

# A Comparative Study of the 'Kaumudī Kathā Kallolinī

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## Abstract

The "Kaumudi Katha Kallolini" ( KKK) makes these complex grammar points more engaging and easier to understand. It is to be noted that this is not an exhaustive list, and the work covers additional grammar points too.

“येनाक्षरसमाम्नायम् अधिगम्य महेश्वरात् ।  
कृत्स्नं व्याकरणं प्रोक्तं तस्मै पाणिनये नमः ॥  
वाक्यकारं वररुचिम्भाष्यकारं पतञ्जलिम् ।  
पाणिनिं सूत्रकारं च प्रणतोऽस्मि मुनित्रयम् ॥  
दीक्षितपदानुयाता व्याकरणक्षीरपूरिता वितता।  
कल्लोलिनी सुललिता जैर्गाह्या रामशरणस्या॥“

The *Kaumudi Katha Kallolini* "The Gentle Ripples of Narrative Moonlight" is a Sanskrit novel as well as a creative work on Grammar in two parts , dealing with *Siddhanta Kaumudi* which could be considered a significant work in Sanskrit literature. This work KKK is known for its beautiful language, engaging storyline, and exploration of themes such as love, family, and social issues. It further discusses various grammar points from "*Siddhanta Kaumudi*", such as *Sandhi*, *Karaka* , *Samasa* , *Taddhita* , *Krtya* , *Kridanta* , *Linga* , *Vibhakti* , *Vrddhi* , *Yananta* , sourcing stories and narratives from the Brihadkatha traditions. The "Kaumudi Katha Kallolini" ( KKK) makes these complex grammar points more engaging and easier to understand. It is to be noted that this is not an exhaustive list, and the work covers additional grammar points too.

## Influence of Earlier Works

In general, the influence of earlier texts can be seen in later works. Therefore, one can observe the influence of certain earlier poetic works on 'Kaumudī Kathā Kallolinī.' Among these, the 'Bhattikāvya' and 'Rāvaṇārjunīya' are notable examples. Although these two texts are composed in verse, their influence on 'Kaumudī Kathā Kallolinī' is distinctly evident."

Bhattikāvya is an exemplary work, composed around the year 641 CE. This text, comprising twenty-two cantos, narrates the story of Lord Śrī Rāma while simultaneously imparting knowledge of Pāṇini's Aṣṭādhyāyī through illustrative examples. Similarly, Pandit Ramsharan Tripathi also crafted the text, Kaumudī Kathā Kallolinī, based on the story of Naravāhanadatta, to elucidate the rules of Siddhānta Kaumudī through examples. Just as Bhattikāvya incorporates sub-stories of Sugrīva and others alongside the main narrative of Śrī Rāma, Kaumudī Kathā Kallolinī includes the tales of characters like Mṛgāṅkadatta alongside Naravāhanadatta's story.

Bhāttikāvya, with its twenty-two cantos, is divided into four sections. The first section deals with various scattered topics. The second section adheres to the rules of Pāṇinian grammar in word usage. The third section delves into literary analysis, while the fourth section focuses on the usage of verb forms (tīñantas). Thus, Bhatti composed this work using grammatical examples from key categories of grammar.

In the Bhāttikāvya, Bhatti provided direct examples of Pāṇini's Aṣṭādhyāyī rules. For instance, the rule 'नन्दिग्रहिपचादिभ्यो ल्युणिन्यचः' 1 "nandi-grahi-pacāḍibhyo lyuṇi-nyacah" is illustrated by the phrase 'कपिनन्दनः' 2 "kapi-nandanah." Similarly, Ramsharan Tripathi also gave direct examples of the rules in the same manner. For example, the phrase 'तदस्तग्राही' 3 "tad-hasta-grāhī" serves as an example, just as in the Bhāttikāvya where the rule 'नन्दिग्रहिपचादिभ्यो ल्युणिन्यचः' 4 is explained through examples. The Kaumudī Kathā Kallolinī shows many similarities with Bhāttikāvya in terms of examples. For instance,

ततो मायामयीं सीतां घ्नन् खड्गेन वियदतः।

अदृश्यतेन्द्रजिद्वाक्यमवदत् मरुत्सुतः ॥ 5

"Then the son of the wind, Hanuman, smelling the illusory Sītā, flew into the sky with a sword and spoke the words of Indrajit that were invisible." Here, the verb "अवदत्" "avadat" is used to indicate speech. Similarly, in the Kaumudī Kathā Kallolinī, the verb "avadat" is used in the context of speech in the line, 'तस्य भाविविद्याधराधीदत्त्वं विद्विषां विनाशकारित्वञ्च पणायन् सार्थवाह एकोऽवदत्' 6 "tasya bhāvi-vidyā-dharādhi-datvaṃ vidviṣāṃ vināśakāritvaṃ ca paṇāyan sārthavāha ekaḥ avadat."

अस्माकमुक्तं बहुमन्यसे चेद्यदीशिषे त्वं न मयि स्थिते च।

जिह्वेष्यतिष्ठन् यदि तातवाक्ये, जहीहि शङ्कां ब्रज शाधि पृथ्वीम् ॥ 7

"If you respect what I have said and desire to do so, then trust in my words and go forth to conquer the earth." Here, Bhatti used the verb जहीहि "jahī" derived from the root ओहाक् त्यागे 8 "ohāk tyāge" to convey the meaning of abandonment. Similarly, in Kaumudī Kathā Kallolinī, the verb "jahī" is used in the line "मा च जहीहि, जहिहि, जहाहि धैर्यम्" 9 "mā ca jahī, jahī, jahāhi dhairyam" to convey the sense of abandonment.

आशीर्भिरभ्यर्च्य मुनिः क्षितीन्द्रं प्रातः प्रतस्थे मुनिराश्रमाय ।

तं पृष्ठतः प्रष्टमियाय नम्रो हिंसेषुदीप्ताऽऽधनुः कुमारः ॥ 10

"The sage, having honoured the king with blessings, set out for his hermitage in the morning. Following him respectfully was a young prince, bow in hand, with a shining and blazing weapon." Here, Bhatti used the verb 'इयाय' ("iyayā") to indicate following. Similarly, in Kaumudī Kathā Kallolinī, the verb "iyayā" is used in the line "सा वशा-शिवा तत्क्षणमेव तं परित्यज्य वारणान्तरमाश्रित्य क्वापि इयाय" 11 "sā vaśā-śivā tatkṣaṇameva taṃ parityajya vāraṇāntaramāśritya kvāpi iyayā" to indicate following.

विनङ्क्ष्यति पुरो क्षिप्रं तूर्णमेष्यन्ति वानराः ।

असन्धित्सोस्तवेत्येतद्विभीषणसुभाषितम् ॥ 12

"Quickly they will perish, and the monkeys will arrive soon. This is what Vibhīṣaṇa said." Here, the example 'क्षिप्रं विनङ्क्ष्यति' "kṣipraṃ vinaṅkṣyati" is used by Bhatti to explain the rule क्षिप्रवचने लृट् 13 "kṣipravaçane lṛṭ." Similarly, in Kaumudī Kathā Kallolinī, the line तथाऽपि त्वं प्रतिबोध्यसेऽतस्त्वरितं तपोभिस्त्वं सिद्धिविनायकं गणनायकं सन्तोषयिष्यसि चेच्छीघ्रं सिद्धिस्ते भविष्यति" "tathāpi tvam pratibodhyase'tastvaritaṃ tapobhistvaṃ siddhi-vināyakaṃ gaṇanāyakaṃ santoṣayiṣyasi cechhīghraṃ siddhiste bhaviṣyati" uses the phrase 'शीघ्रं सिद्धिस्ते भविष्यति' 14 "śīghraṃ siddhiste bhaviṣyati" to illustrate the same rule.

नाभिज्ञा ते महाराजा जेष्यावः शक्रपालितम्।

दृप्तदेवगणाकीर्णमावां सह सुरालयम् ॥ 16

"You are unaware, O great king! We will conquer the heaven filled with the haughty gods." Bhatti used the phrase नाभिज्ञा ते महाराजा जेष्यावः "nābhijñā te mahārāja! jeṣyāvaḥ" as an example to explain the rule अभिज्ञावचने लृट् 17 "abhijñāvachane lṛṭṣ." Similarly, Ramsharan Tripathi used the phrase "स्मरसि विक्रमकेसरिन् केसरिणं ह्यो हनिष्यावः" "smarasi vikramakesarin kesariṇaṃ hyo haniṣyāvaḥ" with the verb "haniṣyāvaḥ" to explain the same rule in the Kaumudī Kathā Kallolinī.

प्रियेयोर्ध्वं मुहूर्ताद्धि न स्यास्त्वं यदि मे गतिः।

आशंसा न हि नः प्रेते जीवेम दशमूर्धनि ॥ 20

"I shall die in a moment if you do not become my refuge. We have no hope of survival against the ten-headed Rāvaṇa." Bhatti used the phrase 'प्रियेयोर्ध्वं मुहूर्तात्' "mriyeyordhvaṃ muhūrtād" to illustrate the rule 'लिङ् चोर्ध्वमौर्हृत्किं'21 "liṅg cūrthvamauḥṛtike." Similarly, in Kaumudī Kathā Kallolinī, the line "इदानीं कालहारो व्यर्थ इति मुहूर्तादूर्ध्वमाशूज्जयिनी गच्छेत्"22 "idānīm kālahāro vyartha iti muhūrtādūrdhvamāśūjjayinī gacchet" uses the phrase "muhūrtādūrdhvam" to demonstrate the same rule.

प्रकुर्याम वयं देशे गह्य तत्र कथं रतिम् ।

यत्र विंशतिहस्तस्य न सोदर्यस्य सम्भवः ॥ 24

"We shall make love in a secret place. Where there is no witness within twenty arms' length." Bhatti used the phrase प्रकुर्याम "prakuryāma" to illustrate the rule 'विभाषा कथमि लिङ् च'25 "vibhāṣā kathami liṅ ca." Similarly, in Kaumudī Kathā Kallolinī, the line "गर्हितमेतदिति कथं त्वं शूराभिमतामार्गाद्विचलेः"26 "garhitam etaditi katham tvaṃ śūrābhimatamārgād vicaleḥ" uses the phrase विचलेः "vicaleḥ" to explain the same rule.

In Kaumudī Kathā Kallolinī, the latter half consists of six chapters (kallolas) where the primary focus is on the usage of verb forms (tiṅantas). Therefore, the influence of Bhattikāvya's section on tiṅantas is significantly evident.

## Rāvaṇārjunīya

This is a unique epic poem in verse similar to Bhattikāvya, based on Pāṇini's Aṣṭādhyāyī. In this text, the story of Rāvaṇa and Arjuna is used to systematically explain the rules of the Aṣṭādhyāyī through examples. Just as Bhattikāvya influenced Kaumudī Kathā Kallolinī, the influence of Rāvaṇārjunīya is also visible. Rāvaṇārjunīya narrates the story of Rāvaṇa Sahasrabāhu, while Kaumudī Kathā Kallolinī narrates the story of Naravāhanadatta. In Bhūmibhata's Rāvaṇārjunīya, the beginning is marked by the praise of King Arjuna's virtues:

श्रीमानभूद् भूपतिरर्जुनाख्यः कृती कृतज्ञः कृतवीर्यसूनुः।

आलोक्य यं सिंहमिवाजिभाजं ननाश शत्रुर्गजनाशमाशु ॥ 28

"There was a king named Arjuna, who was noble, grateful, and the son of the valiant Kṛtavīrya. Seeing him, mounted on a horse like a lion, the enemy fled swiftly, just like an elephant vanquished." Similarly, in the second half of the Kaumudī Kathā Kallolinī, the beginning is marked by the praise of Naravāhanadatta's virtues:

"कामरूपेण स्पृष्टमानो वत्सयुवराज एवं शक्तियशसं रत्नप्रभाद्या आद्या देवीस्तास्वपि

मदनमञ्चुकाञ्चोपलभ्य सुहृद्युक्तो निजपितृपार्श्ववर्ती समोदं कौशाम्ब्यां निवसन्"

"Competing with Kāmarūpa in power and fame, the prince of Vatsa, surrounded by his dear ones and residing happily in Kauśāmbī, enjoyed the company of his beloved Madanamāñcukā, the most beautiful among all the goddesses, such as Ratnaprabhā."

The hero of Rāvaṇārjunīya is portrayed as a powerful and courageous warrior, while the hero of Kallolinī is depicted not only as a hero but also as someone with unparalleled beauty, comparable to the god of love, as indicated by the line 'कामरूपेण स्पृहमानो वत्सयुवराज' "competing with Kāmarūpa in power and fame, the prince of Vatsa." After the praise of King Arjuna in Rāvaṇārjunīya, there is a description of the autumn season: यस्यां नभः स्पृग् धवलाब्दमाला विशुद्धि भाग्विम्बमनुष्णरश्मेः ।

उपाययौ सा शरदूहसस्या तत्र क्षमां रक्षति भूमिपाले ॥ 30

"Where the sky was adorned with white clouds like garlands, the pure light of the cool sun spread, and the earth, under the protection of the king, welcomed the autumn with abundant harvests." Similarly, after the praise of Naravāhanadatta in Kallolinī, there is a description of Vaiśākhapura by Ruciradeva:

“आसीत् निजारामरामणीयकाधारीकृतनन्दने, क्रीडासरसीभिः सम्बलिते, तुषारधवलभित्तिप्राकारेण परिगते.....” 131

"It was adorned with the beauty of its gardens, surrounded by playing ponds, enclosed by walls as white as frost."

After describing the autumn season in Rāvaṇārjunīya, King Arjuna sets out to visit the Narmadā River:

अथाश्वेणाब्दवदावृताम्बरो बहिर्गृहादुन्मदबर्हिणैः श्रुतः।

नृपस्य वन्दारुशतेरितस्तुतेः प्रयाणशंसी पटहस्समाहतः ॥ 32

"Mounted on a horse, with his head covered by a cloud-like umbrella, and praised by the hundreds of servants of the king, the sound of the drum announcing his departure echoed." Similarly, in Kaumudī Kathā Kallolinī, Naravāhanadatta, upon being invited by Ruciradeva, sets out for Vaiśākhapura:

तथेत्यभ्युपैत्य तदानीतातिजवाश्वरथम् अधिरुढः ताभ्यां सह वैशाखपुरार्थं प्रातिष्ठत्"। 33

"Thus, accepting the invitation, he, mounted on a fast chariot, set out for Vaiśākhapura."

प्रतिष्ठमाने नृपतो कुतूहलाद् गृहे न काचित् समतिष्ठताङ्गना।

न चावतस्थे गुरुतोऽपि शङ्कया व्यातिष्ठतागत्य नृपस्य वर्त्मनि ॥ 34

In Rāvaṇārjunīya, there is also a discussion about the excitement of the city women eagerly gathering to catch a glimpse of the prince as he passes through the royal road. When the king was setting out, no woman in the house stayed behind out of curiosity. None hesitated, fearing a reprimand, and they all rushed to the king's path to catch a glimpse of him. Similarly, in the Kaumudī Kathā Kallolinī, when Naravāhanadatta arrived in Vaiśākhapura, the local women gathered to see him:

“अतित्वा चाचिरमेव तत्पुरं प्राप्य निशाकरो यथा नन्नगरनरनारीभिरभिनन्द्यमानस्तद्रुतमं पुरं प्राविवेश” 35

"Soon after, having reached that city, just as the moon is welcomed by the citizens, the best of the city was entered by him, who was being admired by the men and women of the town."

The story of Rāvaṇārjunīya begins with the praise of King Arjuna's virtues and concludes with his victory in battle against Rāvaṇa. Likewise, in the second half of the Kaumudī Kathā Kallolinī, the narrative starts with the praise of Naravāhanadatta's qualities and ends with his victory over Mānasa, the king of the Gandharvas, leading to the attainment of the Gandharva throne.

The influence of the grammatical tradition is evident in Rāvaṇārjunīya and can be clearly seen in Kaumudī Kathā Kallolinī, where many examples are found.

For instance:

अभाषत शुको वाक्यं नदीं दृष्ट्वेति सारणम् अभिजानासि भद्र त्वं स्नास्यामोऽत्र सरिज्जले । 1 36

"The parrot spoke, seeing the river: 'You know, dear, we shall bathe in the river water here.'" Here, Bhūmabhaṭa illustrates the use of grammatical forms, where the verb 'स्नास्याम' "snāsyāma" (we shall bathe) serves as an example for the rule 'अभिज्ञावचने लृट्' "abhijñāvachane lṛṭ" (the future tense used to express awareness or intent). Similarly, in the Kaumudī Kathā Kallolinī:

“स्मरसि विक्रमकेसरिन् केसरिणं ह्यो हनिष्याव” 38

"Do you remember, O Vikramakeśarin, how we shall slay the lion tomorrow?"

Here, the verb 'हनिष्याव'"hanīṣyāva" (we shall slay) serves as an example of the same grammatical rule 'अभिज्ञावचने लृट् ". Furthermore, Bhūmabhaṭa in the Rāvaṇārjunīya also demonstrates the rule 'क्षिप्रवचने लृट् "kṣipravaśane lṛṭ" (the use of the future tense to express immediacy or swiftness) with the following verse स चेदिहायास्यति तर्ह्यतः किं क्षिप्रं करिष्यत्यभिवाञ्छितानि

शक्त्या तथा शक्तिमतां न कृत्यं करोति या नैव सुहृत्प्रियाणि ॥ 40

"If he delays here, what then? Quickly, he will fulfil all his desires. By that power, the powerful one does not achieve what is dear to his friends." In the Kaumudī Kathā Kallolinī, the same rule is illustrated with the example:

"तथाऽपि त्वं प्रतिबोध्यसेऽतस्त्वरितं तपोभिस्त्वं सिद्धिविनायकं गणनायकं

सन्तोषयिष्यसि चेच्छीघ्रं सिद्धिस्ते भविष्यति" 42

"Nevertheless, you will be awakened soon, and then, through your penance, you will quickly satisfy Siddhivināyaka, the leader of the Ganas, and soon you will achieve success."

In the verse from the Rāvaṇārjunīya:

ऊर्ध्वं मुहूर्तात् स्वयमेव कार्यं कुर्यात्स राजा समवेतकालम्।

परं मुहूर्तात् स स्म कुरुष्व न त्वं गच्छाम्यहं प्रेषय मां नरेन्द्र ॥ 44

"After a short time, the king himself will attend to the matter at the appropriate time. But you, after a moment, do not take action; send me instead, O king." (Verse 44) Here, Bhūmabhaṭa uses the phrase 'स्म कुरुष्व'"sma kuruṣva" as an example to illustrate the grammatical rule 'स्मे लोट्' 45 "sme loṭ" (Panini's rule that specifies the use of the verb in the optative mood with "sma"). Similarly, Rāmśaraṇa Tripāṭhin also illustrates this rule with the phrase:

‘अतः पूर्वं सामप्रयोगोऽत्र क्रियतां स्म' 46

"Let the Sāma recitation be done here before this." (eg. 46) The rule "sme loṭ" is demonstrated by the verb form "kuruṣva".

In another verse from the Rāvaṇārjunīya:

यावन्न पश्यत्यवनीश्वरोऽसौ पुरा मधु स्वादु च नोपयुङ्क्ते ।

प्रयाहि युद्धार्थनयास्य पार्श्वं कदा प्रयातासि ममात्र चिन्ता ॥48

"Before the king sees, or tastes the sweet honey, go to him with the war strategy. When will you go? This is my concern." Here, Bhūmabhaṭa uses यावन्न नश्यति" "yāvanna naśyati" as an example to illustrate the rule 'यावत्पुरानिपातयोर्लृट्"yāvat-purānipātayoḥ lṛṭ" (Panini's rule concerning the use of the present tense in constructions with यावत्पुरा "yāvat" and "pura"). Similarly, in the Kaumudī Kathā Kallolinī, the same rule is illustrated:

"तञ्चावलोक्य यावत्ते तं सुचिरं निरूपयन्ति 50

"While they were carefully examining him for a long time." This demonstrates the same grammatical principle. Further examples include the verb "nyavikṣat" in the following verse from the Rāvaṇārjunīya:

चिरप्रविष्टोऽपि विभूषितः प्रभुर्मनांसि लोकस्य पुनर्न्यविक्षत।

स युद्धवीथ्यां परिचिक्रिये शरैर्द्विषां यशांसीन्दुविनिर्मलानि यत् ॥ 52

"Even after entering for a long time, the adorned lord of the people again pierced the hearts of the people. He moved through the battlefield with his arrows, which purified the fame of the enemies, just as the moon



purifies the sky." Here, the verb 'न्यविक्षत' "nyavikṣat" is used as an example for the rule 'नेर्विशः'53"ner-viśaḥ" (Panini's rule regarding the use of specific verb forms). The same verb form is illustrated in the Kaumudī Kathā Kallolinī, with the identical example to demonstrate this rule.

In another verse from the Rāvaṇārjunīya:

समङ्गलेनास्यत भूपतेः पुरः सभूषणेनाक्रियतास्य मण्डनम्।

विपर्ययेणाशु नियोगकारिणस्तदा जना व्यत्यभजन्त सम्भ्रमात्॥55

"Before the auspicious time, the king adorned himself, and the decoration was done with all the jewellery. In the opposite scenario, the messengers hurried and switched duties in confusion." Here, the verb 'व्यत्यभजन्त' "vyatyabhajanta" is used as an example to illustrate the rule 'कर्तारि कर्मव्यतिहारे'56 "kartari karma-vyatihāre" (Panini's rule concerning the transference of action between subject and object). Similarly, Rāmsāraṇa Tripāṭhin demonstrates this rule with the phrase:

“सखीसाहाय्यानायितं तं प्रच्छन्नकामुकं सा व्यत्यभजत

"In the assistance of her friend, she secretly approached the lover and switched duties." (e.g 58)

Finally, Bhūmabhaṭa uses the verb "apajānate" in Rāvaṇārjunīya:

यथाविभागं वपुषि क्षमापतेर्विभूषणायोपहितानि सर्वतः ।

स्वतेजसाक्रम्य रवेरुपेयुषीं स्फुरन्ति रत्नान्यपजानते द्युतिम् ॥ 59

"All the gems that adorned the king's body were shining brightly in the light of the sun, and those who were ignorant of the brilliance underestimated their splendour." This verb 'अपजानते' is used to illustrate the rule 'अपह्नवे ज्ञः' 60 "apahnave jñāḥ" (Panini's rule concerning the denial of knowledge). Similarly, Rāmsāraṇa Tripāṭhin demonstrates this rule in the Kaumudī Kathā Kallolinī with the phrase

"स्वकृतं सर्वम् अपजानाना" 61

"Denying all that was done by her own hands." (Eg. 61) In both cases, the rule "apahnave jñāḥ" is illustrated with similar examples. These examples from both texts demonstrate the meticulous application of Paninian grammar, showing the influence of grammatical tradition in the composition of these works.

स धारयः शेष इवावनेनृपः स्मरं विजिग्ये कृतदेहमण्डनः ।

अजय्यमेको गुरुविग्रहस्थितं वशी पराजेष्ट यथारिमण्डलम्॥ 83

"He, the king, bearing the burden of the earth like the serpent Śeṣa, conquered Kāma (the god of love) by adorning his body. He, being under the influence of his teacher, defeated his undefeatable foes, as he subdued the circle of enemies."

Bhūmabhaṭa has illustrated the grammatical rule 'विपराभ्यां जेः' (use of the root "जि" with the prefixes "वि" and "परि") through the verb 'पराजेष्ट' in the second line of the verse. Similarly, in the Kaumudī Kathā Kallolinī, the author has used the phrase 'महतोऽपि धनुर्धारिणः कुसुमशरैव पराजयन्ते' ("Even great bowmen are defeated by the flower arrows of Cupid") as an example of the same rule, with the verb 'पराजयन्ते'.

प्रतिष्ठमाने नृपतौ कुतूहलाद् गृहे न काचित् समतिष्ठताङ्गना।

न चावतस्थे गुरुतोऽपि शङ्कया व्यतिष्ठतागत्य नरेन्द्रवर्त्मनि । 97

When the king was being installed, out of curiosity, not a single woman remained in her house. None stayed behind due to fear of the elders; they all rushed to see the king's procession.

Bhūmabhaṭa has used the verb 'समतिष्ठत' in the first line as an example to illustrate the rule 'समवप्रविभ्यः स्थः' (use of the root "स्था" with prefixes like "सम", "अव", and "प्र"). In the Kaumudī Kathā Kallolinī, the phrase 'मार्गेण निकेतानान्निभृतं प्रास्थित' (They departed quietly from their homes along the path) with the verb 'प्रास्थित' is

used to demonstrate the same rule.

अयं महात्मा नयते नतारीन् सुतानिवोदानयते परार्भकान्।

अमुष्य बुद्धिर्नयते नयानयाँ व्यनेष्ट नायं वसु दत्तमर्थिने॥ 71

"This great soul guides the surrendered ones like his own children, and he leads others like helpless infants. His wisdom leads him to new strategies, and he never gives away the wealth offered to him to anyone else."

Bhūmabhaṭa has used the verb 'नयते' in the first line as an example to explain the rule 'सम्माननोत्सञ्जनाचार्यकारणज्ञानभृतिविगणनव्ययेषु नियः' (use of "नय" in contexts of respect, teaching, knowledge, etc.). In the Kaumudī Kathā Kallolinī, the phrase 'राजा च सर्वं तच्छ्रुत्वा तत्त्वं नयमानः' (The king, understanding everything correctly,...) with the verb 'नयमानः' serves as an example for the same rule.

अवलोकयता यदास्यतारादृशवक्त्रेण नदीं तदा शुक्रेन ।

समभाष्यत वाक्यमित्थमीशः, प्रियतामेति हि चित्तविन्न कस्य ॥ 175

"When the ten-headed Rāvaṇa, gazing at the river, spoke these words to the parrot: 'O lord, isn't anyone's mind delighted by this beauty?'"

Bhūmabhaṭa used the verb 'आस्यत' as an example to illustrate the rule 'सर्वधातुके यक्' (application of the "यक्" suffix in certain verb forms). In the Kaumudī Kathā Kallolinī, the author has used the verb 'भूयते' in the phrase 'देव, अनेनैव तेन दिव्यप्रभावेण ध्वजेन भूयते' (O lord, this flag indeed thrives by that divine influence) to explain the same rule.

यत्रासि नर्तितविकीर्णकलापभाजा, कान्तायुतेन शिखिनेक्षिततोयदेन ।

हंसव्रजेन नलिनीवननन्दितेन, यस्मिन्नकारि रतिरस्मृतमानसेन ॥79:

"The lotus grove was delighted by the flock of swans, where the pleasure of love was created by the one whose mind was not mindful of love."

In the Rāvaṇārjunīya, the verb 'अकारि' (was made/created) is used as an example to illustrate the rule 'चिन् भावकर्मणोः' (the use of the suffix "चिन्" in passive and impersonal forms). Similarly, in the Kaumudī Kathā Kallolinī, the author has explained the same rule using the phrase 'अप्रत्यक्षेपि' in the line 'एवमुक्त्वा सत्वशीलेन ध्वजस्य सामीप्यमवाप्य पयोधी भूपति प्रत्यक्षेऽप्यात्माप्रत्यक्षेपि' ("Thus, with a virtuous disposition, having approached the flag, the ocean obtained proximity to the king, though not directly visible") to exemplify the rule.

अतन्त्यतेशेन यथाजिचेष्टा गदां धुनानेन यथागृहीताम् ।

तथैव साऽतायत रावणेन प्रेक्षेव शिष्येण गुरोस्सकाशात्॥

"As the god of death struck with his mace in a manner as it was grasped, so did Rāvaṇa extend it, like a disciple from his teacher."

Bhūmabhaṭa used the verb 'अतायत' (was extended) in the second line as an example to explain the rule 'तनोतेर्यकि' (the use of "यक्" with the root "तनु" in causative forms). In the Kaumudī Kathā Kallolinī, the author used the verb 'व्यतायत' in the phrase 'गाम्भीर्येण च किंकरीकृतया तथा स्वकीयातिथ्यं राजानं स्वीकारयितुं पुनरपि स्ववाणीवीणास्वनो व्यतायत' ("With that deep voice, having made the king accept the hospitality, once again the sound of the stringed instrument was extended") to illustrate the same rule.

कर्तव्यमशेषमत्र नद्यां करणीयं तव मज्जनादि युक्तम्।

जेयश्च परिश्रमोऽधुना ते लभ्यः पुण्यचयः सुखेन चाशु ॥ 87

"Whatever should be done here, including bathing in the river, should be performed. The effort must be made now, and soon you shall gain merit and happiness."

Bhūmabhaṭa illustrated the rule 'तव्यत्तव्यानीयरः' (the use of suffixes "तव्य" and "नीय" to form words like "कर्तव्य" and "करणीय") using the examples 'कर्तव्यम्' (should be done) and 'करणीयम्' (should be performed) in this verse. In the Kaumudī Kathā Kallolinī, the author provided examples like 'अवलोकितव्यम्' ("should be observed") and 'सम्भावनीयम्' ("should be considered") in the phrases 'तस्य तथाभूतामनवलोकितव्याम्' ("Her whose form should not be observed in that condition") and 'हरप्रसादाच्चास्या अन्येनानिष्ठेन न सम्भावनीयम्' ("It should not be considered as an insult by anyone except for the grace of Śiva") to explain the same grammatical rule.

आलम्भ्यारिचमूस्तेषामुपलम्भ्याश्च सम्पदः ।

सुप्रलम्भा जयश्रीश्च ये मुमर्चन्ति देहिनः ॥ 82

"Having attacked the armies of their enemies and acquired their wealth, those who destroy the lives of their foes gain great fortune and victory".

In the first line of **this** verse, the word 'उपलम्भ्याः' (having acquired) is used by Bhūmabhaṭa as an example to explain the rule 'उपात् प्रशंसायाम्' (the use of the prefix "उप" to indicate praise or acquisition). Similarly, in the Kaumudī Kathā Kallolinī, the author uses the phrase 'अत उपलम्भ्या साऽवश्यमिहैव क्वाप्युपलम्भ्या भवित्रीति' ("Therefore, she must be acquired here itself") in the same context to exemplify the same rule. This shows that many such examples exist in the text, indicating the influence of earlier works on this one.

### Footnotes

1. 1.Aṣṭādhyāyī 3/1/34
2. 2.Bhāṭṭikāvyaṃ, Sixth Canto, Verse Number 72, Page 295.
3. 3.Kaumudī Kathā Kallolinī, Page 315
4. 4.Aṣṭādhyāyī 3/1/34
5. 5.Bhāṭṭikāvyaṃ, Verse 20, Page 241, Seventeenth Canto.
6. 6.Kaumudī Kathā Kallolinī, Page 205.
7. 7.Bhāṭṭikāvyaṃ, Verse 53, Third Canto, Page 127.
8. 8.Pāṇinīya Dhātupāṭha, 03/0009
9. 9.Kaumudī Kathā Kallolinī, Page 219.
10. 10.Bhāṭṭikāvyaṃ, Verse 24, Canto 1, Page 25.
11. 11.Kaumudī Kathā Kallolinī, Page 214.
12. 12.Bhāṭṭikāvyaṃ, Verse 26, Canto 16, Page 219.
13. 13.Aṣṭādhyāyī 3/3/133
14. 14.Kaumudī Kathā Kallolinī, Page 219.
15. Aṣṭādhyāyī 3/3/133
16. Bhāṭṭikāvyaṃ, Śloka 36, Sargaḥ 16, Pr. 224
17. Aṣṭādhyāyī 3/2/112
18. Kaumudī Kathā Kallolinī, Pr. 289
19. Aṣṭādhyāyī 3/2/112
20. Bhāṭṭikāvyaṃ, Śloka 4, Sargaḥ 19, Pr. 518
21. Aṣṭādhyāyī 3/3/9
22. Kaumudī Kathā Kallolinī, Pr. 296
23. Aṣṭādhyāyī 3/3/9
24. Bhāṭṭikāvyaṃ, Śloka 19, Sargaḥ 19, Pr. 319
25. Aṣṭādhyāyī 3/ 26. Kaumudī Kathā Kallolinī, Pr. 291



26. Aṣṭādhyāyī 3/3/143
27. Rāvaṇārjunīyam, Prathamah Sargaḥ, Śloka 1, Pṛ. 1
28. Kaumudī Kathā Kallolinī, Pṛ. 201
29. Rāvaṇārjunīyam, Prathamah Sargaḥ, Śloka 29, Pṛ. 6
30. Kaumudī Kathā Kallolinī, Pṛ. 202
31. Rāvaṇārjunīyam, Dvītīyah Sargaḥ, Śloka 1, Pṛ. 11
32. Kaumudī Kathā Kallolinī, Pṛ. 204
33. Rāvaṇārjunīyam, Dvītīyah Sargaḥ, Śloka 13, Pṛ. 13
34. Kaumudī Kathā Kallolinī, Pṛ. 204
35. Rāvaṇārjunīyam, Ekādaśah Sargaḥ, Śloka 5, Pṛ. 116
36. Aṣṭādhyāyī 3/2/112
37. Kaumudī Kathā Kallolinī, Pṛ. 289
38. Aṣṭādhyāyī 3/2/112
39. Rāvaṇārjunīyam, Dvādaśah Sargaḥ, Śloka 50, Pṛ. 137
40. Aṣṭādhyāyī 3/3/133
41. Kaumudī Kathā Kallolinī, Pṛ. 291
42. Aṣṭādhyāyī 3/3/133
43. Rāvaṇārjunīyam, Dvādaśah Sargaḥ, Śloka 80, Pṛ. 142
44. Aṣṭādhyāyī 3/3/165
45. Kaumudī Kathā Kallolinī, Pṛ. 296
46. Aṣṭādhyāyī 3/3/165
47. Rāvaṇārjunīyam, Dvādaśah Sargaḥ, Śloka 2, Pṛ. 127
48. Aṣṭādhyāyī 3/3/4
49. Kaumudī Kathā Kallolinī, Pṛ. 290
50. Aṣṭādhyāyī 3/3/4
51. Rāvaṇārjunīyam, Dvītīyah Sargaḥ, Śloka 7, Pṛ. 12
52. Aṣṭādhyāyī 1/3/17
53. Aṣṭādhyāyī 1/3/17
54. Rāvaṇārjunīyam, Dvītīyah Sargaḥ, Śloka 3, Pṛ. 11
55. Aṣṭādhyāyī 1/3/14
56. Kaumudī Kathā Kallolinī, Pṛ. 275
57. Aṣṭādhyāyī 1/3/14
58. Rāvaṇārjunīyam, Dvītīyah Sargaḥ, Śloka 34, Pṛ. 17
59. Aṣṭādhyāyī 1/3/44
60. Aṣṭādhyāyī 1/3/44
61. Aṣṭādhyāyī 1/3/44
62. Rāvaṇārjunīyam, Dvītīyah Sargaḥ, Śloka 9, Pṛ. 12
63. Aṣṭādhyāyī 1/3/19
64. Kaumudī Kathā Kallolinī, Pṛ. 278
65. Aṣṭādhyāyī 1/3/19
66. Rāvaṇārjunīyam, Dvītīyah Sargaḥ, Śloka 13, Pṛ. 13
67. Aṣṭādhyāyī 1/3/22
68. Kaumudī Kathā Kallolinī, Pṛ. 276

69. Aṣṭādhyāyī 1/3/22
70. Rāvaṇārjunīyam, Dvitīyaḥ Sargaḥ, Śloka 26, Pṛ. 16
71. Aṣṭādhyāyī 1/3/36
72. Kaumudī Kathā Kallolinī, Pṛ. 277
73. Aṣṭādhyāyī 1/3/36
74. Rāvaṇārjunīyam, Navamaḥ Sargaḥ, Śloka 1, Pṛ. 93
75. Aṣṭādhyāyī 3/1/67
76. Kaumudī Kathā Kallolinī, Pṛ. 28
77. Aṣṭādhyāyī 3/1/67
78. Rāvaṇārjunīyam, Dvitīyaḥ Sargaḥ, Loka 69, Pṛ. 92
79. Aṣṭādhyāyī 3/1/66
80. Kaumudī Kathā Kallolinī, Pṛ. 284
81. Aṣṭādhyāyī 3/1/66