.37) and the dance of Gopīs (II.15, 16).
FIGURES OF SPEECH

Actions in the battle-field are pertaining to the weapons (XIV.9; XV.62); army (XV.114); Vānaras (XIV.9); animals (XIV.5) and birds (XIV.40).

Fighting persons described realistically are Prajaṅgha (XIV.31); Rāma (XIV.42); Indrajit (XVII.81). Actions after being hit in the battle-field are described (XIV.30; XV.56 etc.).

Canto-wise enumeration of the Svabhāvokti Alaṅkāra is as follows:

I. 27; II.6, 9, 13, 15, 16, 30, 31., III.3, 30, 47, V.51, VIII.66, 131, IX.7, 10, 11, 40, XI.8, 11, 12, 36, 37, XII.9, 13 21, 55, 70, 76, XIV.5, 9, 19, 30, 31, 40, 42, XV.56, 62, 114; XVI.42, XVII.60, 81.
CHARACTERIZATION

The main characteristics of the characters of the Bhaṭṭi-Kāvya are borrowed from the Rāmāyaṇa. Hardly any change or innovation can be observed in the characters of the Bhaṭṭi-Kāvya as compared to the characters of the Rāmāyaṇa. Bhaṭṭi has neither created epithets and characteristics like the author of the Naiṣadhiyacarita nor they can said to be breathing in the fresh breeze of spontaneity and individuality like the characterization of Kālidāsa. Some of the characteristics are changed by him according to the nature of his grammatical illustrations. But the change is nominal. It can be observed that his characters are not suppressed under the weight of grammar. Here is a brief analysis of his characters.

RĀMA

Rāma belongs to a high (Mahākulīna) Kṣatriya family which is praised even by the opponents like Bāli (VII.88; IX.81 VI.127). In the Bhaṭṭi-Kāvya, Rāma is depicted as an ordinary human being and with all emotions who laments over the loss of Sītā and worries to meet her by vanquishing the enemies (VI.11-23, VI.47). He has his abode in the northern part of India. He is not depicted as an omni-present Ultimate Reality (VIII.107).

There are a few instances where Rāma is said to be the incarnation of Lord Viṣṇu. Śaṅkara reminded him of his incarnation of Nārāyaṇa. Ocean praised him as an incarnation of the Supreme Reality and ascribed his potency (Māyā) to be the cause of the universe (XXI.16-17; XIII.9). His incarnation in the form of Vāmana, Viṣṇu and Varāha are described (II.39). The story of Nṛśimha depicts Rāma’s divinity as Viṣṇu (XII.59).

He is depicted as an intellectual heroic personality who can kill ten thousand elephants, fourteen thousand cavalry and two million pedestrians in a day (XVII.67-68). By his valour he can
FACE YAMA, the ocean, deities, Serpents, Rākṣasas, Yakṣa, Indra or the sky (VI.36-38). His strength is appreciated by Viśvāmitra (I.22) and Lakṣmaṇa. Even his opponents like Mārica and Mālyavat advised Rāvana not to wage a war against Rāma (V.58; V.32-38; XII.56).

He is an administrator, a politician and a political philosopher. When Dīrghabāhu was about to die he asked him about his secrets (VI.46). His political far-sightedness can be observed in his teachings to Vibhīṣaṇa such as one should pacify the angry man; bestow wealth on greedy; respect those who want respect and console the afraid. (XIX.24). His similar political teachings can be seen elsewhere also (XIX.26-30).

As a social character, Rāma serves as an ideal in every sphere of the Indian life. He is an obedient son who can destroy himself to fulfil the duties entrusted upon him such as the protection of the sages, going for exile, etc. (III.14, 51). He has an intense affection for his father and wept for long when he heard of his death (III.50).

Rāma has an intense love for Sītā. He feels as if squeezed internally, loses his consciousness and burns in her separation (VI; X.64) Rāma calls himself a devotee of Sītā. Without her he feels anxious, weeps and laments for a long time (VI.11-23; X.42). He remembers her hundred times a day and gives up all the decorations and luxurious materials in her absence (VIII.117). He attains a fresh life when he received a signet-ring from Sītā (X.33).

Lakṣmaṇa thought Rāma to be his master and followed him in every distress in the jungle (IV.24). Even Sugrīva and Vibhīṣaṇa cannot tolerate the separation of their master and were very happy when Rāma invited them to Ayodhyā (XXII.23). According to Vibhīṣaṇa, Rāma is a fast and good friend (XIX.4). Rāma also had the same respect and affection for them (XX.20).

Rāma is a great refuge of the week and the poor so he is described as Kalpataru (IV.26; VI.103). His humanitarian
attitude is depicted when he abstains Lakṣmaṇa from setting a
Brahmāstra (XVII.19).

Rāma is tender by heart but cruel towards enemies. He has
self-respect and confidence (VIII.90). He has no hesitation in
the expression of any thought. He repudiated Sītā when she
returned from Rāvaṇa (XX.25). Rāma’s faith in omens shows
his respect for the Aryan culture (VI.6). As a ruler, he does
not fight for the extension of his territory but his object is
self-defence (IX.117). He has a practical social intellect
to advise Bharata to fulfil the will of his father (III.52).

Besides his exalted character, he has some natural lacunae in
his human form. He is afraid of his personal fame and prestige
of his family so, he is not ready to accept Sītā (XX.24). Due to
his suspicious disposition he doubted the character of Sītā and
that is why he did not accept her readily. He asked her to marry
either Sugrīva or Vibhīṣaṇa (XX.21-22).

Thus, Bhaṭṭī has analysed the character of Rāma very su-
cessfully although most of his epithets are bound by grammati-
cal illustrations only.

SīTĀ

The character of Sītā as depicted in the Bhaṭṭī-Kāvyā is
almost the same as found in the Rāmāyaṇa.

She is born in a high family and is proud of herself and her
in-laws (VII.88 ; V.77-82). She is called a Śyāmā heroine
having slim body, beautiful eyes, gait like a swan, hips like
Nyagrodhra and flickering movements like the creeper of a
Śāla tree (V.18, II.47). Her lustre is like the moon and the
beauty of her eyes is compared to lotus flower. Still she excels
all these objects (VII.22; X.15; V.65 ; II.47). According to
Rāvaṇa, her beauty is an everlasting memory and according to
Hanumat she appears to be Suṣāṃnī, the most glittering ray in
the galaxy of stars (V.67; IX.85). She is much more beautiful
than Indrāṇi, Rudrāṇi, Māṇavi, Rohiṇī, Varuṇāṇi, Agnāyī,
Śrī or Rati (V. 22; V.71). She is so beautiful that even
Lord Śiva may be bewitched on having seen her (V.73).

She is an ideal woman and preserves her chastity by rebuk-
ing Rāvaṇa several times (VIII.85). Her intense love for Rāma
is apparent as she misses no opportunity of singing the feats of
his valour and other characteristics. Without Rāma she feels stumbled; her heart being broken thousandfold; and she ejaculates, sighs and laments simultaneously (XIV.55-60). She always remembered Rāma and practised penances in his separation (VII.44; IX.87; X.15-16). She is a faithful wife and avoids talking with Rāvana; who had bad intentions (VII.70; VI.1).

She is a virtuous lady excelling even sages in their virtue (VII.46). Her respect for unknown guests like Rāvana, motherly affection for birds and beasts in the jungle, and mercy even for Rākṣasīs shows her exalted and humanistic character (V.76; VI.26; XX.5).

She has a fearful, nervous and emotional disposition. Blaming the character of Lakṣmaṇa, she sends him after Rāma (V.59). Repudiated by Rāma, she invoked various deities and asked Lakṣmaṇa to prepare a funeral-pyre for her (XX.29-34). Then, all the deities defended her (XX.26-36 and XXI). According to Rāvana, she is responsible for the whole of the strife, and according to the mother of Rāvana she is a terrifying star fallen from the sky and a mass of poison (XII.4).

Thus, she is described as a beautiful, chaste, virtuous, ideal and faithful lady.

HANUMAT

Physical, heroic and devotional characteristics of Hanumat are depicted in the Bhaṭṭī-Kāvya. He is the son of ‘Air’ called Vāyu, Prabhaṇjana, Marut-vat or Pavana (VII.55; VII.72; IX.24; X.14; X.27).

Physically he is like a mountain, having lustrous chest like luminaries (IX.59; IX.92). He is portrayed like fire and his eyes are glittering like a gem (IX.40; X.27).

Even the ocean cannot surpass him in courage (VIII.4). With his physical power, he can fly over it (VIII.1; XX.2). He can assume horrible forms and manifest his powers according to the valour of his opponent. He is confident of his power and knows no defeat (IX.8-66).
Hanumat is said to be an uttamađūta in the Bhaṭṭi-Kāvyā. He is very clever in finding out the secrets of the enemy. Sugraiva is said to be rid of his worries on having appointed him as a dūta. (VIII.127; VIII.115; VI.88).

Hanumat is a devoted and faithful servant of Rāma (VIII.110). He was greatly enraged when he saw Rāvaṇa talking to Sītā (VIII.113). He is always thinking in terms of making Rāma happy (VIII.57). He worships Rāma like a deity and does not tolerate the insult done to Rāma. He refutes all the arguments forwarded by Rāvaṇa in his Sabhā to humiliate Rāma (IX.130-36). Besides, he is equally devoted to Sītā (XVII.21).

In his speech, Hanumat is very true, forceful and argumentative (VI.101; IX.129). He is an intellectual spy and saves himself from the sharp eyes of the Rākṣasaś (VIII.26). While entering Laṅkā he passed on unnoticed by all the Rākṣasaś (VIII.27). As a politician, although being capable of destroying Rākṣasaś he did not fight with them because he wanted to save Sītā (VIII.56). Hanumat is a past-master in investigating the secrets of the enemies in the quiet hours of night (IX.82). He is expert in accomplishing his own object so he spoke to Rāvaṇa very modestly and declared himself to be a messenger rather than an aggressor (IX.109; IX.128). He is a peace-loving Dūta and advised Rāvaṇa to give back Sītā and enjoy prosperity.

So, three characteristics of Hanumat, viz., as powerful monkey, a messenger and a devotee of Rāma are depicted in the Bhaṭṭi-Kāvyā.

RĀVĀNA

According to Vānaras, Rāvaṇa belonged to a low family and is called Daṇḍūkuleya (VIII.88). He has a very stout physique. He has his head like the peak of Kailāsā and his arms like that of a tree (VIII.51). His complexion is dark and horrible like a serpent (XII.10). Once he is described as attractive as Meru (VIII.54).

As a warrior, he is very oppressive and cruel towards his enemies (VI.51; XVIII.40). He has controlled the deities like
CHARACTERIZATION

İndra, Kubera, Yama, Viṣṇu, Yakṣa, Varuṇa, the moon, the sun and the air (VIII.53; V.7; VII.94; V.86-88; XVIII.20; VIII.62; XVIII.19). He is in fact, very proud of having controlled all these objects (IX.107).

According to Śūrpaṇakhā, Rāvaṇa is very lazy and drunkard in the peace-time (V.10). According to Hanumat, his administration is loose because his s-aśies are not dutiful (VIII.44). Vibhīṣaṇa compares him to a foolish patient not ready to take the medicine (XII.82). His policy is not always very fertile.

He is very bold, argumentative and clear in his political philosophy. He refuted the arguments put forth by Vibhīṣaṇa that Hanumat should not be killed (IX.121; IX.101; IX.119). He always humiliated Vānaras and human-beings and did not want to have any type of alliance with them (IX.123). He believes in killing an enemy and never excuses a person who has killed his commander (IX.102). But according to Kumbhakarṇa, he never acts upon the advice of a good-man.

Rāvaṇa is mad after Sītā and wants to get her by fair or foul means (VIII.82). He flattered her, spoke lovingly and sacrificed all the three worlds for her although she disgraced him at all occasions (VIII.83; 75). According to Sītā, his love is merely sexual (VIII.88).

His behaviour is not good towards others. According to Vibhīṣaṇa he is stupid, proud and appreciated the cheap flattery done to him. He hates those who speak frankly (XII.83; XII.36), yet he is popular and his virtues are talked in the streets of Laṅkā (VIII.28). When he died, people of Laṅkā bowed their heads with tears in their eyes (XVIII.39).

Rāvaṇa was very sensual by nature always admiring and craving for the wives of others (VIII.73; VII.87-88). He flattered Sītā and expressed his sexual desires although the latter rebuked and disgraced him (VI.1-3; VIII.78-79).

He has no favourable behaviour towards the good and always wanted to imprison deities, disgraced virtuous, doubted his
friends and relatives and insulted elderly persons (XVII.39). He is very angry by nature. He always humiliates his enemies and never appreciates their virtues (IX.105; IX.122). He is very proud and immodest (XII.80).

Besides all these characteristics, he has some virtues too. He is a religious man and never forgets to worship Brahmarākṣasas. He possesses qualities such as valour, virtuousness and religious bent of mind. Besides his harshness, he has a tender and humane nature which compelled him to lament, shed tears and remember the virtues of dead warriors.

In brief, he is portrayed as very cruel, oppressive, sexual, egoistic and obstinate.

DAŚARATHA

Daśaratha belongs to a high family and is a friend of deities; an oppressor of enemies and the father of Rāma, an incarnation of Viṣṇu himself (I.1). In the Bhaṭṭi-Kāvyā Daśaratha is depicted as the worshipper of Tryambaka Śiva (I.3). He performed many sacrifices so he is called Agnicit and Somasut (VI.128). He respects the sages and is afraid of their anger so he offered his sons to Viśvāmitra (I.23).

As an administrator, he had controlled six internal enemies, loved politics and could manage to uproot his enemies (I.2). According to Janaka, he partook the seat of Indra. He is a great intellectual (II.46).

In brief, he is depicted as a high-souled being. He is admired by the Brāhmaṇas and is said to have taken birth for the preservation of the world.

BHARATA

Bharata is the son of Kekayī. In the Bhaṭṭi-Kāvyā, his love for his brothers and for duty as well as devotion towards Rāma is depicted.

He has a great sense of affection for his brothers and is never greedy for the kingship (III.54). He rebuked and blamed his mother Kekayī for bidding exile to Rāma (III.30-31). After the cremation ceremony of his father, he went along with his ministers to bring Rāma back (III.36).
CHARACTERIZATION

Bharata is afraid of his fame and fears that the exile of Rāma may not be interpreted as a conspiracy (III 32).

Infact, he is a devotee of Rāma, dutiful and modest.

LAKŚMAṆA

The character of Lakṣmaṇa is portrayed together with that of Rāma. All the characteristics of Rāma are attributed to Lakṣmaṇa too. His individual characteristics are his valour and his obedience.

He is compared to Varuṇa and Mitra or two Aśvins (II.41). He is very obedient to his father and Rāma. His thoughts are very high yet modest (III.13). He killed the Rākṣasas very courageously and disgraced Śūrpanakha for her self-pride (II.31).

KEKAYI

She is an intolerant queen who could not tolerate the coronation of Rāma and in the absence of Bharata compelled his husband to send Rāma to exile (III.6). This wish of her is only due to back-biting by women (III.7). She is blamed for the death of the king and the exile of Rāma.

SUGRĪVA

Sugrīva is a noble, powerful and irreprenachable vānara, residing on the Rṣyamūka mountain (VI.50, 51, 102; VII.20).

On having resumed the throne, he indulged in sexual pleasures and neglected his duty and the vow of assisting Rāma to acquire Sītā. His greatness lies in the fact that he frankly admitted his fault later on (VII.19; 25-26).

Sugrīva is a tolerant friend called ‘Sarvāṁsaha’ (VI.102). He realized the negligence of his duty at once and thus became ready to assist Rāma (VII. 22, 32).

He is a peace-loving and friendly king. He is a conscious and wise politician to declare Aṅgada to be his successor. Like other monkeys, he is described as sexual and remembers his wife when she was taken away by Bāli. In brief, he is noble and friendly. (VI. 50).
VIBHĪṢAṆA

Although Vibhīṣaṇa is a Rākṣasa, yet he is not arrogant and calls his family Pāpakula (XVII. 36). In fact, he is absolutely contrary to the conduct and etiquettes of the Rākṣasa family. Due to his high moral character, he again and again prohibited Rāvana from bad activities (XVII. 37). He is self-confident, religious-minded, righteous and intellectual (XII.-2;85).

He is a friend of Rāma consoling him many times by revealing the secrets of Rākṣasas (XVII.25). According to Rāvana he is a man who cannot tolerate the progress of his own family (XII. 74).

Vibhīṣaṇa does not hate any one. He hated the misconduct of Rāvana (XVII.38) After the death of Rāvana he appreciated his good-qualities, shed tears and wept for a long time like an orphan (XVIII. 10, 28, 29, 30).

He has studied Arthaśāstra and is very argumentative as a politician (XII.22-60). His policy is, ‘one should be lenient towards his enemies to destroy them’ (VII.31). But throughout he is a follower of Sāma and is not in favour of killing a messenger (IX. 100 ; XII. 41).

As a whole he is gentle, peace-loving, friendly and argumentative.

ŚURPAṆAKHĀ

In the Bhaṭṭ-Kāvyā, Śurpanakha appears in two forms, viz., in her beautiful form and in her fierce appearance like that of a Rākṣasī (IV. 17-18 ; IV 23). She is immodest and egoist and challenged Lakṣmaṇa and as a result was punished by the latter (IV. 32).

She is very sensual. She asked Rāma to marry her (IV.19) According to Lakṣmaṇa, She is lustful and is very immodest (IV. 22-23). Again she went to Lakṣmaṇa as she was disturbed by Kāma. (IV. 30).

Śurpanakha is responsible for the whole of the strife as she persuaded Rāvana to take away Sītā and flared him up for the battle (V. 16 ; V. 5-22).
CHARACTERIZATION

In brief, she represents the culture of the Rākṣasa-women.

OTHER MINOR CHARACTERS

AKŚAKUMĀRA

He is the son of Rāvaṇa and knows Māyā. He came to fight against Hanumat but was killed by him (X.28).

INDRAJIT

He is also the son of Rāvaṇa having some divine acquisitions like Brahmāstra. (XV. 97). He is a great warrior who won Indra and resisted the missiles of his enemies (XVIII.13; IX.49). He and his father both are confident of their power (IX. 47, 52). He knows Māyā and with a great pride came to defy Hanumat (IX. 52).

He has respect for his father and humiliated Vibhīṣaṇa for his insincerity towards the family of the Rākṣasas (XVII. 33). He does not believe in ill-omens (XVII.11). The philosophy of his life is to manifest heroism and to torment the enemy (XVII. 22).

RŚYĀṢRṆGA

He is portrayed as a great sage, a ritualistic scholar having a mature intellect (I.10).

KUMBHAKARṆA

His appearance is fierce like a thundering cloud in the sky (XII.61). He sleeps for a long time and Rāvaṇa had to engage many servants to awaken him (XV.1-2).

He feels very hungry and is never satisfied even with dead-bodies (XV. 29). He has an intense love for Rāvaṇa and the latter also appreciates his power (XV.12).

He is self-confident and is never afraid of even Rāvaṇa. He declares Rāvaṇa’s mistakes on his face (XV. 12-18). According to Vibhīṣaṇa, he had-won Indra, was an enemy of Kubera and was not afraid of even Yama (XV. 39-40). He has no belief in omens while going to battle-field (XV. 28).
KHARA AND DŪŠAṆA

They are the brothers of Rāvana and Šūrpanakhā. They eat human-flesh (IV. 39). They are depicted as hateful, aggressive, capable of flying in the sky and tolerant (V.1). They were killed by Rāma in the battle.

JAṬĀYU

Jaṭāyu is the brother of Sampāti belonging to the race of vultures and is capable of flying in the sky (V.10). He is very powerful and is not afraid of even Rāvana (V. 104). He broke down the chariot of Rāvana and frightened him, fled and challenged him (V.97; V. 103-104). At last he fell down on the ground (V.100)

JĀMADAGNYA PARAŚURĀMA

Paraśurāma is very powerful having a broad chest and stout physique (II.50). He is very rude by nature and without any intellectual discussion challenged Rāma to fight (II.51). He had won Kṣatriyas many times (II.52). His rude nature was subdued by Rāma only (VIII.99).

TRIJAṬĀ

Her sympathy for Sītā is described in the Bhaṭṭi-Kāvya. She rebuked Rākṣasīs as they threatened Sītā to accept Rāvana as her husband. Thus, she defended Sītā (VIII. 99).

BĀLI

Bāli is depicted as a Vānara who can control even the sun by his valour (VI.99). He got a boon and attained power to kill Daśyus. His power is like the rays of the sun (VI.110). He took away the wife of Sugrīva and enjoyed with her.

VASIṢṬHA

He is the foremost of the self-controlled sages (I.15).

VIRĀDHĀ

Virādha is a fierce and strong demon who met Rāma and Lakṣmana in the jungle (IV.2). His head is downwards and feet upwards. Even Yama cannot suppress him.
VIŚVĀMITRA

Viśvāmitra is an intellectual and discriminative sage (I.22). He took Rāma and Laksmaṇa with him and initiated them in the sciences called ‘Jaya’ and ‘Vijaya’ (II.21). He is respected both by Daśaratha and Janaka.

ŚABARI

She is as gentle as a pragṛhpadā retaining ‘Prakṛti Bhāva’ in sandhi. She is impartial, irreproachable and balanced (VI.61). Throughout day and night she is busy in the service of ascetics; performing religious duties and sacrifices (VI.65, 67). She welcomed Rāma and Laksmaṇa and offered them a Madhuparka.

SUTIKṢNA

He lives in the forest, sleeps on leaves and entertains all the guests coming in his hermitage (IV.8).

SAMPĀTI

Sampāti is the brother of Jaṭāyu and has a great respect for his brother. He has a fierceful neck and appears to be an incarnation of hell (VII.82). Although his actions are inauspicious, yet he speaks very sweetly (VII.84-85). Although he belongs to a vulture-class, yet he is intelligent enough to advise vānaras to keep up courage for the sake of their master (VII.92.)
METRICAL ANALYSIS

In the Bhaṭṭī-Kāvya mostly simple metres like Anuṣṭubh, Upajāti, Indravajrā and Upendravajrā are used. But it shows a variety of metres. As a whole, twenty-six metres are used in the Bhaṭṭī-Kāvya. In the tenth canto, a variety of metres is used. An alphabetical analysis of these metres is as follows:—

1. Anuṣṭubh: IV. 1-43; V. (1-107); VI. (1-142); VII. (10-107); VIII (1-130); IX (1-136); X. 7, 10, 20, 21, 22. XIV (2-112); XV. (1-122); XVI (1-41); XVII (1-111); XVIII (1-41); XIX (1-29); XX. (1-36); XXI (1-20); XXII (1-23); (33-34).


7. Upendravajrā: II. 6, 19, 24, 38, 47; X. 19; XI. 37-38; XII. 21, 27, 60, 62, 83.


9. Citracamatkṛti: XXII. 35

10. Tanumadhyā: X. 12, 16.


12. Drutavilambita: X. 1, 6, 15, 18; XXII. 30.

(80)
15. Puṣpitāgrā. IV. 44-45 ; V. 108 ; IX. 137 ; X. 31, 32 ; 45-73 ; XXII. 32
16. Prθthvī ; VII. 108.
17. Pramitākṣarā : X. 2, 3, 8, 27.
19. Praharṣinī. X. 13, 74, 75 ; XVII. 112 ; XX.37 ; XXI. 22-23 ; XXII. 26-27.
24. Śārdūlavikrīḍita : XVI. 42 ; XX. 29.
# METRICAL ANALYSIS

## CANTO-WISE

### Canto I

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<thead>
<tr>
<th>1</th>
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<td>33-46</td>
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<td>Upajāti</td>
<td>39-41</td>
<td>Upajāti</td>
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### Canto V

### Canto VI

### Canto VII

### Canto VIII

### Canto IX

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<td>Puṣpitāgrā</td>
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(82)
### Canto X

| 1 | Drutavilambita | 23 | Indravajrā |
| 2-3 | Pramitākṣarā | 24-25 | Sundari |
| 4-5 | Toṭaka | 26 | Aupacchandasika |
| 6 | Drutavilambita | 27 | Pramitākṣarā |
| 7 | Anuṣṭubh | 28 | Aupacchandasika |
| 8 | Pramitākṣarā | 29 | Sundari |
| 9 | Toṭaka | 30 | Mālinī |
| 10 | Anuṣṭubh | 31-32 | Puṣpitāgrā |
| 11 | Varṇāṣṭha | 33-34 | Aupacchandasika |
| 12 | Tanumadhyā | 35-36 | Upajāti |
| 13 | Praharśini | 37 | Nandana |
| 14 | Āryā | 38 | Anuṣṭubh |
| 15 | Drutavilambita | 39 | Indravajrā |
| 16 | Tanumadhyā | 40-41 | Aupacchandasika |
| 17 | Mālinī | 42 | Sundari |
| 18 | Drutavilambita | 43-44 | Aupacchandasika |
| 19 | Upendravajrā | 45-73 | Puṣpitāgrā |
| 20-22 | Anuṣṭubh | 74-75 | Praharśini |

### Canto XI

| 1-3 | Upajāti | 35 | Indravajrā |
| 4 | Indravajrā | 36-37 | Upajāti |
| 5-23 | Upajāti | 38 | Upendravajrā |
| 24 | Indravajrā | 39 | Indravajrā |
| 25-32 | Upajāti | 40-45 | Upajāti |
| 33 | Indravajrā | 46-47 | Mālinī |
| 34 | Upajāti | | |

### Canto XII

<p>| 1-6 | Upajāti | 55 | Upajāti |
| 7 | Indravajrā | 56 | Indravajrā |
| 8-13 | Upajāti | 57-59 | Upajāti |
| 14 | Indravajrā | 60 | Upendravajrā |
| 15-20 | Upajāti | 61 | Upajāti |
| 21 | Upendravajrā | 62 | Upendravajrā |
| 22-26 | Upajāti | 63-69 | Upajāti |
| 27 | Upendravajrā | 70 | Indravajrā |
| 28-29 | Upajāti | 71 | Upajāti |
| 30 | Indravajrā | 72 | Indravajrā |
| 31-34 | Upajāti | 73-82 | Upajāti |
| 35 | Indravajrā | 83 | Upendravajrā |
| 36-50 | Upajāti | 84-87 | Praharanakalita |
| 51-54 | Indravajrā | | |</p>
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<td>37</td>
<td>Praharṣiṇī</td>
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<td>22-23</td>
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<td>XXII</td>
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<td>Anuṣṭubh</td>
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CHAPTER VII

GRAMMATICAL STUDY

(Arrangement)

The Bhaṭṭi-Kāvya is divided in four Kāṇḍas. Those are (i) the Prakīrṇa-kāṇḍa, (ii) The Adhikāraka-
kaṇḍa, (iii) The Prasanna-kāṇḍa and (iv) The Tiṃanta-kāṇḍa.

i. PRAKĪRNA-KĀNDĀ

In the Prakīrṇa-kāṇḍa, there are no regular illustrations according to the Aṣṭādhyāyī of Pāṇini. It
extends from Bhaṭṭi I.I-V.96.

ii. ADHIKĀRA-KĀNDĀ

In the Adhikāraka-kāṇḍa, Aṣṭādhyāyī of Pāṇini is illustrated in its proper order. It is not altogether
consistent in its Pāṇinian order as some other ‘Prakīrṇa’ verses intervene. The detailed arrangement is as
follows:

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<th>No. of Sūtras</th>
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<td>V.97-104</td>
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<td>3.2.16-3.2.23</td>
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<td>V.104-107</td>
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<td>3.1.35-3.1.39</td>
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<td>3.1.45-3.1.66</td>
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<td>3.1.78</td>
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<td>3.1.96-3.1.132</td>
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<tr>
<td>Kṛt (Nirupapada)</td>
<td>VI.71-86</td>
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<td>3.2.28-3.2.47</td>
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<td>3.3.94-3.3.112</td>
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BHATTI-KAVYA
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<tr>
<td>Natva</td>
<td>XXII</td>
<td>31</td>
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</tbody>
</table>

iii. PRASANNA-KĀNDĀ

It is divided in four parts viz. Ālāṅkāra (Canto X); Mādhurya (Canto XI); Bhāvikatva (Canto XII, and Bhāṣā-sāma (Canto XIII).

iv. TINANTA-KĀNDĀ

In the Tinanta-kānda, forms of a particular tense are collected. So a number of examples are found even in a single verse. Its detailed arrangement is as follows:—
TECHNIQUE OF ILLUSTRATIONS

As the Bhaṭṭi-Kāvyā is the first poem of the kind of the grammatical Kāvyas, the poet has neither shown any rigidity in the illustrative portion nor any craving to illustrate each and every example like the author of the Dvīśrayakāvyā. Throughout the Bhaṭṭi-Kāvyā mostly one example of one sūtra is found in the Adhikāra-kāṇḍas. A complex or an obsolete example which could have been an obstacle in the poetical flow of the poem, is omitted in the Bhaṭṭi-Kāvyā. Bhaṭṭi is conscious of poetical flow and he has not burdened his poem with the bulk of illustrations. But the technical and grammatical language in such poems is unavoidable. Moreover, Bhaṭṭi took up only a few Adhikāras and in between he introduces the Pra-kīrṇa-kāṇḍas to maintain the spirit of the poem. Here is a stylistic study of the illustrations in relationship with the sūtras of the Aṣṭādhhyāyī.

1. OMISSIONS

In the Bhaṭṭi-Kāvyā all the Vedic sūtras are omitted. The author has not given any counter-example throughout the poem. Vārtikas of Kātyāyana are omitted throughout but the commentator named Jayamangala has used a few vārtikas to explain some forms. Bhaṭṭi seems to have no intention of illustrating vārtikas.

All the indicatory consonants used as ‘it’ for accent are not illustrated in the Bhaṭṭi-Kāvyā.¹

In the Adhikāra-Kāṇḍa, the following sūtras are omitted. They appear to be omitted for the preservation of the poetical spirit.

1. Bhaṭṭi VI.46. Paṅ. 3.1.96. तत्त्वतत्त्वानि तथातः तत्त्वादि
Here तत्त्व and तत्त्वादि differ in accent only. But only तत्त्व is illustrated.

(88)
Pāṇ.
1-2-14 हन: सिच्
1-3-47 भाषणोपसंबंधानां
1-4-96 भ्रम: पदार्थसंबंधानां
2-3-43 साधृनिवृत्तांग्यायां
2-3-51 धौरविद्यर्थोऽथ करणे
3-2-34 मितनस्से च
3-3-34 छन्दोनामः च
3-3-35 चाय ग्रहः
8-3-86 भ्रमनिस्वतन्त्र: संज्ञायाम्
8-3-99 पति संज्ञायामगत
8-3-100 नक्त्रादि

2. APPLICATION OF SANJNĀS

In the application of the Sañjñās in the Sūtras, Bhaṭṭī illustrates only the most suitable examples.¹

3. PRATYĀHĀRA APPLICATIONS

Like Sañjñā sūtras, wheresoever Pratyāhāras are to be illustrated, only one example out of the whole of Pratyāhāra is given.²

1. Bhaṭṭī VII. 102; Pāṇ. I.1.2.17: स्थाद्वयोरिच्छः Here चूँ means the roots दा and धा by the sūtra दावाधवदाप (Pāṇ. I.5.2). But Bhaṭṭī has illustrated only one example of the root धा

2. Bhaṭṭī V. 106 Pāṇ. 3.1.36: हजादेशः गृहस्तोऽस्मुः: Here only one example of घ out of the Pratyāhāra घ is given.

Similarly Bhaṭṭī VI. 16 Pāṇ. 3.1.45 घ व्युपथावदनिन्: कस: चचो यत
VI. 46 3.1.97 व्युपथावलिदते संस्करच इको घाल
VII. 107 1.2.26 वदेकहल्ल्यस्याचः
VII. 9.9.13.9 अयुक्तः किंतु
IX. 8 7.2.3 अदेक्ताः तस्याद्यक्ताः
IX. 13 7.2.11 अदेक्ताः किंतु
IX. 23 7.2.35 अदेक्ताः तस्याद्यक्ताः बलादेः
IX. 93 8.4.2 अदेक्ताः कतुवावन्नम्यवायवेशं
IX. 105 8.4.01 हलथे जुप्तायां
IX. 106 8.4.32 हजादेशः सनुः:
4. ADHYĀHĀRA

In most of the cases, Bhaṭṭi avoids the recurring application (Adhyāhāra) of the sūtras to avoid the repetition of examples. Sometimes, only recurring application is given\(^1\) while, rarely, both the forms are given.\(^2\)

5. GANAS

Some of the groups of roots which are indicated in the sūtra, by the indicative letters as 'it', when taken to be illustrated, only one representative example out of the whole of the group is given.\(^3\) Rest of the examples are omitted. Similarly if in the group the root indicated by the word Ādi is to be illustrated, only one example is given.\(^4\) While illustrating the groups of words expressed only by one word, only one example is given.\(^5\)

1. Bhaṭṭi VI. 104 Pān. 3.2.43. कोतियमन्त्रेण च
   Here only recurring suffix khaṣ by the word 'Ca', is given while 'An' is omitted.

2. Bhaṭṭi VIII. 104 ; Pān. 2.3.27 सर्वनामस्तुतिया च
   Here both तुत्तीया and recurring पण्डो are given.

3. Bhaṭṭi VI. 28, Pān. 3.1.57 इतिव वा
   Here इत is an indicatory anubandha incorporating so many roots of its category. But in the Bhaṭṭi-Kāvya only one example of इतिव: root is given.
   Similarly Bhaṭṭi IX. 27; Pān 7.2.44 स्वरहितिशुल्कचन्दणिनिधुरुः दिले वा Here इतिव group is presented by one example only.

4. Bhaṭṭi VI. 71 ; Pān. 2.1.134.
   In नन्दिमन्त्रवासायमा: र्गृणास्यः out of the group of पचादि roots, only initial पच is given.
   Exception:—Only once in the sūtra करणच पचम्यः (IX.54 ; Pān. 7.2.75), out of five roots, three are illustrated.

5. Bhaṭṭi VII.25 ; Pān. 3.3.22. उपसर्गम रूप:.
   Here Upasarga incorporates a long list of words but in the Bhaṭṭi-Kāvya, only one is illustrated.
   Similarly उपसर्ग समाधि बहुलम् Bhaṭṭi VII. 28. Pān 3.3.1 , only one example out of the whole of the unādī group given.
   In the group of words like सुयामादिभुः च Bhaṭṭi IX.85:\
   Pān. 8.2.98, only the initial word is illustrated.
6. SYNONYMS

Like other factors, even the synonyms indicated by the word 'Artha' are not given. Only the initially given word is illustrated in the Bhaṭṭī-کāvyā. 1

7. OPTIONAL EXAMPLES

Leaving aside a few cases optional examples are not given in the whole of the काय्य. The sutra injunctiong a definite operation is illustrated while its other usual form is not given. 2

The optional forms, due in the sutras attributed to some ancient grammarians, are omitted in the Bhaṭṭī-काय्य. 3

1. Bhaṭṭī VII. 14; Pāṇí. 3.2.148. चलनशास्त्राध्यात्मकायचू
Here out of the synonyms of विषय injunctioned in the sūtra, only one example रङ्गः is given. Similarly in all the following only one word is illustrated and not their synonyms.

<table>
<thead>
<tr>
<th>ब्हाष्ट्री</th>
<th>पाणी</th>
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<tbody>
<tr>
<td>VII. 16</td>
<td>3.2.151</td>
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<tr>
<td>VII. 83</td>
<td>3.3.126</td>
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<td>VIII. 70</td>
<td>1.4.25</td>
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<td>VIII. 71</td>
<td>1.4.27</td>
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<td>VIII. 73</td>
<td>1.4.37</td>
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<tr>
<td>VIII. 82</td>
<td>1.4.52 etc.</td>
</tr>
</tbody>
</table>

2. Bhaṭṭī VI.1, Pāṇí. 3.1.38

उपबिद्याम् म्योस्न्यतरस्यायः: Here only suffix which is especially injunctioned is illustrated while the absence of ब्राम् is not given here. The absence of the optional form can be observed almost in all the optional injunctioning sūtṛas.

<table>
<thead>
<tr>
<th>ब्हाष्ट्री</th>
<th>पाणी</th>
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<tbody>
<tr>
<td>VI. 28</td>
<td>3.1. 57</td>
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<td>VI. 32-33</td>
<td>3.1. 66</td>
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<tr>
<td>VI. 63</td>
<td>3.1.122</td>
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</tbody>
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3. Bhaṭṭī. VII.106; Pāṇí. 1.2.25. तुपिमृष्कः: काय्यपूर्व
Here the examples in the name of Kāṣyapa are omitted: while the examples in the opinion of Pāṇini are quoted.
Only in the case of the short sūtras, befitting examples of all the optional forms related to the poem are illustrated\(^1\). Only in one case, in a long sūtra injunctioning out of as many as twenty optional examples, fifteen are given in the Bhaṭṭī-Kāvya.\(^2\) Such cases are very rare.

8. NIPĀTANAS

Bhaṭṭī-Kāvya has not illustrated all the nipātanas like later poems. Out of the group of the Nipātanas, only one most befitting in the poem is illustrated while the rest are omitted.\(^3\) If two Nipātanas are to be illustrated in one sense, only one of the Nipātanas is illustrated.\(^4\) Only in a few cases, Nipātanas up to the number of three out of six\(^5\) or nine are illustrated.\(^6\) The Nipātanas consisting of only one word are illustrated and none of them is omitted.\(^7\) Some of the Nipātanas which belong to an unusual long category, are not illustrated.

1. Bhaṭṭī.  VI.  83     Pān.  7.1.143.  
   IX.  24     7.2.38  बृतो वा
   IX.  26     7.2.41  इद्द सनि वा
   IX.  30     7.2.46  निर: कुषः

2. Bhaṭṭī  IX.  32-37; Pān.  7.2.49.

3. Bhaṭṭī  VI.  66; Pān. 3.1.129. पादसानन्तरनिकायायानाथम

Only one word out of this group is illustrated.

4. Bhaṭṭī  VI.  67  Pān  3.1.130  क्रलो क्रमधपार्यायो
   VI.  67  3.1.131  भग्नी परिचायो-परायस्यसमस्ताः
   VII.  59  3.3.68  प्रमदसमंदो हृष

5. Bhaṭṭī.  VI.  69.  3.3.97.

6. Ibid.  IX.  17-18.

7. Ibid.  IX.  83  8.1.90  चृध्र प्रतिलिखात्मः
fully. Only one example is given there. If one Nipāta is in many senses, only one sense is illustrated.

9. ROOTS

The roots, to which a particular suffix is injunctioned in the sūtra, are not necessarily given completely. Rarely used and obsolete roots are omitted while illustrating them. Of one root used in many senses when a suffix is injunctioned to it, rarely all its examples are given, while mostly the inapplicable sense is omitted. If many roots are injunctioned in one sense, only one root in that sense is illustrated.

10. PREFIXES AND ROOTS

If one prefix is injunctioned to two, three or four roots, only one example is given. Similarly if two, three, four, or five.

1, Bhaṭṭī. IX. 94. Paṇ. 8.4.5,

प्रनिरन्तः शरेशुक्लकाम्रो

Here by permutation and combination twenty one examples are possible, but only one example is given in the Bhaṭṭī-Kāvya.

2, Bhaṭṭī. VI. 30 Paṇ. 3.1.103.

ऋय: स्वाभिस्ववयो:

IX. 84 8.3.93

वक्षसनयोविष्टर:

3, Bhaṭṭī. VI. 30 Paṇ. 3.1.58.

ऋ शुक्लशुक्लशुक्ल चित्रभयाः

Here the roots शुक्ल and शुक्ल are omitted.

4, Bhaṭṭī. V. 30 Paṇ. 2.2.20.

ऋः हेतुतारंकोत्तानुलोम्येषु

5, Ibid VI. 42; 3.3.41

निवासचतिस्तारीनीपसमधानेनवदेर्ददेर्दक:

Here उपसमधान’s example is omitted.

6, Bhaṭṭī. VII. 68; Paṇ. 3.3.95.

स्थागापापचो भावः

7, Bhaṭṭī. VIII. 15; Paṇ. 1.3.28.

Similarly Bhaṭṭī. VIII. 37 Paṇ. 3.3.27

VII. 46 3.3.49

VII. 57 3.3.64
prefixes are injunctioned to one, two or three roots, only one example throughout a Sūtra is given.\(^1\) Only in two cases, two\(^3\) and three\(^3\) examples are given respectively.

11. ROOTS AND SUFFIXES

If more than two roots are injunctioned with one or more than one suffix or its operation\(^4\) Bhaṭṭi avoids the bulk of examples possible by their combination and hence only one example throughout is illustrated. Only in a few cases, more than two examples upto the number of five are illustrated.\(^5\) If more than two roots are used in a sūtra in their brief form while illustrating, the most befitting out of those two roots is illustrated while the other one is omitted.\(^6\)

12. UPAPADAS, ROOTS AND SUFFIXES

When many upapadas having one root and injunctioning one or more than one suffixes are to be illustrated, mostly only one

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<tbody>
<tr>
<td>1. Bhaṭṭi</td>
<td>VII. 37</td>
<td>Pāṇ</td>
<td>3. 3. 26</td>
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<td>VII. 41</td>
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<td>3. 3. 38</td>
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<td>VII. 43</td>
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<td>3. 3. 45</td>
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<td>VIII. 26</td>
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<td>1. 3. 47</td>
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<td>2. Ibid.</td>
<td>VIII. 17</td>
<td>Pāṇ</td>
<td>1. 3. 30</td>
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<td></td>
<td>VIII. 11</td>
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<td>1. 3. 22</td>
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<td>3. Ibid.</td>
<td>IX.49</td>
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<td>1. 2. 70</td>
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<td>IX.81</td>
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<td>8. 3 116</td>
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<tr>
<td>4. Bhaṭṭi</td>
<td>VI.71 ;</td>
<td>Pāṇ</td>
<td>3. 1 133</td>
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<td>घुल्छो only</td>
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<td>initial suffix घुल्छः is illustrated.</td>
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<td>Similarly Bhaṭṭi. VII. 17 ; Pāṇ. 3. 2. 153</td>
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<td>VII. 18 ; 3. 2. 154 etc.</td>
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<td>5. Bhaṭṭi. IX. 42 ; Pāṇ. 7. 2. 57.</td>
<td>सेनिपिच वृत्तचतुर्दशदनृष्ठ;</td>
<td></td>
<td>Here out of ten possible examples, only two are given.</td>
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<td></td>
<td>Similarly in VII. 22 ; Pāṇ. 3.2.161.</td>
<td></td>
<td>Three examples are given in Bhaṭṭi-Kāvya VII. 18 ; Pāṇ. 3. 2. 154 and VIII. 26 ; Pāṇ. 3. 2. 117</td>
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<td></td>
<td>Four examples in VII. 23 ; 3. 2. 167 and five examples out of eleven in in VI. 80 ; Pāṇ. 3. 1. 141.</td>
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<td>6. Bhaṭṭi. VI. 85 ; Pāṇ. 3.1. 148.</td>
<td>हरच वृत्तचतुर्दशदनृष्ठ;</td>
<td></td>
<td>Here ह is used for जहर्वि and जिहर्वि. Here in the Bhaṭṭi-Kāvya only the initial is illustrated.</td>
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</tbody>
</table>
example is given whichever may be the most applicable. Rarely two, three or four examples are also given.

13. LONG SŪTRAS

While illustrating the sūtras which consist of a number of examples viz. up to the number of eighteen, Bhaṭṭi tries his best to give the least number of examples. But in a few cases, examples up to the number of seven are also given. Only in one case fifteen examples out of twenty eight are given in the Bhaṭṭi-Kāvyā. In the long lists of roots also, only suitable examples are given while in a rare case, all the examples are given.

1. Bhaṭṭi. V. 97 ; Pāṇ. 3. 2. 17.
   Bhaṭṭi. V. 97
   Pāṇ. 3. 2. 18
   Similarly VI.98
   VI. 102
   VI 88.
   3. 2. 5 etc.

2. Bhaṭṭi. VI. 103 ; Pāṇ. 3. 2. 42.
3. Ibid. VI. 109 Ibid. 3. 2. 48.
4. Ibid. VI. 78. Ibid. 3. 1.138.
5. One, two or three examples are given in
   Bhaṭṭi. VIII. 21 Pāṇ. 1. 3. 36
   VIII. 126 2. 3. 69
   Two VIII. 16 1. 3. 29
   There V. 100 3. 2. 23
   Four VIII. 18 1. 3. 32.
6. Bhaṭṭi. VIII. 61. Pāṇ. 1. 3. 89,

In one case only four examples out of eighteen are given while in another only two examples out of twenty six are illustrated.

Bhaṭṭi. IX. 99. Pāṇ. 8. 4. 17.
   IX. 99
   3. 2. 21.

7. Bhaṭṭi. VII. 6-13 Pāṇ. 3. 2. 142.
8. Bhaṭṭi. VII. 95 Pāṇ. 1. 2. 7.
9. Bhaṭṭi. IX. 50 Pāṇ. 7. 2. 73.
41 CASE ENDINGS

In all the sūtras injunctiong the ending of a case, only one example is given throughout the Bhaṭṭi-Kāvyā. Such examples which require a further explanation with the help of the vārtikas, are not treated fully in the Bhaṭṭi-Kāvyā. In such cases also, only one example is given.

1. Bhaṭṭi VIII.94 Pāṇ. 2. 3. 4.
   VIII.95 2. 3. 7. etc.
2. VIII.82 1.4.51. ब्रक्षितं च

which requires an explanation by the vārtika दृष्ययान्यचतुर्दश्च, etc., only one example with the root दृष्य is given in the Bhaṭṭi-Kāvyā. All the other examples are omitted.
CHAPTER VIII
Grammatical discussions

The Bhaṭṭī-Śāvyā is an authentic text on the grammatical usages and roots. While explaining Pāṇinian sūtras or their applications later grammarians have frequently quoted the Bhaṭṭī-Śāvyā. Sometimes they quote the Bhaṭṭī-Śāvyā to support their opinion while sometimes they contradict the examples given in the Bhaṭṭī-Śāvyā. The Durghaṭavṛtti by Śaraṇadeva and the Śabdakaustubha by Bhaṭṭoḍaṇḍa Dīkṣīta frequently quote the Bhaṭṭī-Śāvyā. The problems and their rejoinder as propounded by these grammarians are discussed below in the order given in the Bhaṭṭī-Śāvyā.

i. अम्ल-न्यूषः बिपुलतासः : (Bhaṭṭī. I.1).

Here by the Pāṇinian sūtra ‘Parokṣe Liṭ,¹ Liṭ was due. But in the Bhaṭṭī-Śāvyā, Liṣ is used instead of Liṭ. While discussing the problem both Śaraṇadeva in his Durghaṭavṛtti² and Bhaṭṭoḍaṇḍa Dīkṣīta in his Śabdakaustubha,³ have commented that the use of Liṣ is only in Sāmānyabhuṭa here.

ii. पितृदापीयः : (Bhaṭṭī I.2).

Śaṇḍācārya in his Mādhavīyadhātuvṛtti⁴ has quoted the Bhaṭṭī-Śāvyā while discussing the meaning of the root ‘Trṣ Prīṇana’. He explained the word Prīṇana both as Trṣṭi and

2. Śāstri, T. Gaṇapati, Ed. The Durghaṭavṛtti by Śaraṇadeva, Trivandrum, 1942, p. 67, Pāp. 3. 2.115.
3. Nene, Gopāl Śāstrī, Ed. The Śabdakaustubha by Bhaṭṭoḍaṇḍa Dīkṣīta. Vol. II, Fas. 5 to 10 ; Benaras, 1929, p. 465, Pāp. 3. 2. 115.

(.97.)
Tarpana. In the support of the meaning Tarpana, he has quoted the Bhatti-Kavya. The same view has been accepted by Bhattoji Diksita in the Siddhanta-Kaumudi.²

प्रकरणकथ्यातो भरतस्तताश्रितम् (Bhatti. 1.14).

Here the discussion is on the word 'Kekayi'. By the Pāṇinian śītra (4.1.148)⁴ the suffix 'Aṇi' is due and the form should become 'Kaikeyi' and not 'Kekayi' because the suffix is dot elided by the śītra (4.1.178),⁴ which mentions Kekaya in the Bhargādi group. According to Bhattoji Diksita in his Šabdakaustubha, although there is Janyajanaśāhaya (the relationship of the progenitor and the progeny), yet it adds niś to the crude form by Puṣyogalaksana.

In his Pradūganārāma, while explaining the word Puṣyoga, Bhattojīdikṣita writes that according to some scholars Puṣyoga is applicable in the case of the wife and the husband only. But according to Bhattoji Diksita, it is applicable in the case of the progenitor and the progeny also⁶. He has supported his statement by quoting the above verse of the Bhatti-Kāvyā where the suffix ‘niś’ has been added to the word Kekaya in the sense of progenitor and the progeny. Moreover, he has accepted the other form ‘Kaikeyi’ by quoting the Raghuvarama of Kālidāsa’.⁷

1. Mādhaviyadhāturvṛtti, p. 432.
3. Pāṇ. 4.1.168.
4. Pāṇ. 4.1.178.
iv. राजाजिहल्ल मधुपक्पपाणि: (Bhaṭṭi I.17) and 
तपःकृशा: शान्त्युक्तकृम्भृत्ता: (Bhaṭṭi II.20).

Here, the commentator Jayamaṅgala has expounded the 
later form as शान्त्युक्तकृम्भृत्ताः हस्ते देयम्. But by the Pāṇinian rule,¹ 
the word ‘Hasta’ should have been placed first. But it is 
not found in the Bhaṭṭi-Kāvya where it has been used later 
on.

While explaining the problem, Śaraṇadeva has commented 
that the word will be categorized in ‘Āhitāgni group’ and both 
the forms are correct by another sūtra.² Since this group is an 
Ākṛtigāna where all the forms are not specifically enumerated, 
 hence the form will be correct by this group. Similarly, the other 
form of Bhaṭṭi (I.17) is correct on the same lines.

v. बल्च नृपः पूर्वमवाललोचे (Bhaṭṭi I.23).

Here the objection arises in the use of the Bhaṭṭi-Kāvya’s 
Nṛpah instead of Nṛpeṇa. Bhaṭṭoji Dīkṣita in his ‘Śabdakaustubha’³ and Siddhāntakauṃdūti⁴ has answered that it is the 
change in the case (Vibhaktiparināma). He has supported his 
view basing himself on the commentary Jayamaṅgalā on the 
Bhaṭṭi-Kāvya.⁵

But the use appears to be wrong.

vi. इत्यु मलि रक्षसिः हन्दधकान जियांति (Bhaṭṭi I.26).

Śāyaṇa in the Mādhavaśāstradeśikatā has quoted this verse 
of the Bhaṭṭi-Kāvya while explaining the meaning of the root 
Kharda Dandaśūke⁶.

1. Pāṇ, 2.2.35.
2. Pāṇ, 2.2.37.
3. Nene, Gopal Śāstrī, Ed. Śabdakaustubha, pp. 89–90 Pāṇ. I: 3. 76
4. Śāstrī, Acyutānanda, Ed. Siddhānta kaumudi, p. 272
5. Bhaṭṭi-Kāvya, I. 23
6. Mādhavaśāstra, p. 73
Here the Bhāṭṭi-Kāvyā has used the word Dandaśūka in the sense of a demon or a violent being. The Bhāṭṭi-Kāvyā has neglected the etymological meaning of the word which means one who bites i.e. a serpent. Jayamaṅgala has also explained the word as a demon.

Hence in the opinion of Sāyaṇa, Bhāṭṭi-Kāvyā has ignored the etymological tradition of words.

vii. ब्रवळ वराजं बलवधवनीनम् (Bhāṭṭi II. 49)

Śaraṇadeva in his Durghaṭavṛtti has discussed the word Sarājam of the Bhāṭṭi-Kāvyā.¹ There is no possibility of the compound in the word Sarājam by Pāṇinian Sūtra (2.1.21),² because the word ‘Nadibhiṣca’ is continued from the previous sūtra 2.1.20.

If we accept the compound as ‘Bahuvṛhi, there is no possibility of the ending suffix Ṭac by (Pāṇ. 5.4.108 Anaśca) because it is possible in the case of an Aavyayībhāva compound only. Hence according to Śaraṇadeva, the word has an Aavyayībhāva compound in the sense of Yaugapadya by Pāṇinian sūtra 2.1.6. conveying the sense of ‘simultaneously with the King’.

viii. यायावरा पुष्पफलेन चाः-क्ये (Bhāṭṭi II. 20).

Here the word Yāyāvara is not correctly used because when the suffix ‘yaṅ’ is added to the roots having the sense of gait, it means crookedness.³

But Śaraṇadeva has justified it by explaining that all the roots in the sense of ‘gait’ convey the meaning of ‘knowledge’ also.⁴ Hence the word Yāyāvara is used not in the sense of crookedness but it is used in the sense of intensively learned. Hence the suffix ‘Yaṅ’ is justified.

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1. Śāstri, T. Ganapati Durghaṭavṛtti p., 33, Pāṇ. 2.1.21.
2. Pāṇ. 2.1.21.
3. Pāṇ. 3.1.93.
4. Śāstri, T. Ganapati, op. cit., p. 60, Pāṇ. 3.1.24.
While explaining the sūtra ‘Akathitam Ca’ (Pān. 1.4.51) and especially whether the bio-accusative is applicable to the enlisted roots or their synonyms also, Bhaṭṭoji-Dīkṣita in the Praucāmanoramā¹ and in the Śabdakāustubha² has quoted this verse of the Bhaṭṭi-Kāvyā supporting his thesis that it is an Arthanibandhanā Sañjñā (applicable to synonyms also) and not Svarūpāśrayā (the specified form). The word enlisted in the list of the roots is ‘Brā’ while the root used by the Bhaṭṭi-Kāvyā is ‘Gad’ which is enjoined by two accusatives viz. Mārīca and Vacana. So, it appears that in the opinion of the Bhaṭṭi-Kāvyā, it as an Arthanibandhanā Sañjñā.

Hence, Bhaṭṭoji Dīkṣita proved that the sūtra ‘Akathitam Ca’ is applicable to the enlisted roots as well as their synonyms.

x. फलेश्वरीनं हसि वनस्पतीनाम् (Bhaṭṭi. II. 33).

Sāyanācārya while explaining the meaning of ‘Graha upādāne,’ (Apos.) has quoted this verse of the Bhaṭṭi-Kāvyā.³

In the Pāninian sūtra,⁴ Phalegrahi is a Nipātana in the sense of a tree which holds fruit.⁵ But Bhaṭṭi-Kāvyā has used it in the sense of the sages who take fruit only. Hence in the opinion of Sāyanācārya, the root ‘Graha’ is used not only in the sense of holding but is also used in the sense of eating as it is used in the Bhaṭṭi-Kāvyā.

x. ब्रद्यम् हिजान् देवयजीन निहम्: (Bhaṭṭi II. 34).

Here by the Pāninian rule,⁶ genitive case was due in the word ‘Devayaji’ because it is in Conjunction with the root

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¹. Śāstri, Sitā Rāma, Ed. Praucāmanoramā, p. 658.
². Nene, Gopal Śāstri, Ed. Śabdakāustubha, p. 131, Pān. 1. 4. 51.
³. Mādhavīyadhātvṛtti, p. 536.
⁴. Pān 3. 2-26
⁶. Pān, 2.3.17.
'Han'. But according to Bhaṭṭoji Dīkṣita, it will take the accusative in the Karmavivakṣā (when accusative is to be used) because there is a recurrence of the word Śeṣa.¹ He has quoted the above verse of the Bhaṭṭi-Kāvyā to support his viewpoint.

xii. तुणाय मल्ला रघुनन्दनोऽश्चि
बाणो रक्षः प्रवनार्निरास्त्थत् (Bhaṭṭi II. 36).

By the Pāñjinian rule, dative case was due here.² But according to Vārtikakāra, it should be used only in the sense of intensive censure. Another view given in the Śabdakaustubha is that the dative case will be used only in the prohibitive application of Aprāniṣu³ and not in the said use as per given in the Bhaṭṭi-Kāvyā.

But the application is justified by another explanation that the optional form is injunctioned to be the prohibitive word only. It is not applicable to the dative case of the Bhaṭṭi-Kāvyā.

xiii. अज्ञाग्रहां जनको दनुस्तचे
नासीतूच्चवर् पुरारिः (Bhaṭṭi II. 42).

A problem has been raised by Sāyaṇācārya. He says because the root ‘grah’ cannot be ‘dvikarmaka’ so its usage in the Bhaṭṭi-Kāvyā is not justified.⁴

In rejoinder, he has quoted an unknown commentator Śaṅkarācārya on the Bhaṭṭi-Kāvyā who explained the word ‘Ajigrahat’ as ‘Bodhitavān’ and hence justified the use of the accusative case by the Pāñjinian sūtra 1.4.52.⁵ The commentator Jayamangala has also explained the word on the same lines.

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1. Nene, Gopal Śastrī op. cit. 241. Pāṇ. 2. 3. 56
2. Pāṇ. 2.3.17.
3. Nene, Gopal Śastrī, op. cit., p. 228, Pāṇ. 2.3.17.
4. Mādhaviyadhātuvrṛtti, p. 54.
5. Pāṇ. 1.4.52.
Bhaṭṭoji Dikṣita in his Praud̄manorāmā has quoted the opinion of an unknown grammarian Sudhākara in whose opinion the root ‘Grah’ will be dvikarmaka. He has also given the explanation of the word ‘Ajigrahat’ as ‘Bodhitavān’.

The controversy is on the gaṇa of the root ‘kṣip’. Bhaṭṭi-Kāvyā takes it as that of Divādigāṇa.

Deva, the author of the Daivam (1100-1150 A. D.) has accepted the root in Divādigāṇa in the sense of Prerāṇā. The commentary styled as Puruṣakāra on the Daivam says that Jayādītya has accepted it both in Divādi and Tūḍādi although Parāyaṇakās do not accept it. Here, in order to accept the root kṣip as Divādi, Puruṣakāra has quoted the Mahābhārata and the Bhaṭṭi-Kāvyā. Sāyanācārya has also accepted kṣip Prerāṇe’ as Divādi root.

But the commentator Jayamaṅgala has explained it differently. He has explained the word ‘Sāṅkṣipya’ as ‘uṣpasamhara’. So Jayamaṅgala has accepted the root kṣip in the same gaṇa with the meaning ‘uṣpasamhara’.

Here Śaraṇadeva has raised an objection to the use of the word ‘Mahiṣi’. According to him, the plural is used in the case of many persons by the Pāṇinian Sūtra (1.4.21). But the queen regularly coronated with the king is called ‘Mahiṣi’ and she is only one. Hence the use is not correct in prima facie.

1. Śaṅstrī, Sūtārama. op. cit. pp. 667-668.
3. Ibid. p. 85.
5. Durghājavr̥ṭti, p. 26
6. Pān. 1.4.21.

बहुत् बहुवनम्।
In his rejoinder he has propounded that by the Pāñinian Sūtra (1.2.58), the plural is used in the sense of Jāti and not in the sense of individual. Hence he has justified the use.

xvi. न चोपैलेम बणिजां पणायान् (Bhaṭṭi III. 27).

Here the controversy is on the use of the word ‘Panāyān’ where Bhaṭṭi has used the ‘Āya’ suffix in the sense of ‘Vyavahāra’. By the Pāñinian Sūtra (3.1.28), Āya Suffix is added to the root Paṇi. But according to Kāśikā, Nyāsa and Kṣirāswāmī, because the root Pani is used in the sense of ‘praise’ so, ‘Āya’ is here added to the root Paṇi also in the sense of ‘praise’ and not in the sense of Vyavahāra. According to Kṣirāswāmin, this usage of the Bhaṭṭi-Kāvyā is wrong. But according to Maitreya Rakṣita, the suffix is injunction in general and is applicable in both the meanings. He has quoted this verse of the Bhaṭṭi-Kāvyā in support his opinion. Likewise, Bhaṭṭoji Dikṣita has also accepted the suffix ‘Āya’ in the sense of Vyavahāra.

According to Yuddhiṣṭhira Mīmāṁsaka, the editor of the Kṣirataranī, Āya suffix is added in the sense of Vyavahāra also according to the grammar of Kāśakṛtsna. So, it appears that the addition of the Āya suffix in the sense of Vyavahāra is accepted by Bhaṭṭi.

1. Pāṇ. 1. 2. 58.

2. Pāṇ. 3. 1. 28.


Näme, Gopal Śāstrī, op. cit., p. 362.

aṅginī, p. 67, f.n.
Here in the word ‘Upāsthuḥ’, Ātmanepada was due by a Vārtika\(^1\) on Pāṇ (1.3.25),\(^2\) in the sense of Pūjākaraṇa. But since Ātmanepada is not used here, so according to the Mādhavīya-dhātuvṛtti, the meaning of ‘upāsthuḥ’ is other than worship.\(^3\) But it appears that Bhaṭṭī intends to use Parasmaipada in the sense of Pūjākaraṇa.

Jayamaṅgala has explained it in the sense of ‘presence’.\(^4\)

By the Pāṇinian Sūtra (2.1.17),\(^5\) the words incorporated in the group ‘Tiṣṭhadgū’ etc. are called Avyayībhāva.

According to Kāśikāvivaraṇapañjikā or Nyāsa,\(^6\) Durgha-ṭavṛtti,\(^7\) and Śabdakaustubha,\(^8\) there is no possibility of further compound in the words like ‘Tiṣṭhadgū’. Further compound is prohibited by the word ‘Ca’ which checks the scope of successive compounds. Hence the use is not correct according to Sāraṇadeva and Bhaṭṭoji Dīkṣīta.

But they quote here Jayamaṅgala, in whose opinion further compound other than Avyayībhāva is not possible by Pāṇinian Sūtra (2.1.13),\(^9\) which is injunctiong an Avyayībhāva compound. Thus he justifies this use of the Bhaṭṭī-Kāvyā.

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1. Pāṇ. 1. 3. 25.
2. Pāṇ. 1. 3. 25.
5. Pāṇ. 2.1.17.
xix. सहचरीमशंकः पुरुषापूपम् (Bhaṭṭi IV. 20).

Saranādeva¹ has raised the problem that the word Sahacarī cannot take ‘Ta’suffix by the sūtra ‘Careṣṭaḥ’ Pāṇ. 3.2.16 because there is a recurrence of, (Apos) ‘Adhikaraṇe’ from the previous sūtra (3.2.15)² In the absence of ‘Ta’ the suffix ‘Ac’ should be added by another sūtra.³ When ‘Ac’ will be added it should become Sahacarā by Pāṇ (4.1.4)⁴ instead of Sahacarī. But he has himself justified the use of the Bhāṭṭi-Kāvya following the commentary Jayamāṇigalā, according to which the form can be proved by the sūtra Pāṇ 3.2.17⁵ where the word ‘Ca’ indicates that the group taking ‘ta’ suffix, is incomplete (Anuktasamuccaya). Hence ‘ta’ suffix will be added to make it ‘Sahacarī’.

xx. ततो वाक्रयमाना सा रामाशालां न्यविक्षम (Bhaṭṭi. IV. 28).

In the Dhātu-pātha of Pāṇini, there are two successive roots viz. Tapa Aiśvārye; va vṛtu varāne. Here the controversy lies in the conjunction of ‘Va’ with Aiśvārye or vṛtu.

Except Kṣiraswāmin,⁶ all the Dhātu-ṛttikāras read it vṛtu varāne. Kṣiraswāmin reads it va-vṛtu varāne. Maitreya Rakṣita,⁷ Sāyana,⁸ Puruṣākara,⁹ Kṣiraswāmin on Nāmalīṅgānu-

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1. Durghaṭavṛtti, Pāṇ. 4. 1. 15.
2. Pāṇ. 3. 2. 15.
3. Pāṇ. 3. 1. 134.
4. Pāṇ. 4. 1. 4.
5. Pāṇ. 3. 2. 17.
7. Dhātupradipa, p. 93.
śāsana¹ and Bhaṭṭoji Dikṣitā² have quoted the Bhaṭṭi-Kāvya, in whose opinion the root is vāyṛtu instead of vṛtu.

Hence, both the roots viz. vṛtu and vāyṛtu are accepted by all the Dhātuvṛttikāras.

xxi. यथा नाथ नायास्य विनसा हत्वान्धवा (Bhaṭṭi V. 8).

Saraṇādeva³ has criticized the use of ‘vinasā’ in the Bhaṭṭi-Kāvya which should have been changed to ‘vigrā’ by a vārtika on Pāṇi 5.4.119.⁴ He has quoted here a lexicon Cāmara in whose opinion, the use should be vigraḥ or vigatanāsikā instead of vinasā. But Saraṇādeva himself has justified the use on the basis of the Pāṇinian sūtra (1.1.8)⁵, which indicates that the change ‘vigrā’ is not essential. In the opinion of Maitreya Rakṣita also the use of the Bhaṭṭi-Kāvya is correct. The word ‘Nasā’ is used in the varāhanakṣatraprakāśa also.⁶ Sāyaṇa has also quoted this verse of the Bhaṭṭi-Kāvya⁷ and justified its use.

xxii. यथामुखीण: सीताया: पुप्पुवे बदु लोभयन् (Bhaṭṭi. V. 8).

According to Sāyaṇācārya,⁸ the use of the word ‘Yathā-mukhiṇa’ is not correct. By the Pāṇinian sūtra (5.2.3),⁹ the

4. Pāṇi 5. 4. 119.
5. वेगोः वर्ण्य: ।
6. Pāṇi 1. 1, 8.
7. मुखनासिकावचनोन्नुसारिक: ई
8. Dhātupradipa. p. 36.
11. Pāṇi 5. 2. 3.

यथामुखमुखस्य दर्शन: सः
sufffix ‘kha’ will be added only in the sense of Darśana i. e. the opposite reflection etc. like that of a mirror.¹

xxiii. तत्तितित्रित्रियमाणायोली हेमरतनमयो मूल: (Bhaṭṭi. V. 48).

In the word ‘Citriyamāṇa’, the suffix ‘Kyac’ is added by the sūtra (Pāṇ 3.1.19).² Bhaṭṭoji Dīkṣita has raised a problem that why ‘kyāṇ’ suffix should not be added to the word ‘citra’ by incorporating it in the Pāṇinian sūtra (3.1.17),³ where the problem of its Ātmanepada will also be solved by ‘ṅ’ as ‘it’.

In the rejoinder, he has propounded that if ‘Kyaṇ’ is added to the word ‘citra’, there is no possibility of ‘ṅ’ in citriyamāṇa by the sūtra ‘kyaci Ca’.⁴ Hence ‘kyac’ ⁴ should be added and should be injunctioned as ‘ṅit’.

On the meaning of the word ‘Citriyamāṇa’, Sāyaṇa has propounded that it means ‘wonders’ but following the meaning of the Bhaṭṭi-Kāvyā, it will mean ‘makes others to wonder.’⁵

xxiv. ज्ञातेयं कृप लोमित्रे मयां वायस्व रागवयम् (Bhaṭṭi. V. 54).

Here the word ‘Saumitre’ is discussed by Śaraṇadeva⁶ and Bhaṭṭoji Dīkṣita.⁷ By the Pāṇinian sūtra (4.1.120),⁸ the form should become ‘Saumitreya’.

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3. Māñjārīcchātra:
4. Pāṇ. 3. 1. 17.
5. Šabdarākṣikā, Praṇāmāṇa: करणे ।
6. Pāṇ. 7. 3. 33.
7. Mādhaviyadātuvṛtti, p. 598.
8. Durghāṭavṛtti, p. 85, Pāṇ. 4, 1. 120.
10. Pāṇ. 4. 1. 120.
11. सन्त्रीम्यम् तक्षः।
But the justification is given that since the word ‘Sumitṛā' is enlisted in Bāhvādi group, so by the Pāṇinian sūtra (4.1.96)\(^1\), the suffix ‘iṅ' will be added and the form will become ‘Saumitri’.

xxv. श्च पितः: क्वासिस हे सुभ्रु ! (Bhaṭṭi. VI. 11).

The controversy is on the word ‘subhrū’ here. By the Pāṇinian sūtra (1.4.4),\(^2\) the word will not become ‘Nadi’ and there is no possibility of shortening it.

Śaraṇadeva\(^3\) has quoted a grammarian Śrīkaṇṭha in whose opinion the shortening is possible because it becomes ‘Vyavas-thita vibhāṣā, by the sūtra ‘Vāmi’.\(^4\) Moreover, adding a suffix ‘uṅ' to the from by Pāṇinian sūtra ‘uṅutaḥ’ (4.1.66), there is no possibility of ‘uvaṇsthāna’.\(^5\) Hence the form is correct.

But Bhaṭṭoji Dīkṣita has severely refuted it propounding that the opinion of the author of the Durghaṭavṛtti carries no weight.\(^6\) If ‘uṅ’ suffix is added, there is no harm to uvaṇsthāna because it becomes a stem (Anāga) and ‘uṅ' becomes a part of Bhrū. Moreover, the forms like ‘Subhruvāu’ are accepted by all. Hence the form used by the Bhaṭṭi-Kāvyā is not correct.

Another problem raised in the Durghaṭavṛtti\(^7\) is, as to why accusative case is not used here when the word ‘Hā’ is used: and accusative case is used in conjunction with ‘Hā’ by a Vā. tika on Pāṇ (2.3.2).\(^8\)

1. Pāṇ. 4. 1. 96.
2. Pāṇ. 1. 4. 4.
4. Pāṇ. 1. 9. 5.
7. Durghaṭavṛtti, p. 44.
8. Pāṇ. 2. 3. 2. and the vārtika.

श्रमित: परितः सम्प्रातिकवहाप्रतियोगिष्ठः च।
The rejoinder given is that the word ‘Hā’ is denoting sorrow and invocation of some relatives in the jungle etc. Due to its implication of invocation of a person, here vocative case is due which takes nominative by Pāṇinian sūtra 2.3.47.1 Hence it will take nominative case.

Moreover, in vocative, the notion that the case is stronger than an upapada2 will apply and the nominative case will suppress the accusative. So, the use of the nominative in the vocative case in the Bhaṭṭi-Kāvya is justified.

xxvi. धायारामधुदतमम् (Bhaṭṭi. VI. 79).

By a Pāṇinian sūtra (3.3.65), genitive case would have been used here instead of accusative. But all the grammarians viz. Śaraṇadeva,3 Puruṣottamadeva,4 Śāyaṇa,5 and Bhaṭṭoji Dikṣita6 have unanimously agreed that by the Pāṇinian sūtra ‘Tadarham’ (5.1.117), it is indicated that in the sūtra 2.3.65 the use of the genitive case is not a compulsion and hence the accusative case can also be used here.

xxvii. कालात्तकः पूरी सोधेरतोन्द्रामातिभः सिटे: (Bhaṭṭi. VIII. 38)

The objection is raised by Śaraṇadeva on the word ‘Kāṣāṇcakre’ which is derived from the root (Kāṣy śabdakutsāyām) and not from ‘Kāṣy Diptau’. Hence the use of the root is wrong.7

xxviii. रामादीवसूतस्तदेश: (Bhaṭṭi. VIII. 72).

According to Śāyaṇa, the use of the ablative case in conjunction with ‘Adhīta’ is wrong because the ablative case is

1. Pāṇ. 2.3.47.

2. Siddhāntakaumudi, p.63 on the sūtra नम् स्वस्तिस्ववाहा.

3. Durghaṭavṛtti, p.51, pāṅ. 2.3.65.


a sed only in the relationship of a teacher and a taught.\(^1\) Hence, the use of the Bhaṭṭi-Kāvyā is wrong.

xxix. शालागमान: परस्त्रीयय: (Bhaṭṭi. VIII. 73).

Sāyaṇa has quoted the above verse of the Bhaṭṭi-Kāvyawhile explaining the root word ‘Ślāghṛ Katthane’.\(^2\) In his opinion Ślāghṛ means ‘to praise’. But he has interpreted here the use of the Bhaṭṭi-Kāvyā as to praise one’s ownself so that the listener may know it.\(^3\) Bhaṭṭoji Dīkṣita has also interpreted the use of this word in the same sense.\(^4\)

xxx. ब्राह्मचित्र वक्ष्ण निन्धिः प्रामंजनरमोचयत् (Bhaṭṭi. IX.67).

By the Pāṇinian sūtra (1.4.52),\(^5\) there is no scope of ‘Karmatva’ in ‘Āyūṃṣi’ because it is only applicable in the sense ‘to go’.

To this problem Śarāṇadeva\(^6\) has replied that here the root ‘muc’ is a secondary gati (Guṇabhūtagati). Hence this secondary gati is the cause of Karma here. It is indicated by another vārtika.\(^7\) Hence the use of the Bhaṭṭi-Kāvyā is justified.

xxxi. कल्ल स राममहित्य शृवान् (Bhaṭṭi. X. 2).

In the word ‘Rānamahitah’, there is no possibility of the compound because it is prohibited by the Pāṇinian sūtra (2.2.-12).\(^8\) Śarāṇadeva\(^9\) has justified the instrumental compound by

1. Pāṇ. 1.4.39 ब्राह्मचित्रोपयोगे Kāśikā pp.67-68.
3. Ibid. p.80.
4. Nene, Śāstri Gopal, op. cit., p.123, Pāṇ. 1.4.34.
5. Pāṇ. 1.4.52.
6. Durghathaṭavṛtti, p.29.
7. Pāṇ. 1.4.52 and Vārtika.
8. Pāṇ. 2.2.12.
the sūtra (Pāṇ. 2.1.32)¹ is possible and hence ‘Mahita’ will be placed later, or the compound is possible by ‘Śeṣeṣaṣṭhi’ by the sūtra śaṣṭhi (Pāṇ. 2.2.8).

xxxii. समपद्यद्वितमलिखितम् (Bhaṭṭi. X. 34)

According to Šaraṇadeva, if compound will occur by the Pāṇinian sūtra 2.1.38,² the word ‘Maithili’ should be placed first. Hence the use of the Bhaṭṭi-Kāvyā will become incorrect.

Therefore, he justified it by explaining that it is a Bahuvihi compound. Since the compound-ending suffixes are ‘ani-tya’ so the suffix ‘kap’ is not added to it by the sūtra Nadyaṛtaśca (Pāṇ. 5.4.153).

Hence it is the Bahuvihi compound with an abnormal case-ending.

xxxiii. नमाःचकार देवे:म्यः
पर्यावलं ममोच च (Bhaṭṭi XIV. 18)

By the Pāṇinian sūtra (2.3.16)³, here the dative case is applicable only in upapada. But by the notion that case is stronger than an upapada, accusative was due and hence the form became controversial. Another similar use is found in the Bhaṭṭi-Kāvyā.⁴ Šaraṇadeva⁵ has explained it in two ways on the basis of the Mahābhāṣya on Pāṇ. 2.5.16.⁶ He gives the example of ‘Alam’ which is a synonym of ‘capacity’.⁷ Because Patañjali has accepted both the accusative and the dative case in the use of the word ‘Alam’ hence both accusative and dative will be injunctioned with the word ‘Namas’ also in Upapada.

1. Pāṇ. 2.1.32.
कर्त्त: करणे कृता बहलम्।
2. Pāṇ. 2.1.38.
क्षे पापोंपुष्पमुपलितो।
3. Pāṇ. 2.3.16. नमःस्वस्तिस्वाहा
4. Bhaṭṭi-Kāvyā VIII.98. रावणयः नमस्कृयः:
5. Durghaṭavṛtti, p.48 Pāṇ. 2.3.16.
7. Ibid. pp. 787-788. ब्रलमिति प्रयोंग्यश्चव्य प्रहणं कर्ज्ञयम्।
But Śāyaṇa has explained the form on different lines. Since the word ‘Namas’ is enlisted in Sākṣātprabhrī group, by Pāṇ. (1.4.74), it will become optional Gati. When it will be Gati, it will be treated like an upasarga and the form will take accusative case.

But when it will not be ‘gati’, it will take dative case. Here Bhaṭṭi has used it in the sense of absence of ‘Gati’ and hence the use is correct.

But Bhaṭṭoji Dīkṣita has refuted the opinion of Śāyaṇācārya. In the absence of ‘gati’ there is no scope of visarga being changed to ‘S’ because it is applicable only in the case of gati by (Pāṇ. 8.3.40).

Again he has justified it on the basis of the Mahābhāṣya cited above.

xxxiv. समीहे मरु मानच (Bhaṭṭi. XIV. 62)

Here the discussion arises regarding the word ‘िहे’ which should take ‘Ām’ suffix in ‘िि’ by the sūtra.(3. 1.36).

While discussing it ‘Śaraṇadeva’ has quoted the ‘Nyāsa’, according to which ‘Ām’ is not always operating since it is indicated by ‘Kitva’ in the Pāṇinian sūtra (1.2.6).

1. Mādhaviyadhātuvṛtti, p.517.
2. Pāṇ. 1.4.74.
3. Nene, Gopal Śāstrī, op. cit., p.227., Pāṇ. 2.3.16.
4. Pāṇ. 8.3.40.
5. इजादेशः गृहमोक्षः: ।
6. Durghaṭavṛtti. p.62, Pāṇ. 3.1.36.
7. Pāṇ. 1.2.6. इत्यविविध्य च Kaśikāvīvaranapaṇijīka (Nyāsa), (Vol. I, p. 145) reads thereon :
   झापनाशम् एतेन झाप्यतेसयमाभिलि। निःसि झापि तेन व्यवधानादेवेनः परे लिङ्ग सम्बवशीति कस्तवविवान नोपपचल।
   तरुमादनित्योसयमाभिलि।
Since the operation of ‘Ām’ is optional, so the use of the Bhaṭṭi-Kāvyā is correct.

Sāyaṇa has given the root as ‘Mus Khaṇḍane’. In the opinion of Sāyaṇācārya’ all the Dhātukāras read it dental except ‘Ātreya’ on Kāṭartra grammar who has read it ‘Muṣ Khaṇḍane’.

The Bhaṭṭi-Kāvyā has also read it as ending in a cerebral letter in the above example. Hence both Muṣ and Mus roots are correct in the sense of Khaṇḍane.

Bhaṭṭi has used the word ‘upāyaṁsta’ in ‘Ātmanepada. By the Pāṇinian sūtra (1.3.56), Ātmanepada is due only in Svakaraṇa which has been explained by Kaśikā as marriage. Hence the form appears to be incorrect.

Saranādeva has justified it basing himself on Maitreya Rakṣita and the Bhāgavṛtti, in whose opinion ‘Svakaraṇa’ means to accept for ever.

According to Jayamaṇgalā, here Svākaraṇa’ is a secondary sense (Aupacārika) and hence Ātmanepada is used. He has given another explanation of it. The root ‘Yam’ is preceded by the prefixes ‘upa’ and ‘Ā,’ and the form is proved by Pāṇ (1.2.75),

2. Pāṇ. 1.3.56.
4. Durghaṭavṛtti, p.20. Pāṇ. 1.3.56.
5. Pāṇ. 1.2.75.
Bhaṭṭoji Dikṣita has accepted 'Svakaraṇa' as 'Svikaraṇa mātra' on the basis of the Mahābhaṣya. Hence, in his opinion, the use is correct. Another such use is found in the Bhaṭṭi-Kāvyā.

xxxvii. ब्रादेया: किके भोगा कुम्भकर्ण ! लवया विना (Bhaṭṭi. xvi. 24).

Here in the word 'Kiṅkriṭe', there is no possibility of compound because it is prohibited by the Pāñinian sūtra (2.2.11).3

While replying to this objection, Śaraṇadeva has explained that Pāñini himself has used such a compound in his sūtra4 and hence he indicates that such compounds are used every where. Thus he justifies the use of the Bhaṭṭi-Kāvyā, or so to say such case-endings can depend upon the will of the narrator. Hence the compound is possible in Śesatva-vivakṣā-śaṣṭhi.

xxxviii. व्यजिध्रक्षत्र सुरानिनित्य प्रामाणद्विपिनां हिते (Bhaṭṭi. XVII. 30)

By a vārtika on (Pāṇ. 2.3.13),5 the above use of the Bhaṭṭi-Kāvyā is incorrect because it uses genitive case instead of the dative case.

Replying to the question, Śaraṇadeva6 says that since the

1. Nene, Gopal Ṣastrī, op. cit., p.77, Pāṇ. 1.3.56.
   नोपयर्द्वं मयं सीताम्
3. Pāṇ. 2.2.11.
   पुरणगुणाहिताधारविवयो
4. Pāṇ. 2.1.15.
   अनुयत्समया
5. Pāṇ. 2.3.13 and Vārtika.
   हितयोगे चतुर्भो वक्तव्या
6. Durghaṭavṛtti, p.47
Paninian use (4.4.65), takes the recurring of the sūtra (4.4.51), it indicates that the genitive case may also be used with the word 'Hita'. It is further clarified that the following sūtra indicates that the use of 'Tadasya' is correct with Hita and not necessarily with the genitive case. Hence the use of the Bhaṭṭi Kāvyā is correct.

ixl. अर्थसेयूपिनिशचारः (Bhaṭṭi XIX. 21).

Dhātupāṭha reads 'Śvas Prāṇaṇe' in 'Adādigana. But in the use of the Bhaṭṭi-Kāvyā ṣap is not elided. Hence the form is not correct.

According to śaraṇadēva, Maitreya Rakṣita and Sāyana, the grouping of the roots in gaṇas is not fixed. Many indications show that it is Anitya and hence in their opinion the use of the Bhaṭṭi-Kāvyā is correct.

In short, the Bhaṭṭi-Kāvyā is an authentic work on the usages of Pāṇini, different roots and the Alāṅkāras. The Bhaṭṭi-Kāvyā can be claimed to be the first poem which introduced in intellectualism in Sanskrit poetry. It not only influenced and impelled later Sanskrit poetry but influenced the poetry of the far-east as well. According to Hooykaas, 56% of the old Javanese Rāmāyaṇa was influenced by the Bhaṭṭi-Kāvyā.

1. Pāṇ. 4.4.65.
   हित मध्यः
2. Pāṇ. 4.4.51.
   तदस्यवण्यः
3. Pāṇ. 4.4.66.
   तदस्यै दीयते नियुक्तम्
4. Pāṇ. 2.4.72.
5. Durghāṭavṛtti, p.58, Pāṇ. 2.4.77.
7. Mādhaviyadhāṭuvaṭṭti, p.375.
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- हुल्ल हुल्ल 'गल्ल गल्लम्’ (ii)
- विष्णुम् Sanskrit
- निविष्णुम्
- बिभावना
- रामसाया Bharata
- भार्ती
- author
- characterization
- changed
- form
- virtuousness
- र्ष्यास्र्गा respected
- वल्
- हसिर्
- हुर्
- पितु-ननापीत
- प्रिनाना has quoted
- उपासांहारा upasāṅhāra
- Hence
- to support
- अधिकारान् Adhikāraṇa
- ब्राह्मण
- नमोविरविश्वन्त्रः: vārttika
- श्रमितः
- उपपदविभूतः: प्रायः
- प्रथः: मुनोच
- साश्वात्प्रभुविनिनित च जानानायम् स्वकर्षसाम्: कुम्भकर्षाएँ हितम्
"A book that is shut is but a block"

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