

CHAPTER-II

THE *VR̥TTARATNĀKARA* AND THE *CHANDOMĀÑJARĪ* : THE BOOKS AND THEIR TITLES

2.1 About the Book *Vṛttaratnākara*

2.1.1 The Title

The *Vṛttaratnākara* of Kedārabhaṭṭa gains very popularity during the medieval period. It has been the most popular work on metre. It contains the first systematic account of metre in classical Sanskrit. The book has been written in so simple manner that every Sanskrit reader can understand easily.

The word *vṛtta* is derived from the root *vṛt*¹ which has several meanings² viz. ‘to exist’, ‘to shine’, ‘to devide’ etc. Halāyudha explained the word *vṛtta* as the arrangement of short and long syllables in a fixed manner. If a *vṛtta* is connected with *pāda*, it becomes a verse (*padya*).³ According to Halāyudha the difference between *vṛtta* and *jāti* is that *vṛtta* is connected with *pāda* whereas *jāti* is not. On the other hand the word *ratnākara* indicates mine of jewels. So the title of *Vṛttaratnākara* can be explained as - *vṛttarūpam ratnasya ākaram vṛttaratnākaram*.

2.1.2 The Author : His Time and Life

Regarding the birth of Kedārabhaṭṭa scholars showed different opinions. The period of Trivikrama, the most ancient *ṭīkākāra* was 11th century A.D.⁴ So *Vṛttaratnākara* must be before the 11th century A.D. On

¹ *vṛt kartari kta / The Practical Sanskrit Dictionary*, p. 884

² *vṛt dīptau, vartanae, sambhaktau... / Śabdastomamahānidhi*, p.481

³ *pādena saṁyogāt padyam / Piṅgalacchandaḥsūtra*, V. 1

⁴ *Chandomañjarī*, p. 17

the other hand Kedārabhaṭṭa was prior to Hemachandra who showed his opinion in two stanzas of *Vṛttaratnākara*. So there is every possibility of the period of the composition of *Vṛttaratnākara* is 10th century A.D.⁵ According to Prof. H.D.Velankar the *Vṛttaratnākara* must have been composed before 11th century AD.⁶ Scholars like D.K. Kanjilal are trying to place Kedārabhaṭṭa in the 11th century AD.⁷

According to Dr. Dileep Kumar Kanjilal the *Vṛttaratnākara* of Kedārabhaṭṭa was composed sometimes before the 10th century AD.⁸ According to Kṛṣṇamāchārya, Kedārabhaṭṭa must have lived before 15th century AD.

2.1.3 The Chapters

Vṛttaratnākara of Kedārabhaṭṭa is divided into six chapters. These are *paribhāṣā*, *mātrāvṛtta*, *samavṛtta*, *ardhasamavṛtta*, *viṣamavṛtta* and *prastāraavidhi*. The number of *śloka* is two hundred and thirty eight (238). In the first chapter the author discussed the classical *saṅga*.

The author of *Vṛttaratnākara* in his book in the 1st chapter pointed out that he was inheritor of Kāśyapa dynasty and his father's name was Paṭhyeka or Pabyeka.⁹ The chapter contains twenty two verses in total. In this chapter the author discusses the *paribhāṣā* of *Chandassāstra*.

Kedārabhaṭṭa worshipped lord Śiva and thereby started the first chapter of *Vṛttaratnākara*. After that the features of *samavṛtta*, *ardhasamavṛtta* and *visamavṛtta* are shown.

⁵ *Ibid.*, p. 5

⁶ *Ibid.*, p. 5

⁷ *Chandomaṇjarī*, p. (gha)

⁸ *Chandomaṇjarī*, Introduction, p.17

⁹ vedā'rthaśaivaśāstrajñāḥ pavyeko'bhūd dvijottamḥ /

Tasya putro'sti kedāraḥ śivapādā'rcane rataḥ // *Vṛttaratnākara*, 1.2

The author goes on to enumerate the twenty six even metres according to the distribution of the letter as known to former preceptor. The metre begins from one letter and serially extends up to the twenty sixth with the addition of letters gradually.

The second chapter has six sub-chapters where the *mātrā* class of metres exists as the topic of discussion. The sub-chapters are named as the *āryāprakaraṇa*, the *gītiprakaraṇa*, the *vaitālīyaparakaraṇa*, the *vaktraparakaraṇa*, the *mātrāprakaraṇa* and the *dvipātprakaraṇa*.

The third chapter of the *Vṛttaratnākara* has one hundred forty verses. There all the *samavṛtta* class of metres are discussed and at the end three of *daṇḍakas* are also discussed. In the fourth chapter of the book, the characteristics of thirteen kinds of *ardhasamavṛtta* are also described.

In the fifth chapter, the description of *viṣamavṛtta* is given. In the sixth chapter, along with *prastāra*, six kinds of *pratyayas* are described.

2.2 About the Book *Chandomaṇjarī*

2.2.1 The Title

In the medieval period, in the science of metre, *Chandomaṇjarī* is tremendously popular and praise worthy among the Sanskrit readers. The book has been written in brief, clear and easy style to understand. The author of this book is Gaṅgādāśasuri. He is well-known as Gaṅgādāśa during that period. Gaṅgādāśa himself in his *Chandomaṇjarī* identified that he was an ancestor of *vaidya* dynasty of *Gopāladāśa* and worshipped lord Kṛṣṇa.¹⁰ His mother name was Santosā.

The word *maṇjarī* means cluster of blossom,¹¹ in some other occasions, indicates ornament¹² also. The etymological explanation of the

¹⁰ devaṃpraṇamyagopālaṃvaidyagopāladāśajah /
santoṣātanayaśchandogaṅgādāśastanotyadhah // *Chandomaṇjarī*, 1.1

¹¹ “...vṛttamaṇjarīmaṇjarīvasaukumāryaśālīnī / *Vṛttamaṇjarī*, p.19

¹² *Chandomaṇjarī*, p.34

word may be shown as – *mañjurcchatir in sakandhavaditvat, pararūpamparasmaipadī vanip*.¹³ In this context both the words *mañjarī* and *mañjarī* are said to be grammatically correct. The title of this work can be explained as – *chandasāmmañjarī Chandomañjarī*. In a cluster of blossom many a flower remains collectively. This work of Gaṅgādāsa is also a collection of various chandas or metres and hence is the title.

2.2.2. The Author : His Time and Life

Regarding Gaṅgādāsa period of works nobody can ascertain the actual period of works due to lack of proper evidences. Yet most of the scholar point out that his period of works was fifteen or sixteen century AD. The author Divākara in his work *Vṛttaratnākaraḍa* mentioned the existence of *Chandomañjarī* in 1684 AD.¹⁴ In the work *Ujjvalnīlamanī* in 1490-1563 AD the author Rūpa Goswami mentioned regarding *chandomañjarī*. In *Candrāloka* of Jayadeva in 1300 AD contains the existence of *chandomañjarī*¹⁵. So, the period of Gaṅgādāsa may be assumed during the period 1300 AD to 1500 AD.

On the other hand *Vṛttaratnākara* of Kedārabhaṭṭa can be distinctly noticed in The *Chandomañjarī*. Of course scholars are trying to place Kedārabhaṭṭa in the 11th century AD. So it can be assumed that the works of Gaṅgādāsa is later production and it cannot be prior to *Vṛttaratnākara*.

No doubt, the influence of *Vṛttamāla* composed by Kavikarṇpūra falls on *Chandomañjarī*, Kavikarṇpūra was a scholar during the period of Kochrular Naranārāyaṇa or Malladeva. Naranārāyaṇa ruled Coochvihar kingdom during the period of 1540-1587 century AD. So, from this point of view the book *Chandomañjarī* was composed during the reign of

¹³ *Śabdastomamahānidhi*, p. 326

¹⁴ *Sanskrit Sāhityar Itivṛtta*, p. 318

¹⁵ *Ibid.*, p. 318

Naranārāyaṇa. Gaṅgādāsa himself in his *Chandomañjarī* identified that he was an ancestor of Vaidya dynasty of Gopāladasa and he worshipped Śrīkṛṣṇa.¹⁶ The poet M. Kṛṣṇāmācārya along with other poets holds that Bengal was the homeland of Gaṅgādāsa. However, Dr. Brahmānanda Tripathi does not hesitate to refer Gaṅgādāsa as *Uriyā Vidvān* i.e. a scholar of Orissa.¹⁷

2.2.3 The Chapters

The *Chandomañjarī* contains seven chapters comprising of two hundred seventy six verses. Regarding chapters of *Chandomañjarī* different scholars have penned down different views. According to some there are of six types of chapters, while others classified them into seven. Gurunāth Vidyānidhi in his commentary has mentioned it to have 7 chapters. While he noted down *vaktra* chandas as the fifth *stavaka*, on the other hand Brahmānanda Tripāṭhi has kept it along with *viṣamavṛtta* in the fourth *stavaka*. So, we will now divide *Chandomañjarī* into six chapters Gaṅgādāsa has named each chapter as *stavaka*. In the first *stavaka*, the author discusses the *saṁjñā* and *paribhāṣā* of *Chandasśāstra*. Gaṅgādāsa begins this *stavaka* with proper salutation to the deities for ensuring smooth completion of work undertaken. The author seems to be worshipper of lord Kṛṣṇa.¹⁸ In this *stavaka* Gaṅgādāsa himself identified that he was an ancestor of Vaidya dynasty of Gopālādāsa and his mother name was Sontośā. The author clearly states that his work is primarily meant for the youngsters. So, he wrote the *Chandomañjarī* to make the *chandas* easily understandable.¹⁹ After that the author cites various division

¹⁶ *Chandomañjarī*, 1.1

¹⁷ *Chandasśāstra Kā Itivṛtta*, p.10

¹⁸ *Chandomañjarī*, 1.1

¹⁹ santi yadyapi bhūyaṁsaśchandogranthā manīṣiṇāṁ /
Tathāpi sāramākṛṣya navakārtho mamodyamaḥ // *Chandomañjarī*, 1.2

of poetry like the *ṛtta* and the *jāti* along with their definitions.²⁰ Then he discussed *gaṇapratīka*, *gaṇaprayogavicāra*, *guru laghunirdeśaḥ jātigaṇavarṇana* and *gurulaghusiddhānta*. Gaṅgādāsa discussed ten gaṇas these are *ma*, *ya*, *ra*, *sa*, *ta*, *ja*, *bha*, *na*, *ga* and *la*.²¹ On the other hand, *mātrāvṛtta* has been divided into five gaṇas namely *sarvaguru*, *antaguru*, *madhyaguru*, *ādiguru* and *caturlaghu*.²² Again the author distinguishes *laghu* and *guru* clearly in his book. For determining *laghu* and *guru* syllable, the author quotes the following *kārikā*.

śānusvāraśca dīrghaśca visarga gururbhavi/

*varṇaḥ sayogapūrvaśca tathā pādāntago'pi vā //*²³

The author enumerates *yati* which is one of the important features of *chandas*. At the end of this *stavaka* the author goes on to enumerate the twenty six *samavṛtta* metres. The metres begin from one letter and serially extend up to the twenty sixth with the addition of letters gradually.²⁴

The second *stavaka* of *Chandomañjarī* is so large that it covers nearly three fourth of the original work. In this *stavaka* two hundred twenty eight varieties of *samavṛtta* metres are discussed. There all the *samavṛtta* class of metres starting *Ukthā* (i.e. having one syllables in each foot) up to *Utkṛti* (i.e. having twenty six syllables in each foot) are discussed. Again ten classes of *daṇḍaka* are stated in this *stavaka*. In the third *stavaka*, the

²⁰ padyaṁ catuṣpadī tacca ṛttamjātiriti dvidhā /
ṛttamakṣarasāṅkhyātāṁ jātirmātrākṛtā bhavet // *Chandomañjarī*, 1.4

²¹ mastrigurustrilaghuśca nakāro bhadiguruḥ punarādilaghuryaḥ /
jo gurumadhyagato ralamadhyah so'ntaguruḥ kathito'ntalaghustah// 1.8

²² jñeyāḥ sarvāntamadhyadigurabo'tra catuṣkalāḥ /
gaṇāṁścaturlaghūpetāḥ pañcaryadiṣu saṁsthitāḥ // *Chandomañjarī*, 1.10

²³ *Chandomañjarī*, 1.11

²⁴ ārabhyaikākṣrātpādādekaikākṣarāvardhitaiḥ /
pādairukthādisaṁjñāmsyācchandaḥṣaḍvimśatigataṁ // *Chandomañjarī*, 1-15

author determines fifteen varieties of *aṛdhasamavṛtta* metres. Out of these fifteen six varieties are defined and illustrated. On the other hand other nine varieties which are taken from other sources are also found to be mentioned in the *Chandomañjarī*.

In the fourth *stavaka* the *viṣamavṛtta* type of metres is characterized therein. In this *stavaka* Gaṅgādāsa discussed two types of *Udgātā*, *Saurabhaka* and *Lalitā* metres. In the fourth *stavaka* three kinds of metres have been discussed. They are *Vaktra*, *Pathyāvaktra* and *Anuṣṭup*.

In the fifth *stavaka* of *Chandomañjarī*, Gaṅgādāsa discussed the *jāti* class of metre. *Āryā*, *Gīti*, *Upajātī*, *Baitālya*, *mātrāvṛtta* are discussed in this *stavaka*. The different types of *āryā* have also been discussed in this *stavaka*. Gaṅgādāsa points out clearly that the *āryā* has nine sub-divisions. All these sub-division viz. *pathya*, *gīti*, *upagīti*, and *aryāgīti* are defined and illustrated in the *Chandomañjarī*.

Last sixth *stavaka* is an extraordinary one. This chapter of the book is on *gadyaprakaraṇa* which proves that metrics is not a vital part of the poetical composition only, but it plays an important role in the prose composition too. Gaṅgādāsa explained the prose composition in three different types. These are *chūrṇaka*, *utkalikāprāya* and *vṛttagandhi*. In the colophon of this chapter Gaṅgādāsa mentioned another three books written by him. These are –

- (1) *Acyutacarita*, a kāvya in sixteen canto
- (2) *Śrīkṛṣṇaśataka* and
- (3) *Sūryaśataka*