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BHAṬṬI-KĀVYA : A STUDY



By

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*Dedicated to
the sacred memory of
Late Dr. D. R. Chanana
with affection and respect.*

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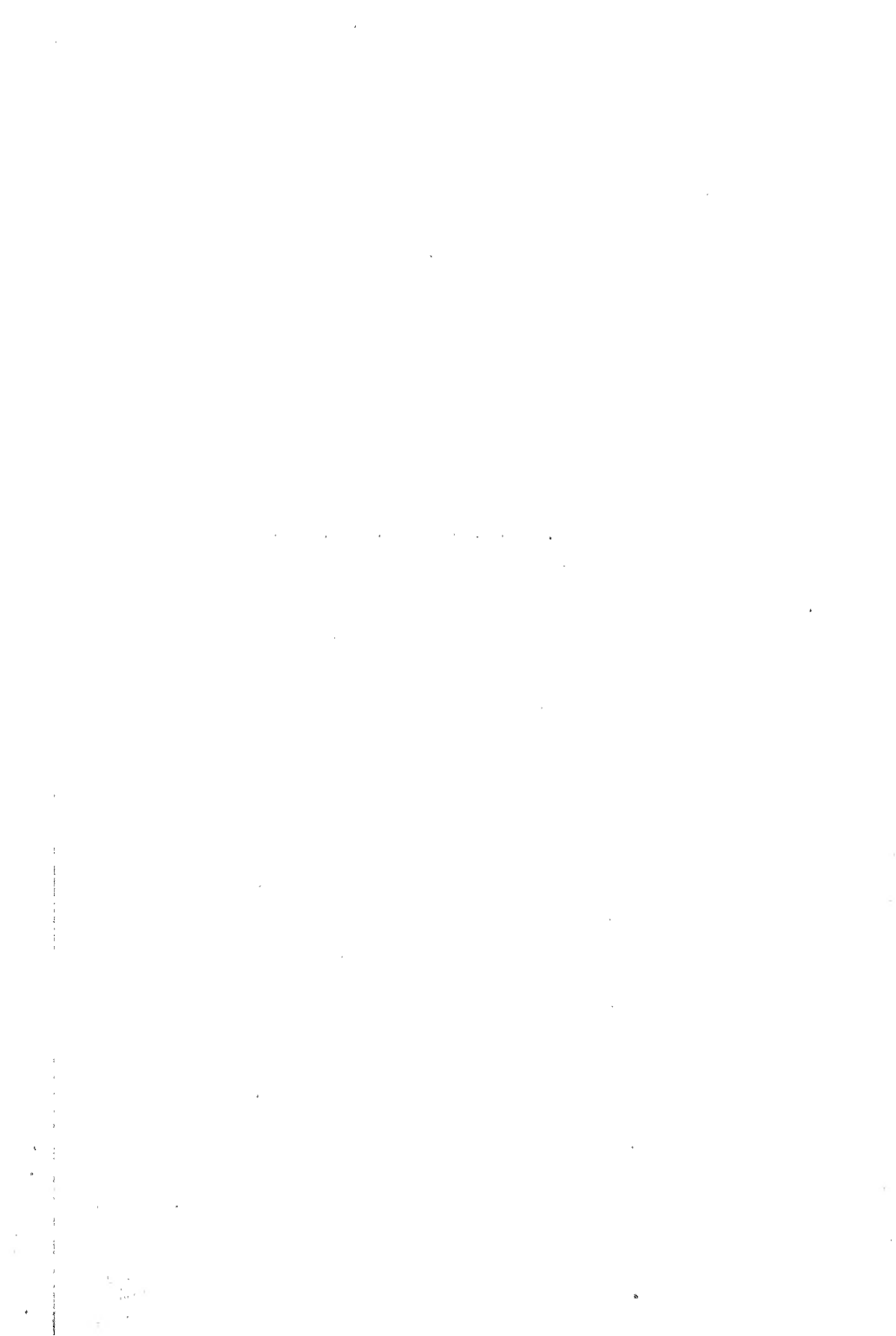
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Abbreviations

Bhaṭṭi	Bhaṭṭi or Bhaṭṭi-Kāvya
B. S. S.	Bombay Sanskrit Series
Chp.	Chapter (s)
Comm.	Commentary or Commentator
G. O. S.	Gaekwar Oriental Series
I. A.	Indian Antiquary
J. B. B. R. A. S.	Journal of Bombay Branch of Royal Asiatic Society
J. R. A. S.	Journal of Royal Asiatic Society of Great Britain and Ireland
MS (s)	Manuscript(s)
Pāṇ	Pāṇini's Aṣṭādhyāyī
Vik. Saṁ	Vikrama Saṁvata

Transliteration

a, ā, i, ī, u, ū, ṛ, e, o, ai, au
k, kh, g, gh, ṅ
c, ch, j, jh, ñ (n)
ṭ, ṭh, ḍ, ḍh, ṇ
t, th, d, dh, n
p, ph, b, bh, m
y, r, l, v, (w)
ś, ṣ, s, h
Anusvāra = ṁ Visarga = ḥ



FOREWORD

The poem of Bhaṭṭi, popularly known as Bhaṭṭi-kāvya, 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 device is more often an obstacle in clearer undersanding of abstruse subjects where plain speaking rather than pithy sayings would have been in order. Their style prevents them from

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 accomodate such works. The Bhaṭṭi-kāvya is historically the first known representative of the śāstra-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 Bhaṭṭi-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 Bhaṭṭi from earlier and later interpreters of Pāṇini shows the dynamics of language and various stages in the development of linguistic scholarship.

(iii)

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.

June 17, 1969

R. C. Pandeya
Professor and Head of
the Department of
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University of Delhi,
Delhi.

PREFACE

This book is based on a part of my thesis entitled 'A Study of Śāstra-Kāvya 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-Kāvya 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-Kāvya 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-kāvya literature in Sanskrit language.

The Bhaṭṭi-kāvya 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.

Satya Pal Narang

19 May, 1969
Ramjas College
Delhi-7

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 Daṇḍin, 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 Rāghava-pāṇḍaviya.

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 Vatsabhṛṭi. His identity is established in the light of the historical perspective. He has been identified as a different person from that of Bhartṛhari, the author of the three Śatakas and the Vākyapadīya. A glimpse of his life as reflected in the Bhṛṭi-kāvya has been given. Bhṛṭi is placed in the reign of Dharaṣena 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 Bhṛṭi-kāvya have been enlisted in an alphabetical order. Aufrecht in his *Catalogus Catalogorum* noted thirteen commentaries on the Bhṛṭi-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 beals with the erudition of Bhṛṭi. In this chapter, Bhṛṭi's knowledge of the vedas, rituals, metrics, grammar, Arthaśāstra. Dharmaśāstra, poetics, music, dance, omens, psychology, etc., as gleaned from the Bhṛṭi-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 Bhṛṭi-kāvya. The characteristics of a Mahā-kāvya as found in the Bhṛṭi-kāvya have been analysed. The language and the style have also been observed. Next-few pages deal with the figures of speech of the Bhṛṭi-kāvya. The Bhṛṭi-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. Bhṛṭi 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 Utpreṣā, Upamā, Rūpaka and Svabhā-vokti are also classified subject-wise. Then the salient chara-

characteristics 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 Sañjāñā, Pratyāhāra, Adhyāhāra, Gaṇas, Nipātanās, 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, Sāyaṇa, Bhaṭṭojidīkṣita 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 Ayodhyā (1-8). Being desirous of a son he brought Ṛṣyaśṛṅga 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 Tāḍakā and having entered hermitage accepted the Arghya and appreciation of sages (21-29). Mārīca came making a noise and Rāma warned him against killing the sages. But fight began and Mārīca 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 Ayodhyā. Daśaratha came and Sītā was married to Rāma. (43-47). While returning, Paraśurāma 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 Ayodhyā on the departure of Paraśurāma (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, fled

upon Kekayī and determined to follow Rāma (10-11). Rāma 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 Kekayī and after the cremation ceremony of the King with due rites went to bring Rāma back (22-36). Bharata reached Citrakūṭa, where Lakṣmaṇa misunderstood him and became ready for a fight (37-47). When Bharata broke the news of the death of their father, Rāma and Lakṣmaṇa paid water-oblations to their deceased father (48-50). Rāma again advised Bharata to rule over Ayodhyā and on the frequent insistence of Bharata, Rāma asked him to take his Pādukās (51-56).

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

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

He fought with courage but Rāvaṇa cut down his feathers and Jaṭāyu rolled on the earth. (101-108).

Canto VI. Rāvaṇa tried his best to persuade Sītā to accept him but could not do so (1-4). Rāma saw bad omens on seeing Lakṣmaṇa. 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 Lakṣmaṇa (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 R̥ṣyamūkā. 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 Lakṣmaṇa 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 Laṅkā 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 Laṅkā. (23-26). Description of Laṅkā (27-34). Deceiving Rākṣasas, he entered Laṅkā (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). Akṣaya-kumāra 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 Vibhīṣana (97-108). Hanumat requested Rāvaṇa to leave Sītā and justified his actions in Laṅkā (109-136) but Rāvaṇa ordered to burn him (137).

Canto X. Hanumat set Laṅkā 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 consoled by Lakṣmaṇa 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). Rāvaṇa worshipped Brahmaṛākṣasas and took his royal seat (40-47).

Canto XII. The mother of Rāvaṇa asked Vibhīṣaṇa to convince Rāvaṇa to give back Sītā (1-4). Vibhīṣaṇa went to see Rāvaṇa in the Sabhā (5-12). Rāvaṇa consulted his Counsels about the fight but Vibhīṣaṇa refuted it (13-54). The grandfather of Rāvaṇa also seconded Vibhīṣaṇa (55-60). But Kumbhakarna offered himself for the fight. Vibhīṣaṇa again expressed some bad omens but was hit by proud Rāvaṇa by foot (61-80). Vibhīṣaṇa rebuking and challenging Rāvaṇa, 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. Rāvaṇa 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 Rāvaṇa took up their positions (14-16). Monkeys also prepared. Rāvaṇa came himself for the fight (17-26). Description of the battle-field (27-30). Sampāti killed Prajaṅgha; Nala killed Pratāpana; and Hanumat killed Jambumālī. Similarly Vibhīṣaṇa, Sugrīva, Mainda, Nīla, Lakṣmaṇa and Dvivida killed Praghosa, Vajramuṣṭi, Vikumbha, Virūpākṣa and Aśaniprabha respectively.

Āṅgada 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). Rāvaṇa 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). Rāvaṇa sent Dhūmrākṣa, Akampana and Prahasta but they were killed by Hanumat and Nīla respectively. Thus monkeys were happy and Rāvaṇa was frustrated (71-113).

Canto XV. Rākṣasas awakened Kumbhakarṇa who was made acquainted with the situation. Kumbhakarṇa rebuked Rāvaṇa 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 Hanumat 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, Rāvaṇa sent Devāntaka, Triśīras and Narāntaka who were killed by Āṅgada, Hanumat and Nīla respectively. Atikāya was killed by Brahmāstra (70-94). Indrajit fought with Brahmāstra. Vibhīṣana saw Rāma and Lakṣmaṇa losing their senses and sent Hanumat to bring medicine from the Himalayas. Hanumat brought the medicine and the Vānaras together with Rāma and Lakṣmaṇa were revived (95-111). Nikumbha and Kumbha were killed (112-114). Āṅgada killed Yudhyakampana and Kampana. Then Prajaṅgha, Yūpākṣa and Lohitākṣa etc. were also killed (115-123).

Canto XVI. Rāvaṇa 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. In spite 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, Vibhīṣaṇa disclosed the secret (20-25). All of them went to Nikumbhikā and obstructed Indrajit there. Indrajit rebuked Vibhīṣaṇa 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, Mātali 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). Mātali made Rāma remember his missile which was devised to kill Rāvaṇa (109). By that missile Rāvaṇa was killed (111-112).

Canto XVIII. Vibhīṣaṇa, having seen Rāvaṇa dead, could not resist himself. Having remembered his prosperity, valour and attachment towards him, he expressed 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 Vibhīṣaṇa. All the preparations were made accordingly (1-13). They consoled Vibhīṣaṇa and requested him to rule over Laṅkā (14-30).

Canto XX. Hanumat 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 Vibhīṣaṇa 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, Vibhīṣaṇa, Bharata or Lakṣmaṇa (21-25). She

invoked all the deities to sanction her chastity and asked Lakṣmaṇa 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, Sūtīkṣṇa, 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-Kāvya (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 24000 verses has been reduced to only 1650 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

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| <ol style="list-style-type: none"> 1. The story of Rāma as narrated to Vālmiki by Nārada ; the story of Vālmiki; poetical characteristics of the Rāmāyaṇa; its teaching to Lava and Kuśa. 2. The story of the Rāmāyaṇa begins with the description of Ayodhyā followed by the description of Daśaratha. 3. Description of Ayodhyā in eighteen verses. | <ol style="list-style-type: none"> 1. Omitted in the Bhaṭṭi-Kāvya. 2. First Daśaratha is described and afterwards Ayodhyā is described. 3. Ayodhyā is described in four verses only. |
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| 4. Detailed characteristics of Daśaratha, his policy and administration. | 4. Daśaratha described very briefly. |
| 5. Daśaratha is not depicted as a Śaiva. | 5. Daśaratha is 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. | 6. All these details are not given. |
| 7. A divine person emerging from the sacrifice gave Pāyasa which was taken by the queens. | 7. Hutocchiṣṭa was taken by the queens. |
| 8. Character of Śāntā. | 8. Omitted. |
| 9. Viśvāmitra was angry on the refusal of Daśaratha and Vasiṣṭha told Daśaratha to send his sons. | 9. Vasiṣṭha is not introduced. |
| 10. No description of Śarad while going to the hermitage of Viśvāmitra. | 10. Śarad introduced in the Bhaṭṭi-Kāvya. |
| 11. Vidyās styled as Balā and Atibalā are imparted to Rāma and Lakṣmaṇa. | 11. Vidyās called Jayā and Vijayā are imparted to Rāma and Lakṣmaṇa. |
| 12. Viśvāmitra gave the missiles to Rāma after the death of Tāḍakā. | 12. Missiles were given before her death. |
| 13. All the four brothers were married simultaneously. | 13. Only Rāma was married. |
| 14. Paraśurāma, when defeated went to Mahendra mountain. | 14. Paraśurāma did not go to Mahendra mountain. |
- AYODHYĀKĀṇḌA
- | | |
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| 15. Daśaratha consulted his Council about the corona- | 15. Daśaratha directly declared the coronation. |
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tion of Rāma.

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| <p>16. Mantharā stimulates Kekayī but Kekayī refutes her.</p> <p>17. Detailed description of the entrance of Kekayī into the Kopabhavana and her heated dialogue with Daśaratha.</p> <p>18. Lakṣmaṇa contradicted the exile of Rāma.</p> <p>19. Sītā and Lakṣmaṇa requested Rāma to take them along with him.</p> <p>20. Niśādarājaguhā was requested to bring the boat.</p> <p>21. Lamentations when Sumantra came back.</p> <p>22. Bharata demanded for the pair of the caraṇa-pādukās from Rāma.</p> <p>23. Śarabhaṅga immolates his ownself in the fire.</p> <p>24. Agastya gave some missiles to Rāma.</p> <p>25. Descriptions of all the sea-sons in Pañcavaṇī.</p> <p>26. Śūrpaṇakhā does not appear as beautiful even in her first meeting with Rāma and Lakṣmaṇa.</p> <p>27. As Śūrpaṇakhā came to assault Sītā, so she was deformed by Lakṣmaṇa.</p> | <p>16. Mantharā is not mentioned. Kekayī herself is not able to tolerate the coronation ceremony of Rāma.</p> <p>17. All these details are omitted.</p> <p>18. Lakṣmaṇa followed Rāma silently.</p> <p>19. Both of them simply accompanied Rāma.</p> <p>20. Not introduced at all.</p> <p>21. Omitted in the Bhaṭṭi-Kāvya.</p> <p>22. Rāma gave himself away his pair of the Caraṇapādukās.</p> <p>23. Śarabhaṅga's event is omitted.</p> <p>24. Omitted.</p> <p>25. Omitted.</p> <p>26. She is beautiful first but when her nose and ears were cut off, she manifested her real form.</p> <p>27. Lakṣmaṇa cut down her nose and ears when she came to Lakṣmaṇa after her rejection by Rāma.</p> |
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28. Rāma sent Lakṣmaṇa along with Sītā to a cave for protection. Rāma fought alone against Khara and Dūṣaṇa. 28. Both Rāma and Lakṣmaṇa fought against them.
29. While taking away Sītā, Rāvaṇa took her in his arms and then put her in a golden chariot. 29. Rāvaṇa took her in his arms and fled away in the sky.
30. Sītā threw away some ornaments and clothes. 30. Omitted.
31. Indra came to Laṅkā and gave the divine drink (Kṣīra) to Sītā. 31. Omitted.
32. Rāma expressed his anger towards Trilokī for his inability to trace Sītā but on meeting Jaṭāyu they could know something. 32. Rāma met Jaṭāyu and then expressed his anger towards Trilokī.
33. Rāma met a Rākṣasa named Kabandha who did not reveal the secret of Sītā. 33. Rākṣasa named Dīrghabāhu revealed the secret of Sītā to Rāma.

KIṢKINDHĀKĀṆḌA

34. Vānaras showed the ornaments of Sītā to Rāma. 34. No ornaments were shown.
35. The cause of the enmity between Sugrīva and Bālī is given in details. 35. Omitted.
36. Lamentations of Tārā on the death of Bālī. 36. Omitted.

SUNDARAKĀṆḌA

37. First Maināka mountain met Hanumat. 37. Rākṣasī met Hanumat first.
38. The name of the Rākṣasī is Surasā. 38. No name of the Rākṣasī has been referred to.

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| 39. Two Rākṣasīs named Surasā and Sīmḥikā are mentioned. | 39. Two Rākṣasīs are mentioned but their names are not given. |
| 40. Hanumat met Maināka, Surasā and Sīmḥikā. | 40. Hanumat met first Sīmḥikā, then Maināka and then Surasā (although the names of the Rākṣasīs are not given). |
| 41. Fight between Hanumat and Laṅkā. | 41. Omitted. |
| 42. Description of the Moon and Puṣpaka—Vimāna. | 42. Omitted. |
| 43. On meeting Sītā Hanumat eulogized the family of Daśaratha. | 43. Hanumat directly declared himself to be the servant of Rāma. |
| 44. The story of a crow related by Hanumat. | 44. Omitted. |
| 45. Hanumat killed Prahasta son of Jambumālin; the seven sons of the ministers of Rāvaṇa; his five senāpatīs and Akṣayakumar came. Indrajit came later on. | 45. Eighty thousand warriors and ministers came to fight against him. He killed Akṣayakumāra and after that Indrajit came. |
| 46. Description of Sītā after burning Laṅkā is spontaneously introduced. | 46. It is given artificially. |
| 47. No description of the ocean after burning Laṅkā. | 47. In the Bhaṭṭi-Kāvya, 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 Rākṣasīs during the morn. | 48. It is introduced in order to illustrate the sentiment of Mādhurya. |

YUDDHAKĀṆḌA

49. Rāvaṇa met his ministers to discuss the situation. 49. Rāvaṇa's mother advised her another son named Vibhīṣaṇa to request Rāvaṇa not to fight and to hand over Sītā back to Rāma.
50. Vibhīṣaṇa left Rāvaṇa as he was rebuked by the latter. 50. He argumentatively suggested Rāvaṇa not to wage a war. Rāvaṇa hit him with his foot and he went away.
51. No description of the ocean after it. 51. The description of the ocean to illustrate Bhāṣa-sama Alaṅkāra.
52. Śuka and Sāraṇa, the ministers of Rāvaṇa informed Rāvaṇa regarding the army of Vānaraś. 52. 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. 53. Directly preparations are made for fight after the infatuation of Sītā.
54. Wrestling between Sugrīva and Rāvaṇa. 54. Omitted.
55. After Dhūmrākṣa, Vajradamṣṭra was sent. 55. Akampana was sent directly.
56. Mahendra told Kumabhakarṇa about Rāvaṇa and about the technique of killing him. 56. Omitted.
57. The fight between Rāma and Makarākṣa. 57. Omitted.

58. No lamentations by 58. Bhaṭṭi introduced such Rāvaṇa on the death lamentations in order of Kumbhakarṇa. to illustrate 'Lṛṭ' lakāra.
59. When Indrajit was 59. No such event is related. killed, Rāvaṇa desired to kill Sītā but was prohibited by a minister named Supārśva from doing so.
60. Suṣeṇa cured Lakṣmaṇa 60. Suṣeṇa is not introduced. as he was senseless with the arrow of Rāvaṇa.
61. At the time of Agnipa- 61. Sītā invoked the deities rīkṣā of Sītā, Kubera, Vāyu, Vasundharā, the Yama, Indra, Varuṇa, night and day, the sun and Mahādeva, Śiva and then Agni who acknowledged her chastity. Brahmā came.
62. Agni told that Daśa- 62. Lord Śiva told that Daśa-ratha, lord Śiva and ratha had appeared in the sky. Brahmā had appeared in the sky.

UTTARAKĀṆḌA

The stories given in the Uttarakāṇḍa of the Rāmāyaṇa are not given in the Bhaṭṭi-Kāvya. It comes to an end only after the Yuddhakāṇḍa.

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, Puṇḍarikākṣa² Kandarpaśarma³, 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

1. Trivedi, K. P., Ed. Bhaṭṭi-Kāvya, (Two vols) Bombay, 1897.
2. Eggeling, Catalogue of the Sanskrit Manuscripts in the Library of India Office, Part II. p. 259, No. 920.
3. Ibid., No. 920 (IV).
4. Śāstrin, Vināyaka. Ed. The Bhaṭṭi-Kāvya, Bombay, 1912 and Śivadatta. Ed. The Bhaṭṭi-Kāvya, Bombay, 1928.
5. Mitra, Rajendralal, Notices of Sanskrit Manuscripts, Calcutta, 1878, Vol. IV, p. 209.
6. Gode, P. K., Descriptive Catalogue of the Govt. Collection of Manuscripts deposited in the Bhandarkar Oriental Research Institute Vol. XIII. No. 447 and folio 9b., *Part 2*
7. Dalal, C.D.; Catalogue of Manuscripts in Jaselmere Bhandara. G. O. S. XXI, Baroda, 1923, p. 24, p. 214.
8. Śivadatta, op. cit., Title.
9. (a) Aufrecht, T : Catalogus Catalogorum, Leipzig, 1962, p. 395.
(b) Jayaswal, K. P., A descriptive Catalogue of Manuscripts in Mithila, Patna, 1933. p. 101.
(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-Kāvya. Some of them are : Bhaṭṭi, Kavibhaṭṭi, Bhaṭṭi-Brāhmaṇa¹, Bhaṭṭi-panḍita² and Bhaṭṭa Mahābrāhmaṇa.³ Kavi, Brāhmaṇa, Paṇḍit and Mahābrāhmaṇa are his epithets. He is called Bhaṭṭaswāmin, Swāmibhaṭṭa and Bhartṛswāmin.⁴ The commentator Kumudānanda calls him Swāmisūnu⁵. He is also called Bhartṛbrāhmaṇa.⁶ Mugdhabodhinī by Bharatamallikā calls him Bhartṛhari.⁷ By commentators Kandarpaśarman,⁸ Vidyāvinodācārya⁹ and Keśavaśarman¹⁰ as well as in some of the manuscripts¹¹ he is known by his name Bhartṛhari.

According to N. L. Westergaard, the author of the Bhaṭṭi-kāvya is Bhartṛhari but he derives the nominal form Bhaṭṭi from Bhartṛ.¹² Rudolf Roth and Otto Böhtlingk¹³ also derived Bhaṭṭi from Bhartṛhari and they think that Bhaṭṭi and Bhartṛhari are

1. Mitra, Rajendra Lal : Notices of Sanskrit Manuscripts, Calcutta, 1871-90. Vol. VIII. pp. 220-21.
2. Jayaswal, K. P. : A descriptive Catalogue of Manuscripts in Mithila. Patna, 1933, p. 101.
3. Devasthali, G. V. : A descriptive catalogue of the Sanskrit and Prakrit manuscripts in the library of University of Bombay. Bombay, 1944. Book II. p. 746.
4. (a) Śāstrī, H. P. : A descriptive catalogue of Sanskrit Manuscripts in the collection of the Asiatic Society of Bengal. Vol. VII. Calcutta, 1934, No. 5058.
- (b) Gode, P. K. : Descriptive Catalogue of the Govt. Collection of Manuscripts deposited in the Bhandarkar Oriental Research Institute, Poona. Vol. XIII. No. 446, 447 (In Jayamaṅgalā Commentary, folio 211).
- (c) Aufrecht, T. Catalogus Catalogorum. p. 395.
5. Mitra, Rajendra Lal. op. cit., Vol. IV, p. 209.
6. Gode, P. K. op. cit. Vol. XIII. p. 75, No. 442.
7. (a) Śāstrī, Kuppaswami, Descriptive Catalogue of Sanskrit Mss. in the Govt. Oriental Mss. Library, Madras, No. 11617.
- (b) Śāstrī, H. and Gai, S. A Descriptive Catalogue of the Sanskrit manuscripts in the Library of the Calcutta Sanskrit College. Vol. VI, Calcutta, 1913, p. 75, No. 76.
8. Eggeling, Catalogue of the Sanskrit Manuscripts in the Library of the India Office, Pt. II, p. 259 No. 920 (IV).
9. Mitra, Rajendra Lal, op. cit., Vol. IV, No. 1637.
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.
12. Westergaard, N. L. : Radices Linguae Sanskritae, Bonn, 1841, p. VII.
13. Roth, R and Böhtlingk, Otto Sanskrit Wörterbuch St. Petersburg, 1868, Vol. V, pp. 190 and 217.

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.¹ According to K. T. Telanga, 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.² According to Hoernle³ and A. B. Keith,⁴ the ascription of the Bhaṭṭi-Kāvyā to the author of three śatakas is hopeless.

R. C. Majumdar ascribed the Bhaṭṭi-Kāvyā to Vatsabhāṭṭi on the basis of the similarity of descriptions found in the Bhaṭṭi-Kāvyā and the Mandsores inscription.⁵ But A. B. Keith severely refuted it and called it the most unfortunate suggestion.⁶ Again R. C. Majumdar⁷ 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 Vākyapadīya 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 Vākyapadīya and the three Śatakas after the name of Bhartṛhari. Hence, Bhaṭṭi, the author of the

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1. Aufrecht, T. A Review on Bhaṭṭi, Indian Antiquary, Vol. XI, p. 236.
 2. Telanga, K. T. Bhartṛhari's Śatakas, Bombay, 1874, pp. XVII-XVIII.
 3. Hoernle, some Problems in ancient Indian History, J. R. A. S., 1909 p. 112, f. n. No. 1.
 4. (a) Keith, A. B.: Catalogue of Sanskrit Mss. in the Bodleian Library, Oxford, 1901, p. 32, No. 246.
(b) Keith, A. B. A note on the Bhaṭṭi-Kāvyā, J. R. A. S., 1901, p. 434. f. n. no. 1.
 5. Majumdar, R. C. on the Bhaṭṭi-Kāvyā, J. R. A. S., 1904, pp. 395-397.
 6. Keith, A. B. Vikramāditya and Kālidāsa, J. R. A. S., 1909, p. 434.
 7. Majumdar, R. C. The author of the Bhaṭṭi-Kāvyā, J. R. A. S. 1909 p. 759.

Bhaṭṭi-Kāvya cannot be identified with the author of the three Śatakas and the Vākyapadīya.

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 Alaṅkāras 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-Kāvya depends upon the identity of the author of the Bhaṭṭi-Kāvya. As the author is identified as a different person from Bhartṛhari, the author of the three Śatakas and the Vākyapadīya, 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. Colebrooke⁴ 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 Vākyapadīya and the three Śatakas besides the Bhaṭṭi-Kāvya⁵. These earlier scholars confused the identity on the similarity of the word Bhartṛ and Bhaṭṭi. R. Roth was wrong in identifying Bhartṛhari, the

1. Bhaṭṭi-Kāvya. XX. 35.

2. Ibid. I. 3.

3. Trivedi, K. P. Ed. Bhaṭṭi-Kāvya, (Vol. I) Bombay, 1893, Introduction, p. xvi.

4. Colebrooke, Henry Thomas, Miscellaneous Essays, second ed. 1872 Vol. II, p. 115.

5. Böhtlingk, Otto and Roth, R. : Sanskrit Wörterbuch, St. Petersburg, 1868, Vol. V, p. 217.

Bhartṛhari : "Eines Bruders, des Königs Vikramāditya, dem die Autorschaft dreier Śatakas (Śīṅāra, Nīti und Vairāgya Śataka), grammatischer Kārikā des Vākyapadīya und von Einigen auch des Bhaṭṭi-Kāvya zugeschrieben wird."

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 Vallabhī.¹ This is an important clue to fix Bhaṭṭi's date.

There are four Dharasenas in the history of Vallabhī. 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 Paramabhṭṭāraka, Mahārājādhirāja, Parameśvara 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.

काव्यमिदं विहितं मया वलभ्यां

श्रीधरसेननरेन्द्रपालितायाम् ।

कीर्तिरतो भवतान्नृपस्य तस्य

प्रेमकरः क्षितिपो यतः प्रजानाम् ॥

2. Duff, C. Mabel, *The Chronology of India*, Westminster, 1899, p. 308.
3. *Gazetteer of the Bombay Presidency*, Vol. I, pt. I, Bombay, 1896. pp. 90—91
4. *Ibid.* p. 91.
5. Trivedi, K. P. Ed. *Bhaṭṭi-Kāvya*, Introduction, p. xxii.
6. Vaidya, C. V. *History of Mediaeval Hindu India*, Vol. I, Poona, 1921, p. 247.
7. Parikh, R. C. Ed. *Kāvyaṇuśāsana of Hemacandra*, Bombay, 1938, Pt. II, Introduction, p. XXVII.

Charasena I styled himself as Senāpati. Dharasena II styled himself Mahārāja,¹ Sāmanta² and Mahāsāmanta.³ First, Dharasena II took the title of Sāmanta, and later resumed the title Mahārāja and again restored to the title of 'Mahāsāmanta' in 588-589 A.D.⁴

Moreover, one of his epithets shows that he was a patron of learning.⁵ 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.⁶

Nothing is known in detail about Dharasena III except that he ruled between 621-627 A. D. in peace.⁷

It was Dharasena IV who assumed the imperial titles like Paramabhaṭṭāraka, Mahārājādhirāja, Parameśvara and even Cakravartin and might have extended his power over a considerable part of the Northern India.⁸

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

1. (a) Fleet, F. Sanskrit and old Canarese Inscriptions, 'Indian Antiquary', Vol. VIII, pp. 301-302.

परममाहेश्वरो महाराजश्रीधरसेनः ।

- (b) A grant of Dharasena II, I.A. VII, p. 70.
- (c) Diskalkar, D. B. Two Unpublished Valabhi grants, E. I. XXI p. 180.
2. Diskalkar, D. B. Bhadva Copper Plates of Dharasena II, Annals of Bhandarkar Oriental Research Institute, IV, p. 40.

सामन्तमहाराजश्रीधरसेनः ।

3. A grant of Dharasena II, I.A. VII, p. 72.

परममाहेश्वरः महासामन्तमहाराजश्रीधरसेनः ।

4. Virji, Krishnakumari, J., Ancient History of Saurāṣṭra, Bombay, 1952 p. 45.
5. Fleet, F. Loc. cit., I.A. VIII, p. 302.

श्रीसरस्वत्योरिकाधिवास्य...

6. Bhaṭṭi-Kāvya, XXII. 35.
7. Virji, K. J. History of Saurāṣṭra, Bombay, 1952, p. 65.
8. (a). Fleet, F. A New grant of Dharasena of Valabhi, I.A. XV. p. 187.
- (b) Fleet, John Faithful, Corpus Inscriptionum Indicarum, Varanasi, 1963, Vol. III, p. 134. f. n.

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 Bhatti-Kāvya was written.

Moreover, the author of the Bhatti-Kāvya appears to be a Śaiva.¹ Maitreyas of Vallabhī were also Śaivas. From Senāpati Bhattāraka onwards, the kings of Vallabhī styled themselves as Paramamāheśvara. Dhruvasena styled himself as Paramabhāgavata and Dharapaṭṭa 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 Bhatti was so much inclined towards Śaivism. We do not find any trace of Buddhism in the Bhatti-Kāvya while it became so predominant in the time of Dharasena IV. There is an account according to which one hundred Buddhist monasteries were found in Vallabhī which were next to those of Kapilavastu in their statistical account. More than 6000 mendicants were living there. This centre belonged to the Sammatīya school of Buddhism.⁴

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

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

1. Bhatti-Kāvya I.3 and XXI. 16.
2. Buhler, G. Further Valabhi Grants, I. A. VI, p. 17.
3. Peterson, P. A Collection of Prakrit and Sanskrit Inscriptions. Bhavanagar Archaeological Department Bhavanagar, 1890. pp. 30-32.
4. Lamotte, Etienne, Histoire du Bouddhisme Indien, (Louvain, 1958, p. 599).
5. Peterson, P. op. cit., pp. 40-41

दण्डकारितविहारमण्डलान्तर्गतमोहककारितविहारनिवास्यर्थमिदं
संघाय बुद्धानां च भगवतां पूजास्नानगन्धधूपपुष्पदीपतिलाद्यर्थम्

nating. This again supports the view that the Bhaṭṭi-Kāvya was written in the reign of Dharaśena II.

Another factor in determining the date of the Bhaṭṭi-Kāvya is its relationship with Bhāmaha, the author of the Kāvyaśāṅkāra. There is a similarity between two verses in the Bhaṭṭi-Kāvya¹ and Bhāmaha's Kāvyaśāṅkāra.²

A great deal of controversy was amongst the scholars as to who was the borrower. The editors of the Kāvyaśāṅkāra Batuk Nath Sharma and Baldeva Upādhyāya placing Bhāmaha in 400 A. D. refuted the opinion of the priority of the Bhaṭṭi-Kāvya.³ But S. K. De⁴ and P. V. Kane⁵ 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 Śāṅkāras of the Bhaṭṭi-Kāvya and Bhāmaha's Kāvyaśāṅkāra shows that the technical Yamakas like Sandaṣṭaka, Samudga, Cakravāla and Kāñcī which are found in the Bhaṭṭi-Kāvya, were incorporated by Bhāmaha in Ādi, Madhya and Anta Yamakas.⁶ Some of the Śāṅkāras 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.

व्याख्यागम्यमिदं काव्यमुत्सवः सुधियामलम् ।

हता दुर्मेधसश्चास्मिन् विद्वत्प्रियतया मया ॥

2. Śarmā, Batuk Nath and Upādhyāya, Baldeva, Ed. Kāvyaśāṅkāra b y Bhāmaha, Benaras, 1928, I. 20.

काव्यान्यपि यदीमानि व्याख्यागम्यानि शास्त्रवत् ।

उत्सवः सुधियामेष अहो दुर्मेधसो हताः ॥

3. Ibid. Introduction, pp. 35, 55.
4. De, S. K. ; History of Sanskrit Poetics, Calcutta, 1960, pt. I, p. 50.
5. Kane, P. V. History of Sanskrit Poetics, Delhi, 1961, p. 118.
6. Bhāmaha, Kāvyaśāṅkāra, II, 10

सन्दष्टकसमुद्गादेरत्रैवान्तर्गतिर्मता ।

आदौ मध्यान्तयोर्वा स्यादिति पंचैव तद्यथा ।

One expression which is found in the Bhaṭṭi-Kāvyā¹ has clearly been taken by Bhāmaha² as an example of Upamā. Moreover, a verse in the Kāvyaṭīkā 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.³ Hence, we can conclude that Bhaṭṭi was prior to Bhāmaha, the author of the Kāvyaṭīkā.

Jinendrabuddhi, the author of the Kāśikāvivarāṇapañjikā alias Nyāsa has mentioned Bhaṭṭi, as an exponent of the Sūtras of Pāṇini.⁴ 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 Chakravarti says that Jayāditya who died in 661 A. D. had the knowledge of the Bhaṭṭi-Kāvyā⁵.

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

1. Bhaṭṭi-Kāvyā, V. 18.

योषिद्वन्द्वारिका तस्य दयिता हंसगामिनी ।
दूर्वाकाण्डमिव श्याम। न्यग्रोधपरिमण्डला ॥

2. Kāvyaṭīkā II, 31.

दूर्वाकाण्डमिव श्यामा तन्वी श्यामलता यथा ।

3. Ibid. VI. 62.

सालातुरीयमतमेतदनुक्रमेण
को वक्ष्यतीति विरतोऽहमतो विचारात् ।
शब्दार्णवस्य यदि कश्चिदुपेति पारं ।
भीमाम्भसश्च जलधेरिति विस्मयोऽसौ ॥

4. Chakravarti, Śrīś Chandra, Ed. Kāśikāvivarāṇapañjikā, Rajshahi, 1913, Vol. I, p. 2.

“तत्र च वतिः पाणिनिप्रणीतानां सूत्राणां विवरणं चूलिमट्ट-
नल्लरादिविरचितम् ।”

5. Ibid. Introduction, p. 17.

CHAPTER IV

COMMENTATORS

Aufrecht had noted thirteen commentaries on the Bhaṭṭi-Kāvya.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-Kāvyalaghūṭikā.² Nothing is known in detail about Aniruddha. His another work is Bhāṣyavārtikaṭikā.³ But V. Raghavan⁴ differentiated him from the writer of the Bhāṣyavārtikaṭikā and put him under another author Aniruddhapaṇḍita.

2 KANDARPAŚARMAN

The name of his commentary is Vaijayantī⁵. In the explanation of the Bhaṭṭi-Kāvya, 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 Kāvya prakāśa (11th century A. D.), Daṇḍin (8th Century A.D.), Kṣīraswāmin (11th Century

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1. Aufrecht, T., *Catalogus Catalogorum*, p. 135.
 2. Dalal, C. D. A Catalogue of Mss. in Jesalmere Bhāṇḍāra, Baroda, 1923, G. O. S. XXI, p. 9, no. 83.
 3. Ibid., p. 10, No. 93 (1).
 4. Raghavan, V., *New Catalogus Catalogorum*, Vol. I, Madras, 1949, p. 155.
 5. Eggeling, Julius, *Catalogue of Sanskrit Manuscripts in the Library of India Office*, Pt. II. no. 920.
 6. Ibid, Colophon.

A. D.) and the *Durghaṭavṛtti*.¹ According to Renou, the date of the *Durghaṭavṛtti* is 1172 A. D.² So his date must be after 12th century A. D.

3 KEŚAVAŚARMAN³

His commentary is incomplete and comes to an end at the tenth canto whereas the text continues. In his commentary he has followed the *Durghaṭodghāṭa*.⁴ This *Vyākaraṇadurghaṭodghāṭa* is a glossary on Goyicandra's *Śaṅkṣiptasāraṭīkā* by Keśavadeva.⁵ So Keśavaśarmā is the writer of both the *Durghaṭodghāṭa* and the *Bhaṭṭi-Kāvyaṭīkā*.

4 KUMUDĀNANDA⁶

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

5 JAYAMAṄGALA

His is the oldest commentary called *Jayamaṅgalā* on the *Bhaṭṭi-Kāvya*.⁷ 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-Kāvya* on the basis of *Bhāmaha's Kāvyaḷaṅkāra*. According to P. V. Kane,⁸ "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*.⁹ A commentary on the *Bhāgavata Purāṇa* is written by one *Jayamaṅgala*, but

1. Eggling, Julius, Catalogue of Sanskrit Manuscripts in the Library of India Office, pt. II, no. 920,
2. Renou, Louis, *La Durgāṭa-Vṛtti de Śaraṇadeva*. Vol. I, Paris, 1940, p. 48.
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.

भट्टो च दुर्घटोद्घाटस्तट्टीकाभ्योऽनुवर्त्यते ।

5. Eggeling, Julius, Cat. of Skt. Mss. in the Library of India Office, no. 822.
6. Mitra Rajendralal, Notices of Skt. Mss. Calcutta, 1886, Vol. IV, no. 1636.
7. Shastrin, N. V. Ed. *Bhaṭṭi-Kāvya*, N. S. P. Bombay, 1928.
8. Kane, P. V., History of Sanskrit Poetics, Delhi, 1960, p. 77.
9. Aufrecht, T., Catalogus Catalogorum, p. 201.

Aufrecht¹ has not ascribed it to Jayamaṅgala, the commentator of the Bhaṭṭi-Kāvya. Another work Kaviśikṣā is ascribed to Jayamaṅgala by P. Peterson.² According to Krishnamachariar, Jayamaṅgala flourished in the court of king Jayasimha and wrote Kaviśikṣā.³

6 NĀRĀYAṆA VIDYĀVINODA⁴

His proper name is Nārāyaṇa. His commentary on the Bhaṭṭi-Kāvya is called Bhaṭṭi-Bodhinī. 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-Kāvya, he has followed Pāṇinian system. He has mentioned Jinendra,⁵ the commentator of the Kāśikā-Vṛtti. So his date is evidently after 7th Century A. D.

7 PUṆḌARĪKĀKṢA⁶

His commentary is called Kalāpadīpikā. He was the son of Śrīkānta. This commentary belongs to the Kalāpa school of grammar. The manuscript belongs to Śāka Saṁvat 1650. His other work is Kātantra-Parīśiṣṭaṭīkā on Kātantra-paribhāṣā by Śrīpatidatta.

8 PEDDABHAṬṬA⁷

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

1. Ibid, p. 201.

2. Peterson, P., Detailed Report of operations in search of Skt. Mss. in the Bombay circle (Aug. 1882-March 1883) Extra-number of JBB-RAS 1883, Appendix I, p. 78, No. 120.

3. Krishnamachariar, M. History of Classical Sanskrit Literature, Madras, 1937, p. 762.

4. Mitra, R. L., Notices of Skt. Mss. IV, No. 1637.

5. Mitra, R. L., Notices of Skt. Mss. IV, No. Colophon.

अथ पाणिनिकृतलक्षणान्यवगन्तुमशक्नुवतां भाष्यकारजिनेन्द्रप्रभृति-
नानामतानुसारिणाम् ।

6. Sāstrī, H. P., A descriptive Catalogue of the Skt. Mss. in the collection of the Asiatic Society of Bengal, Vol. VII, Calcutta, 1934, no. 5070.

7. Rice, Dewis, Catalogue of Skt. Mss. in Mysore and Coorg, Bangalore, 1884, p. 234, no. 2161.

plete work. Aufrecht¹ identifies him with Mallinātha but Krishnamachariar² says "He was the son of Kapardin and grandson of Mallinātha of Kolācala family."

His other commentaries are on the Kirātārjunīya,³ Śiśupālavadha,⁴ Sūktivāridhī⁵ and on the Naiṣadhīyacarita.⁶

9 BHATṬI-KĀVYA TĪKĀ (Anonymous).

This commentary is quoted by the Mādhaviyadhātuvṛtti. Aufrecht has mentioned it.⁷

10 BHATṬI-KĀVYA VIMARŚA⁸ (Anonymous)

The author of this commentary is also not known.

11 BHATṬI-KĀVYA TĪKĀ⁹ (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 Mugdhabodhinī. 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 Aufrecht¹² and A. N. Jani.¹³ His works are the Upasargavṛtti

1. Aufrecht, T., Catalogus Catalogorum, p. 345.
2. Krishnamachariar, M. History of Classical Sanskrit Literature, p. 183.
3. Śāstrī, Kuppuswami, Descriptive Catalogue of Skt. Mss. with Govt. Oriental Mss. Library, Madras, XX, 7873.
4. Ibid. 7893.
5. Ibid. 8117.
6. Jani, A. N., A Critical study of Śrīharṣa's Naiṣadhīyacarita, Baroda, 1957, p. 63.
7. Aufrecht, T. : Catalogus Catalogorum, p. 395.
8. Śāstrī, P. P. S., An alphabetical Index of Skt. Mss. in the Govt. Oriental Library, Madras, 1938, p. 532, no. 14077.
9. Oppert, G., Lists of Skt. Mss. in private Libraries of Southern India, Madras, 1880-85, Vol. I, p. 134, No. 1517.
10. Ibid. No. 1517
11. Tarkaratna, J. N., Ed. Bhaṭṭi-Kāvya with the comm. Jayamaṅgalā and Bharatamallikā, Calcutta, 1871-73.
12. Aufrecht, Catalogus Catalogorum, p. 390.
13. Jani, A. N., A Critical study of the Naiṣadhīyacarita, p. 135.

Ekavarṇārthasaṅgraha, Kārakollāsa, Kirātārjunīyaṭīkā, Kumārasambhavaṭīkā, Ghaṭakārparaṭīkā. Drutabodhavyākaraṇa and its commentary Drutabodhinī, Dvirūpadhvanīsaṅgraha, Nalodayaṭīkā, Naiṣadhiyacaritaṭīkā, Mugdhabodhinī, a commentary on Amarakośa, Meghadūtaṭīkā, Vaidyakulatattva, Śīsupālavadhaṭīkā and sukhalekhana¹.

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

13 MALLINĀTHA²

Mallinātha is very popular as a commentator and his commentary on the Bhaṭṭi-Kāvyā is called Sarvapaṭhīnā. He is also called Kolācala Mallinātha and according to T. Aufrecht³ and K. P. Trivedi,⁴ his name was Peḍḍabhaṭṭa. In a Ms. of Amarapada-pārijāta, a commentary on the Amarakośa, he is said to be the son of Bollāpininṣimhasūri of Śrīvatsagotra.⁵

His works are Anīyāntam, a work on vowel-ending in the Taittirīyasaṁhitā; Amarapadapārijāta, Udārakāvyā, Ekāvalīṭīkā, Kirātārjunīyaṭīkā, Kumārasambhavaṭīkā, Tārkikarakṣāṭīkā, Naiṣadhiyaṭīkā, Bhaṭṭikāvyāṭīkā called Sarvapaṭhīnā, Meghadūtaṭīkā, Raghuvamśaṭīkā, Raghuvīracarita, and Śīsupālavadhaṭīkā.⁶ Krishnamachariar⁷ has enlisted another work called Vaiśyavamśasudhārṇava. Two other works named Svaramaṅjarīparimala and Prasasta-Pāḍabhāṣyaṭīkā are mentioned by K. P. Trivedi.⁸

1. Aufrecht, Catalogus Catalogorum, p. 396.

2. Trivedi, K. P. Ed. The Bhaṭṭi-Kāvyā, B. S. S., Bombay, 1898 (Two vols.).

3. Aufrecht, Catalogus Catalogorum, p. 434.

4. Trivedi, K. P., Ekāvalī of Vidyādhara, Bombay, 1903, Introduction, p. xxvii.

5. Raghavan, V., New Catalogus Catalogorum, vol. 1, p. 244.

6. Aufrecht, T. : Catalogus Catalogorum, p. 434.

7. Krishnamachariar, History of classical Sanskrit Literature, p. 182.

8. Trivedi, K. P. Ed. Ekāvalī of Vidyādhara, Introduction, p. xxiv

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-Kāvya, 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-Kāvya. He quotes frequently Daṇḍin in the clarification of the figures of speech.

14 RĀGHAVA⁴

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 Saṁvat. 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-Kāvya. Nothing is known about his other works.

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

1. Bhandarkar, R. G. Ed. *Mālatīmādhava* of Kālidāsa, Bombay 1905, p. xxi.

2. Pathak, K. B., *The Meghadūta* of Kālidāsa, Poona, 1916, p. xxii.

3. Krishnamachariar, *History of Classical Sanskrit Literature*, p. 182.

4. Jayaswal, K. P. A *Descriptive Catalogue of Mss. in Mithila, Patna*, 1933, Vol. II, p. 102.

5. Aufrecht, *Catalogus Catalogorum*, p. 499.

6. Jayaswal, K. P., op. cit., p. 102.

7. Ibid. Colophon :

फाल्गुने कृष्णपक्षे च चतुर्थ्यां गुरुवासरे
नेपाले मट्टिकाव्यं च राघवाख्यो ह्यलीलिखत् ।
चन्द्रयुग्ममुनन्द्रेण शकाब्दे काष्ठमण्डपे
रणेन्द्रमूपनिकटे पूरिता नाम सत्कथा ॥

8. Eggeling, *Mss. in the India Office Library*, Pt. II, No. 921-22.

9. Aufrecht, T., *Catalogus Catalogorum*, pp. 510-13.

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.¹ The writer was a follower of Caṇḍikā and the Lord Śiva.² He read all the commentaries on the Bhaṭṭi-Kāvya and then commented thereon. None of his other works is known.

17 VIDYĀVINODA

The name of his commentary is Bhaṭṭi-Candrikā.³ He was a follower of Rāmacandra and Sītā. His other works are Gaṇaprakāśa,⁴ Vyākāradīpikā,⁵ Śabdārthasandīpikā,⁶ and a commentary on the Amarakośa. He has mentioned Kṣīraswāmin (11th Cent. A.D.) and Jayamaṅgalā⁷, etc. So his date is after 12th Cent. A. D.

18 VIDYĀSĀGARA

The name of the commentary is Kalāpadīpikā. it is oftenly quoted by Rāmanātha on the Amarakośa and by Bharata-sena (1790 A. D.) on the Bhaṭṭi-Kāvya.⁸ So his date is before seventeenth Cent. A. D.

19 VAJAYANTĪ

It is an anonymous commentary which follows Supadma grammar. This is informed by Aufrecht.⁹ Nothing else is known.

20 ŚRĪDHARA

This is a Telugu commentary on the Bhaṭṭi-Kāvya.¹⁰ Śrīdhara has also commented on the Naiṣadhiyacarita.¹¹ A. N. Jani¹² has identified Śrīdhara with Vidyāśrīdharadevasūri but Krishnamachariar has differentiated them.¹³

1. Mitra, Rājendralal, Notices of Skt. Mss. Calcutta, 1886, Vol. VIII, pp. 220-21, Colophon.

इति श्रीरामचन्द्रवाचस्पतिविरचितायां सुबोधिनीयां भट्टिकीकायाम्

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.

8. Aufrecht, Catalogus Catalogorum, p. 395.

9. Aufrecht, Catalogus Catalogorum, p. 395.

10. Śāstrī, Kuppaswami, A Descriptive Catalogue of the Skt. Mss. in the Govt. Oriental Mss. Library, Madras, No. 11616.

11. Ibid. No. 4720.

12. Jani, A. N., A Critical Study of the Naiṣadhiyacarita, p. 71.

13. Krishnamachariar, History of Classical Sanskrit Literature, p. 183.

21 ŚRĪNĀTHA

The name of his commentary is Bhaṭṭi-rūpaprakāśa.¹ He was the son of Śrīkarācārya.² He also wrote a commentary on the Naiṣadhīyacarita³ and the Raghuvamśa.⁴ According to Krishnamachariar⁵ "he is probably the same as the Telugu poet Śrīnātha 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 Śeṣagiri Śāstrī that he flourished in about 1330 A. D."⁶

Other works ascribed to him are : Bhoginīdaṇḍaka, Kṛtyatattvārṇava, a commentary on the Naiṣadhīyacarita, and a commentary on the Raghuvamśa.⁷

According to K. P. Jayaswal,⁸ this Śrīnātha appears to be an ascetic on the Śrīratnākara-tīrtha and a follower of Śaurī.

22 ŚRĪNIVĀSA⁹

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 Śrainivāsī. He was in the reign of Dharasimhadeva.¹⁰

Krishnamachariar¹¹ has noted many Śrīnivāsas. One of them is the commentator of the Naiṣadhīyacarita. The commentator may be identified with the commentator of the Naiṣadhīyacarita.

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1. Jayaswal, K. P., A Descriptive Catalogue of Mss. in Mithila, Vol. II, p. 103, no. 99.
 2. Jani, A. N. A Critical Study of the Naiṣadhīyacarita, p. 71.
 3. Ibid. p. 71.
 4. Krishnamachariar, History of Classical Skt. Literature, p. 117.
 5. Ibid. p. 182.
 6. Jani, A. N. A Critical Study of the Naiṣadhīyacarita, p. 71.
 7. Ibid. p. 72.
 8. Jayaswal, K. P. A Descriptive Catalogue of Mss. in Mithila, Vol. II, p. 103, no. 99.
 9. Śāstrī, H. P. A Descriptive Catalogue of Skt. Mss. in the collection of the Asiatic Society of Bengal, Calcutta, 1934, no. 5067.
 10. Ibid. Post Colophon.
 11. Krishnamachariar, History of Classical Sanskrit Literature (Index), p. 1092.

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 Alankāras in the tenth canto of his Kāvya. He had a good knowledge of Prākṛit also as the thirteenth canto of the Bhaṭṭi-Kāvya which is written to illustrate 'Bhāṣāsama', 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 Ṛgveda 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-Kāvya 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 Gṛhyasūtras, so it can be concluded that he had knowledge of the Gṛhyasūtras. He has referred to Madhuparka being given to an Ācārya¹ and the

1. (i) Āśvalāyana Gṛhyasūtra 1. 24 (1-4). Ed. V. G. Apte, Ānanda Āśrama Series, Poona, 1936.

ऋत्विजो वृत्वा मधुपर्कमाहरेत् । स्नातकायोपस्थिताय । राज्ञे च । आचार्य-
श्चक्षुरपितृव्यमातुलानां च ।

- (ii) Baudhāyana Gṛhyasūtra I, 2, 65. Ed. R. Shama Shastri, Mysore, 1920.

तथैते अर्घ्याः ऋत्विक् चक्षुरः पितृव्यः मातुलः आचार्यो राजा वा स्नातकः
प्रियो वरोऽतिथिरिति ।

worship being made with Viṣṭara, Pādyā, Mālyā, Madhuparka and Āsana¹ (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 Brāhmaṇa² and the Vālmīki's Rāmāyaṇa.³ 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 Avaśyasāvyā. 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 Sūryapūjā (VIII. 13) and Devatātarpaṇa occur in the Bhaṭṭi-Kāvya (XIV. 18).

Bhaṭṭi-Kāvya has described the Antyeṣṭi ceremony of Daśaratha and that of Rāvaṇa in detail. After the death of Daśaratha all the ministers prepared themselves for Antyeṣṭi Saṁs-

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- (iii) Pāraskara Gṛhyasūtra, Ed. Gaṅgā Viṣṇu Krishnadās, Bombay, 1938, p. 17.

षड्दर्याः भवन्त्याचार्य ऋत्विग्वैवाहो राजा प्रियः स्नातक इति ।

1. Āśvalāyana Gṛhyasūtra XII. 4. 11. Narāyaṇa has commented

गन्धमाल्यादिसंयुक्तमुदकमर्घ्यमित्युच्यते ॥

2. Kane, P. V. History of Dharmaśāstra, Vol. III, p. 76.
3. The Rāmāyaṇa, Ed. Poddar, Hanuman Prasad, Gītā Press Gorakhpura, Vik. Saṁ 2017, pp. 605-607. (Yuddhakāṇḍa Chp. 128).

जाम्बवांश्च हनूमांश्च वेत्रदर्शी च वानरः ।

ऋषभश्चैव कलशं जलपूर्णमथानयन् ॥५२॥

नदीशतानां पंचानां जलं कुम्भेरुपाहरन् ।

पूर्वात् समुद्रात् कलशं जलपूर्णमथानयन् ॥५३॥

सुषेणः सत्त्वसम्पन्नः सर्वरत्नविभूषितम् ।

ऋषभो दक्षिणात्तूर्णं समुद्राज्जलमानयन् ॥५४॥

kāra. Sacrificial utensils were put in their proper places. Some of the people waged Dukūla flags while others played on Veṇu, Mṛdaṅga and Kāṁsya. 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 Rāvaṇa'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 Tiṇanta-kāṇḍa of the Bhaṭṭi-Kāvya.

ARTHAŚĀSTRA

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, Rāvaṇa, 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 Bhaṭṭi has propounded Sandhi and Vighraha (XII. 26-30). Daṇḍa and Kośa 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 Bhaṭṭi, a messenger who performs something more besides the task he is entrusted with, is called an uttama-dūta. (VIII. 127). Bhaṭṭi has referred to fraud (Māyā) in the battle-field (IX. 27).

DHARMAŚĀSRA

Bhaṭṭi has not referred to any treatise on the Dharmaśāstra 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 Rāmyāṇa 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, Bhaṭṭi has a belief in the theory of rebirth also. (I. 18).

1. Bhaṭṭi-Kāvya XII. 62.

क्रियासमारम्भगतोऽभ्युपायो नृद्वयसम्पत् सहदेशकाला ।

विपत्प्रतीकारयुतार्थसिद्धिर्मन्त्रांगमेतानि वदन्ति पञ्च ॥

2. Arthaśāstra by Kauṭilya, Ed. Pandeya, Ramtej Shastri, Kāśī Samh. 2016. 1.4. pp. 12-13.

तथा स्वपक्षं परपक्षं च वशीकरोति दण्डकोशम्याम् । आन्वीक्षिकीत्रयीवार्तान्
योगक्षेमसाधको दण्डः । तस्य नीतिर्दण्डनीतिः ।

अलब्धलभार्था लब्धपरिरक्षिणी रक्षितविवर्धनी वृद्धस्य तीर्थेषु प्रतिपादिनी च ॥

3. Ibid. XIV. 1-4. pp. 683-702.

4. Bhaṭṭi-Kāvya VI. 131.

पञ्च पञ्चनखा भक्ष्याः ॥

5. Rāmāyaṇa, Kiskindhākāṇḍa XVIII. 39, p. 303.

पञ्च पञ्चनखा भक्ष्या ब्रह्मक्षत्रेण राघव ।

शल्यकः श्वाविधो गोघा शशः कूर्मश्च पञ्चमः ॥

OMENS

The omens seen in the dawn are thought to accurate (VIII. 106). In the Bhaṭṭi-Kāvya 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-Kāvya. 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-Kāvya, S. K. De has remarked, 'The treatment of Alaṅkāras in the Bhaṭṭi-Kāvya, may, therefore be presumed to supply one of the missing links in the history of rhetorical speculations anterior to Bhāmaha'.¹

Moreover, the Bhaṭṭi-Kāvya as a Mahākāvya fulfils all the conditions laid down by Sanskrit rhetoricians. Hooykaas has appreciated the Kāvya that inspite of the fact that the poet display therein twenty yamakas and fifty three Arthālaṅkāras, no serious damage has been caused to the epic story.²

MUSIC

Musical gatherings were held in the harem of Rāvaṇa. 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), Mṛdaṅga 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 Uttarakāṇḍa 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-Kāvya.

1. De, S. K. Sanskrit Poetics. second Ed. Calcutta, 1960, pt.1, p. 51.
2. Hooykaas, C. On some Arthālaṅkāras in the Bhaṭṭi-Kāvya. Bulletin of the School of Oriental and African Studies, 1957, Vol. XX, p. 351.

AGASTIN

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

AGNĀYI OR ĀGNĀYI

She is merely referred to in the illustration of the Pāṇinian 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

AŚVINAU

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

INDRA

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

(i) Mahendra (VIII.20), (ii) Hari (I.5), (iii) Tridaśendra (XVI.34), (iv) Saṅkrandana (VI.109), (v) Pūtakratu (XVIII.13), (vi) Śatakratu (XVII.) i. e. He performed hundred sacrifices, (vii) Maghavan (I.6 ; VIII.52), (viii) Duścyavana (V.11), (ix) Sahasradṛk (who has hundred eyes) (VIII.53), (x) Śakra (V. 7; VIII.84), (xi) Śatamanyu (I.5), (xii) Gotrabhid (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 Rāvaṇa (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 Rāvaṇa (XVII. 97 ; VII. 110). Airāvata is the elephant of Indra (V. 26).⁶ Indrāṇī is his wife (V. 22).⁷

1. The Bhāgavatapurāṇa, Ed. Gītā Press Gorakhpur Saṁ. 2010, IV.1. 47-48.
 2. The Bhāgavatapurāṇa IX. 10. 18.
 3. Poddar, Hanuman Prasad, Ed. The Rāmāyaṇa of Vālmiki, Gītā Press, Gorakhpur, Saṁ. 2017, Utt. 27.
 4. Ibid. Sundarakāṇḍa, I.122-127.
 5. The Bhāgavatapurāṇa, VII. 2. (4-5).
 6. (a) Ibid. X. 59.37.
 7. (b) Viṣṇu Purāṇa Ed. Gītā Press Gorakhpur Saṁ. 1990, V. 12. 2.
- The Bhāgavata Purāṇa VI. 7.6; VI. 13. 16; X. 59. 38.

INDRĀNĪ

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.¹ He is called here Yakṣendra (XVI, 37 ; XVI. 31). Rāvaṇa took away the Puṣpaka of Kubera (V. 87).²

GARUTMĀN

Garutmān touched Rāma and Lakṣmaṇa 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 Padmāsana (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).³

BRHASPATI

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

MĀNAVĪ

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

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1. The Rāmāyaṇa of Vālmīki. Uttarakāṇḍa, XIV.
 2. Ibid. Uttarakāṇḍa, XV.
 3. (a) Jalana, G. D. Ed. The Mahābhārata. Gītā Press, Gorakhpur, Sarā. 2014, Vol. III, Śāntiparva, 48-49, pp. 368-371.
(b) The Bhāgavatpurāṇa, XI, 15, 27-36,

MITRAVARUṆAU

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

VIṢṆU

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;¹ the churning of the ocean;² taking away the nectar;³ winning the group of demons⁴ and saving the earth from deluge (II.39, X. 45, 60).⁵ He pierced open the chest of Hiraṇyakaśipu in his Sīmḥāvātāra (XII.59)⁶. He killed the demon Mahiṣa (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).⁷

RUDRĀṆĪ

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

ROHIṆĪ

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

- 1 (a) The Bhāgavatapurāṇa VIII. 18 (21-32); XI. 4. 20,
(b) The Mahābhārata, Vol. I. pp. 338-339. Sabhāparva (XXXVIII afterwards),
- 2 (a) The Mahābhārata, Vol. I. pp. 35-36. Ādi Parva (XVII-XVIII)
(b) Viṣṇu Purāṇa, I. I. 9. 80-111,
3. The mahābhārata, Vol. I. pp. 35-36, Ādi Parva, XVIII.
4. Ibid. Vol. I. pp. 35-36. Ādi Parva, XVII-XVIII.
5. (a) Ibid. Vol. I. pp. 338-339. Sabhāparva, XXXVIII afterwards.
(b) Bhāgavatapurāṇa II. 7. 1.
6. (a) The Mahābhārata. Vol. I. pp.338-339, Sabhāparva XXXVIII afterwards.
(b) Bhāgavatapurāṇa VII. 8.1-66.
7. The Rāmāyaṇa of Vālmīki, Uttarakāṇḍa, XXII. pp. 631-714,

VARUṆA

Ocean is said to be the abode of Varuṇa and is therefore called Varuṇālaya (XIII.16). Varuṇa has a Pāśa with him (XVIII.20). His wife is called Varuṇānī (V 22).

SOMA

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

ŚIVA

He is called Sthāṇu, 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 number of verses is in the ninth canto which,

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1. Bhāmaha, Kāvya-lankāra. Ed. Sharma, B. N. and Upādhyāya. Baldeva, Benaras, 1928, I. 19-23.
 2. Daṇḍin, Kāvya-darśa. Ed. Rāmacandra Miśra, Varanasi, 1958, I. 14-22.
 3. Bhoja, Sarasvatīkaṇṭhābharṇa, Ed. Śarmā, Kedaranātha and W.L. Paniskar, Kavyamālā 94, Bombay, 1934, V, 103-104.
 4. Hemacandra, Kāvya-nuśāsana, Ed. R. C. Parikh, Bombay, 1937, Vol. I. VIII. 6pp. 449-462.
 5. Viśvanātha, Sāhityadarpaṇa, Ed. with Vimalā Ṭikā by Śālagrāma-Śaṣṭrī, Varanasi, 1956, VI, 315-324.

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 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 Bhaṭṭi-Kāvya 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 Bhaṭṭi-Kāvya 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 Bhaṭṭi-Kāvya (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 Śarād.

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

MISCELLANEOUS

These descriptions are never exaggerated or over-described. Hermitage-descriptions are found in the poem (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-Kāvya. 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 ; Jambumālī and Hanumat ; Mitraghna and Vibhīṣaṇa, Sugrīva and Praghosa, Vajramuṣṭi and Mainda ; Nīla, 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 aggressed ones.

SENTIMENTS

SRŪGĀRA

(Erotic Sentiment) —It is found in the description of the beauty of Śūrpaṇakhā as a beautiful damsel (IV. 15-20), in the description of Sītā (V. 18-22; 71-76). Erotic sentiment in separation (Vipralambha Śrūgāra) is found in the poem (VI. 73-84 ; VII. 1-18) when Rāma was separated from Sītā and in union it is found in the descriptions of the sexual intercourses enjoyed by the Rākṣasīs in Laṅkā (XI. 4-47). In the description of both Sītā 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, Krauñca 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 Puṣpaka 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 fying upon the causes of pathos etc. So pathos appears as a natural sentiment in the Bhaṭṭi-Kāvya.

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 Jaṭāyu 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 Śūrpaṇakhā after her ears and nose were cut (VI. 33). Long hair, thighs and fierced eyes generate it.

BĪBHATSA

(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 Bhaṭṭi-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.

ŚĀNTA

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 Bhaṭṭi.

Thus, we can conclude that though the Bhaṭṭi-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, Alaṅkāras 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.¹ Moreover, it is a hard nut to crack without the

1 Bhaṭṭi-kāvya, XXII. 33,

दीपतुल्यः प्रबन्धोऽयं शब्दलक्षणचक्षुषाम् ।
हस्तमर्ष इवान्धानां भवेद्व्याकरणादृते ॥

instrument of explanation. Since the poet displays his scholarship, the work is inaccessible to less-learned¹ people. Bhāmaha also criticized the poem which could only be understood with the help of an explanation like that of a Śāstra.² 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 illustrating³. The genuine obstacle arises in the Prasanna-Kāṇḍa where one has to face the obstacle in exploring artificial Alaṅkāras 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 Bhāṣā-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 predicated verses to illustrate luṭ lakāra⁴. As a whole, Bhaṭṭi successfully dealt with his theme besides his illustrative motive.

Due to explicitness, clarity, evenness, exaltedness and high ideas, Bhaṭṭi can be said to be a follower of Vaidarbhī school. He has no craving for long compounds but rarely makes use of them.⁵ Bhaṭṭi is a great follower of Prasāda guṇa and introduced it as a separate guṇa in the Prasanna kāṇḍa.⁶ Not to

1. Bhaṭṭi-Kāvya, XXII. 34

व्याख्यागम्यमिदं काव्यमुत्सवः सुधियानलम् ।
हता दुर्मेधसश्चास्मिन् विद्वत्प्रियतया मया ॥

2. Bhāmaha, Kāvyaślokaśūtra, II. 20.

3. Bhaṭṭi-Kāvya, VII. 36, onwards.

4. Bhaṭṭi-Kāvya, XXII Canto.

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

लकालयतुमुलारवसुभगगभीरोरुक् जकन्दरविवरम् ।
वोणारवरससगमसुरगणसकुलमहातमालच्छायम् ॥

6. Ibid. Canto. XI.

speak of Prasanna-kāṇḍa, he is not lacking lucidity even in the Tiṇanta-kāṇḍa. Ojas guṇa can also be frequently observed in the poem.¹ Thus, we can conclude that due to his simple, explicit 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 adeptness 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

1. Bhaṭṭi-Kāvya, VIII. 131.

2. Ibid. II. 50.

विशंकटो वक्षसि बाणपाणिः सम्पन्नतालद्वयसः पुरस्तात् ।
भीष्मो धनुष्मानुपजान्वरत्नरैति स्म रामः पथि जामदग्न्यः ॥

Similarly III. 23; XIV. 2.

3. Ibid. XI. 11.

वक्षः स्तनाभ्यां मुखमाननेन गात्राणि गात्रैर्घटयन्नमन्दम् ।
स्मरातुरो नैव तुतोष लोकः पर्याप्तता प्रेम्णि कुतो विरुद्धा ॥

4. Ibid. XII. 61.

5. Ibid. X. 6.

अवसितं हसितं प्रसितं मुदा विलसितं हसितं स्मरभासितम् ।
न समदा प्रमदा हतसम्मदाः पुरहितं विहितं न समीहितम् ॥

6. Ibid. II. 3-5, 31; XII. 9; V. 18, etc.

7. Bhaṭṭi-Kāvya, 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 characters¹. 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

वपुश्चान्दनिकं यस्य काणवेष्टिकं मुखम् ।
संग्रामे सर्वकर्मीणो पाणो यस्योपजानुको ॥

Similarly VI. 55, and almost in the whole of the Adhikāra-
āṇḍas.

2. Ibid. V. 1.

निराकरिष्णु वलिष्णु वर्धिष्णु परितो रणम् ।
उत्पतिष्णु सहिष्णु च चैरतुः खरदूषणौ ॥

3. इष्टन् (II. 45); इमनिच (III. 42); वित्र (IV.37); अशुच् (IV.43);
and इष्णुच् (VII.4) etc.

4. Ibid. III. 23.

विचक्रशुभ्रमिपतेर्महिष्यः केशान् लुलुचुः स्ववपुषि जघ्नुः ।
विभूषणान्युन्मुमुचुः क्षमायां पेतुर्वभञ्जुर्वलयानि चैव ॥

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

5. Ibid. XIII. 28.

6. Bhaṭṭi-Kāvya, VI. 58.

7. Here is a list of the some of rare words :—

अट्ट mud (XIII.4), अद्रिटक The peak of the mountain (I.8),
फलेग्रहिन् Sages who take fruit only (II.33), प्रधान battle-field
(IX.46), कूपमाण्डकि inexperienced (V.85), घस्मर devourer
(II.38), चन्द्रशिला The moon-stone (XI.15), ज्ञातिचेल A deplo-
red relative (XII.78), मृदुलाबन् bearer of a gourd-vessel

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-Kāvya. 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), ट'का High places (XIII.22), आमिक्षीय A mixture of boiled and Coagulated milk (V.12), आयतीगवम् The time when cows approach (IV.14), आरीण flowing (XIII.4), न्यग्रोधपरिमण्डला Having buttocks like Nyagrodhra (V.18), आहोपुरुषिका Power (V.27), विशंकट extensive (II.50), सध्र्यङ्ग Valiant (I.25), etc.

1. अदौकिपत Approached (XV.49), मन्तूयति restless with jealousy (V.73), अग्रोधीत् was enough (XV.40), जुजुरे crushed (XI.8), ववल्लगुः fled away (XIV.9), अप्लोष्ट Suntered (XV.46), न्यलेपत् lied (XV.32), विवेच deprived अह्नाष्ट supressed (XV.88) शिशिजिरे resounded (XIV.4), उपशिशिच smelt (XIV.52), बुबुन्द heard (XIV.72), संचुकुटुः shrank (XIV.105), etc.

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

विपादशंकुश्च मतौ निचरन्ने (III.8), विद्युत्प्रणाशं स वरं प्रनष्टः (III.14), चकारापनसं मुखम् (IV.31), नामग्राहमरोदीत् (V.5), प्राणान् दुहन्निवात्मानम् (VI.9), अनृतोद्य' न तत्रास्ति सत्यवद्यं करोम्यहम् (VI.54), जीवनाशं ननाश (XIV.31), मूर्ध्ना दिवमिवालेखीत् (XV.22)

3. दंशक (I.26), Bhaṭṭi takes it in the sense of a Rākṣasa. Similarly फलेग्रहिन् one who lives on fruit (II.23), बहुकरः enhancer (V.78), कारुः doer (VII.28), उपसर approach (VII.61) and धवित्र remover (VII 81)

Cf. Śāstrī, Charuḍeva, Bhaṭṭi-Kāvya-Vimarśaḥ,

Viśvasaṁskṛtam Vol. III, May, 66, pp. 226-240,

Prakramabhaṅgadoṣa,¹ Punaruktidoṣa² (Repetition), Vyavahārātikramadoṣa,³ Saṁskāracyutidoṣa,⁴ and Śrutikaṭutva-doṣa.⁵

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

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1. Bhaṭṭi-Kāvya, I.14.
 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 Alaṅkāras 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., Utpreṣā, 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. ATISĀYOKTI (X.43).

Jayamaṅgalā calls it Atisāyokti 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).

3. ANUPRĀSA. V. 66, 71; VIII. 26, 65, 71, 131; IX. 99, XX.10.

4. ANUPRĀSAVAT.

(X.1) Bhaṭṭi has enlisted it as a separate Alaṅkāra.

5. APAHNUTI (X.58).

6. ARTHĀNTARANYĀSA. (II. 6)

प्रभातवाताहतिकम्पिताकृतिः कुमुदतीरेणुपिशङ्गविग्रहम् ।

निरास भृङ्गं कुपितैव पाद्मिनी न मानिनी संसहतेऽन्यसङ्गमम् ॥

Similarly VI.20, 24 ; X.37 ; XI.11 ; XII.74.

1. Bhāmaha, Kāvyaṅkāra, II.81.

7 ARTHĀPATTI. VII. 10 : VIII. 37.

8. ĀKŚEPA. (X 38,39).

ऋद्धिमान् राक्षसो मूढश्चित्रं नासौ यदुद्धतः ।
को वा हेतुरनार्याणां धर्म्ये वर्त्तमानि वर्त्तितुम्
तस्याधिवासे तनुरुत्सुकासौ दृष्ट्वा मया रामपतिः प्रमन्युः ।
कार्यस्य सारोऽयमुदीरितो वः प्रोक्तेन शेषेण किमुद्धतेन ॥

Here Jayamaṅgalā has followed the opinion of Bhāmaha while giving two categories of Ākṣepa.¹ 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 'Śeṣārthapratīṣedha' Ākṣepa. But according to Mallinātha, the former is not at all an example of 'Ākṣepa'. It has a mixture of Arthāntaranyāsa and Kāvyaṅga.

9. ĀŚIH. (X. 72.)

Bhaṭṭi has accepted it as an Alaṅkāra. But Bhāmaha does 'not appear to accept it as an Alaṅkāra and hence uses the word 'Keṣāñcit'.² It is possible that by the word 'Keṣāñcit' he is referring to Bhaṭṭi. Later on Daṇḍin also accepted it as an Alaṅkāra.³

10. UTPREKṢĀ

Amongst Utprekṣās, 'Kriyotprekṣā' is dominant in the Bhaṭṭi-Kāvya as compared to its other categories viz. 'Jāti', guṇa or Dravya.

- (i) Jātyutprekṣā : II.6 ; VIII.50, 68 ; XXII.11.
- (ii) Guṇotprekṣā : XI.3, 16.
- (iii) Dravyotprekṣā : I.8.
- (iv) Kriyotprekṣā : 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, Kāvyaṅga, II. 68.

2. Ibid. III. 55.

आशीरिति च केषांचिदलंकारतया मता ।

3. Daṇḍin, Kāvyaṅga, II. 357.

64, 92 ; X.45 (Mallinātha calls it 'phalotprekṣā') ; X.70 (Jaya-maṅgalā calls it utprekṣāvayava while Mallinātha calls it as Saṅ-kara 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 udātta. 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 udātta)

X.54 (Mallinātha calls it Udātta with Atiśayokti again).

13. UPAMĀ

Upamā is the most important figure of speech in the Bhaṭṭi-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).
Rāvaṇa	= 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).
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v. Social :—to go out = mercandisement . (VII.49).

वणिक्प्रग्रहवान् यद्वत्काले चरति सिद्धये ।

देशापेक्षास्तथा यूयं यातादायांगुलीयकम् ॥

Released	= Debt-released	(VIII.103).
Obligation	= obligation upon a servant	(VIII.18).
To weep	= weeping while meeting a	friend (IX.55).

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

प्रगृह्यपदवत् साध्वी स्पष्टरूपामविक्रियाम् ।

अगृह्या वीतकामत्वाद्देवगृह्यामनिन्दिताम् ॥

vii. Fauna and Flora :

Sītā	= Lotus (Arvindinī)	(V.70.)
Syāmā	= Dūrvākāṇḍa	(V.18).
Flickering	= Sāla Creeper	(II.47).

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	= Suṣāmnī 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 Alāṅkāra in the text of Jayamaṅgalā. But Mallinātha mentions it as a Saṅkara of Utprekṣā and Rūpaka. Bharatamallikā also corresponds to Jayamaṅgalā.

15. UPAMEYOPAMĀ (X.65)

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

16. ŪRJASVĪ (X.49).

प्रचपलमगुरुं भरासहिष्णुं जनमसमानमन् जितं विवर्ज्य ।
कृतवसतिमिवारणं वोपकण्ठे स्थिरमतुलोन्नतिगूढतुंगमेघम् ॥

According to Jayamaṅgalā, it is ūrjasvī because it pounds egoism. Bhāmaha¹ and Daṇḍin² also give such egositic examples and accept it as an Alāṅkāra. But later on Bhoja transformed the ūrjasvī Alāṅkāra to Uddhata Rasa.³

1. Bhāmaha, Kāvyaalāṅkāra, III. 7.

2. Daṇḍin, Kāvyaadarśa II. 293-294.

3. Raghavan, V., Bhoja's Śṛṅgāraprakāśa, Madras, 1963, pp. 412-13.

Mallinātha does not accept it as an Alaṅkāra. He calls it Kāvyaṅga with Utprekṣā.

17. EKĀVALI (II.19).

न तज्जलं यन्न सुचारुपंकजं ।
न पंकजं यद्यदलीनषट्पदम् ।
न षट्पदोऽसौ न जुगुञ्ज यः कलं
न गुञ्जनं यन्न जहार तन्मनः ॥

18. KĀVYALINGA (V. 42 ; XIII. 11.)

19. TULYAYOGITĀ (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 Anekatiṅ.

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

21. DRṢṬĀNTA (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. NIPUṆA (X.73).

बोद्धव्यं, किमिव हि यत्त्वया न बुद्धं
किं वा ते निमित्तमप्यबुद्धिपूर्वम् ।
लब्धान्मा तव सुकृतेरनिष्टशंकी
स्नेहोघो घटयति मां तथापि वक्तुम् ॥

This Alaṅkāra is found only in the Bhaṭṭi-Kāvya. On the basis of compactness in its meaning, Jayamaṅgala incorporates it in the Udāttālaṅkāra.¹

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

24. PARIKARA (XII.14, 49).

25. PARIVṚTTI (X.67).

अधिजलधि तमः क्षिपन् हिमांशुः परिददृशेऽथ दृशां कृतावकाशः ।
विदधदिव जगत् पुनः प्रलीनं भवति महान् हि परार्थ एव सर्वः ॥

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

Mallinātha also names it Utprekṣā with Arthāntaranyāsa.

26. PARYĀYOKTI (X.50) and (XI.43).

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

27. PREYAS (X.47).

मधुकरविरुतेः प्रियाध्वनीना सरसिरुहेर्देयितास्य हास्यलक्ष्म्याः
स्फुटमनुहरमाणमादधानं पुरुषपतेः सहसा परं 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 Alaṅkāra and not the Preyas.

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

29. YATHĀSĀṆKHYA I.5 ; X.44 ; XI.5.

1. Bhaṭṭi-Kāvya. X.74,

निपुणमिति अर्थावगादत्वादस्य चोदात्तैस्तन्तर्भावो द्रष्टव्यः ।

2. Bhāmaha, Kāvyaalāṅkāra, III.41.

3. Mammaṭa, Kāvyaaprakāśa. Ed. Sharma, Hariśaṅkara, Benaras, 1951, X.113.

परिवृत्तिविनिमयो योऽर्थानां स्यात् समासमेतः ।

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).

रणपण्डितोऽग्र्यबिबुधारिपुरे कलहं स राममहितः कृतवान् ।

ज्वलदग्निरावणगृहं च बलात् कलहं 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.

अवसितं हसितं प्रसितं मृदा विलसितं हसितं स्मरभासितम् ।

न समदाः प्रमदा हतसम्मदाः 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 (Samputa).

(vii) Kāñcī :—(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 Kāñcī Yamaka.

पिशिताशिनामनुदिशं स्फुटतां स्फुटतां जगाम परिविह्वलता ।

ह्वलता जनेन बहुधा चरितं चरितं महत्स्वरहितं महता ॥

According to Jayamaṅgalā, because it is entangled like a girdle, so it is called Kāñcī.

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

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

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

द्रुत द्रुत वह्निसमागत गत महीमहीनद्युतिरोचित चितम् ।
सम समन्तादपगोपुरं परः परेरप्यनिराकृतं कृतम् ॥

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

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

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

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

घनगिरीन्द्रविलंघनशालिना वनगता वनजद्युतिलोचना ।
जनमता ददृशे जनकान्मजा तरुमृगेण तरुस्थलशायिनी ।

(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.

चित्रं चित्रमिवायातो विचित्रं तस्य मृमृत् ।
हरयो वेगमासाद्य सन्त्रस्तो मुहुर्मुहुः ॥

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).

ग्रहमणिरशनं दिवो नितम्बम्विपुलमनुत्तमलब्धकान्तियोगम् ॥
च्युतघनवसनं मनोभिरामं शिखरकरैर्मदनादिव स्पृशन्तम् ॥

Jayamaṅgalā reads because the sky and the mountain are treated like a man and a woman so there is the Rasavat *Alaṅkāra* 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 *Avatamaṅsaka* and *Lalāmaka* also.

i. Rūpaka :—(X.28).

व्रणकन्दरलीनशस्त्रसर्पः पृथुवक्षः स्थलकर्कशोरुभित्तिः ।
च्युतशोणितबद्धघातुरागः शृशुभे वानरभृधरस्तदासी ॥

Mallinātha categorizes it as *Sāvayavarūpaka*.

ii. *Viśiṣṭopamāyuktarūpaka* :—(X.27). Mallinātha calls it *Utprekṣā*.

1. De, S.K. History of of Sanskrit Poetics, Vol. I. p.54.

2. Bhāmaha, *Kāvyaḷaṅkāra* III.6.

iii. Avatamsaka :—(X.28). It is called Śeṣārthānvavasita. No explanation is given about its name Avatamsaka. Jayamaṅgalā names it 'Khaṇḍarūpaka' also. But Mallinātha calls it a Saṅkara of Atiśayokti and Rūpaka.

Bhāmaha calls this type of Rūpaka as Ekadeśavivarti¹. While Daṇḍin names it as Avayavarūpaka²

iv. Ardharūpaka :—(X.29).

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 Bhaṭṭi-Kāvya. Mallinātha calls it a Saṅkara of Utprekṣā and Rūpaka.

Besides these technical varieties of Rūpakas, Rūpakas are found frequently in the Bhaṭṭi-Kāvya. 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 | (VI.103 ; VII.32, XI.5) |
| | Valour | = lion | (I.26). |
| iii. War-instrument :— | Eyes | = Arrows | |
| | Hair | = Nails | |
| | Ears | = Pāśa | |
| | Breast | = Wheel | |
| | Brow | = Arrow | (XI.26 32) |

1. Bhāmaha, Kāvya-lāṅkāra, II. 22.

समस्तवस्तुविषयमेकदेशविवर्ति च ।

2. Daṇḍin, Kāvya-ādarśa, II. 72.

iv. Domestic :—

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

विषधरनिलये निर्विष्टमूल शिखरशतः परिमृष्टदेवलोकम् ।
घनविपुलनितम्बपुरिताशं फलकुसुमाक्षितवृक्षरम्यकुञ्जम् ॥

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 Alaṅkāra 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 Kāvyaṅga.

36. VIRODHA. (X.64).

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

But Mallinātha names it as 'Virodha'.

38. VIŚEṢOKTI. (X. 59).

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

40. VYĀJASTUTI. (X.60).

But Mallinātha calls it Atiśayokti with Upamā.

1. Bhāmaha, Kāvyaṅkāra, 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 'Dṛṣṭānta'.

42. ŚLIṢṬA (X. 55.)

Jayamaṅgalā follows Bhāmaha and calls it Śliṣṭa. But Mallinātha names it 'Tulyayogitā'.

43. HETUŚLIṢṬA (X.57).

It is also called Tulyayogitā by Mallinātha.

44. SAMĀHITA (X.51).

अथ ददृशुरुदीर्णधूमधूप्रां दिशमुदधिव्यवधि समेतसीताम् ।

सहरघुतनयाः प्लवंगसेना पवनसुतांगुलिदर्शितामुदक्षाः ॥

According to Jayamaṅgala, 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 Rūpaka. 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).

अपहरदिव सर्वतो विनोदान् दयितगत दधेकधा समाधिम् ।

घनरुचि ववृधे ततोऽन्धकारं सह रघुनन्दनमन्मथोदयेन ॥

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).

अशनिरयमसौ कुतो निरभ्रे शितशरवर्षमसत् तदप्यशार्गम् ।
इति मदनवशो मुहुः शशांके रघुतनयो निश्चिकाय चन्द्रम् ।

Mallinātha names it 'Sandeha' only.

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.55) ; 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 reaction 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).

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 be 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 Nṛsiṃha 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 Mārīca and Mālyavat advised Rāvaṇa 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 weak 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, Bhaṭṭi has analysed the character of Rāma very successfully although most of his epithets are bound by grammatical illustrations only.

SĪTĀ

The character of Sītā as depicted in the Bhaṭṭi-Kāvya 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 Sāla 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 Suśāmnī, the most glittering ray in the galaxy of stars (V.67 ; IX.85). She is much more beautiful than Indrāṇī, Rudrāṇī, Mānavī, Rohiṇī, Varuṇānī, 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 rebuking 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 Rāvaṇa ; 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 Rāvaṇa, 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 Rāvaṇa, she is responsible for the whole of the strife, and according to the mother of Rāvaṇa 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 Bhaṭṭi-Kāvya. He is the son of 'Air' called Vāyu, Prabhañjana, 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 *uttamādūta* in the Bhaṭṭi-Kāvya. He is very clever in finding out the secrets of the enemy. Sugrīva 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 Sitā (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 Sitā (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 Rākṣasas (VIII.26). While entering *Laṅkā* he passed on unnoticed by all the Rākṣasas (VIII.27). As a politician, although being capable of destroying Rākṣasas he did not fight with them because he wanted to save Sitā (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 Sitā and enjoy prosperity.

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

RĀVAṆA

According to *Vānaraś*, Rāvaṇa belonged to a low family and is called *Daṣkuleya* (VIII.88). He has a very stout physique. He has his head like the peak of *Kailāśa* 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

Indra, 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 sries 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 Kumbhakarna, 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.81-88). 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-Kāvya 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 Viśvāmित्रa (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-Kāvya, 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).

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.

LAKṢMAṆA

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 obediency.

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 Śūrpaṇakhā for her self-pride (II.31).

KEKAYĪ

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.

SUGRIVA

Sugrīva is a noble, powerful and irreproachable vānara residing on the R̥ṣyamūka 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 'Sarvaṃsaha' (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 Rāvaṇa 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 Rāvaṇa 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 Rāvaṇa (XVII.38) After the death of Rāvaṇa 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 Bhaṭṭi-Kāvya, Śūrpaṇakhā 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).

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

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

OTHER MINOR CHARACTERS

AKṢAKUMĀRA

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).

RŚYAŚRṆGA

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

KUMBHAKARNA

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. 13-18). 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 DŪṢAṆA

They are the brothers of Rāvaṇa and Śūrpaṇakhā. 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 Rāvaṇa (V. 104). He broke down the chariot of Rāvaṇa and frightened him, fled and challenged him (V.97; V. 103-104). At last he fell down on the ground (V.100)

JĀMADAGNYA PARASŪRĀMA

Parasurāma 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 Rāvaṇa 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 Dasyus. 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).

VIRĀDHA

Virādhā is a fierce and strong demon who met Rāma and Lakṣmaṇa 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 Lakṣmaṇa with him and initiated them in the sciences called 'Jayā' and 'Vijayā' (II.21). He is respected both by Daśaratha and Janaka.

ŚABARI

She is as gentle as a praṅṇhyapada 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 Lakṣmaṇa and offered them a Madhuparka.

SUTIKṢṆA

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 fierce 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 Bhaṭṭi-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 Bhaṭṭi-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).
2. Aśvalalitā : VIII. 131.
3. Āryā : VIII. 14.
4. Aryāgīti : XIII (1-25 ; 29-50).
5. Indravajrā : I. 18, 24, II. 32,48, III. 16. 23. 26, 30, 35, 38, 42 ; X. 23, 39 ; XI. 4. 24, 33, 35, 39 ; XII. 7, 14, 30, 35, 51, 52, 53, 54, 56, 70, 72.
6. Upajāti : I. 2-17, 19-23, 25 ; II. 1-5, 7-18, 20-23, 25-31, 32-37, 38-46, 49-54 ; III. 1-15, 17-22, 23,25, 26-29 ; 31-34, 36-37, 39-41, 43-55 ; X. 35-36 ; XI. 1-3. 5-23, 24-32, 34, 36-37, 40-45 ; XII. 1-6, 8-13, 15-20, 22-26, 28-29, 31-34, 36-50, 55, 57-59, 61, 63-69, 71, 73-82, 84-85 ; XIII. 27-28 ; XIV. 1,113 ; XVIII. 42 ; XXII 24, 25.
7. Upendravajrā : II. 6, 19, 24, 38, 47 ; X. 19 ; XI. 37-38 ; XII. 21, 27, 60, 62, 83.
8. Aupacchandāsika : X. 26, 28, 33, 34, 40, 41, 43, 44. ; XXII. 31.
9. Citracamatkṛti : XXII. 35
10. Tanumadhyā : X. 12, 16.
11. Toṭaka : X. 4, 5, 9.
12. Drutavilambita : X. 1, 6, 15, 18 ; XXII. 30.

13. Nandana. X. 37.
14. Nardataka : XXI. 21.
15. Puṣpitāgrā. IV. 44-45 ; V. 108 ; IX. 137 ; X. 31, 32 ;
45-73 ; XXII. 32
16. Pṛthvī ; VII. 108.
17. Pramitākṣarā : X. 2, 3, 8, 27.
18. Praharāṇakalitā : XII. 86, 87.
19. Praharṣiṇī. X. 13, 74, 75 ; XVII. 112 ; XX. 37 ; XXI.
22-23 ; XXII. 26-27.
20. Mandākrāntā : VI. 143 ; XIX. 30.
21. Mālinī : I. 26-27 ; II. 55 ; III. 56 ; X. 17-30 ; XI. 46-47 ;
XV. 123.
22. Rucirā : I. 1.
23. Varṇśastha X. 11.
24. Śārdūlavikrīḍita : XVI. 42 ; XX. 29.
25. Sundarī : X. 24, 25, 29, 42.
26. Sragdharā : XXII. 28.

METRICAL ANALYSIS

CANTO-WISE

Canto I

1	Rucirā	24	Indravajrā
2-17	Upajāti	25	Upajāti
18	Indravajrā	26-27	Mālinī
19-23	Upajāti		

Canto II

1-5	Upajāti	32	Indravajrā
6	Upendravajrā	33-46	Upajāti
7-18	Upajāti	47	Upendravajrā
19	Upendravajrā	48	Indravajrā
20-23	Upajāti	49-54	Upajāti
24	Upendravajrā	55	Mālinī
25-31	Upajāti		

Canto III

1-15	Upajāti	31-34	Upajāti
16	Indravajrā	35	Indravajrā
17-22	Upajāti	36-37	Upajāti
23	Indravajrā	38	Indravajrā
24-25	Upajāti	39-41	Upajāti
26	Indravajrā	32	Indravajrā
27-29	Upajāti	43-55	Upajāti
30	Indravajrā	56	Mālinī

Canto IV

1-43	Anuṣṭubh	44-45	Puṣpitaṅgrā
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Canto V

1-107	Anuṣṭubh	108	Puṣpitaṅgrā
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Canto VI

1-142	Anuṣṭubh	143	Mandākrāntā
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Canto VII

1-107	Anuṣṭubh	108	Prṭhvī
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Canto VIII

1-130	Anuṣṭubh	131	Aśvalalitā
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Canto IX

1-136	Anuṣṭubh	137	Puṣpitaṅgrā
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Canto X

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

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

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	Praharṇakalita
51-54	Indravajrā		

Canto XIII

1-25	Āryāgītī	29-50	Āryāgītī
26-28	Upajāti		

Canto XIV

1	Upajāti	113	Upajāti
2-112	Anuṣṭubh		

Canto XV

1-122	Upajāti	123	Mālinī
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Canto XVI

1-41	Anuṣṭubh	42	Śārdūlavikrīḍita
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Canto XVII

1-111	Anuṣṭubh	112	Praharṣiṇī
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Canto XVIII

1-41	Anuṣṭubh	42	Upajāti
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Canto XIX

1-29	Anuṣṭubh	30	Mandākrāntā
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Canto XX

1-36	Anuṣṭubh	37	Praharṣiṇī
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Canto XXI

1-20	Anuṣṭubh	22-23	Praharṣiṇī
21	Nardaka		

Canto XXII

1-23	Anuṣṭubh	30	Drutavilambita
24-25	Upajāti	31	Aupaccandasika
26-27	Praharṣiṇī	32	Puṣpitāgrā
28	Sragdharā	33-34	Anuṣṭubh
29	Śārdūlavikrīḍita	35	Citracamatkṛti

CHAPTER VII

GRAMMATICAL STUDY

(Arrangement)

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

i. PRAKĪRṆA-KĀṆḌA
In the Prakīrṇa-kāṇḍa, there are no regular illustrations according to the Aṣṭādhyāyī of Pāṇini. It extends from Bhaṭṭi I.1-V.96.

ii. ADHIKĀRA-KĀṆḌA
In the Adhikāra-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 :—

	Canto	No. of verses	Pāṇinian	No. of Sūtras
Adhikāra	V.97-104	4	3.2.16-3.2.23	8
Ta	V.104-107	4	3.1.35-3.1.39	5
Ām	VI.8-10	3	1.4.51	1
Duhyādi	VI.16-35	20	3.1.45-3.1.66	22
Sic	VI.35-39	5	3.1.78	1
Śnam	VI.46-67	22	3.1.96-3.1.132	37
Kṛtya	VI.71-86	16	3.1.133-3.1.150	18
Kṛt (Nirupapada)				

Kṛt (Sopapada)	7	3.2.1-3.2.15	15
Khaś and Khaś	15	3.2.28-3.2.47	20
Dā	3	3.2.48-3.2.50	3
Kṛt (Sopapada)	32	3.2.51-3.2.126	76
Kṛt (Tāchilaka)	27	3.2.134 3.2.177	44
Kṛt (Niradhikāra)	6	3.3.1-3.3.16	16
Bhāve	52	3.3.18-3.3.128	111
Śirliṅga	11	3.3.94-3.3.112	19
Kṛtya. Lyuṭ (Babula)	8	3.3.113-3.3.128	16
Ñit	3	1.2.1-1.2.4	4
Kit	14	1.2.5-1.2.26	22
Ātmanepada	49	1.3.12-1.3.77	66
Parasmaipada	21	1.3.78-1.3.93	16
Kāraka	15	1.4.24-1.4.54	31
Karmapravacanīya	9	1.4.83-1.4.98	16
Anabhihita and Vibhakti	37	2.3.1-2.3.73	73
Sici Vṛddhi	4	7.2.1-7.2.7	7
Iṭ Pratiśedha	11	7.2.8-7.2.34	27

It	IX.23-IX.57	35	7.2.35-7.2.78	44
Satva	IX.58-IX.66	9	8.3.34-8.3.48	15
Ṣatva	IX.67-IX.91	25	8.3.55-8.3.119	65
Ṇatva	IX.92-IX.109	18	8.4.1-8.4.39	39

iii. PRASANNA-KĀṆḌA

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

iv. TĪNĀNTA-KĀṆḌA

In the Tīnānta-kāṇḍa, 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 :—

Tense	Canto	No. of illustrations
Lit	XIV	437
Lṛñ	XV	416
Lṛṭ	XVI	111
Lañ	XVII	345
Laṭ	XVIII	126
Liñ	XIX	73
Loṭ	XX	84
Lṛñ	XXI	35
Luṭ	XXII	31

TECHNIQUE OF ILLUSTRATIONS

As the Bhaṭṭi-Kāvya is the first poem of the kind of the grammatical Kāvya, 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 Dvyāśrayakāvya. Throughout the Bhaṭṭi-Kāvya 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-Kāvya. 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 Prakīrṇa-kāṇḍas to maintain the spirit of the poem. Here is a stylistic study of the illustrations in relationship with the sūtras of the Aṣṭādhyāyī.

1. OMISSIONS

In the Bhaṭṭi-Kāvya 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 Jayamaṅgala has used a few vārtikas to explain some forms. Bhaṭṭi seems to have no intention of illustrating vārtikas.

All the indicative consonants used as 'it' for accent are not illustrated in the Bhaṭṭi-Kāvya.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. Pāṇ. 3.1.96. तव्यत्तव्यानीयः :

Here तव्य and तव्यत् differ in accent only. But only तव्य is illustrated.

Pāṇ.

- 1-2-14 हनः सिच्
 1-3-47 भाषणोपसंभाषाज्ञानो
 1-4-96 अपिः पदार्थसम्भावना
 2-3-43 साधुनिपुणाम्यामर्चायाम्
 2-3-51 ज्ञोऽविदर्थस्य करणे
 3-2-34 मितनखे च
 3-3-34 छन्दोनाम्नि च
 3-3-35 उदि ग्रहः
 8-3-86 अभिनिसस्तनः संज्ञायाम्
 8-3-99 एति संज्ञायामगात्
 8-3-100 नक्षत्राद्वा

2. APPLICATION OF SANJNĀS

In the application of the Sañjñās in the Sūtras, Bhaṭṭi 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. Bhaṭṭi VII. 102 ; Pāṇ. 1.2.17. स्थाष्टवोरिच्च Here घृ means the roots दा and घा by the sūtra दाघाष्टवदाप् (Pāṇ. 1.1.20). But Bhaṭṭi has illustrated only one example of the rootघा.
2. Bhaṭṭi V. 106 Pāṇ. 3.1.36. इजादेश्च गुरुमतोऽनृच्छः Here only one example of इ out of the Pratyāhāra इच् is given.

Similarly Bhaṭṭi VI. 16 Pāṇ

	3.1.45	शल इगुपधादनितः कसः
VI. 46	3.1.97	अचो यत्
VII. 107	1.2.26	व्युपधादलादेः संश्च
VII. 99	1.3.9	इको झल
IX. 8.	7.2.3	वदव्रजहलन्तस्याचः
IX. 13	7.2.11	श्र्युकः किति
IX. 23	7.2.35	आर्धधातुकस्येड् वलादेः
IX. 93	8.4.2	अट्कुप्वाङ्नुम्वयवायेऽपि
IX. 105	8.4.01	हलश्चेजुपधात्
and IX. 106	8.4.32	इजादेश्च सनुमः

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 given¹ while, rarely, both the forms are given.²

5. GAṆAS

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 Pāṇ. 3.2.43. क्षेमप्रियमद्रेऽण् च
Here only recurring suffix khaś by the word 'Ca', is given while 'An' is omitted.
2. Bhaṭṭi VIII. 104 ; Pāṇ. 2.3.27 सर्वनाम्नस्तृतीया च
Here both तृतीया and recurring षष्ठी are given.
3. Bhaṭṭi VI. 28, Pāṇ. 3.1.57 इरितो वा
Here इर is an indicatory anubandha incorporating so many roots of its category. But in the Bhaṭṭi-Kāvya only one example of इरिः root is given.
Similarly Bhaṭṭi IX. 27; Pāṇ 7.2.44 स्वरतिसृतिषुयनिधुज्जदितो वा Here ऊदित group is presented by one example only.
4. Bhaṭṭi VI. 71 ; Pāṇ 2.1.134.
In नन्दिग्रहिपचादिभ्यो ल्युणिन्यचः out of the group of पचादि-roots, only initial पच् is given.
Exception :—Only once in the sūtra किरश्च पंचम्यः (IX.54 ; Pāṇ. 7.2.75), out of five roots, three are illustrated.
5. Bhaṭṭi VII.25 ; Pāṇ, 3.3.22. उपसर्गे हवः
Here Upasarga incorporates a long list of words but in the Bhaṭṭi-Kāvya, only one is illustrated.
Similarly उपादयो बहुलम् Bhaṭṭi VII. 28. Pāṇ 3.3.1, only one example out of the whole of the unādi group given.
In the group of words like सुषामादिषु च Bhaṭṭi IX.85; Pāṇ. 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 Bhaṭṭi-Kāvyā.¹

7. OPTIONAL EXAMPLES

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

The optional forms, due in the sūtras attributed to some ancient grammarians, are omitted in the Bhaṭṭi-Kāvyā.³

1. Bhaṭṭi VII. 14 ; Pāṇ. 3.2.148. चलनशब्दार्थादकर्मकाद्यच्
Here out of the synonyms of शब्द injuncted in the sūtra, only one example रक्ते is given. Similarly in all the following only one word is illustrated and not their synonyms.

Bhaṭṭi	Pāṇ
VII. 16	3.2.151
VII. 83	3.3.126
VIII. 70	1.4.25
VIII. 71	1.4.27
VIII. 73	1.4.37
VIII. 82	1.4.52 etc.

2. Bhaṭṭi VI.1, Pāṇ. 3.1.38

उषविदजागम्योऽन्यतरस्याम् : Here only suffix which is especially injuncted is illustrated while the absence of आम् is not given here. The absence of the optional form can be observed almost in all the optional injuncting sūtras.

Bhaṭṭi VI. 28	Pāṇ. 3.1. 57
VI. 32-33	3.1. 66
VI. 63	3.1.122

3. Bhaṭṭi. VII.106 ; Pāṇ. 1.2.25. तृषिम्षिकृशेः काश्यपस्य
Here the examples in the name of Kāśyapa 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 illustrated¹. Only in one case, in a long sūtra injuncting out of as many as twenty optional examples, fifteen are given in the Bhaṭṭi-Kāvya.² Such cases are very rare.

8. NIPĀTANAS

Bhaṭṭi-Kāvya has not illustrated all the nipātanās like later poems. Out of the group of the Nipātanās, only one most befitting in the poem is illustrated while the rest are omitted.³ If two Nipātanās are to be illustrated in one sense, only one of the Nipātanās is illustrated.⁴ Only in a few cases, Nipātanās upto the number of three out of six⁵ or nine are illustrated.⁶ The Nipātanās consisting of only one word are illustrated and none of them is omitted.⁷ Some of the Nipātanās which belong to an unusual long category, are not illustrated

1. Bhaṭṭi.	VI. 83	Pāṇ. 7.1.143.	विभाषा ग्रहः
	IX. 24	7.2.38	वृत्तो वा
	IX. 26	7.2.41	इट् सनि वा
	IX. 30	7.2.46	निरः कुषः
2. Bhaṭṭi	IX. 32-37 ;	Pāṇ. 7.2.49.	
3. Bhaṭṭi	VI. 66 ;	Pāṇ. 3.1.129.	पाठ्यसान्नायनिकायधाय्यो

Only one word out of this group is illustrated.

4. Bhaṭṭi	VI. 67	Pāṇ 3.1.130	क्र तौ कृण्डपाठ्यो
	VI. 67	3.1.131	अग्नौ परिचाय्यौ-
			पचाय्यसमूहः।
	VII. 59	3.3.68	प्रमदसम्मदौ हष
5. Bhaṭṭi.	VI. 69.	3.3.97.	
6. Ibid.	IX. 17-18.		
7. Ibid.	IX. 83	8.1.90	सूत्रं प्रतिष्ठातम्

fully.¹ Only one example is given there. If one Nipāta is in many senses, only one sense is illustrated.²

9. ROOTS

The roots, to which a particular suffix is injuncted in the sūtra, are not necessarily given completely. Rarely used and obsolete roots are omitted while illustrating them.³ Of one root used in many senses when a suffix is injuncted to it, rarely all its examples are given,⁴ while mostly the inapplicable sense is omitted.⁵ If many roots are injuncted in one sense, only one root in that sense is illustrated.⁶

10. PREFIXES AND ROOTS

If one prefix is injuncted to two, three or four roots, only one example is given.⁷ Similarly if two, three, four, or five

- 1, Bhaṭṭi. IX. 94. Pāṇ. 8.4.5,

प्रनिरन्तः शरेक्षुप्लक्षाम्रो

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

- 2, Bhaṭṭi. VI. 30 Pāṇ. 3.1.103.

अयः स्वामिवेशयः

IX. 84 8.3.93

वक्ष्मासनयोर्विष्टरः

- 3, Bhaṭṭi. VI. 30 Pāṇ. 3.1.58.

मृच्चुम्लुच्चुग्लुच्चुलुच्चुश्चिबभ्यश्च

Here the roots मृच्चु and ग्लुच्चु are omitted.

- 4, Bhaṭṭi. V. 30 pāṇ. 2.2.20.

कृञो हेतुताच्छीलानुलोम्येष्

- 5, Ibid VI. 42; 3.3.41

निवासचितिशरीरोपसमाधानेष्वदेश्च कः

Here उपसमाधान's example is omitted.

- 6, Bhaṭṭi. VII. 68 ; Pāṇ. 3.3.95.

स्थागापापचो भावे

- 7, Bhaṭṭi. VIII. 15; Pāṇ. 1.3.28.

आङो यमहनः

Similarly Bhaṭṭi. VIII. 37 Pāṇ. 3.3.27
 VII. 46 3.3.49
 VII. 57 3.3.64

prefixes are injuncted to one, two or three roots, only one example throughout a Sūtra is given.¹ Only in two cases, two² and three³ examples are given respectively.

11. ROOTS AND SUFFIXES

If more than two roots are injuncted with one or more than one suffix or its operation⁴ 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 injuncting one or more than one suffixes are to be illustrated, mostly only one

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|------------|--|-----------------------------|-------------------------------|--------------------|
| 1. Bhaṭṭi | VII. 37 | Pāṇ | 3. 3. 26 | |
| | VII. 41 | | 3. 3. 38 | |
| | VII. 43 | | 3. 3. 45 | |
| | VIII. 26 | | 1. 3. 47 | |
| 2. Ibid. | VIII. 17 | Pāṇ. | 1. 3. 30 | |
| | VIII. 11 | | 1. 3. 22. | |
| 3. Ibid. | IX. 49 | „ | 1. 2. 70. | ऋद्धनोः स्ये |
| | IX. 81 | | 8. 3. 116 | स्तम्भसिद्धसहं चङि |
| 4. Bhaṭṭi. | VI. 71 ; | Pāṇ. | 3. 1. 133. | श्वल्लुचौ only |
| | initial suffix श्वल् is illustrated. | | | |
| | Similarly Bhaṭṭi. | VII. 17 ; | Pāṇ. 3. 2. 153 | |
| | | VII. 18 ; | 3. 2. 154 etc. | |
| 5. Bhaṭṭi. | IX. 42 ; | Pāṇ. 7. 2. 57. | सेसिचि कृतचृतच्छदतदनुतः | |
| | Here out of ten possible examples, only two are given. | | | |
| | Similarly in VII. 22 ; | Pāṇ. 3. 2. 161. | | |
| | Three examples are given in Bhaṭṭi-Kāvya | VII. 18 ; | Pāṇ. 3. 2. 154 and VIII. 26 ; | Pāṇ. 3. 2. 117 |
| | Four examples in VII. 23 ; | 3. 2. 167 and five examples | | |
| | out of eleven in VI. 80 ; | Pāṇ. 3. 1. 141. | | |
| 6. Bhaṭṭi. | VI. 85 ; | Pāṇ. 3. 1. 148. | हरच व्रीहिकालयोः | |
| | Here ह is used for जहाति and जिहाति. Here in the Bhaṭṭi-Kāvya only the initial is illustrated. | | | |

example is given whichever may be the most applicable.¹ Rarely two,² three³ or four⁴ examples are also given.

13. LONG SŪTRAS

While illustrating the sūtras which consist of a number of examples viz. upto the number of eighteen, Bhaṭṭi tries his best to give the least number of examples.⁵ But in a few cases, examples upto the number of seven⁶ are also given. Only in one case fifteen examples out of twenty eight are given in the Bhaṭṭi-Kāvya.⁷ In the long lists of roots also, only suitable examples are given⁸ while in a rare case, all the examples are given.⁹

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|--|-----------------|-------------------------|
| 1. Bhaṭṭi. V. 97 ; | Pāṇ. 3. 2. 17. | |
| | | भिक्षासेनादायेषु च |
| V. 97 | 3. 2. 18 | |
| | | पुरोऽग्रतोऽग्रेषु सर्तः |
| Similarly VI.98 | 3. 2. 35 | |
| VI.102 | 3. 2. 41 | |
| VI 88. | 3. 2. 5 etc. | |
| 2. Bhaṭṭi. VI. 103 ; | Pāṇ. 3. 2. 42. | सर्वकूलाभ्रकरीरेषु कषः |
| 3. Ibid. VI. 109 | Ibid. 3. 2. 48. | अन्तात्यन्ताध्व० |
| 4. Ibid. VI. 78. | Ibid. 3. 1.138. | अनुपसर्गल्लिम्पविन्द० |
| 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.

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|----------------------|-----------------|
| Bhaṭṭi. IX. 99. | Pāṇ. 8. 4. 17. |
| V. 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 injuncting the ending of a case, only one example is given throughout the Bhaṭṭi-Kāvya.¹ Such examples which require a further explanation with the help of the vārtikas, are not treated fully in the Bhaṭṭi-Kāvya. In such cases also, only one example is given.²

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- | | | | |
|-----------|---------|------|------------------|
| 1. Bhaṭṭi | VIII.94 | Pāṇ. | 2. 3. 4. |
| | VIII.95 | | 2. 3. 7. etc. |
| 2. | VIII.82 | | 1.4.51. अकथितं च |

which requires an explanation by the vārtika दुह्याच्पच्दण्डो etc., only one example with the root दुह् is given in the Bhaṭṭi-Kāvya. All the other examples are omitted.

CHAPTER VIII

Grammatical discussions

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

i. अभू=नृप : बिबुधसख : (Bhaṭṭi. I.1).

Here by the Pāṇinian sūtra 'Parokṣe Liṭ,¹ liṭ was due. But in the Bhaṭṭi-Kāvya. luṇ is used instead of liṭ. While discussing the problem both Śaraṇadeva in his Durghaṭavṛtti² and Bhaṭṭoji-dikṣita in his Śabdakaustubha,³ have commented that the use of luṇ is only in Sāmānyabhūta here.

ii. पितनताप्सीत् : (Bhaṭṭi I.2).

Sāyaṇācārya in his Mādhaviyadhātuvṛtti⁴ has quoted the Bhaṭṭi-Kāvya while discussing the meaning of the root 'Ṭṛp-Prīṇane'. He explained the word Prīṇana both as Ṭṛpti and

1. Śāstrī, Śaṅkara Rama. Ed. Aṣṭādhyāyīsūtrapāṭha. Madras, 1937, 3.2.115.
2. Śāstrī, T. Gaṇapati, Ed. The Durghaṭavṛtti by Śaraṇadeva, Trivandrum, 1942, p. 67, Pāṇ. 3. 2.115.
3. Nene, Gopal Śāstrī, Ed. The Śabdakaustubha by Bhaṭṭoji Dikṣita. Vol. II, Fas. 5 to 10 ; Benaras, 1929, p. 465, Pāṇ. 3. 2. 115.
4. Śāstrī, Dwarikadas, Ed. The Mādhaviyadhātuvṛtti by Sāyaṇācārya, Varanasi, 1964, p. 432.

Tarpaṇa.¹ In the support of the meaning Tarpaṇa, he has quoted the Bhaṭṭi-Kāvya. The same view has been accepted by Bhaṭṭoji Dīkṣita in the Siddhānta-Kaumudī.²

प्राक्केकयोतो भरतस्ततोऽभूत् (Bhaṭṭi. 1.14).

Here the discussion is on the word 'Kekayī'. By the Pāṇinian sūtra (4.1.168)³, the suffix 'Añ' is due and the form should become 'Kaikeyī' and not 'Kekayī' because the suffix is not elided by the sūtra (4.1.178),⁴ which mentions Kekaya in the Bhargādī group. According to Bhaṭṭoji Dīkṣita in his Śabdakaustubha, although there is Janyajanaḥkabhāva (the relationship of the progenitor and the progeny), yet it adds *nīs* to the crude form by Puṁyogalakṣaṇa.

In his Praudāmanoramā, while explaining the word Puṁyoga, Bhaṭṭojidīkṣita writes that according to some scholars Puṁyoga is applicable in the case of the wife and the husband only. But according to Bhaṭṭoji Dīkṣita, it is applicable in the case of the progenitor and the progeny also⁵. He has supported his statement by quoting the above verse of the Bhaṭṭi-Kāvya where the suffix '*nīs*' has been added to the word Kekaya in the sense of progenitor and the progeny. Moreover, he has accepted the other form 'Kaikeyī' by quoting the Raghuvamśa of Kālidāsa.⁷

1. Mādhavīyadhāturvṛtti, p. 432.

इह प्रोणनं तत्पितृस्तपणं च ।

2. Śāstrī, Aṣṭānanda, Ed. Siddhāntakaumudī by Bhaṭṭoji Dīkṣita, Kāśī, 1948, p. 2 '6.

3. Pāṇ. 4.1.168.

जनपदशब्दात् क्षत्रियादञ्

4. Pāṇ. 4.1.178.

न प्राच्यभर्गादियौधेयादिभ्यः ।

5. Dvivedin, Vindhyeśvarī Prasad and Mokhte, Gaṇapati Śāstrī, The Śabdakaustubha by Bhaṭṭoji Dīkṣita, Vol. II, Fa s. I to II, Banaras, 1917, p. 98.

6. Śāstrī, Sitārāmā, Ed. The Praudāmanoramā of Bhaṭṭoji Dīkṣita. Varanasi, 1964, Vol. I, p. 582.

योगश्चेह दम्पतिभाव एवेत्येके । वस्तुतस्तु संकोचे मानाभावा-
ज्जनकजन्यभावोऽपि गृह्यते ।

7. Raghuvamśa of Kālidāsa Ed. Ācārya, Rāma Nārāyaṇa, Bombay, 1948, XIII. 59.

- iv. राजार्जिहत्तं मधुपर्कपाणिः (Bhaṭṭi I.17) and
तपःकृशाः शान्त्युदकुम्भहस्ताः (Bhaṭṭi II.20).

Here, the commentator Jayamaṅgala has expounded the later form as शान्त्युदकुम्भो हस्ते येषाम् । 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 Ākṛtigana 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. इत्थं नृपः पूर्वमवाल्लोचे (Bhaṭṭi I.23).

Here the objection arises in the use of the Bhaṭṭi-Kāvya's Nṛpaḥ instead of Nṛpeṇa. Bhaṭṭoji Dīkṣita in his 'Śabdakaustubha'³ and Siddhāntakaumudī⁴ has answered that it is the change in the case (Vibhaktipariṇāma). He has supported his view basing himself on the commentary Jayamaṅgalā on the Bhaṭṭi-Kāvya.⁵

But the use appears to be wrong.

- vi. इषु मति रघुसिंहे दन्दशकान् जिघांसौ (Bhaṭṭi I.26).

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

1. Pāṇ, 2.2.35.

सप्तमीविशेषणे बहुव्रीहौ ।

2. Pāṇ. 2.2.37.

वाहितान्यादिषु ।

3. Nene, Gopal Śāstrī, Ed. Śabdakaustubha, pp. 89-90 Pāṇ. 1. 3. 76

4. Śāstrī, Acyutānanda, Ed. Siddhānta kaumudī, p. 272

5. Bhaṭṭi-Kāvya, I. 23

6. Mādhavīyadhātuvṛtti, p. 73

Here the Bhaṭṭi-Kāvya has used the word Dandaśūka in the sense of a demon or a violent being. The Bhaṭṭi-Kāvya 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, Bhaṭṭi-Kāvya has ignored the etymological tradition of words.

vii. अगात् सराजं बलमध्वनीनम् (Bhaṭṭi II. 49)

Śaraṇadeva in his Durghaṭavṛtti has discussed the word Sarājam of the Bhaṭṭi-Kāvya.¹ There is no possibility of the compound in the word Sarājam by Pāṇinian Sūtra (2.1.21),² because the word 'Nadibhiśca' is continued from the previous sūtra 2.1.20.

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

viii. यायावरा पुष्पफलेन चान्ये (Bhaṭṭi II. 20).

Here the word Yāyāvara is not correctly used because when the suffix 'yan' 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 'Yan' is justified.

1. Śāstrī, T. Gaṇapati Durghaṭavṛtti p., 33, Pāṇ. 2.1.21.

2. Pāṇ. 2.1.21.

अन्यपदार्थे च संज्ञायाम् ।

3. Pāṇ. 3.1.93.

नित्यं कौटिल्ये गतो ।

4. Śāstrī, T. Gaṇapati, op. cit., p. 60, Pāṇ. 3.1.24.

ix. स्थानुं रणे स्मरमुखो जगद

मारीचमुच्चैः वचनं महार्थम् (Bhaṭṭi II. 32).

While explaining the sūtra 'Akathitam Ca' (Pāṇ.1.4.51) and especially whether the bio-accusative is applicable to the enlisted roots or their synonyms also, Bhaṭṭoji-Dikṣita in the Praḍamanoramā¹ and in the Śabdakaustubha² has quoted this verse of the Bhaṭṭi-Kāvya 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 'Brū' while the root used by the Bhaṭṭi-Kāvya is 'Gad' which is enjoined by two accusatives viz. Mārīca and Vacana. So, it appears that in the opinion of the Bhaṭṭi-Kāvya, it is an Arthanibandhanā Sañjñā.

Hence, Bhaṭṭoji Dikṣita proved that the sūtra 'Akathitam Ca' is applicable to the enlisted roots as well as their synonyms.

x. फलेग्रहीन् हंसि वनस्पतीनाम् (Bhaṭṭi. II. 33).

Sāyaṇācārya while explaining the meaning of 'Graha upādāne,' (Apos) has quoted this verse of the Bhaṭṭi-Kāvya.³

In the Pāṇinian sūtra,⁴ Phalegrahi is a Nipātana in the sense of a tree which holds fruit.⁵ But Bhaṭṭi-Kāvya has used it in the sense of the sages who take fruit only. Hence in the opinion of Sāyaṇācārya, 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-Kāvya.

x. अद्मो द्विजान् देवयजीन् निहन्मः (Bhaṭṭi II. 34).

Here by the Pāṇinian rule,⁶ genitive case was due in the word 'Devayaji' because it is in Conjunction with the root

1. Śāstrī, Sītā Rāma, Ed. Praḍamanoramā, p. 658.

2. Nene, Gopal Śāstrī, Ed. Śabdakaustubha, p. 131, Pāṇ. 1. 4. 51.

3. Mādhavīyadhāruvṛtti, p. 536.

4. Pāṇ 3. 2-26

5. Ed. Kāśikā p. 173. Pāṇ. 3. 2. 26.

फलानि गृह्णाति इति फलेग्रहिर्ब्रह्मः ।

6. Pāṇ, 2.3.17.

जासिनिग्रहणनाटक्राथपिषां हिसायाम् ।

'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-Kāvya to support his view-point.

xii. तृणाय मत्वा रघुनन्दनोऽपि

बाणेन रक्षः प्रधानान्निरास्थत् (Bhaṭṭi II. 36).

By the Pāṇinian 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 Aprāṇiṣu³ and not in the said use as per given in the Bhaṭṭi-Kāvya.

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

xiii. अजिग्रहतां जनको धनुस्तद्ये

नादिदहेत्यपुर' पुरारि : । (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-Kāvya is not justified.⁴

In rejoinder, he has quoted an unknown commentator Śaṅkarācārya on the Bhaṭṭi-Kāvya who explained the word 'Ajigrahaṭ' as 'Bodhitavān' and hence justified the use of the accusative case by the Pāṇinian sūtra 1.4.52.⁵ The commentator Jayamaṅgala has also explained the word on the same lines.

1. Nene, Gopal Śāstrī op, cit. 241. Pāṇ 2. 3. 56

2. Pāṇ. 2.3.47.

मन्यकर्मण्यनादरे विभाषाऽप्राणिषु ।

3. Nene, Gopal Śāstrī, op. cit., p. 228, Pāṇ. 2.3.17.

4. Mādhaviyadhātuvṛtti, p. 54.

5. Pāṇ. 1.4.52.

गतिबुद्धिप्रत्ययवसानार्थ ।

Bhaṭṭoji Dikṣita in his *Praḍamanoramā* 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'.¹

xiv. संक्षिप्य सरम्भमसद्विपक्षम् (Bhaṭṭi II. 52).

The controversy is on the *gaṇa* of the root 'kṣip'. Bhaṭṭi-Kāvya 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 *Preraṇa*.² The commentary styled as *Puruṣakāra* on the *Daivam* says that *Jayāditya* has accepted it both in *Divādi* and *Tudādi* although *Pārāyanakas* do not accept it.³ Here, in order to accept the root *kṣip* as *Divādi*, *Puruṣakāra* has quoted the *Mahābhārata* and the Bhaṭṭi-Kāvya. *Sāyaṇācārya* has also accepted *kṣip* *Preraṇa* as *Divādi* root.⁴

But the commentator *Jayamaṅgala* has explained it differently. He has explained the word 'Sankṣipyā' as 'upasaṁhara'. So *Jayamaṅgalā* has accepted the root 'kṣip' in the same *gaṇa* with the meaning 'Upasaṁhara'.

xv. विचक्रुः शर्मिपतेर्न हिष्यः (Bhaṭṭi III. 22).

Here *Śaraṇadeva* has raised an objection to the use of the word 'Mahiṣi'.⁵ According to him, the plural is used in the case of many persons by the Pāṇinian Sūtra (1.4.21).⁶ 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. Śāstrī, *Sitārāma*. op. cit. pp. 667-668.

2. *Mīmāṃsaka*, *Yudhiṣṭhira* Ed. *Daivam* by Deva with a commentary *Puruṣakāra* by Kṛṣṇaśaṅkara. Ajmer, Sam. 2019, p. 85.

क्षिप्यति प्रेरणे शे च क्षिपति क्षिपते पदे ।

3. Ibid. p. 85.

4. *Mādhaviyadhātuvṛtti* pp. 405-406.

5. *Durghāṭavṛtti*, p. 26

6. Pāṇ. 1. 4. 21.

बहुवचनम् ।

In his rejoinder he has propounded that by the Pāṇinian Sūtra (1.2.58),¹ the plural is used in the sense of Jāti and not in the sense of individual. Hence he has justified the use.

xvi. न चोपलेभे वणिजां पणायान् (Bhaṭṭi III. 27).

Here the controversy is on the use of the word 'Paṇāyān' where Bhaṭṭi has used the 'Āya' suffix in the sense of 'Vyavahāra'. By the Pāṇinian Sūtra (3.1.28),² Āya Suffix is added to the root Paṇi. But according to Kāśikā,³ Nyāsa⁴ and Kṣīraswāmī, 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 Kṣīraswāmī, this usage of the Bhaṭṭi-Kāvya is wrong.⁵ But according to Maitreya Rakṣita,⁶ the suffix is injuncted in general and is applicable in both the meanings. He has quoted this verse of the Bhaṭṭi-Kāvya in support his opinion. Likewise, Bhaṭṭoji Dikṣita has also accepted the suffix 'Āya' in the sense of Vyavahāra.⁷

According to Yuddhiṣṭhira Mīmāṃsaka, the editor of the Kṣīrataraṅgiṇī, Āya suffix is added in the sense of Vyavahāra also according to the grammar of Kāśakṛtsna.⁸ So, it appears that the addition of the Āya suffix in the sense of Vyavahāra is accepted by Bhaṭṭi.

1. Pāṇ. 1. 2. 58.

जात्याख्यायामेकस्मिन् ।

2. Pāṇ. 3. 1. 28.

गुपधुपविच्छपणिपनिभ्य आयः ।

3. Kāśikā, p. 148, Pāṇ 3. 1. 28.

4. Chakravarti, Śrīś Chandra Ed. Kāśikāvivarāṇapanjikā (Nyāsa) by Jinendra Buddhi, Rajshahi, 1913-1916, Vol. I, pp. 520-21, Pāṇ. 3. 1. 28.

5. Mīmāṃsaka, Yuddhiṣṭhira, Ed. Kṣīrataraṅgiṇī by Kṣīraswāmī, Amritsar. Saṁ. 2014, pp. 66-67.

6. Chakravarti, Śrīś Chandra. Ed. The Dhātupradīpa by Maitreya Rakṣita, Rajshahi, 1919, p. 362.

7. Nam e, Gopal Śāstri, op. cit., p. 362.

āṅgiṇī, p. 67, f.n.

xvii. आज्ञां प्रतीष् विनयादुपास्थुः (Bhaṭṭi III. 43).

Here in the word 'Upāsthuh', Ātmanepada was due by a Vārtika¹ on Pāṇ (1.3.25),² in the sense of Pūjākaraṇa. But since Ātmanepada is not used here, so according to the Mādhaviyadhātuvṛtti, the meaning of 'upāsthuh' is other than worship.³ But it appears that Bhaṭṭi intends to use Parasmaipada in the sense of Pūjākaraṇa.

Jayamaṅgala has explained it in the sense of 'presence'.⁴

xviii. आतिष्ठद्गु जपन् सन्ध्याम् (Bhaṭṭi. IV. 14).

By the Pāṇinian Sūtra (2.1.17),⁵ the words incorporated in the group 'Tiṣṭhadgu' etc. are called Avyayībhāva.

According to Kāśikāvivarāṇapañjikā or Nyāsa,⁶ Durghaṭavṛtti,⁷ and Śābdakaustubha⁸, there is no possibility of further compound in the words like 'Tiṣṭhadgu'. Further compound is prohibited by the word 'Ca' which checks the scope of successive compounds. Hence the use is not correct according to Śaraṇadeva and Bhaṭṭoji Dīkṣita.

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 injuncting an Avyayībhāva compound. Thus he justifies this use of the Bhaṭṭi-Kāvya.

1. Pāṇ. 1. 3. 25.

उपाद्देवतापूजासंगतिकरणपथिष्विति वक्तव्यम् ।

2. Pāṇ. 1. 3. 25.

उपान्मन्त्रकरणे ।

3. Mādhaviyadhātuvṛtti, pp. 238-249.

4. Bhaṭṭi-Kāvya. III. 43.

उपास्थुः उपस्थिताः । पादप्रक्षालनादिदानेन उपास्थानं कृतवत्यः ।

5. Pāṇ. 2.1. 17.

तिष्ठद्गुप्रभृतीनि च ।

6. Chakravarti, Śrīsh Chandra, Ed. The Kāśikāvivarāṇapañjikā by Jinendra Buddhi, Rajshahi. 1913-1916, Vol. I. pt. I. p. 348.

7. Śāstrī, T. Gaṇapati, Ed. Durghaṭavṛtti., p. 33, Pāṇ. 2. 1. 17.

8. Nene, Gopal Śāstrī, op. cit., p. 168.

9. Pāṇ. 2. 1. 13.

आङ् मर्यादाभिविध्योः ।

xix. सहचरीमशंकः पुरुषायुषम् (Bhaṭṭi IV. 20).

Saraṇadeva¹ has raised the problem that the word Sahacarī cannot take 'Ṭa' 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 'Ṭa' 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 Bhaṭṭi-Kāvya following the commentary Jayamaṅgalā, according to which the form can be proved by the sūtra Pāṇ 3.2.17⁵ where the word 'Ca' indicates that the group taking 'ṭa' suffix, is incomplete (Anuktasamuccaya). Hence 'ṭa' suffix will be added to make it 'Sahacarī'.

xx. ततो वावृत्यमाना सा रामाशालां न्यविक्षत (Bhaṭṭi. IV. 28).

In the Dhātupāṭha of Pāṇini, there are two successive roots viz. Tapa Aiśvārye; vā vṛtu varāṇe. Here the controversy lies in the conjunction of 'Vā' with Aiśvārye or vṛtu.

Except Kṣīraswāmin,⁶ all the Dhātuvṛttikāras read it vṛtu varāṇe. Kṣīraswāmin reads it vāvṛtu varāṇe. Maitreya Rakṣita,⁷ Sāyaṇa,⁸ Puruṣakāra,⁹ Kṣīraswāmin on Nāmaliṅgānu-

1. Durghaṭavṛtti, Pāṇ. 4. 1. 15.

2. Pāṇ. 3. 2. 15. -

अधिकरणे शेतः

3. Pāṇ. 3. 1. 134.

नन्दिग्रहिपचादिभ्यो ल्युणिन्यचः

4. Pāṇ. 4. 1. 4.

अजायतष्टाप्

5. Pāṇ. 3. 2. 17,

भिक्षासेनादायेषु च

6. Kṣīratarāṅgiṇī, p. 207.

7. Dhātupradīpa, p. 93.

8. Mādhaviyadhātuvṛtti, p. 418.

9. Mīmāṃsaka, Yudhiṣṭhira, Ed. The Daivam of Deva, Ajmer, Sam., 2019, pp. 85-86.

śāsana¹ and Bhaṭṭoji Dikṣitā² have quoted the Bhaṭṭi-Kāvya, in whose opinion the root is vāvṛtu instead of vṛtu.

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

xxi. यद्यहं नाथ नायास्यं विनसा हतबान्धवा (Bhaṭṭi V. 8).

Śaraṇadeva³ has criticized the use of 'vinasā' in the Bhaṭṭi-Kāvya which should have been changed to 'vigrā' by a vārtika on Pāṇ 5.4.119.⁴ He has quoted here a lexicon Cāmara in whose opinion, the use should be vighraḥ or vighatanāsikā instead of vinasā. But Śaraṇadeva himself has justified the use on the basis of the Pāṇinian sūtra (1.1.8)⁵, which indicates that the change 'vighra' 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. यथामुखीनः सीतायाः पुप्लुवे बद्ध लोभयन् (Bhaṭṭi. V. 8).

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

1. Oka, Krishnaji Govinda, Ed. The Nāmalingānuśāsana by Amara-siṃha with the commentary of Kṣīraswāmin, Poona, 1913, Kāṇḍa III. 92.

2. Śāstrī, Acyutānada, Ed. Siddhāntakaumudī, pp. 224-225.

3. Durghaṭavṛtti, p. 101.

4. Pāṇ. 5. 4. 119.

वेर्गो वक्तव्यः ।

5. Pāṇ. 1. 1, 8.

मुखनासिकावचनोऽनुनासिकः ।

6. Dhātupradīpa. p. 36.

7. Mādhavīyadhātuvṛtti, p. 164.

8. Mādhavīyadhātuvṛtti, pp. 225-26.

9. Pāṇ. 5. 2. 3.

यथामुखसंमुखस्य दर्शनः खः

suffix 'kha' will be added only in the sense of Darśana i. e. the opposite reflection etc. like that of a mirror.¹

xxiii. ततश्चित्रीयमाणोऽसौ हेमरत्नमयो मृगः (Bhaṭṭi. V. 48).

In the word 'Citriyamāṇa', the suffix 'Kyaç' is added by the sūtra (Pāṇ 3.1.19).² Bhaṭṭoji Dikṣita has raised a problem that why 'kyañ' 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 'ñ' as 'it'.

In the rejoinder, he has propounded that if 'Kyañ' is added to the word 'citra', there is no possibility of 'ī' in citriyamāṇa by the sūtra 'kyaci Ca'.⁴ Hence 'kyac' [should be added and should be injuncted as 'ñit'.

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

xxiv. ज्ञातेयं कुरु सौमित्रे भयात् त्रायस्व राघवम् (Bhaṭṭi. V. 54).

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

1. Kāśikā, p. 394.

दृश्यतेऽस्मिन्निति दर्शनः । आदर्शादिः प्रतिबिम्बाश्रय उच्यते ।

2. Nene, Gopal Śāstrī, op. cit., p. 335.

मनोवरिवचित्रञ्च :

3. Pāṇ. 3. 1. 17.

शब्दवैरकलहाभ्रकण्वमेधेभ्यः करणे ।

4. Pāṇ. 7. 3. 33.

5. Mādhaviyadhātuvṛtti, p. 598,

6. Durghaṭavṛtti, p. 85, Pāṇ. 4, 1. 120.

7. Dvivedin, Vindhyeśvarī Prasad and Mokhte, Gaṇapati Śāstrī, Ed. Śabdakaustubha, p. 77. Pāṇ. 4. 1. 122.

8. Pāṇ. 4. 1. 120.

स्त्रीभ्यो ढक् ।

But the justification is given that since the word 'Sumitrā' is enlisted in Bāhvādi group, so by the Pāṇinian sūtra (4.1.96)¹, the suffix 'iñ' will be added and the form will become 'Saumitri'.

xxv. हा पितः क्वासि हे सुभ्रु ! (Bhaṭṭi. VI. 11).

The controversy is on the word 'subhru' here. By the Pāṇinian sūtra (1.4.4),² the word will not become 'Nadi' and there is no possibility of shortening it.

Saraṇadeva³ 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 'ūn' to the from by Pāṇinian sūtra 'ūnutaḥ' (4.1.66), there is no possibility of 'ūvaṁsthāna'.⁵ Hence the form is correct.

But Bhaṭṭoji Dikṣita has severely refuted it propounding that the opinion of the author of the Durghaṭavṛtti carries no weight.⁶ If 'ūn' suffix is added, there is no harm to uvaṁsthāna because it becomes a stem (Aṅga) and 'ūn' becomes a part of Bhrū. Moreover, the forms like 'Subhruvau' are accepted by all. Hence the form used by the Bhaṭṭi-Kāvyā is not correct.

Another problem raised in the Durghaṭavṛtti⁷ 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 Vātika on Pāṇ (2.3.2).⁸

1. Pāṇ. 4. 1. 96.

बाह्वादिभ्यश्च ।

2. Pāṇ. 1. 4. 4.

नेयङ्कुवङ्स्थानावस्त्री ।

3. Durghaṭavṛtti. p. 23.

4. Pāṇ. 1. 9. 5.

5. Durghaṭavṛtti, P. 23.

6. Nene. Gopal Śāstrī, op. cit., p. 103.

7. Durghaṭavṛtti, p. 44.

8. Pāṇ. 2. 3. 2. and the vātika.

अमितः परितः समयात्मिकवाहाप्रतियोगेषु 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. धायैरामोदमुत्तम् (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 Sāyaṇa,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. कासांचक्रे पुरी सोधेरतीवोद्भासिभिः सितैः (Bhaṭṭi. VIII. 38)

The objection is raised by Śaraṇadeva on the word 'Kāsāṇcakre' which is derived from the root (Kāṣṛ śabdakut-sāyām) and not from 'Kāṣṛ Dīptau'. Hence the use of the root is wrong.⁷

xxviii. रामादधीतस-देशः (Bhaṭṭi. VIII. 72).

According to Sāyaṇa, the use of the ablative case in conjunction with 'Adhīta' is wrong because the ablative case is

1. Pāṇ. 2.3.47.

सम्बोधने च ।

2. Siddhāntakaumudī, p.63 on the sūtra नमः स्वस्तिस्वाहा.
reads उपपदविभक्तेः कारकविभक्तिर्बलीयसी ।

3. Durghaṭavṛtti, p.51, pāṇ. 2.3.65.

4. (i) Bhaṭṭacharya, Dinesh Chandra Ed. The Paribhāṣāvṛtti by Puruṣottamadeva, Rajshahi; 1946. Jñāpaka Samuccaya, p.79. (ii) Chakravarti, Srish Chandra, Ed. The Bhāṣāvṛtti by Puruṣottamadeva, Rajshahi, 1918, p.95.

5. Mādhaviyadhātuvṛtti, p.394.

6. Śāstrī, Sītārāma, Ed. Prauḍamanoramā, pp. 723-24.

7. Durghaṭavṛtti. p.61-62.

used only in the relationship of a teacher and a taught.¹ Hence, the use of the Bhaṭṭi-Kāvya is wrong.

xxix. इलाघमानः परस्त्रीभ्यः (Bhaṭṭi. VIII. 73).

Sāyaṇa has quoted the above verse of the Bhaṭṭi-Kāvya while explaining the root word 'Ślāghṛ Katthane'.² In his opinion ślāghṛ means 'to praise'. But he has interpreted here the use of the Bhaṭṭi-Kāvya 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. आयुषि त्वक्षु निभिद्य प्रामंजलिरमोचयत् (Bhaṭṭi. IX.67).

By the Pāṇinian sūtra (1.4.52),⁵ there is no scope of 'Karmatva' in 'Āyūrṣi' because it is only applicable in the sense 'to go'.

To this problem Śaraṇadeva⁶ 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-Kāvya is justified.

xxxi. कलहं स राममहितः कृतवान् (Bhaṭṭi. X. 2).

In the word 'Rāmamahitah', there is no possibility of the compound because it is prohibited by the Pāṇinian sūtra (2.2.-12).⁸ Śaraṇadeva⁹ has justified the instrumental compound by

1. Pāṇ. 1.4.39 आख्यातोपयोगे Kāśikā pp.67-68.

आख्याता प्रतिषेधयिता, उपयोगो नियमपूर्वकं विद्याग्रहणम् ।

2. Mādhavīyadhātuvṛtti, p.80.

3. Ibid. p.80.

केचिदाहुः आत्मानं परं वा स्तुवन् तां स्तुतिमन्य बोधयितुमिच्छतोत्यर्थः ।

4. Nene, Śāstrī Gopal, op. cit., p.123, Pāṇ. 1.4.34.

5. Pāṇ. 1.4.52.

गतिबुद्धिप्रत्ययवसानार्थं ।

6. Durghaṭavṛtti, p.29.

7. Pāṇ. 1.4.52 and Vārtika.

नीवहोः प्रतिषेधो वक्तव्यः ।

8. Pāṇ. 2.2.12. कश्चन च पूजायाम्

9. Durghaṭavṛtti, pp.39-49.

the sūtra (Pāṇ. 2.1.32)¹ is possible and hence 'Mahita' will be placed later, or the compound is possible by 'Śeṣeṣaṣṭhī' by the sūtra ṣaṣṭhī (Pāṇ. 2.2.8).

xxxii. समपश्यदपेतमेलिधिम् (Bhaṭṭi. X. 34)

According to Śaraṇadeva, 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-Kāvya will become incorrect.

Therefore, he justified it by explaining that it is a Bahuvrīhi compound. Since the compound-ending suffixes are 'anītya' so the suffix 'kap' is not added to it by the sūtra Nadyar-taśca (Pāṇ. 5.4.153).

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

xxxiii. नमश्चकार देवेभ्यः

पर्णशालां 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-Kāvya.⁴ Śaraṇadeva⁵ 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 injuncted with the word 'Namas' also in Upapada.

1. Pāṇ. 2.1.32.

कर्त्तृकरणे कृता बहुलम् ।

2. Pāṇ. 2.1.38.

अपेतापोदमुक्तपतितो ।

3. Pāṇ. 2.3.16. नमःस्वस्तिस्वाहा

4. Bhaṭṭi-Kāvya VIII.98. रावणाय नमस्कुयाः

5. Durghaṭavṛtti, p.48 Pāṇ. 2.3.16.

6. Patañjali, Mahābhāṣya, Ed: Vedavrata, Vol. II, pp.787-788. Pāṇ. 2.3.16.

7. Ibid. pp. 787-788. अलमिति पर्याप्त्यर्थस्य ग्रहणं कर्त्तव्यम् ।

But Sāyaṇa¹ has explained the form on different lines. Since the word 'Namas' is enlisted in Sākṣātprabhṛti group, by Pāṇ. (1.4.74),² 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 Sāyaṇācārya.³ 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).⁴

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

xxxiv. समीहे मर्तुमानच् (Bhaṭṭi. XIV. 62)

Here the discussion arises regarding the word 'the' which should take 'Ām' suffix in 'liṭ' by the sūtra.(3. 1.36).⁵

While discussing it 'Śaraṇadeva'⁶ 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).⁷

1. Mādhaviyadhātuvṛtti, p.517.

2. Pāṇ. 1.4.74.

साक्षात्प्रभृतीन् च ।

3. Nene, Gopal Śāstrī, op. cit., p.227., Pāṇ. 2.3.16.

4. Pāṇ. 8.3.40.

नमस्पुरसोर्गत्योः ।

5. Pāṇ. 3.1.36.

इजादेश्च गुरुमतोऽनुच्छः

6. Durghaṭavṛtti, p.62, Pāṇ. 3.1.36.

7. Pāṇ. 1.2.6. इन्धिमवतिभ्यां च Kaśikāvivarāṇapañjikā (Nyāsa), (Vol. I, p. 145) reads thereon :

ज्ञापनार्थम् । एतेन ज्ञाप्यतेऽयमिति । नित्ये ह्यामि तेन व्यवधानादेवेन्द्रः परो लिप्ता सम्भवतीति कित्त्वविधानं नोपपद्यते । तस्मादनित्योऽयमिति ।

Since the operation of 'Ām' is optional, so the use of the Bhaṭṭi-Kāvya is correct.

xxxv. राघवस्यामुषः कान्ताम् (Bhaṭṭi. XV. 16)

Sāyaṇa has given the root as 'Mus Khaṇḍane'.¹ In the opinion of Sāyaṇācārya' all the Dhātukāras read it dental except 'Ātreya' on Kātantra grammar who has read it 'Muṣ Khaṇḍane'.

The Bhaṭṭi-Kāvya 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.

xxxvi. उपायस्त महाव्राणि निरगन्तुं द्रुतं पुरः (Bhaṭṭi. XV. 21)

Bhaṭṭi has used the word 'upāyamsta' in 'Ātmanepada. By the Pāṇinian sūtra (1.3.56),² Ātmanepada is due only in Svakarāṇa which has been explained by Kāśikā as marriage.³ Hence the form appears to be incorrect.

Saraṇdeva³ has justified it basing himself on Maitreya Rakṣita and the Bhāgavṛtti, in whose opinion 'Svakarāṇa' means to accept for ever.⁴

According to Jayamaṅgalā, here Svīkarāṇa' 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),⁵

1. Madhavīyadhātuvṛtti, p.439.

2. Pāṇ. 1.3.56.

उपायमः स्वकरणे ।

3. Kāśikā, p.55., Pāṇ. 1.3.56.

पाणिग्रहणविशिष्टमिह स्वकरणं गृह्यते न स्वकरणमात्रम् ।

4. Durghaṭavṛtti, p.20. Pāṇ. 1.3.56.

5. Pāṇ. 1.2.75.

समुदाङ्म्यो यमोऽग्रन्थे ।

Bhaṭṭoji Dīkṣita¹ has accepted 'Svakaṛaṇa' as 'Svīkaṛaṇa mātṛa' on the basis of the Mahābhāṣya. Hence, in his opinion, the use is correct. Another such use is found in the Bhaṭṭi-Kāvya.²

xxxvii. आदेयाः किंकृते भोगा कुम्भकण ! त्वया विना (Bhaṭṭi. xvi. 24).

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

While replying to this objection, Śaraṇadeva has explained that Pāṇini 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-Kāvya, or so to say such case-endings can depend upon the will of the narrator. Hence the compound is possible in Śeṣatva-vivakṣā-śaṣṭhī.

xxxviii. व्यजिधक्षत् सुरान्नित्यं प्रामाद्यद्गुणिनां हिते

(Bhaṭṭi. XVII. 30)

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

Replying to the question, Śaraṇadeva⁶ says that since the

1. Nene, Gopal Śāstrī, op. cit., p.77, Pāṇ. 1.3.56.

2. Bhaṭṭi-Kāvya, VII. 101.

नोपायध्वं मयं सीताम् ।

3. Pāṇ. 2.2.11.

पूरणगुणसहिताथविययो

4. Pāṇ. 2.1.15.

अनुर्यन्तसमया ।

5. Pāṇ. 2.3.13 and Vārtika.

हितयोगे चतुर्थो वक्तव्या

6. Durghaṭavṛtti, p.47

Pāṇinian use (4.4.65),¹ takes the recurring of the sūtra (4.4.-51),² it indicates that the genitive case may also be used with the word 'Hita'³ 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 Kāvya is correct.

ixl. आश्वसेयुर्निशाचराः (Bhaṭṭi XIX. 21).

Dhātupāṭha reads 'Śvas Prāṇaṇe'³ in 'Adādigana'.⁴ But in the use of the Bhaṭṭi-Kāvya śap is not elided⁴. Hence the form is not correct.

According to śaraṇadeva,⁵ Maitreya Rakṣita⁶ and Sāyaṇa⁷ 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-Kāvya is correct.

In short, the Bhaṭṭi-Kāvya is an authentic work on the usages of Pāṇini, different roots and the Alaṅkāras. The Bhaṭṭi-Kāvya can be claimed to be the first poem which introduced in tellectualism 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-Kāvya.⁸

1. Pāṇ. 4.4.65.

हित भक्षः

2. Pāṇ. 4.4.51.

तदस्त्वपण्यम्

3. Pāṇ. 4.4.66.

तदस्मै दीयते नियुक्तम् ।

4. Pāṇ. 2.4.72.

5. Durghaṭavṛtti, p.58, Pāṇ. 2.4.77.

6. Dhātupradīpa, p.83.

7. Mādhavīyadhātuvṛtti, p.375.

8. Hooykaas, Christiaan, Old Javanese Rāmāyaṇa, An exemplary Kakwin, New Holland. 1958, pp. 2,3, 68-70.

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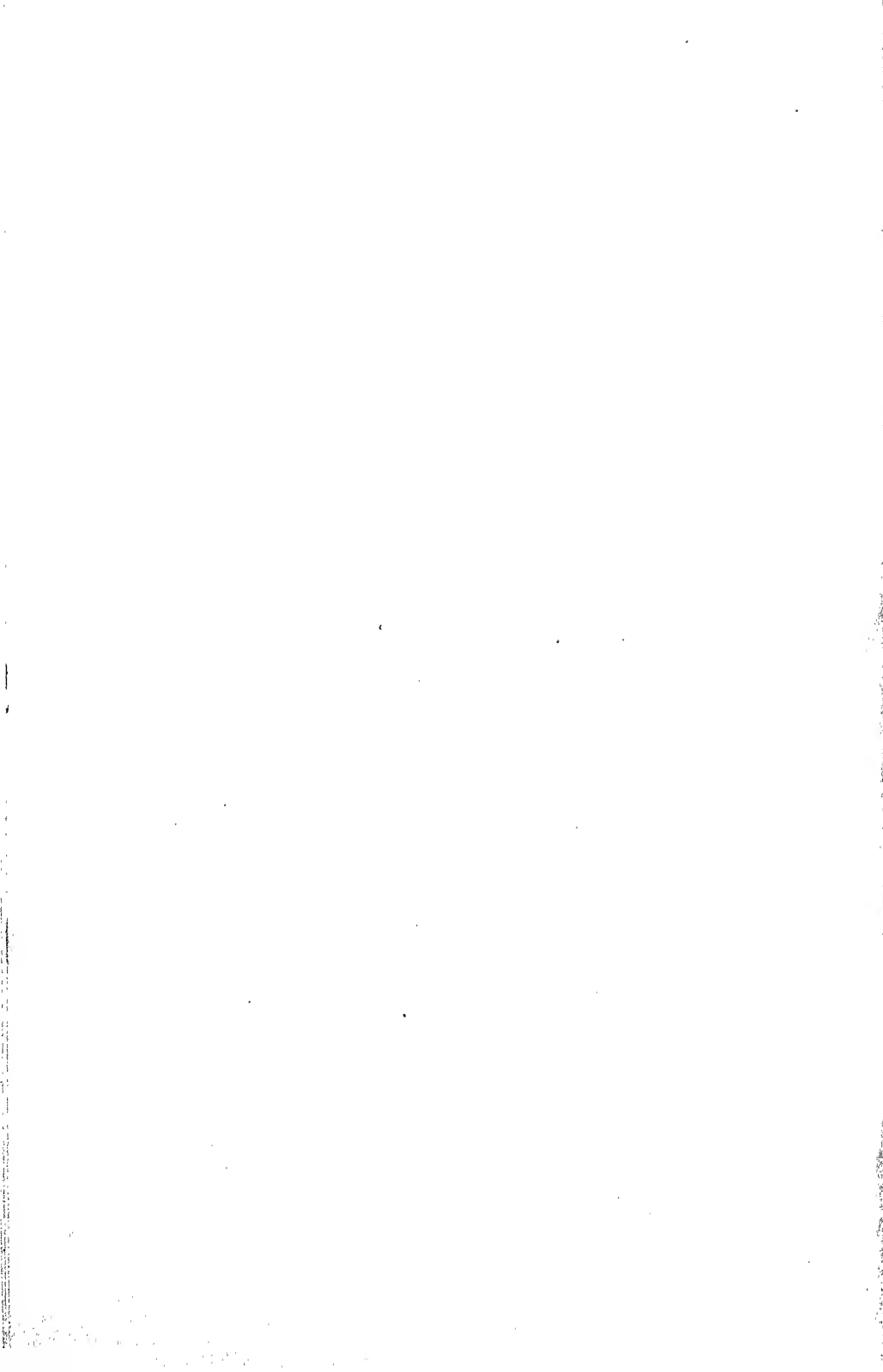
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