CHAPTER- V

AN EXHAUSTIVE NOTE ON 
PRAYOGARATNAMĀLĀ-VYĀKARĀṆA :

(83)
1. **INTRODUCTION**:

Sanskrit language was fully developed during the age of Pāṇini. Sanskrit grammar written before Pāṇini by the sages are not completely available now-a-days. It is only Pāṇini's *Aṣṭādhyāyī*, which is available completely. All branches of this grammar are with us in their complete volumes. Pāṇini’s *Aṣṭādhyāyī* is an authentic grammar and he accomplished the grammar very carefully and wrote it in a systematic way. Even after the existence of the most efficient Pāṇini’s *Aṣṭādhyāyī*, there is a number of Post-Pāṇinian or Non-Pāṇinian systems of Sanskrit grammar have come down to us. Amongst those systems of Sanskrit grammar the *Prayoga-ratnamālā Vyākaraṇa* is worthy notable, which is also known as ‘The Kāmarūpa School of Sanskrit grammar’. Thus the present chapter of the thesis contains an elaborate and exhaustive discussion about the system *Prayoga-ratnamālā Vyākaraṇa*, with apt illustrations.

2. **BACK-GROUND**:

From the days of yore, Koch-Bihār(1) which was a part of Kāmarūpa i.e. the ancient Assam, had an exalted cultural heritage.

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FN.1 At present Koch-Bihār is a district of West-Bangal. But in those days, it was an independent kingdom having a close relation with Assam.
The first and the third ruler of Koch-Bihar, - King Viśwasirīma and King Naranārāyana respectively had lively interest in Sanskrit learning. King Viśwasirīma brought many Brāhmaṇa Paṇḍitas from Kanauj and Kāshī and rehabilitated them in his state. It is said that Naranārāyana too brought Puruṣottama Vidyāvāgīśa and Pitāmbara Siddhāntavāgīśa to his state. Both of them were Court-poets of the king of Gauḍa.

The Rājasabhā or Court of king Naranārāyana was graced by many Sanskrit scholars and even Sanskrit conversation was in vogue in it. Naranārāyana was a vastly learned person and his endeavour for the advancement of learning in Kāmarūpa had earned for him the epithet : “Vikramāditya of Kāmarūpa”. Realising the difficulties of grasping Pāṇini’s Astādhyāyī, king Naranārāyana and his wife Bhānumati appealed to their Court-Paṇḍita Mahāmohopādhyāya Puruṣottama Vidyāvāgīśa to compose a new grammar which will be easily accessible to the students. Puruṣottama Vidyāvāgīśa honoured the royal appeal and composed the Prayoga-ratnamālā Vyākaraṇa in 1490 Śaka, corresponding to 1568 A.D. Thus, the Koch-Bihār royal dynasty contributed a lot to the enrichment of Sanskrit literature.

There is another story about the composition of the Prayoga-ratnamālā Vyākaraṇa which is very much popular in the midst
of the Sanskrit Scholars. The same story is also mentioned in Darrang-Rājvarṇśāvalī and in Kathā-guru Carita. The story is as follows:

Once there was a Pañdita (Scholar) named Nārāyana Trailaṅga, who came to visit the king Naranārāyana. The gate-keeper went to the King Naranārāyana and told him that 'My Lord, Nārāyana Tel has come'. Previously, the king ordered the Rāja-Vaidya (royal family doctor) for preparing Nārāyana-Tel (i.e. Narayana-Oil) for the use of the Royal-family. When the gate-keeper gave him the massage, the king thought that the Rāja-Vaidya brought Nārāyana-Oil for them. So, he ordered the door-keeper to place that in the store-house being well-packed and closing the mouth. After some days the door-keepers of the store-house came to the court and told the king about the worst and severe condition of Nārāyana Trailaṅga. He also informed the King about possible death of Nārāyana Tel within a short time. After enquiring when the King knew the real fact and then he brought the Scholar to the court with due honour and requested him to forgive. The king also gave him valuable gifts. After that the pañdita said that

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FN. 1. Nārāyana Trailaṅga is mentioned as Nārāyana Kalasi in Kathā-guru Carita; as Nārāyana Chakravarty in Darrang-Rājvarṇśāvalī and as Nārāyana Triloki by Joyakṛṣṇa Miśra.
it was happened only for lack of knowledge of Sanskrit language. So, people should learn Sanskrit language. Keeping the view in his mind, the king requested his Court-Pandita Mahāmahopādhyāya Puruṣottama Vidyāvāgiśa to compose a Sanskrit grammar, so that people can learn the Sanskrit language giving less effort. As a result the Prayogaratnamalā Vyākaraṇa was composed.

It is also clear from Darrang-Rājvarṁśāvalī that Mahāmahopādhyāya Puruṣottama Vidyāvāgiśa composed the Prayogaratnamalā Vyākaraṇa obeying King's order, for the use of the less-aged and less talented people of the Kaliyuga. There is also another saying that the king Naranārāyana had a wife named Ratnamāla, whom he loved very much. Keeping the request of the king and the Queen, Mahāmahopādhyāya Puruṣottama Vidyāvāgiśa added the name of the Queen Ratnamāla in the name of his composition Prayogaratnamalā Vyākaraṇa.

FN.1. ‘Bangades digvijay kariya asila
Gauda Kamarupe yata pandita achila,
Samastake ani Satra devala patila.
Bole bipra pandita samaste suniyoka,
Kalir yugat brddhi haiba bhaya soka.
Alpa-ayu alpa-buddhi haibeka nihsesa,
Lopa haibe purbbba sastra granthadi bisesa.
Suniyo Purusottama Bhattacharya dvija,
Kariyoka Ratnamala Vyakaranar bij.’

(87)
Thus, this new school of grammar Prayoga-ratnamalā Vyākaraṇa of sixteenth century by Mahāmahopādhyāya Puruṣottama Vidyāvāgīśa practically replaced Pāṇini and is taught in most of the 106 Tols (Pāṭhaśālās) of Assam valley.

3. BENEDICTION:

At the very beginning of the Prayoga-ratnamalā Vyākaraṇa of Mahāmahopādhyāya Puruṣottama Vidyāvāgīśa, there are five Benedictory Slokas. In the first benedictory sloka Mahāmahopādhyāya Puruṣottama Vidyāvāgīśa has prayed Bhagavān Śrīkṛṣṇa (This sloka has been quoted in Chapter-IV. Mahāmahopādhyāya Puruṣottama Vidyāvāgīśa : The Man.). In the second sloka also he has prayed and given description of the Lord Kṛṣṇa, the son of Nanda. The Supreme Lord delights the world with the melodious tune of his divine flute. He is also 'Ānandamaya' or the store house of Supreme Bliss. As we get :-

'amṛtādhikamādhurīdhurīnā-

dharanirīyāsa guṇorjjitena beṇoh.

raṇītena jaganti rajayantam

bhagavantam ghanakāntimantamīdhe'.

(PVR. Maṅglācharāna Sl. 2)
In the third benedictory śloka Mahāmahopādhyāya Prurūṣottama Vidyāvāgīśa has praised the King of Koch-Bihār Naranārayana or Śrīmalladeva, under whose patronage he had composed the Prayoga-ratnamālā Vyākaraṇa. The śloka is following:

śrīmalladevasya guṇaikasindhor
mahīmahendrasya yathānidesāṁ.

yatnāt prayogottamaratnamālā
titanyate śrīpuruṣottamena.'

(PVR. Maṅgalācharaṇa SL. 3)

In the fourth and the fifth benedictory ślokas of the Prayoga-ratnamālā Vyākaraṇa Mahāmahopādhyāya Purūṣottama Vidyāvāgīśa has eulogised the scholars of the earth, who with the help of their sharp talent only can appreciate his Vyākaraṇa (grammar). He has also advised the children or the students to increase their intellect or talent by studying his grammatical treatise. The fourth and the fifth benedictory ślokas are as follows:

mahatāmapi ṣṛd bibhāvanīyaṁ
mahānīyairguṇaḥpraddhitāḥ-prayogaih;

(89)
Even, at the beginning of each Prakarana, there is a benedictory sloka. From all these benedictory slokas it becomes clear that Mahamahopadhyaya Purusottama Vidyavigisa was a Vaishnava and a great devotee of the Lord Krsna. For instance we get the following benedictory Sloka of the Sabdakanda of Prayoga-ratnamala Vyakarana:-

'indivara dalaprāya sukumārāya tatviṣe,

namo nandakumārāya parāya danujadviṣe'.

(FN.1. 'I salute (Bhagavān) Śrīkṛṣṇa, son of Nanda, bright and charming like a latus-leaf, the killer of the Daṇnavas and who is the Supreme'.

(90)
4. THE SŪTRAS:

The Prayoga-ratnamālā Vyākaraṇa of Mahāmahopādhyāya Puruṣottama Vidyāvāgīśa has acquired great popularity in the Assam and Bangal province. Students or readers can easily remember this grammar for its metrical Sūtras. There are about 2806 (Two thousand eight hundred six) Sūtras in this metrical grammar. Mahāmahopādhyāya Puruṣottama Vidyāvāgīśa himself has written Vṛtti (prose commentary) of the Sūtras, where we get random examples from various sources in addition to his own ideas. He has followed the method of Prakriyā works which are found in Astadhāvāyī of Pāṇini. It will be more appropriate to say that Mahāmahopādhyāya Puruṣottama Vidyāvāgīśa gave the sole intention of teaching Sanskrit grammar in the shortest possible time followed the Kātantra grammar and such other works. The detailed long process as we find in the Astadhāvāyī has been awarded the lengthy grammatical operations have been dropped by Mahāmahopādhyāya Puruṣottama Vidyāvāgīśa.

In the Prayoga-ratnamālā Vyākaraṇa we do not get any discussion on Vedic grammar. Thus, he is more practical than theoretical in case of the sutras of his grammar and tries to give his readers an appropriate idea of proper use of the Sanskrit language.
5. **ARRANGEMENT OF TOPICS**

At the very initial stage Mahāmahopādhyāya Puruṣottama Vidyāvāgīśa divides the Prayoga-ratnamāla Vyākaraṇa into two volumes or portions.

There are eight chapters or Vinyāsas in the first volume. They are following:

(i) In the first Vinyāsa, he includes the Sajñā-prakaraṇa and the Sandhi-prakaraṇa;

(ii) The second Vinyāsa is the Svarānta-sabdāsādhya Vinyāsa.

(iii) The third Vinyāsa is the Vyañjanānta-sādhyā Vinyāsa.

(iv) The fourth Vinyāsa includes Avyaya, Śatva and Ṛtva Vidhi.
(v) The fifth Vinyāsa is Kārakamālā.

(vi) The sixth Vinyāsa includes the Samāsa or the Compound.

(vii) The seventh Vinyāsa is called Taddhita-prakaraṇa.

(viii) The eighth and the last Vinyāsa of the first volume is called Ākhyāta-prakaraṇa.

In the second volume there are six chapters or Vinyāsas. In all the six chapters or Vinyāsas of the second volume the extensive use of the Kṛt-pratyayas are explained.

There are 12 (twelve) benedictory Slokas (Maṅgalācharaṇaṁ) in the Prayoga-ratnamālā Vyākaraṇa and in almost all the Slokas the author prays the Lord Kṛṣṇa. In the whole Prayoga-ratnamālā Vyākaraṇa, there are about 2806 (Two thousand eight hundred six) Sūtras. The approximate number of Sūtras in each Vinyāsa are given in the following table (in the next page) :-

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<table>
<thead>
<tr>
<th>Volume</th>
<th>Vinyāsa</th>
<th>Topics</th>
<th>Sūtras</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st</td>
<td>First Vinyāsa</td>
<td>(1) Sajña Prakaraṇa</td>
<td>38</td>
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<td></td>
<td></td>
<td>(2) Sandhi</td>
<td>126</td>
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<td></td>
<td>Second Vinyāsa</td>
<td>(3) Śabdakhaṇḍaṁ</td>
<td>174</td>
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<td></td>
<td></td>
<td>(a) Svarāntasādhya vinyāsa</td>
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<tr>
<td></td>
<td>Third Vinyāsa</td>
<td>(b) Vyaṇjanānta sadhyavinyāsa.</td>
<td>124</td>
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<td></td>
<td>Fourth Vinyāsa</td>
<td>(c) Avyaya</td>
<td>85</td>
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<tr>
<td></td>
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<td>(4) Śatva Prakaraṇa</td>
<td>34</td>
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<td></td>
<td></td>
<td>(5)  Naṭva Prakaraṇa</td>
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<tr>
<td></td>
<td>Fifth Vinyāsa</td>
<td>(6) Kārakamālaṁ</td>
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</tr>
<tr>
<td></td>
<td>Sixth Vinyāsa</td>
<td>(7) Samāsa</td>
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<td></td>
<td>Seventh Vinyāsa</td>
<td>Taddhita Prakaraṇa</td>
<td>634</td>
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<td></td>
<td>Eighth Vinyāsa</td>
<td>(9) Ākhyāta Prakaraṇa</td>
<td>680</td>
</tr>
<tr>
<td>2nd</td>
<td>First to Sixth Vinyāsa</td>
<td>(10) Kṛt Prakaraṇa</td>
<td>507</td>
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<td></td>
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<tr>
<td></td>
<td>Total Sūtras</td>
<td>(About)</td>
<td>2806</td>
</tr>
</tbody>
</table>

(94)
6. ALPHABETS OF THE PRAYOGA-RATNAMĀLĀ VYĀKARĀṇA:

Mahāmahopādhyāya Puruṣottama Vidyāvāgliśa has broken the tradition of Āstādhvāyī and Kātantra in case of the number of alphabets. He preserved the culture and tradition of the 'Tantra' in his 'Varṇamālā'. Most probably influenced by the Varṇamālā or alphabets of Saṅketapāṭala's Tantrābhidhāna of Rudra-Jāmala, in contrary to Āstādhvāyī and Kalāpa, Mahāmahopādhyāya Puruṣottama Vidyāvāgliśa accepted the 'Kṣa-kāra' for the sake of Mātrkā-mantra. (1)

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FN.1. Mātrkā-mantra: According to various Tantras, Mātrkā-mantra is a kind of Nyāsa, where one alphabet is pronounced for one organ to purify the body and the soul of the worshipper. Gautami in 'Sabdakalpa drumā' have mentioned the following organs ascribed to the alphabets in Mātrkāmantra:

'lalātamukhabṛttā Kṣīrutilghrānēsu gāṇdayōh
osthadantottamāṅgasyodōh patsandhyagrākesu ca.

As for example:

'ām namo lalāte, ām namo mukhabṛttē,' etc.
That is why Ṛchārya Manoranjan Śāstri stated that: “This author (Puruṣottama), in his grammar, not accepting the numbers and sequences of alphabets used in Aṣṭādhyāyī and Kalāpa, preserved the 50 (fifty) alphabets, ‘akārādi kṣakārānta’, pronounced by God Maheśvara, used in Mātrkāmantra and highly popular in the society of ancient Assam i.e. Kāmarūpa; and also stated the necessity of accepting the Kṣakāra in his Varṇamālā”. Mahāmahopādhīyāya Puruṣottama Vidyāvāgīśa gives three-reasons\(^{(1)}\)for accepting this ‘Kṣakāra’ as an independent alphabet. As we get in the Pravṛtya-ratnamālā Vyākaraṇa :

\begin{quote}
\begin{quote}
उक्त: क्षो: वर्णमालायां मन्त्रस्योपचिकीर्षया।
\end{quote}
\begin{quote}
कादि-संयोग-संकेत-विषयं कष्टिवादं तत्।
\end{quote}
\begin{quote}
अत्र संज्ञाविधानानुपयुक्तोदपि शक्यः:
\end{quote}
\begin{quote}
पाणिनीय-वर्णक्रम-व्यवच्छेदार्थ:।
\end{quote}
\end{quote}
(PVR. Sajñāprakaraṇa. 1)

Thus, he has tried to establish his work as an independent system of Sanskrit grammar.

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FN.1. The three reasons are follows:

(i) For the treatment of the Mātrkā-mantra.

(ii) To accept the euphonic combination of the consonant letters.

(iii) To break the tradition of Pāṇinian-alphabets.
The Svara and Vyañjana Sajñā, used in Assamese language, which are parallel to the 'Ac' and 'Hal'. Sajñā, are supposed to be gifted by Mahāmahopādhyāya Puruṣottama Vidyāvāgīśa.

Even after using the word 'Acah' (अचः), to indicate Pāṇini's Ac-Pratyāhāra, Puruṣottama Vidyāvāgīśa had used the word Svara (स्वर) at the same sūtra to define vowels, through the following sūtras.

‘तस्यामकारार्थकारं यावदुःखः स्वरः अचः।’

Similarly, in the following sūtra, Puruṣottama Vidyāvāgīśa explained the Hal-Varṇas of Pāṇini as the Vyanjana-Varṇa:

‘ककारादिः हकारान्ता ब्यञ्जनानि हलश्च ते।’

Thus, the Sūtra, indicating the classification of Varṇas, is the direct evidence of initiating the 'Tantras' by Puruṣottama Vidyāvāgīśa.

As we get:

‘अकारादिः शकारान्ता वर्णमालाः नुवचति।’
From ‘अ’ to ‘श’ the fifty Varṇas mentioned by Puruṣottama Vidyāvāgīśa are following:

अ, आ, इ, ई, उ, ऊ, ऋ, क, कृ, ख, ख्र, ग, घ, ज, ज्र, झ, झ्र, च, च्र, छ, छ्र, ज, ज्र, झ, झ्र, ञ, घ, ङ, च, छ, ज, ज्र, झ, झ्र, ञ, घ, ङ.

7. AUTHORITIES QUOTED IN PRAYOGA-RATNAMĀLĀ

VYĀKARANA:

After deeply studying Pāṇini’s Āstādhyāyī, Kātyāyana’s Vārtika; Patañjali’s Mahābhāṣya; also Vṛtti, Ākhyāta etc. of Kalāpa or Kātantra Vyākaraṇa; keeping the view of common people in mind; Mahāmahopādhyāya Puruṣottama Vidyāvāgīśa had composed the Prayoga-ratnamālā Vyākaraṇa.

In Pāṇini’s Āstādhyāyī there is discussions of Vedic grammar; but Mahāmahopādhyāya Puruṣottama Vidyāvāgīśa had willingly kept aside the explanations of Vedic Vyākaraṇa in his Prayogaratnamālā Vyākaraṇa. To make easy to remember the Sūtras
Puruṣottama Vidyāvāgīśa composed his grammar in metre having the Padya-Kāvya-style. The examples of Prayoga-ratnamālā Vyākaraṇa are taken in random from various books of Sanskrit literature, renowned and popular amongst general people as well as amongst the scholars at that time. Mentions are made of some worthy notable books and authors by Puruṣottama Vidyāvāgīśa as follows:-

**Raghuvamśaṁ, Meghadūtaṁ, AbhijñānaŚakuntalam, Vikramorvaśīyaṁ, Suryaśataka, Mālabikāgnimitraṁ, Anargharāghaba, Bhatti, Mahābhārata, Bhagavadgītā, Bhāgavata-Purāṇa, Brahmāṇḍa-Purāṇa, Padma-Purāṇa, Mālati-Mādhava, Beṇḍī-Śamhāraṁ, Kirātārjunīyaṁ, Sarasvatī-Kaṇṭhābharaṇaṁ, Amaruśataka, Mohamudgara, Jāmbabatihaṇa Kāvya, Madhusūdana Stotra, Mahānātakas; and also from Śriharṣa, Māgha, Daṇḍi, Jaydeva etc.**

He borrows a large number of illustrations from Patañjali's Mahābhāṣya and the Kāśikārvṛtti of Jayāditya and Vāmana. In many cases he has quoted from the Śisupālabadha, the Bhattikāvya, and also from the Kāvyādarśa and Kāvyaprakāśa. He has also given quotations from the work of eminent grammarians like Candragomīn, Subhūti, Vyādi etc. We also find quotation from the grammar Bhāgavṛtti.
which is no more extent available to us. Mahāmahopādhyāya Puruṣottama Vidyāvāgīśa has also quoted a passage from the Trikāndaśesa of Puruṣottamadeva.

The following are some examples of authorities quoted in the Prayoga-ratnamālā Vyākaraṇa by Mahāmahopādhyāya Puruṣottama Vidyāvāgīśa:

(a) निचाखानाधिक क्रोधः शरं सत्येतरेरुजे। इतिरच।।

[ in the Sūtra- ‘स्वमजातिधिनार्युषु’ ]

(b) कृदिच्वर्णाभ्यामी उ.डो वा विधाय दैत्यमेघाम अह सुमूति।

[ in the Sūtra- ‘हस्त: समुदायधातो: समुद्विल्लुप्ते ततः।’

अहोनदिल्लित वामोर्ब्रह्मबन्धवमादय:। ]

(c) जितरोषरया महाधिय इति माथः।

[ in the Sūtra- ‘ईकारोकारयोढातिरिषुवो भवत: स्वरे।’ ]

(d) अत स्त्री प्रत्ययस्य प्रकृतिभावार्थ्यनिवृत्ते: समासे लिंगात्मेवपि

व्यवस्थितिमीदल्लत्मेवेति स्वत: सिद्धापि रत्नसय विधायकं सुद्रमेव

(100)
The following verse has been quoted from the Ayodhyākāṇḍa of the great epic Rāmāyana by Mahāmahopādhyāya Puruṣottama Vidyāvāgīśa:-

(101)
We get another passage quoted from the *Viṣṇupurāṇa* in the Sandhi Section of the *Prayoga-ratnālā Vyākaraṇa*:

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'न हत्तव्या महाबाहो
देवकी भवतःवुजा
समर्पिष्ये सकलान्
गर्भीन् अस्योदद्वान्॥'
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We also find a huge number of quotations from the *Mahābhārata* specially in the Sandhi-Section of this grammar.

Thus Mahāmahopādhyāya Puruṣottama Vidyāvāgīśa has given ample quotations in his *Prayoga-ratnālā Vyākaraṇa* from the various sources in order to give a clear idea of his Sūtras.
Both the "Aṣṭādhyāyī" and "Prayoga-ratnamālā" Vyākaraṇas are scientific treatises on language analysis. So it is natural that both the systems have adopted certain technical terms to meet their technical needs. Among so many technical devices, the adoption of technical terms is considered as one of the most important economic device. Brevity is the very essence of this technical device. Mahāmāhopādhyāya Puruṣottama Vidyāvāgīśa, the author of "Prayoga-ratnamālā" Vyākaraṇa adopted a sufficient number of technical terms in his Vyākaraṇa from the "Aṣṭādhyāyī" of Pāṇini but gave different definitions in comparison to that of the "Aṣṭādhyāyī" in certain cases claiming originality to some extent. The adoption of technical terms may be analysed from comparative stand points such as;

(a) Technical terms similar in sense but different in shape.

(b) Technical terms similar in both sense and shape.

(c) Technical terms used but not defined by Puruṣottama Vidyāvāgīśa.
(d) Technical terms dropped by Pāṇini and used by Puruṣottama Vidyāvāgīśa, etc. etc.

The following are some technical terms along-with the definitions (Paribhāṣās) given by Mahāmahopādhyāya Puruṣottama Vidyāvāgīśa in Prayoga-ratnamālā Vyākaraṇa :-

(A) Liṅga : Puruṣottama Vidyāvāgīśa defines Liṅga almost in the same way as in the Āstādhyāyī. As we get :-

शब्दोऽध्वनिःस्य विभक्तिरत्वादृत्वगतिः।
शव्दा सुकरणे धातुविभक्तिस्य विरुध्दसंज्ञके।

(B) Dhātu : Puruṣottama Vidyāvāgīśa expresses the term making slightly difference from Pāṇini as :-

‘एघाद्यो धातवः स्पुः।’

But Pāṇini defines as -

‘भृवाद्यो धातवः।’

(C) Vibhakti : Vibhakti explains the idea of Kartā, Karma, number etc. As we get the definition in the Prayoga-ratnamālā Vyākaraṇa :-

‘विभक्तिसुप्रिस्ति स्मृते।’

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(D) **Pratyaya** : The term Pratyaya is defined as :-

‘विभक्तिस्तिर्दिक्षायत्कृतकृत्ति प्रत्ययः मतः’

(E) **Ghut** : The term Ghut defines as follows :-

‘घुटः स्यौजस्मी रस्त्रिपुंसकोऽयोः स्यः।’

(F) **Upadhā** : Puruṣottama Vidyāvāgīśa simplifies the definitions of Upadhā than Pāṇini. As we get :-

‘उपान्त उपधोच्यते।’

But, Pāṇini gives the definition of Upadhā in his *Aṣṭādhyāyī* as following :-

‘अष्टाद्वात्यात्तुपधाः।’ (Aṣṭ. I. 1. 65)

(G) **Sraddhā** : The word ending in ‘a’ are called Sraddhā.

‘आप्रत्यायान्तशब्दः श्रद्धासंज्ञा: स्यः।’

(H) **Agni** : The term includes Prātipadikas ending in i and u.

As we get :-

‘इन्द्रधिनः।’

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(I) **Nadī**: The term is defined in the *Prayoga-ratnamālā Vyākaraṇa* as:–

‘स्त्रीलिङ्गीकृतै धातुवन्यवृ नदीसंज्जा’

(J) **Aghoṣa**: The definition of Aghoṣa is given as:–

‘प्रथमद्वितीयवर्णाः श ष सा तच्छायोषसंज्जा: स्पु:’

(K) **Arṇa**: Puruṣottama Vidyāvāgīśa defines the term Arṇa as:–

‘प्रत्यय्यवर्तद्विन्यौः स्यात्’

(L) **Dhūt**: In the grammar of Puruṣottama Vidyāvāgīśa, it denotes the first four letters of each Varga.

‘अन्तस्थ पञ्चमान् हित्वा-कादि-वर्णाः धुटः स्मृताः’

(M) **Śīt**: The term denotes the sibilants and h; which are also called Usma Varga.

‘शिद्ध-संज्जका: श ष स हा:’

‘अत-एवोषसंज्जका:’

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(N) Savarna: Only the vowels which are pronounced from the same place of articulation are called Savarna.

‘सस्यानाकी सवर्ण: स्वाल्’

But, we get in the Astādhyāyī of Pāṇini as:

‘तुल्यास्यप्रयत्नं सवर्णम्’ (Aṣṭ. I. I. 9.)

(O) Sambuddhi: Puruṣottama Vidyāvāgīśa defines the term as:

‘अममन्त्रते सि: सम्बुद्धि:’

(P) Hrasva, Dīrga, Pluta: The definitions of the term Hrasva, Dīrga and Pluta given by Mahāmahopādhyāya Puruṣottama Vidyāvāgīśa are given below respectively.

(i) ‘अ इ उ ऋ ऋ एस्वा: स्थुलाभवश्चैकाधुरुक्षत’

(ii) ‘नन्ये स्वरा दीर्घसंज्ञा जातव्यास्ते ब्रिमात्रका: ’

(iii) ‘गानात्वमिति क्रमनेषु स्वरास्त्रित्वात्का: प्रतुला: ’

But, Pāṇini defines these three as following:

‘ऊकाठोऽजाह्स्ववदीर्घ्यं’ (Aṣṭ. I. II. 27)
Mahāmāhopādhyāya Puruṣottama Vidyāvāgīśa has divided his Prayoga-ratnamālā Vyākaraṇa into several Vinyāsas or Sections. For example: Sandhi-Vinyāsa, Prakīrṇa-Vinyāsa, Taddhita-Vinyāsa etc.

Though the first section of the Prayoga-ratnamālā is called Sandhi-Vinyāsa, it also includes the definitions (Paribhāṣā) of various technical terms. The Sandhi-Section is divided into three sub-chapters; they are: (i) Vowel Sandhi, (ii) Consonant sandhi and (iii) Visarga sandhi. Puruṣottama Vidyāvāgīśa has devoted about 164 (One hundred sixty four) Sūtras in this section, of which about 126 (One hundred twenty six) Sūtras are exclusively for discussing the rules of Sandhi or the euphonic combination of letters.

Next we come to the Sabdakhaṇḍa, which covers a wide range including the second and the third Vinyāsa: Svarānta Sādhyavinyāsa and Vyaṅjanāntasādhyavinyāsa (respectively), and also the portion Avyayaprakaraṇa from the fourth Vinyāsa. There are about 174 (One hundred seventy four) Sūtras in the second Vinyāsa and about
124 (One hundred twenty four) Sūtras in the third Vinyāsa. The Šabdakhaṇḍa of Prayoga-ratnamālā Vyākaraṇa, the order in which the ‘Subantas’ have been dealt with are as follows: (a) Adantāḥ, (b) Sarvanāmaśabdāḥ, (c) Rādantāḥ, (d) Saṃkhyāśabdāḥ, (e) Klibaliṅgaprakaraṇaṁ, (f) Vyañjanādesaprapakaraṇaṁ etc.

The Sup-Vibhaktis stated in Prayoga-ratnamālā Vyākaraṇa are almost same with Astādhyāyī. The only difference is that the Prathamā Vibhakti Ekavacana ‘तु’ of Astādhyāyī is given as ‘ति’ in the Prayoga-ratnamālā Vyākaraṇa. Mahāmahopādhyāya Purusottama Vidyāvāgīśa has made the classification of subantas or declension of words as follows: (a) Puṇ (b) Strī, (c) Napuṇsaka, (d) Saṁjñā, (e) Sarvanāma, (f) Viśeṣaṇa, (g) Kriyā-viśeṣaṇa, (h) Avyaya etc.

Purusottama Vidyāvāgīśa has not devoted any section exclusively for the treatment of the feminine gender. We get the Sūtras of Feminine gender in the Prakirṇavinyāsa, which also includes the rules of Šatva and Nātva. Purusottama Vidyāvāgīśa recasts all the Pāṇinian rules of feminine gender. He has only changed the writing-style.
The fifth Vinyāsa of the first volume is the Kāraka-vinyāsa, which follows the Prakīrṇavinyāsa. In this Vinyāsa Puruṣottama Vidyāvāgīśa discusses the cases and the case-endings. The Kāraka Section spreads over about 118 (One hundred eighteen ) Sūtras.

The sixth Vinyāsa of the first Volume of Pravoga-ratnamālā Vyākaraṇa includes about 254 (Two hundred fifty four) Sūtras, where we get a vivid description of the Samāsa or Compound.

The Taddhitavinyāsa contains about 634 (Six hundred thirty four) Sūtras. This seventh Vinyāsa deals with different types of Taddhita suffixes. In this Vinyāsa, Puruṣottama Vidyāvāgīśa introduces many new words. In some cases he avoides some Pāṇinian Sūtras.

The eight and the last Vinyāsa of the first volume is one of the longest section of the Pravoga-ratnamālā Vyākaraṇa. In this section Ākhyātavinyāsa, Puruṣottama Vidyāvāgīśa discusses on Verbs. We get about 680 (Six hundred eighty) Sūtras in this section.

The complete second volume of the Pravoga-ratnamālā Vyākaraṇa is called Kṛt-vinyāsa, where we get an extensive discussion
on different groups of ḫṛt-suffixes. There are six Vīṇāsas or sub-sections of this second volume, which contains about 507 (Five hundred seven) Sūtras. Approximate number of Sūtras in each of the six Vīṇāsas are given below:

(i) In the first Vīṇāsa there are 100 (One hundred) Sūtras.

(ii) In the second Vīṇāsa there are 108 (One hundred eight) Sūtras.

(iii) In the third Vīṇāsa there are 71 (Seventy one) Sūtras.

(iv) In the fourth Vīṇāsa there are 95 (Ninety five) Sūtras.

(v) In the fifth Vīṇāsa there are 89 (Eighty nine) Sūtras.

(vi) In the sixth and the last Vīṇāsa there are 44 (Fourty four) Sūtras.
10. **SOCIAL ASPECTS IN THE PRAYOGA-RATNAMĀLĀ**

Mahāmahopādhyāya Puruṣottama Vidyāvāgīśa had composed the *Prayoga-ratnamālā Vyākaraṇa* in the sixteenth Century A. D. We can get a proper idea of various social aspects of the existing society from his grammar. In many Sūtras and illustrations he has thrown light of the political, cultural and economic life of Indian people of that time. A mere idea of the society of that time is given below:

People were engaged in different jobs and services. As for example- there were Carpenters, jewellers, blacksmiths, potters, weavers, fishermen etc. People were economically sound. Currency of high value like Suvarṇa, Nikśa, Kāraṇa and Pāda were used. Puruṣottama Vidyāvāgīśa refers various items of food in his *Prayoga-ratnamālā Vyākaraṇa*. Some notable are: Rice and meat dishes, Milk, Curd, Cakes, Sweetmeats etc. People used different kinds of Cotton and Silken dresses. Women loved golden ornaments and precious gem necklaces.

Vedas, Purāṇas, Vyākaraṇas, Kāvyas, Dharmaśāstras, Darśana etc. were studied with great emphasis in the Čols or Pāṭhśālās.
Religious thoughts were exchanged by the people in temples and Satras. Puruṣottama Vidyāvāgīśa frequently refers to Kṛṣṇa or Viṣṇu, who was the Supreme Deity of the people.

The Brāhmaṇas and the women were highly respected in the society. The only means of transportation were elephants, horses, chariots and boats. We come to know from his grammar that Betal-nuts (with leaves and lime) were chewed daily in Assam and Bengal province, which have been still remaining as a tradition amongst the Assamese people.

11. COMMENTARIES ON THE PRAYOGA-RATNAMĀLĀ:

Amongst the compositions of Mahāmahopādhyāya Puruṣottama Vidyāvāgīśa the Prayoga-ratnamālā Vyākaraṇa is the most popular one. Since many commentaries had composed on this grammar, it shows its popularity. Almost all the commentators declare in clear terms that they wrote their commentaries for the benefit of their students.

(a) Prabhāprakāśīka: Of all commentaries on Prayoga-ratnamālā, the Prabhāprakāśīka of Jayakṛṣṇa Sarma is perhaps the most exhaustive
and most lucid. It covers all other chapters of Prayogaratnamālā except the Taddhita and the Kṛt-Prakaraṇa.

(b) Gūḍhaprakāśikā: Siddhanātha Vidyāvāgīśa is the last commentator of Prayogaratnamālā. His Gūḍhaprakāśikā is the only complete commentary covering all the chapters. He wrote this commentary at the Patronage of King Nripendra Nārāyana of Koch-Bihār.

(c) Pañjikā: The commentary of Jīvesvar Sarma is known as Pañjikā. This is a commentary on the Taddhita Prakaraṇa of the Prayogaratnamālā. We know nothing about the life of the author of this commentary.

(d) Kṛtpadīpikā: Mahendra Sarmopādhyāya is the author of this commentary. He completed this commentary in 1681 Śaka, corresponding to 1759 A. D. This is a commentary on the Kṛt Prakaraṇa only.

(e) Tātparya Sandīpikā: The Tātparya Sandīpikā is the only work of Sarvānanda Bhaṭṭachārya. It is one of the oldest commentary of the Prayogaratnamālā Vyākaraṇa. Sarvānanda's commentary is complete

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in itself, covering all the chapters of the grammar. He belonged to a village named Guakuchi (Nalbari District).

Thus, there is a large number of commentaries written by scholars on the Prayoga-ratnamalā Vyākaraṇa. But, unfortunately most of them are no more extent at present available to us. Some worthy notable commentaries with the names of the authors are given below :-

<table>
<thead>
<tr>
<th>Commentaries</th>
<th>Authors</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Candra Sekhaṅṭika</td>
<td>Candrasēkharā</td>
</tr>
<tr>
<td>(on Samāsa)</td>
<td>(Grandson of Mm. Puruṣottama Vidyāvāgīśa)</td>
</tr>
<tr>
<td>(2) Pradīpa or Bhāvapradīpa</td>
<td>Vidyāśekharā Sarma</td>
</tr>
<tr>
<td>(on Kāraka)</td>
<td></td>
</tr>
<tr>
<td>(3) Kārakatīkā</td>
<td>Bhairava Sarma</td>
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<tr>
<td>(4) Kārakapatras, Samāsapatras,</td>
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</tr>
<tr>
<td>Śabdapatras, Nay-Patras,</td>
<td></td>
</tr>
<tr>
<td>Tatvabhābe Patras etc.</td>
<td>Lakṣminātha Bhaṭṭachārya</td>
</tr>
<tr>
<td>(5) Kāntimālā</td>
<td>Gopāl Sarma</td>
</tr>
<tr>
<td>(on Prayoga-ratnamalāVyākaraṇa)</td>
<td>or</td>
</tr>
<tr>
<td>upto Taddhita Prakaraṇa.)</td>
<td>Ramāchārya Sarma</td>
</tr>
</tbody>
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12. **PUBLICATIONS OF THE PRAYOga-RATNAMĀLĀ :**

In 1890 A. D. Siddhanātha Vidyāvāgīśa published the Prayoga-ratnāla Vyākaraṇa with many commentaries with the financial assistance from the king of Koch-Bihār, Nripendra Nārāyana.

During the period under survey, the Assam Sanskrit Board published and reprinted the following works on Sanskrit grammar :-

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(ii) Prayoga-ratnamālā Vyākaraṇa (Text with the commentary of Sarvānanda Bhaṭṭachāryya, edited by Narendra nath Srama in 1983.)

In 1829 Śaka, corresponding to 1907 A. D., Sri Nārāyana Chandra Chakravarty and Sri Gopāl Chandra Chakravarty published the grammar from Calcutta.

Thus, the Prayoga-ratnamālā Vyākaraṇa has been published several times from Assam and also from Koch-Bihār. But most of the publications are in Assamese Script.

13. MANUSCRIPTS OF THE PRAYOGA-RATNAMĀLĀ:

There are hundreds of manuscripts of the Prayoga-ratnamālā Vyākaraṇa in different libraries of Assam. We also find several manuscripts of this grammar belonging to private collections of families of various villages, also there are some manuscripts in some very old
Tols of Assam and Bengal. The 'Kāmarūpa Sanskrit Sañjīvanī Sabhā' at Nalbari District, Assam, possesses a good collection of Manuscripts on various sections of Prayoga-ratnamālā Vyākaraṇa. There are more than 70 (Seventy) Manuscripts in the library, most of which are not in complete volume.

14. CONCLUSION:

Thus, the Prayoga-ratnamālā Vyākaraṇa is the only pioneering work of the Non-Pāñinian or Post-Pāñinian Eastern School of Sanskrit Grammar. This grammar replaced the Sārasvata, Mugdhaboda, Kalāpa, Aṣṭādhyāyī etc. grammars, in vogue, at that time, establishing a new school of Sanskrit grammar, which may be designated as the Kamarupa School of Sanskrit grammar and the flow of which is still continuing like perennial river.

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