THE PROBLEM OF
SANSKRIT TEACHING

संस्कृतानुशीलनाधीनः

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BY

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to

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सूत्र

II श्री: II
अनेकार्थकिसुहुम्बन्धकाशल्हरीचनः।
व्यान्त्यस्यो विजयते विद्याशकुरार्थाती।

स्वस्ति...श्रीमच्छुकुराचार्योन्नयस्माताभिमिनपपक्षगङ्गातीरबासमलालनकेतनकेरीसिद्धानाथायशरश्रीविद्यानसिद्धार्थातीरकरकमलकिल्कोल्कश्रीमद्विनवविद्याशकुरार्थातीयामिकोतानि
श्रीमाकुसपरिवार्चार्यांमातुविदितनेष्यमानभवंजनकानि
श्रीमच्छुकुरारायणवस्त्रयानारायणसम्मानानि।

श्रीयुतहुएरेकरोहाप्रणितत्वाद्वाराध्यायित्वसत्त्व
'एम. प्र.'—पदवीगति:ः सक्षातप्रायासकेंद्रार्थमो कव्यवर्णम् महायुवासः। विषेषतः—

निरालक्षणप्रसन्नदिकं यददनुः महावर्णस्, अजाननप्रवणस्य
पुजयोपतितिविचारनेत्रकेपिनिरसपूर्व्यः साम्प्रदायिन्यविद्यालयीनाये
वायुपादानो गीतवाद्यविधवानां। समूचितपरदीर्षकार्यनिर्मये
मात्र, अधमःसत्य सत्यिनों, 'संस्कुटातुसुशीलविने,' इत्यथार्थायं सम्बन्धम् ब्रम्मदृष्टिर्धृतिः।

संतरिकायकरणः सम्प्रदायिनीकितान्यस्मातिभिन्नःमायायासः—संस्कृता
प्रयनदुरस्थायाः—स्तुतिकरणोपपत्ति—प्राच्यवतीपरिवर्धितदिमीश्वा—पद्धति
तारात्मा—काव्याभावने—शक्तिसिद्धि—परिशिक्षा—प्रभुगृही प्रधानन्त: प्रकरणानि।
इतरान्वित च प्रभावही, उपसंहार: गच्छपरमेदः—सदहास्यस्यमेकरति
दीनि प्रकरणात्विचने। आद्या अप्रकरणात्मकोपयो ग्रन्थः 'संस्कृतातु
सुशीलविने' नाम।
अस्मिन्न प्रथमेप्रत्यक्षां समैत्याकारिकभवनविभागोप्त्यों प्रमाणाविरोधः सामाजितप्रमुखस्त्रांथनतिक्ष्मणीं च लीला चैत्यम प्रकटिकृतम्।

प्रचलितार्थचालण्यं मद्विद्ययुभमामकोनीकिर्मण्यथवेशम शिष्यपद्धतियों चात्रानामत्रीविद्यकारः चिन्ताधिति विमाल्यते। यतः,

गैरण्याच्यवनं सुरुव्वममभोके यथापद्धति
केत्यमप्रति परिवर्त्ती ते खलु द्रुता चाने परीक्षातः।

ततो विमर्शितामग्निभाष्यको पर्यायस्य
केचित्तदर्शरूपिनेति द्विमत्या तथादृश्येते।

इतिवेदयुभारात्येपाणाच्यते सामान्यं सवें च परिश्रम्ये।

सवस्त्र्यांगोप्यमानविद्यकारं अन्तप्रत्यक्षांमके निलवे नूरे मानधाराविधारणविभागोप्राणिसाधारणविद्य्यापितामहादिपरमप्राताष्ट्रवेदेशस्वयं
विचारविवेचनविकारः प्रकृतअन्योतिमात्रां अन्तेवासिसाधारणस्थितियं।
समवितास्मातागतिविपाठतः प्रातः ४ म. प. र-शी. दी. 'पद्धतिकोपग्रह
राजबालकानिकृष्टि: संस्कृतप्राण्यपथा: 'इति ग्रामविद आश्रय, 'इति रीवा
क्ष्माचारीय प्रतिमाति।

किशास्मानस्वते समायांत्यांसिद्धान्तानुप्रकरणः
सांस्कृतिकथार्थमांगार्थाच्यथाण्मार्थविभागः प्राणिप्रमुखसाधारणसाधारण प्रकरणः
सातांत्र्यं मनीषीप्रत्यक्षः श्रीभालीशीक्षाधृताद्योः कुपया समायोत्तमविभक्तियोः परमे, व्यक्तित्व च यथा जनसमांतः प्रकृतव्यवस्था च नैवेद्यवेदेशप्राणिकानः समया विवर्तोपत्यं च चौतः लतर्यं च निराकारः श्रीविश्वरियाचारसम्ब इति द्वाम्।

महायुरायमण्यं वरीयविरि।

[इत्यदि] सुद्रा
PREFACE

After the consolidation of the British power in India the old order in Indian Education gradually changed yielding place to new. Before the British period Sanskrit learning was patronized by princes, sardars, rich men and several Acharyas of Maths; yet private endeavour was the main feature of this education. After the advent of the English system of education Sanskrit learning began to dwindle day by day owing to the loss of the former support. At the beginning of its administration the East India Company finding the knowledge of the Hindu Law indispensable to the decision of Hindu cases encouraged in a small measure Pandits and Sanskrit learning. This encouragement, however, seems to have been given particularly with the political aim of reconciling the Hindus to the new Government, since the Pandits and Sanskrit learning had exerted a great moral influence over the Hindu society. With this end in view the Government established Sanskrit Colleges at Benares (1791), Poona (1821), Calcutta (1824) and other places, encouraged the publication of Sanskrit works, conferred titles on the Pandits and granted pecuniary aid to them. The Pandits were, however, left to their ancient methods of instruction, which did not undergo any change.

From the 17th century A. D. onwards the European missionaries and scholars who had developed interest in Sanskrit learning translated into European languages important poetical, philosophical and legal works in Sanskrit, wrote books on the grammar of Sanskrit, published the Rigveda with translations and Sayana's commentary, edited and translated inscriptions, collected Sanskrit manuscripts from the various parts of the country, published catalogues
of manuscripts, attempted to write essays on different Shastras, particularly the Vedas, and published works on the history of Sanskrit literature. It was Sir William Jones (1784) who first realized the importance of Sanskrit as the most powerful instrument for the development of Comparative Philology, and after him European scholars like Colebrooke, Schlegel, Bopp, Humboldt, H. H. Wilson, Roth, Max Müller, Bohlingk, Aufrecht, Thibaut and several others made valuable contributions to the various departments of Sanskrit learning. All these scholars tried to apply the critical, comparative and historical methods of Europe to the Sanskrit literature in general and to the Vedic literature in particular, engaging themselves more in the chronological and philological studies.

In spite of these attempts of some Western scholars to show the cultural value of Sanskrit learning, the British Government thought of gradually changing from its former policy of patronizing Oriental lore to that of introducing Western knowledge. This was quite natural from the viewpoint of the foreign Government which had not properly recognized the cultural value of Sanskrit and had placed in the forefront the utilitarian value of education in the sense of the needs of administration and Government service. As a natural result of all this, there arose between the Orientalists and the Anglicists a great controversy regarding the relative merits of the Eastern and Western learning and the educational policy to be adopted in India. It was at last set at rest after many years by Lord Macaulay's famous educational Minute (1835) which undervalued Sanskrit learning and laid down the general policy that the diffusion of Western knowledge through the medium of English should be the chief concern of the Government. It may, therefore, be said that Macaulay was the first to lay the foundations of the present system of education and establish the predominance of English in India, though some changes were subsequently
introduced in that system from time to time. The educational Despatch of Sir Charles Wood (1854), however, recognized the value of Oriental learning "for historical and antiquarian purposes, for the study of Law and for the critical cultivation and improvement of the vernacular languages," Macaulay himself could witness with joy how English education was thriving with results favourable to the Government. As a consequence of this wide diffusion of Western knowledge the universities of Calcutta, Bombay and Madras were established in 1857; and in their curriculum Sanskrit was given a secondary place in accordance with the policy laid down in Wood's Despatch. It was merely on sufferance that the British Government allowed Sanskrit to remain either as the chief subject to be studied in the then existing Sanskrit Colleges or as one among many subjects prescribed in the universities, though it had not fully realized its value. The literary activities of the Western scholars above indicated perhaps convinced the Government of the value of Sanskrit as an indispensible aid to historical, critical and philological studies; and though Sanskrit was prescribed as a subject in the Universities, it began to be studied there through the medium of English, particularly from the historical, critical and philological points of view. Thus the Western methods of study began to be applied to Sanskrit language and literature and eminent Indian scholars like Dr. R. G. Bhandarkar, MM. Ganganath Jha and MM. Harra Prasad Shastri, who had imbibed those Western methods, came forth as the products of Universities.

Sanskrit literature thus began to be taught in secondary schools and colleges on Western lines, while the traditional methods of the venerable Shastris, though they had proved efficacious for centuries from the point of view of intensive study, were thrown into the background to the extent of being considered obsolete in English schools and colleges. Sanskrit text-books prescribed in the universities continued
to be edited or written particularly with the application of Western methods by several Indian and European scholars for the use of schools and colleges. Dr. R. G. Bhandarkar, to whom all lovers of Sanskrit must be greatly indebted for his valuable services to the cause of Sanskrit learning, wrote many historical, philological, chronological and critical essays on Sanskrit literature in the light of Western methods, and published critical editions of Sanskrit classics for the use of Oriental scholars and advanced students in colleges. Again, the demand for school text-books serving mainly the philological and etymological ends was naturally felt; and in this case also Dr. Bhandarkar, adopting from the West the Grammar-translation method of teaching Greek and Latin current at that time, wrote, through the medium of English, his two famous text-books (1864 and 1868) for schools according to the plan laid down by Dr. Haug.

As time passed, the development of psychology in the West and the attempts of the Western Educationists to psychologize Education enormously modified our outlook. The principles of language study, which are a natural outcome of researches into child psychology, are now adopted in the West with great success for language teaching by O. Jespersen, H. E. Palmer and others and even for the teaching of classical languages like Greek and Latin by Dr. Rouse in the Perse School (Cambridge). The same trend in education has induced Indian lovers of Sanskrit like Prof. V. P. Bokil to employ those principles in the teaching of a similar classical language like Sanskrit. Obviously the so-called Direct Method of teaching Sanskrit is an imitation of the up-to-date methods of teaching classical languages in the West, just as Dr. Bhandarkar’s Grammar-translation method was also an imitation of the Classical Method current in Europe eighty-five years ago. There is nothing wrong in ‘imitation’ if it is not blind and if things imitated are good. On the other hand, according to the modern psycho-
logical principles of education 'imitation' is a powerful factor in the learning process. When all our endeavours to improve education have proceeded up to this time on Western lines, it is but natural that Indian Educationists should try to improve the teaching of Sanskrit mainly along the lines indicated by Western scholars of classical languages. Prof. Bokil and others have found in the light of psychology and considerable experience that the Conversational or Direct Method of teaching Sanskrit in schools, if adopted with some modifications, will achieve results more satisfactory than those achieved by the Grammar-translation method. But in spite of some good features of this method the general adoption of it is not as yet recommended. These advocates of the New Method are now dimly beginning to realize the merits of the Shastri Method and acknowledge that a few features of the latter are in consonance with the modern principles of language-study. Yet, to rest satisfied merely with what the Western scholars have done for us as regards the methods of study and teaching would be insufficient. It is high time now to show in detail the definite points of similarity between the Eastern and Western methods, and carry on further researches so as to trace the former as recorded in Sanskrit literature or handed down by oral tradition.

The present work is a modest attempt to demonstrate this fact. The detailed table of contents and the Conclusion (Section XVIII, Pp. 531-544) of my comprehensive essay on 'Hindu Methodology' are calculated to give an adequate idea of the nature and scope of my work. I may, therefore, briefly state here that I have adopted throughout the work a comparative view of the Eastern and Western methodology and of the theories of both about language, bringing out at many places their psychological, philosophical, aesthetic and educational implications. The speciality, if any, of the present attempt may not lie merely in the reproduction of
the ancient and modern principles, but lies, perhaps, in the exploration of untrodden paths and harmonization of the Eastern and Western thoughts for the purpose of placing the reformed teaching of Sanskrit in schools and colleges on a sounder and permanent basis.

This work was undertaken by me in 1937 when I was teaching Methods in Sanskrit to B. T. students in the S. M. T. T. College, Kolhapur. At that time an idea struck me that the modern methods of teaching Sanskrit language and literature bore the semblance of the method actually employed in Sanskrit commentaries. I was reminded of an unpublished Sanskrit commentary (on the कुमारसम्भव) which had employed the खण्डान्व method. The use of this manuscript in our possession was recommended to me at the elementary stage by my revered father at whose feet I had the proud privilege of learning Sanskrit literature and Shastras. To my surprise I found that the Sanskrit questions and answers used in the New Method of teaching Sanskrit literature were just like those in the above-mentioned commentary. I then searched for other published or unpublished commentaries (of the खण्डान्व type) on other Sanskrit Classics and discovered that this method had been much in vogue before महिनाथ, who followed the दण्डान्व. This खण्डान्व method, I thought, might not have been so widely recorded in Sanskrit literature, unless it had been actually employed in oral teaching in ancient times. I then began to search for the theoretical basis of this method in the Sanskrit Shastras and literature and came to the conclusion that it had been strongly backed up by the amalgamated theories of पद, वाक्य and प्रमाण, and that there had existed in the Hindu Shastras a sound, consistent and universal methodology, which would compare favourably with the Western methodology. I was also backed up by the details
of the precious Shastric traditions handed down to me by oral transmission. For my special purpose I ransacked the extensive written material available to me in the printed or manuscript form on the Shastras like the व्याकरण, न्याय, मीमांसा, वास्तव and बेदान्त. It is needless to say here that I availed myself also of notable works in English on psychology, language-learning and other relevant subjects, and that I utilized a considerable time to arrive at the above conclusions. I then published a Sanskrit questionnaire on the Problem of Sanskrit Teaching and sent it to many Sanskrit scholars all over India for the purpose of inviting their opinions about this problem. It however met with a scanty response, I then contributed some Sanskrit essays to Sanskrit periodicals, expressing my settled views on this problem and desiring to know how far my harmonization of the Eastern and Western principles would appeal to the old-typed Shastris. To my great satisfaction I found that they appealed to many notable Shastris and modern scholars. But realizing that the circulation of Sanskrit periodicals was limited and that the English medium would have a wider appeal I set myself to the task of writing in English, and contributed a few articles to English periodicals. All those Sanskrit and English essays with an extensive additional matter have been embodied in the present work, the major portion of which, however, has not been published anywhere.

It will thus be noticed that though I began with investigations into the methods of Sanskrit teaching current in Training Colleges, I had to widen the scope of my work in the light of my experience in the Arts College. I, therefore, concentrated myself upon the wider problem of Sanskrit studies both in Arts and Training Colleges and also upon the higher Western methods of investigation, viz., the historical, comparative, philological, and critical or scientific methods that have engaged the attention of Sanskrit scholars.
in the East as well as the West. I think that those Western methods, though good in some respects, have their own limitations and that the traditional methods of the Shastris, notwithstanding a few flaws in them, are well worthy of the appreciative notice of modern scholars. Being brought up in the Shastri traditions I deplore their decay caused by political circumstances and their undeserved condemnation by some modern scholars. I am of humble opinion that a happy combination of the best parts of the Eastern and Western methods in the study and teaching of Sanskrit will ensure better results in future. I have thus made my work comprehensive by devoting my attention not only to the methods of teaching Sanskrit at the initial stage, but also to those at the higher stage; for, I think that there is organic unity in the study and teaching of Sanskrit at all the stages. This is the reason why in the present work the portion dealing with the theoretical basis of methods or general methodology (Parts I & II) is much larger than that dealing with the practice of teaching (Parts I & III). The treatment of the latter, which embodies my practical experience of many years, is, however, full and quite adequate to the requirements of students under training. The present work is, therefore, calculated to be useful not only to P. T. students but also to the students of higher classes in Arts Colleges and to all general readers interested in Sanskrit. The future will decide how far this humble attempt of mine will be appreciated by the custodians of Sanskrit learning. It will not, however, be unbecoming to seek their pleasure in the apt words of Kalidasa: ‘आ परिपाधिहः न साधु मन्ये प्रयोगविशालम्’. It is now many years since I began this labour of love, and it is purely by the grace of the Almighty that I could perseveringly come to the end of the projected task in spite of the unforeseen calamities in my life during this period. I shall feel myself amply rewarded, if my labour in
any way proves instrumental to the rejuvenation and popularization of the study of Sanskrit.

The Sanskrit Section (Part I) in my work, it is hoped, will appeal to Shastris and modern Sanskrit scholars, and the English Section (Parts II & III) to all readers knowing English. It may be noted here that the English Section is not the translation of, but is complementary to, the Sanskrit Section, as the same vein of thought runs through the whole work. The Sanskrit medium in this work is partly adopted by me with no other motive than that of bringing the Pandits, not knowing English, into line with the modern trends of Sanskrit studies. Moreover, the literary history of India indicates that Sanskrit has been recognized up to the present day by scholars as a fit medium for recording their valuable and permanent thoughts. It is my humble opinion that in free India, where English is losing ground, Sanskrit, the immortal speech (अमरभाष्यी), will and should resume its former prominent position as a fit medium for conveying important thoughts at least to the learned public all over India, though not as the lingua franca of India. Dr. F. W. Thomas says: "I, therefore, do not feel that the idea of Sanskrit (in a further simplified form) resuming its place as a common literary medium for India is a hopelessly lost cause." I also wish that in the teaching of Sanskrit at all the stages the medium of instruction should be Sanskrit as well as the mother-tongue. I, however, think that the international importance of English should not be minimized.

It is now my pleasant duty to express my heartfelt obligations to all persons concerned with the progress of my work. In the first place, I heartily express my indebtedness to all the authors and editors whose works and publications I have consulted. I owe a deep debt of gratitude to His Holiness the Jagadguru Shree Vidya-Shankar-Bharati Swami of Karweer Perth, who has graciously recorded his blessings for this work and at whose revered feet I had the
proud privilege of learning works on the Nyaya and the Meemansa. I have been laid under heavy obligations by my Guru-bandhus Rao Bahadur B. I. Powar and Raja-Vaidya Shankarrao Jagtap, who gave me immense solace during my hard times, and who, realizing the importance of my work, urged me on to progress. Had Rao Bahadur Powar not insisted on me, this work might not have seen the light of day. I am, however, grieved at the sad demise of Raja-Vaidya Shankarrao who could not see my work in the present form. I cannot but mention the devoted indefatigability of my dear brother, Mr. Govindrao, in the publication of my work, though thanking him for this would be thanking myself. I am greatly indebted to Principal Dr. A. G. Pawar of the Rajaram College for his keen interest in my work and for what he has done for me. I am equally indebted to the Committee for Patronage to Authors and the Kolhapur Government for sanctioning substantial pecuniary aid to this publication. I sincerely thank Rao Bahadur Dr. S. K. Belvalkar ( Poona ) for kindly allowing me to quote a few extracts from the 'Poona Sanskrit College: Prospectus' published by him. My sincere thanks are due to Principal K. S. Vakil, Principal B. H. Khardekar, Principal Dr. A. C. Bose, MM, Principal V. V. Mirashi, Pandit Khuperkar Shastri, Dr. A. N. Upadhye, Dr. R. C. Shrikhande, Mr. N. G. Panditrao, Mr. V. S. Aiyar and many other persons for their hearty sympathy and helpful suggestions. I sincerely thank Mr. R. V. Diwan of the Bharat Book-Stall, Kolhapur, for gladly undertaking the publication of this book. In conclusion, I cannot fail to thank Mr. K. H. Sahasrabudhye and his staff at Shree Dnyaneshwar Press, Kolhapur, for their promptness and cordiality.

Kolhapur, 6th December 1948

G. S. Huparikar.
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२  अवस्थनः  अवस्थनी

८  वचनिकः  वचनिकः

१४  आधुनिकः  आधुनिकः

१६  अतोदवः  अतोदवः

१६  प्रारम्भ अध्ययनार्थं  प्रारम्भ:पञ्चयनार्थं

२८  छात्रमनसः  छात्रमनः

२९  आप्सेते  आप्सः

३०  नायकयो  नायकः

३१  पदाशिप्रय  पदेनापि

३३  विज्ञानार्थं  विज्ञानार्थः

३५  छुन्तप्रवाहः  छुन्तप्रवाहः

३६  सरलति  सरलति

३७  अन्यः  अन्यः

३८  विवेषः  विवेषः

३९  भमीवः  भमीवः

४०  कारिकः  कारिकः

४१  मुलेना समाधितः  मुलेना समाधितः

४२  विविक्तवेन  विविक्तवेन

४३  संमंत  संमंत

४४  वार्तिकमन्यः  वार्तिकमन्यः

४५  सिरि:  सिरि:

४६  चोपणगमः  चोपणगमः

४७  वल्लभिन्यः  वल्लभिन्यः

४८  चन्द्रनार्थः  चन्द्रनार्थः

४९  शहितायः कौटिलियार्थाः  शहितायः कौटिलियार्थाः
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Correct

while the principal thing

the negation

are

by compound

language

object

forms

methodology

adjectives

Upanishads

the seven

whole

be a

28 whole

while principal thing

the negation
संस्कृतानुशीलननिवेदः

[The Problem of Sanskrit Teaching]

संस्कृताध्यापन-प्रशांवलि

अथ गीतिर्भुवनालाकारको महामागिनः। नैन्दिकितं मक्तां यदू-खिलेदशस्त्रसमारस्त्वम् आकृत्यपादशास्त्रस्मृतिधीयमानेनु विविध-विषयं पु 'संस्कृतम्' इत्यन्तमो विषयं। आकृत्यपादशास्त्रम् प्रारम्भीतुः कार्येणीतः संस्कृताध्यापनमार्गस्थे। प्रतिसाह व्याख्याशिरोमिपरिवृत्तात्रतमार्गः पद-वा कालो वा ('periods') लम्बते संस्कृताध्यापनाय। एतेऽभोजनयं-दिनानि त्वक्लर्नायिन्यर्ग। एवं संस्कृताध्यापिनामाय न प्राणम् कऽकोऽस्मयते कान्ते। अथ वेदान्ते न केवलं विशिष्टं किल्भविधं अथि संस्कृतम् प्रयत्नमेस्तव। गीतिर्भुवनार्थ संबंधार्थ भारतीयनामनाथ्विवाचाररतीनास्ती। आचार्यत्मांगाधिधार्य, नानाष्ठाशिवाचारकालाणकापाणि महोदरिव। प्रतिसाह गीतिर्भुवनालाकारकार्तीयिनायाः। सुनिश्चितार्थप्राप्ताः। संस्कृते: परिवर्तांसमुक्तवर्त गीतिर्भुवनां अन्तविकारमुपोष्यक्षय-चिरस्थिर-मित्रस्यहाश्च। स्वाभामतः। तत्तस्मात्तुकारतिलो धर्मान्तिस्मारणाणां गीतिर्भुवनार्थ युगम्प्राचाराय स्मृतं प्रकाश्विनिर्दितियाश्रयमस्मार्तिवृत्ताय। हुर्मार्थाय अथवापेक्षा कापि चिकित्सात्नु चतुर्दशिकांश्च मन्त्राध्यायीं चेत्यच न कोटिये सन्देहः। ये संस्कृताध्यापनमार्गं शाखेयङ्गसाराणीं नैन्यम्प्रविशिष्टानि, न तेसाः क्षेत्रे विचारः। ये व गीतिर्भूवनमार्गमलतिहि महाकाव्यानंतरकथातिधिमिवतः। सौदयं मूर्त्तान्वादनांगमतु, मिति, तेहसामान्याचारणाः कऽवेदेऽय सत्ताय। अतुन देवस्वायः शाखेयङ्गसाराणीं विशिष्टशास्त्रवैश्वेतेश्ववा काव्यामतंकिर्मार्णानोद्धरणय निति-भाषायणांसाक्षणामेव हितं भविष्यति युज्मान्तम। ॥ रघुवृत्तानि
संस्कृतानुशीलनविवेचः

काव्यानि इति वदत पद्धतप्रकाशावानां काल्प तत्त्वकल्पः, यतो
विशिष्टालखनेनपुरयं समाहारस्वते जना यत्र कुष्ठिप कारिका एवः

अधुनातन काल्य निजिक्ष्य परं कोर्टीशिलोदयामग्यं तयसीमतानां-
वाढळमाथान, सुशरसस्वतेरस्वतेरन्द्र: केचन विनिर्देशस्य प्रवक्तुः-
प्रन्यप्रकाशानादिभिभिप्रकाशाय: सुरमात्य: शार्किकप्रचारायं भारतीय-
संस्कृतिशाश्च च प्रयत्माना: वंश्यमेव। तितु तीर्थांभार्य: शार्किक-
प्रचार: सम्यगाध्यनाध्यायनाची न इत्यपि न परोऽतथा मेंः प्रेषिकायम्।
अंद्राश-पुलसरं रक्षोदाक्षाध्यायनमेवाध्यायनाची पूर्णिकः शानविश्वेत्वः च
महतीति विचारं हेतु: तद्वद्वादोध्यायनाभानो:। स्मर्यं मात्रावर्ती
बाळानां संस्कृताध्यायनायं संस्कृताध्यायः मात्राउपयोगावृतमकुचरां
संस्कृताध्यायवहारः मोऽसायतीती प्राचीनपद्धतानातिरिक्तवाचारण: वते, अणूष्पादः
अपूर्वानुष्पादः च अपूर्वाध्यायनमहासर्वनुष्पादां
वक्त्रयां नर्माय:। आदित्यसंस्कृताध्यायां वृहततात्त्वादित्यां
संस्कृताध्यायनं विद्याधाण्याढाण्यानामवाचम्ब्रते। सत्याहृतरत्नाये
युपिसंस्कृताध्यायां प्रदिनमातिपूक्तकालेक जीवानापूर्वतः क्रीतानुसारतः दौरायं सुरदायः।
P्रचलितवविश्वपद्धतिपरिक्रियापूर्वकः पूर्वतनानां गुणान्विकाष्टतः नूतनसर्वथा-नाथाय इति निःशृणु विचारं, संस्कृताध्यायनाध्यायनेरस्वतः दूरी
कराय भारतस्वरीम्बिभिन्नतात्दैव सम्परिशालानाध्यायनं प्रदिनमातिपूक्तानुभावः
भिन्नता मया नामायोगाद्वीपालालालिका 'संस्कृताध्यायप्रभावलिं'
वर्षपुगानुपनिवेदः, तथा भिन्नस्वर्गानां विद्या शतकप्रकाशक शतीभे
प्रायूपत्रात्ये सम्यगाध्यायनमहासर्वाभानो: मौनित्यह: तुष्कतपदिकां च प्रकाराकालाकोति।
तदानि शरीराकार्यदेयारां विद्यां व्योदनिकः संकृताध्यायः
अधिबिलोकारालाप्याव, निम्नाकारामाहानमेवतिरुक्तकानुष्पादानान्तरि
द्रटियो द्रष्टा प्रस्तावानां विद्यामेव बोधित: संकृताध्यायः
वेदान्ताध्यायः, यहेको गुरुदेवाही: दौरायं
विमागस्, नवं च महाराणिया: विनं। उपरितिविद्यान्त प्रतिपं
संस्कृताध्यापन-प्रभाविकः।

विविधों राणे संस्कृताध्यापनपद्धतिज्ञानों सम्यकोपत्य व्युक्तरुपस्तिति
वेष्याने च मयोः: सांके 'वेल्गांग'नगरस्थाया 'महुरवण्या' अव्योपास्या
-सातारिका-संस्कृत च प्रकाशितपूर्वः। सत्यवर्षे सकलान्यि
प्रत्युत्तराणि अन्यथे प्रेयत्या प्रकाशितते।

संस्कृतमहाज्ञानानि मेलिष्यां च ज्ञात्वा ज्ञातो उत्तुरुपेयं। संस्कृताध्यापन
प्रभाविकः। प्रशा: समुद्रवनं तानुहिं तत्रुतुरुपेयं। संस्कृताध्यापनप्रभाविकः।
संस्कृतमहाज्ञानानि ज्ञातो उत्तुरुपेयं। अन्यथें, प्रशाश्विरत्रयमपन्यासपूर्वेक्ष, यत्सद्दन्तगतानि केताधिविज्ञानानि
प्रत्युत्तराणि केमेदवरोपस्तिते प्रभावितु। सत्यवर्षे प्रशाश्विरत्रयमानि
विद्या: प्रशाश्विरत्रयमानि प्रशाबोधीनानि संस्कृताध्यापनरीतिज्ञानायथें
विद्या प्रखर्वत्त्वेत्रो दीप्यितं मद्यिमिकं चर्चारस्यानात्रि
विद्या कन्ननतिभ्रमेत्र मत्वेदिता क्षयायार्थेन।

सामान्यप्रशा:।

१ (अ) बालनी कृते या संस्कृताध्यापनपद्धति: पुरातनकालां
-दार्शनिक यावत्, गीतांगमाध्यायितिः कमांत्रता कमांत्रिते च, तस्या,
संस्कृता अंतरं कृते, कि च तद्वित्यपायांमान्यपूर्वम्।!

(अ) उद्देश्यप्रेमानां दाशिनानां च पदलों: के मेदसामे।
(इ) गीतांगमाध्यायिताननितिमाध्यायप्रकाशाः के गुणो दैवा च।
सा प्रणालीपाल्लां दाशिनानां च पदलों: के मेदसामे।
सा प्रणालीपाल्लां दाशिनानां च पदलों: के मेदसामे।

२ भिन्निंव गात्राणि: भ्र: माण्डलरमहोदयानि संस्कृताध्यापनपरिपाठी
बालानि मुख्योपाय विकासार्थ गुणवत्ति।

३ हेतुनी पाप्तस्यादेशेपु कैविकद्वाप्रे: संस्कृताया श्रीकृपा
-लिंग' इत्यादां प्रविधमानान्यायांप्रयाप्ते गते सामान्य माण्डलरमः
संविदापद्धति: प्रयुक्ते। तस्या: कार्यो अरेपि माण्डलव्यायामाध्यायनिः
प्रविधिन नुः तत्कालिनानि कालिनिचय व्यङ्ग्यप्रत्यै: सम्बन्धमयमानानि
ज्ञातं इति ज्ञेयस्य तेषां बालमोहिनियानुसारिच (Child psychology)
समुदायमतित्तम दैविकतानि च। तेषां तत्बनां तस्या: संविदापद्धति
(Conversational method) संस्कृतायाने कवितंगकृ मानाः।
संस्कृतानुशीलनविषयः

4 आद्यकल्तिसहितः संस्कृताद्वयनार्थे किमवाने कः प्रत्ययः?
तथा किभे चोपकमाध्यपने कहा रीता कार्यम्?

व्याकरणम्

5 (अ) किम् मात्रानुत्तेन व्याकरण्य पाद्वन्यमुत व्याकरणमुतेन भावा?
कहातु कार्याचः?
(आ) सामान्यव्याख्याणं संस्कृतवाक्यवर्णववाय किमन्त्रं व्याकरणं,
ङ्गहावशेषते, के व्याकरणविवाक्यावर्तकः?
(इ) सैक्यसूत्रमाध्यपने व्याकरणविवाक्यावर्तकानेकोऽनुत्तमः,
समीचीनः स्वतः?
(ई) शब्दरूपाबिंतमाध्यकर्मके: प्रस्तावः कहार्यः?
(उ) वाक्यपके सुकोटमस्मतित्विध्वः कि व्याकरणसर्वमानुरोचनेन,
रूपस्वतः कार्यित्ववा, तैः पुस्तकस्यनि विद्यूर्व्ययावेकः कहे कर्मियाैणि वा?
(ऋ) संस्कृताद्वयनाय मात्रामापाव्याकरणमायस्य कित्वपेक्षा?

अनुवादः

6 (अ) अर्थः 'मात्रामापातिस्य' हति संस्कृतमापाव्याप्यनेन्द्रिकेमेव शाचनम्?
अन्यान्यरि शाचनाति सुभेक्षाति तानि?
(आ) संस्कृतस्य मात्रामापातिस्य: केहु केहु व्याख्या होतमापेतु?
(इ) मात्रामापातिस्य का पद्यति: अभवी, संस्कृतद्वाभुतसरसीनी,
मात्रामापाभुतसरसीनी वा? उम्मोदयुक्तो वाक्याधिकमेव कहूँ रूपेन
केहः?
(ई) मात्रामापाणि ओऽमापास्या वा संस्कृतेन तिस्य: सामान्य
ङ्गहावशेषाणि कित्तिनिर्माणोपकारकः?
उपकराकः त्याचेत् ओऽमापाभिंत्विध्वौ
कृतस्या बण्णमारचव्या: कहा रीता वाच्यविपित्वः?

वाह्मवायाणः

7 (अ) उपकराव्यायां किलकुप वाह्मवं चट्टीकरियनियम्, किं
विषेशावकानि (Disconnected sentences) उत्त कयांवाद,
वर्णानात्मकः: चिन्हावर्तिक्षेतः (Connected passages) किमये च?
(आ) संस्कृतवाच्यमें केवल मातामातनें (Medium) अध्यापित-
तत्त्वम, संस्कृतवाच्य मातृभाषा वा?

(इ) वाङ्मयाध्यापनेस्थापकें (1) प्रश्नप्रवाली (Questioning),
(2) अनुवादप्रवाली (Translation), (3) कथनप्रवाली (Telling)
चेतीत: कुल कार्य द न्योयः। प्रश्नकथनवर्तवर्तनी कतर्या मातृभाषा
कार्यणः, मातृमातृभाषा संस्कृतमातृभाषा वा। किमेः क? उपममापे जोगः,
कर्त्तव्येनकृतकुल संस्कृतप्रेयं कुल च मातृभाषा?

(ई) कथाकथानवादवर्तनातिनामध्यायमें प्रत्येक कथा विभिन्नपरि-
पात्य कार्यशः?

(उ) वाङ्मयाध्यापने प्रावः के: कलोकुत्तर्कोत्तर्कास्त, कथा
दृष्टा च क?

(ऊ) सीवांणवाङ्मयगतः: पद्यविषयः (Synonyms), भिन्नार्थ-
शब्दः (Homonyms), वाक्समार्थाथः (Idioms) कथा पद्यवि-
धेत्वतः। अमरकोशप्रस्तावः कथा कथन च कार्यः?

पाख्यपुस्तकानि।

(अ) बालानी खुशीवाच्य समीचीनानि संस्कृतपाख्यपुस्तकानि
कृत्तिकालियं बन्यते। नूतनेऽथ विचारिताच्येपु कथा तथचियं शेषनिरालमः पुरं
संस्कृतवच्यानि। पुस्तकपुस्तकानि कथविषयं स्थूलत्तत कित्तमामशवणियम्।

(आ) बालानी पाख्यपुस्तकेशु कीवत्री मायासः कयो कथनेकु
कथनः। अभिवातमायानां (Classical language) प्रस्तावेकु
कियमावाच्य:। अभिवातमायानामायान: कतर्या अस्थायः कथमे
बन्यति त शास्यः?

(ई) संस्कृतवाच्यमथा: कथाकथानाटवाच्यविख्यातः
बालानी पाख्यपुस्तकेशु अस्थायुस्वरूपन यथायं कथा संविवेद्यः?

(उ) पाख्यपुस्तकेशु व्यक्तारणविमागाः: कथा संविवेद्यः। कथा रीत्या
च वेढिहनीः?

(उ) आधुनिकालायां चतुर्थम्यवाच्यम्या: पाख्यपुस्तकेशु व्यविधाकारि
बालानिततानि शहुदी स्थूलवाच्यपुस्तकानि (Books for Rapid Reading)
वैष्णवानात्मके संस्कृतमातायाने वेषिलवेषु कथा तत्त्वानि नेश्वेरनसंबंधानि।
संस्कृतविद्याय तद् वै तद् विन्दुरहस्याय ।

कवितापद: प्राणाधि स्वयमवर्ष: नानारितमार्ग: अनोखावेद: समपालय: गीर्जामार्ग: प्रणिरह: सुधारक: नानासाधारणाय तेषा तेषा पूर्वतनप्रदेशायाय गीर्जाधिकारि सारं स्मारकादिप हृदयोऽरिते।
संस्कृतत्रयन्दुरवस्था वद्दृतीकरणोपायां ।

सामाचारोपहृति चेतः । प्राचालीना परिपत्र । तिब्ब । यहांशिंगावतः । पण्डिता।
उदर्श्यारस गता तत्रामनोगातापाणोदितयेन प्रतिमयान । भक्ताः ।
व्यक्तियस्य दर्शनीस्य युन्येन । प्रगाधशाक्षरास्त्राणि च शारणामीन्य-वस्त्तुकारणोऽभावः । सति दशैशिवायः । पण्डितयाब्रवग इति मद्दृतीकरस्य दल्लणामार्थेः तथापि च ।
अथ न केवल हिंदुमापचारस्य विशेषार्थं केवलं अभ्रमारी देवमार्थी अथा । केवलाङ्कुलिकपण्डितमभावः प्रयत्नं यथा "इति देववाक्यं पञ्चांि प्रेत । आधुनिकमापामधवारामण्यं च स न्यूनतमः ।
निर्बलयमध १। कि प्रयोजनस्य स्वरूपपरं तत्तात्राय गृहभवाणयं?" इति । एतत्रसे
पितांविनुष: दुःखेतः कस्यास्य नीर्वाणशंका अगुणर्गित: । सामान्यश्च विवेचोऽये
वेदांमच्छिन्नत्वमनुस्कृऽ यथा केवलिकुलिकमेवः । पण्डितस्वावाचे प्रेतमार्थे
गीतांनागमुगः गणित: । गीतां गणित: विवेचे वेदांस्य मुद्रतं नागमुगः
गणित । परमादवांमद्वृतत्वं मनुष्यमार्थेः प्रस्तुतामित: । परमादवांम
मद्वृतत्वं कारण: । परमादवांमद्वृत्तामार्थेः प्रस्तुतामित: । परमादवां
मद्वृत्तामार्थेः प्रस्तुतामित: । परमादवांमद्वृत्तामार्थेः प्रस्तुतामित: ।
हिंदुमापणां यथाकृत्: प्रतिमयानां। प्रतिमयानां। प्रतिमयानां। प्रतिमयानां।
हिंदुमापणां यथाकृत्: प्रतिमयानां। प्रतिमयानां। प्रतिमयानां। प्रतिमयानां।
हिंदुमापणां यथाकृत्: प्रतिमयानां। प्रतिमयानां। प्रतिमयानां। प्रतिमयानां।
हिंदुमापणां यथाकृत्: प्रतिमयानां। प्रतिमयानां। प्रतिमयानां। प्रतिमयानां।
हिंदुमापणां यथाकृत्: प्रतिमयानां। प्रतिमयानां। प्रतिमयानां। प्रतिमयानां।
हिंदुमापणां यथाकृत्: प्रतिमयानां। प्रतिमयानां। प्रतिमयानां। प्रतिमयानां।
हिंदुमापणां यथाकृत्: प्रतिमयानां। प्रतिमयानां। प्रतिमयानां। प्रतिमयानां।
हिंदुमापणां यथाकृत्: प्रतिमयानां। प्रतिमयानां। प्रतिमयानां। प्रतिमयानां।
हिंदुमापणां यथाकृत्: प्रतिमयानां। प्रतिमयानां। प्रतिमयानां। प्रतिमयानां।
हिंदुमापणां यथाकृत्: प्रतिमयानां। प्रतिमयानां। प्रतिमयानां। प्रतिमयानां।
हिंदुमापणां यथाकृत्: प्रतिमयानां। प्रतिमयानां। प्रतिमयानां। प्रतिमयानां।
हिंदुमापणां यथाकृत्: प्रतिमयानां। प्रतिमयानां। प्रतिमयानां। प्रतिमयानां।
हिंदुमापणां यथाकृत्: प्रतिमयानां। प्रतिमयानां। प्रतिमयानां। प्रतिमयानां।
हिंदुमापणां यथाकृत्: प्रतिमयानां। प्रतिमयानां। प्रतिमयानां। प्रतिमयानां।
हिंदुमापणां यथाकृत्: प्रतिमयानां। प्रतिमयानां। प्रतिमयानां। प्रतिमयानां।
हिंदुमापणां यथाकृत्: प्रतिमयानां। प्रतिमयानां। प्रतिमयानां। प्रतिमयानां।
हिंदुमापणां यथाकृत्: प्रतिमयानां। प्रतिमयानां। प्रतिमयानां। प्रतिमयानां।
हिंदुमापणां यथाकृत्: प्रतिमयानां। प्रतिमयानां। प्रतिमयानां। प्रतिमयानां।
हिंदुमापणां यथाकृत्: प्रतिमयानां। प्रतिमयानां। प्रतिमयानां। प्रतिमयानां।
हिंदुमापणां यथाकृत्: प्रतिमयानां। प्रतिमयानां। प्रतिमयानां। प्रतिमयानां।
हिंदुमापणां यथाकृत्: प्रतिमयानां। प्रतिमयानां। प्रतिमयानां। प्रतिमयानां।
हिंदुमापणां यथाकृत्: प्रतिमयानां। प्रतिमयानां। प्रतिमयानां। प्रतिमयानां।
हिंदुमापणां यथाकृत्: प्रतिमयानां। प्रतिमयानां। प्रतिमयानां। प्रतिमयानां।
हिंदुमापणां यथाकृत्: प्रति...
संस्करतात्त्वीक कथिताणे येऊने मानोः विषयातील विषयातील निरक्षरप्रकाश प्रकाशिताणे। केचिदनदेहिता: पण्डित गीर्जाभाषाय राष्ट्रभाषाविद्यापीठमार्गदर्शनात विहित, तेथे स्थानमध्ये धारावण्याची बिंदुत्त निपटतात. मातृभाषाविद्याध्यक्षाचे मन्त्राळे: केचिदनदेहिता निरत!
“Sanskrit would be considerably more easy than it is, if there were men educated in our English Colleges to teach it.” —अथ वर्तमानहरूका महादेशम् वर्तमानहरूका महादेशम् न स्वयं नाम कपिलोपि: शास्त्रीयम् वापने। अति तेको गीताभाषामयामजनेन साक्ष्याठ्यें पद्धतियाँ संस्कृतमाण्डलम् न भाषापereotype तुलामात्तै। उपरिन्तमानधनुलोक समप्रति शास्त्रानुसारत्वाधिकारनार्थ अनुरुपतेपुरूषस्थलपर्यायपर्यायपरे नियुक्तिमेत्यदे विश्वासितविकृतिरार्थ विकृतिविद्वार मानवार्थतित। अद्वुता हु अनुकूलदानः नुद्दीपिरोपि महाशरकर्तृत्वपुस्तकाराऐऽण्डलपी शास्त्राधिकारिणां च संस्कृतानुगोविदानेचर्तनुमतनिःशास्त्रिककर्त्तवंनेव तपस्याविशेषे।
एतस्य दुर्वस्यायो संस्कृतमांशमुद्धारमन्तरेण नवनयनपदीमायात्सनः।
केष्युत्स्याः अशोकपरम्परः। आन्शकत्वालेषु संस्कृताध्ययनस्य विशिष्टेन
पाठ्यकृ मण्य मायसम्। एकः सामान्यच्छावाणिः कृतस्य मध्यिकानिपुष्प- 
किरुः कृते। सामाज्यमहामारातिरिसतरतचन्तना हितोपदेशपद्वत्ना, व दिशानिर्द्धा- 
धरतचन्तना परिमित्यकारणोपकृतं मध्यिकानिपुष्पमेव अभ्य न धर्मानाय धारणा गते 
संस्कृताध्यायः। अर्थाति पाठ्यकृ मानाः वुद्धिमाय मरणां समान एव मबतु प्रविष्टसर्वपर्यन्तम्।
अन्तर्यामहाबिकालेषु प्रमादर्शार्थवेब सामान्याः मध्यिकाणां महत्तंत्र च चावाणिः 
भावाः पाठ्यकृ मायाय च चावाणिः। सामान्यच्छावाणिः कृते बहुकौमुदीपतनसारं 
साहित्यालंकारिच्युतमेव सामान्याङ्गां सत्तवां च महाकालीनतां वस्याल्यागमानमेव भवतु 
संस्कृताध्ययनप्रयोजनम्।
कविशेषप्रात्यां शिक्षाऐविशिष्टमितिअस्त्रात्माः विशिष्टान्य 
अवश्यान प्रमादर्शार्थन समारहस्यायम्। महाबिकालेषु बहुकौमुनु 
मध्यकौमुः च पाठ्यकृ मायायनां अन्तर्यामानां संस्कृताध्ययनं अव विशिष्टान्य 
प्रमादर्शार्थवेब सामान्यां साहित्यालंकारिच्युतमेव सामान्यां 
सत्तवां च महाकालीनतां वस्याल्यागमानमेव भवतु 
संस्कृताध्ययनप्रयोजनम्।
कविशेषप्रात्यां शिक्षाऐविशिष्टमितिअस्त्रात्माः विशिष्टान्य 
अवश्यान प्रमादर्शार्थन समारहस्यायम्। महाबिकालेषु बहुकौमुे 
मध्यकौमुः च पाठ्यकृ मायायनां अन्तर्यामानां संस्कृताध्ययनं अव विशिष्टान्य 
हितोपदेशपद्वत्ना, व दिशानिर्द्धाधरिव्या अस्त्रात्माः विशिष्टान्य 
अवश्यान प्रमादर्शार्थन समारहस्यायम्। महाबिकालेषु बहुकौमु 
मध्यकौमुः च पाठ्यकृ मायायनां अन्तर्यामानां संस्कृताध्ययनं अव विशिष्टान्य
संस्कृतत्वाचाय तत्त्वज्ञानीतीति कारणोपयोगार्थः "संस्कृतिविद्याः पदयं श्वादित्तल नासिकार्कि। आदि श्रीवाञ्चितायां भाष्यः प्रशोचाचायां प्रयोगानिपुणा अभंधोऽन्तराध्यायिका अपेक्षये, यत एतदाह एवाध्यायः सततं बलचार्यां लक्षिताय प्रयुतं। उत्तराध्यायिकानाश्नामचार्यानुसारसुधास्यां श्रुतं तेरा मनस्तयेन प्रति श्रुतां मुनि पार्यत। पुनः एवाध्यायं कालः स्थानः शिक्षाभ्यासंग्रहेणेश्यानंतराध्यायिकानां। कालितराध्यायिनि: सुन्दरसंगठित मभवत। एतद्विष्टिताः सर्वाध्यायिकाः सर्वाध्यायां विवेकाध्यायांप्रथम कालितराध्यायां विवेकप्रथम। विषयः एव।

"शिक्षा कि पत्पनिदानसंग्रहा शहस्त्रांतिन्यथाविषेषयकाः। यस्योभानु व शिखां दुरी प्रतियाचादितस्ये एव।"

इति श्रीकालितराध्यायचन्द्रवति सर्वस्य शङ्कर्यनम्। अति चाह्यायकः स्मृताः शब्दानावति सक्षमस्तीताः। अविश्वाश्वतिशब्दायमध्ये साहित्याचार्यनन्तर महाविषयाचार्यसंग्रहाः। तत्त्वात्मकोपनिवेशसंग्रहाः शस्त्रसंग्रहेणेश्यानं विवेकाध्यायां। गीतावनायाः सवासनन्तर तेन तेनुः महाविषयाचार्यद्विन्यानुवाच। पृष्टिसुधा भाषामार्कारी प्रक्तिनास्याः भारतमार्कारी। कालितराध्यायिकाः श्रस्तिविवेकतिरिच्छिन्नाः महान्ति लाभावर्तित। एवेच महिनायांतिकालाध्यायिकाः च संग्रहाः ततो चाह्यायां विवेकाध्यायां। इत्यतः भाष्यायाः। कथा
प्राचीनमन्यायं प्रतिपाद्यति, ऐतिहासिकारं विचरे न रखन्यं कथनानी

स्थितिको रूपमात्राभाष्यकोन संहो कायम। पत्र जान बूढी विषयं दितिकरणं सुगमतिसु संहो तथा तयथा तेन प्रत्ययं। प्रमधव पूर्व-चारविचारको विधिकारं च सर्वस्थितिमयं मति बौधायर-भिरोश्चिति। भारतियचारविचारम् स्मरणोदयवांध्याकृतिके थाकेयम्। प्राचीननित्यायिन्यः रथानां रथायान। काणविविकारसमकालेवेन रथाश्चमवेन रथाचिन्तानि कथयति। काणिकायामाखानां भाष्याकारिः सर्वस्थितिः कारकां वा यथा-काणिनिर्देशनां विनाभिषक्तमन्यायां यथार्थ गुणाभिरात् तथा। एव प्रतिमाविवेच्यं सर्वस्थितियानां विषयं इति। प्रत्येकप्राप्तमात्राको सर्वस्थितिस्वयम् यथार्थमुदयम्। पूर्वचारविचारं न भाष्यानं शौकान्तानि वा बाणायामांगोपात्त हृदयं स्वयम् प्रथममात्रायुगम् पुनः व दिश्। दिशाः पृथवीः सब्जाशाशिक्षायः। सब्जाशाशिक्षायः पृथवी पंक्तिसंपन्नं न अर्थात् रथान विषयं सर्वस्थितिः कारकाकारिः सर्वाचिन्ताम। तेन यथा यथार्थिन्द्र रूपसरि-अन्यायवैष्ठ तेन द्विप्रकारं: समाप्ती एव।

नारकवर्ते शिखरे राजविधिः विशिष्टपदविकारम्। सवादप्रकारा बाणायामात्राकार च सब्जाशाशिक्षायः समाप्तिः। सब्जाशाशिक्षायः नि-सब्जाशाशिक्षायः सब्जाशाशिक्षायः नि-सब्जाशाशिक्षायः। परिमेयमाकार: सब्जाशाशिक्षायः नि-सब्जाशाशिक्षायः सब्जाशाशिक्षायः नि-सब्जाशाशिक्षायः। नि-सब्जाशाशिक्षायः सब्जाशाशिक्षायः नि-सब्जाशाशिक्षायः। नि-सब्जाशाशिक्षायः सब्जाशाशिक्षायः नि-सब्जाशाशिक्षायः। नि-सब्जाशाशिक्षायः सब्जाशाशिक्षायः नि-सब्जाशाशिक्षायः। नि-सब्जाशाशिक्षायः सब्जाशाशिक्षायः नि-सब्जाशाशिक्षायः।

अन्यान्य साप्तकमुखं च द्विप्रकारमात्रायुगिनः प्रायः बिकविक-के ममताबिन्यं दर्प्पिते। विषयोत्तरितिबिन्यं यथा। वाच: समान-विधा: परस्पर: पुरुषों। इति काजिकोनिर्देशनान्तु आत्मानमें कृतां भन्नानाः: केवल प्रमाणप्रतिष्ठित: सर्वमार्गविविक्तम् विशेष न कुञ्जनेपामघोरकल्याण्यात्स्व विन्यमार्गमििके च। महदेशस्मिन्यत्र वत्स्य:।
प्राच्यप्रतीच्यविश्वासविश्वसणीनाथीका

भारतमुदयसाधिका का विश्वासपुरुषत्वरूपमें बना विश्वविद्यालय साहित्य निकाय बनाया गया। विभिन्न विद्वानों के अनुसार, यह भारतीय विद्यालय की स्थापना के बाद भी भारतीय साहित्य और सांस्कृतिक जीवन में महत्वपूर्ण भूमिका निभाता रहा है।
विता अपि विनीतवेपाः, सर्वत्तीयिनितनायंपर्या अपि निष्कुलः प्रत्येकः कर्मविवेद्यः वृत्ति मुक्तः; विनिवेदयाः कुलसुपरिश्रमः अप्यन्नवर्त्तित्वातः; अच्छा अपि मानचनः। पाण्डुःधर्माणात्मिनिः तुःपाण्डुः मन्यत। नंत।

सन्तु नाम केदयो दोषा संस्कृतविभुषणं। पद्मदाबध्ययानपुरस्वर चाँदक्षणम्विनन्तेन कैवासप्रतितं विद्वानं विचलल प्रथा नासा वन्देणहरिष्कृपः। प्राध्यायामाणाध्ययनपुलक्षितविः भूलाविषित, न केवल अन्तरिषित | तेषां न तथा पद्मच्छिन्दल्लेन्त समारारे, यथा विचारे मूलच्छिन्दल्लेन्त, येन ते प्रयत्नः प्रधानविधयं स्थायिः प्रकटत। प्रार्य विद्वद्गुणसमर्पितेन मनसा परिश्रमितिः हवामानेन।

नानामात्रत्र प्राणिपरिवेतुगृहकथाप्राणिमयः स्वदेपपिनिगृहपतर्व वायुयाप्यकल्याननिनियत: मनोपित:। प्राणिगृहविश्व प्रतीव्यूषः प्राणिविश्व वः बद्दारः। यथा पाण्डुपाणिनिः संस्कृतम्वायत्त तात्त्विकाः विशिष्टार्थः शम्भावने च। स्वप्नकल्यातिभुवनमुक्तिमयः सैतानायप्तः। पद्मच्छिन्दल्लेन्त, न तथा पौरीविनिः। प्राणिबिश्वाहों प्रविश्वदीप्रवाहः शक्तिमात्राध्यिनेतामेकार्यकोऽस्मात्मारः महत्त्वाद्ध्वारद्विश्व क्षमतादित। पाण्डुपाणिनिः स्वात्माध्यिनेता श्रीमस्माध्यिनेता प्रकटत।

संस्कृतम्वायत्त तस्य तस्य कोऽ: काव्यशास्त्रालोकः शष्यांत्तिः विनिशिष्टः। अपरिश्रमन्तः तस्य तस्य मनसौ मूलच्छिन्दाः ब्रह्मकल्यात्माभिनिः मूलच्छिन्दाः मूलच्छिन्दाः। ते क्षमा:। दर्शनशास्त्रे पौराणिकामेतत्त्वादित: प्रदर्शीन्तः। मनोपितः क्षमतादित:। प्राणिबिश्वाहों प्रविश्वदीप्रवाहः। अन्तरपितः ते विभिन्नस्कृतिसाधनमेंम तथा-लक्ष्यान्त्युत्तरेण तेन प्रदर्शीन्तः प्रत्ययते। संस्कृतम्वायत्त सूत्रमूलः नूतनं भाषायांम समाध्यवन तद्भव्यं बेदवाम्पायात्तिहार्केषु कृतमार्थमः: पाण्डुपाणिः प्रतीव्यूषः प्रधानवाचनं खल। अहिये तृ शास्त्रपुर्व भार: क्षितिजसिक्तः वेद न बनानाति यो द्वितेष्मः। इत्युतः कार्याः नयाः तेनित्राक्षमानुपायामें भवते एव बेदार्थविन्ययोजनाः स्वितिः। अद्वा मार्त्यप्रतेकाः मतिन्द्राद्यांमकार्याः मानसेन पर्वविनिः दर्द्द्वर्यते, न दुः साधाराध्यवनेः। विरल्य एव तात्त्वा अनेकां शास्त्रां चल्विन्ययोजनाः। यद्यात्मानः।
शताव्यां भारतेप्रायः पद्धापवाकर्णेकशालक्ष्यः, वाक्यशाक्यमीमांसिकः।
शालक्ष्य प्रमाणापक्षार्यवाक्याशालाबाह्यनियमे प्राप्तः यात्रित्वबहुक्षरः।
प्रथिताः समसामान्यः। पौराणिकत्रिकत्व मुक्तन्त्रिकत्रिकयाचरणतः मित्रातः।
कस्तोति प्रथमोपनिषदः स्तुतकेश्वुस्तहृदावोपदेशकतिपिपाणिनः वानिती, न वा तत्र
समवद्वदः। तेषानायथाय यद् “नैवादशैविपिरसमदिव प्रयोजनम्।
प्रतद्विपणं नून काकदन्तग्रन्थयायं अलतादप्रकारो वा।
पुराणपानं परिवर्त्यत किंभवः कुतुम्बरविशेषणयम्” हृतः।
पैदीवालक्ष्मीनी नैपि प्राथमिकद्विश्वस्ताक्तमेव तीतितीतमुद्रेव।
अतो हरिवश्वेश हीरी-कुञ्जः वितालोकं विद्वानां च प्रतिवानामध्य्ययाव्याप्तिप्रदति।
पौराणिकतेषांवद्यमणंसामत्वः।

पौराणिकते प्रतिवानामध्य्ययाव्याप्तिप्रदति, तत्पढः परिनिष्ठतद्वायानमेव।
विभिन्नासंगमास्त्य पुनः किंप्रक्षणानामेव मुक्तर्वातः तद्वायानमेव।
कृते विविधानाकुशमोहेत् परस्परविदितं। संस्कृतेत् भावमात्रायाम् वा तयारण्यविदितं भावमात्रायाम्।
कार्यः येन संस्कृतसदृश्यमात्रायाम् प्रत्ययोगिनामयालक्ष्यमिकिरतमेव।
संक्षेपते हि मोचैव मूलमथाप्यविनिवेशिनित्व पद्धतिविशालमात्रस्तः पादाल्पकहंदापिवृ
विश्वद्वायामेव, यथा संस्कृतायुप्याहुर्मथाप्यविशेषणमात्रस्तः सर्वमूयान्याला
संस्कृतमर्मानी पादाल्पकहा न यथाविवर्तितं पायते।
प्रयासिनि स्थानाशेष्टे यथार्थसदृश्यमेक्षरणान्तः भारतीय भाषाः।
पद्धतिविशाल
विश्वयोगिनामः संक्षेपरीक्षा: सम्प्रभूम्प्राची प्राथमिकद्विविधाय प्रयासिनिप्रिणेत
कोटिमार्तीकं हृतं नितरामुमुच्यं।

नामं केनापिव मनं स्वतं विकृतममर्मनित्तां मतग्रहिता वा प्राथमिकद्विविधाय
मेव यथाविविधेनित्तिति। उपरितनकोटिमार्तिकमानामाः आदिपश्चराधीनोतिनि
गाथावाच्यां नीर्माणवाच्यां श्रीरामन्यायमात्रपुकारमनानामाः दिदेवकोवें
दुर्गापूर्वी च प्रकटपन्तीः। पादाल्पकहसतान्ती वा रामायानमेव केसालमार्कं
विताल्रात्तिति मास्तु कस्यपको मित्रायामः। वरन्त्रामात्रपयिति
प्राचीनमभावायालक्ष्यमेक्षरण्योछैः परोक्षायदेशाय च शालिकाययन-
पर्यंत, न पुन: परम्परेन्द्रिद प्रत्यक्षार्थ्यांतर्दर्शैं दृश्यारूङ्गांनं न पाल्यांसम्पदायानुसार्यांतिवसों ने मलि:। 'उपपुक्तम'-पदुन्दर-भरणपातलेराजस्ववृत्त के द्विवाकां संस्कृत:विक्रमवेदांगविदाय मथनुप-युक्तम न महेत:। तथे कार्यविक्रमवन आहुक्योपाध्यायारण: कृति ज्ञाना पर्यायचितीकां धुरु प्रमततीत्त्वांविद्याधिकारिन्यान: महेश्वर:। तत्साधुपुक्तकलिने प्राचीनविद्या प्रतीत्त्विद्या चारस्वध्वा तहतक्षतामस्वात-सर्वोत्तर इत्युपसंयो।।

महेश्वर्क विपादःश्चां संस्कृतत्त्वकाव्यभुविकाय केचन भारतवी-पराक्षां अवि मुदन्दियान्तमन्त्रितान् स्वीप्रणालीकृत्तभाववैव विवर-वस्ति, येन हर्षस्वति वाचितिप्रयोगिता वती बुद्धारुङ्गावने। अर्थेन पद-परिपुष्ट केस्कताबाबुळे न तावती पदमार्गनस्थकता प्रतिमाति, मावती सरस्त्राणां गच्छाक्षरकथानामभागिनविद्यादतमेल्यां गच्छादशानां च।

अते 'यथा काव्याः निकायं वदलि: ' इति मथनमुन्नाय तत्तवार्ताविवाचनलिने: हुरस्वतीविशेषःवाचने प्रसतिनवम्। एतद्विश्वार्थिनांवयानया एव पौष: अथवा अथवा, ये काव्यालार्दीनां प्रगटातुदीन्यां महावास्कतांतिमेल्याकेशनबेर्स्थः प्रकाशक्यान: पाल्यांप्रदेशगुणो-पर्योपरिवर्तनांविकायमिति। एवं प्रतीत्त्वार्यङ्गद्वितिसत्तार्यां प्राचीनां पूर्वप्राचीनतयतामत्त्वाद केरेतव्य नाति संधार्यावधाः।।

अते देववर्त्तवधिविद्याग्नानां युणानां परिश्रानाध्यावमूलानि कालिच्चन वश्यत्व वर्त्तकेत:—

१ साहिष्यकर्तारवन्यरूपानीवानावेदांवर्त्तमांवास्तवायुक्तकालर्वाङ्गमय तथा संस्कृत:साहिष्यविद्या चाराण्यात्विवर्कासालसन्वयुर्वादिभिश्चाय: सम्पर्क्यावनय वाराणीविद्याकाफळसालसन्वयुर्वादिभिश्चाय: सम्पर्क्यावनय वाराणीविद्याकाफळसालसन्वयुर्वादिभिश्चाय: कृति, तथा संस्कृत:साहिष्यविद्या चाराण्यात्विवर्कासालसन्वयुर्वादिभिश्चाय:।

विविधवाननीनितिविद्यालेपीविद्याकालयुक्तकालर्वांगमय अपि पाल्यमें विवेकेश्यां:। तौनक्षेत्रालार्दीनां संस्कृतविधार्षिताने शास्त्राध्यात्माने सांख तत्त्व चाराण्यात्विवर्कासालसन्वयुर्वादिभिश्चाय: अपि राज्यां प्रवेशपरीक्षयित्वं वैकालिकं महेतु। शास्त्रालार्दीनितिविद्यां स्वप्नप्रारंभामशृंगारव च छानाभूताभागावलोकतया ।
पाठ्यविद्यालयभाषानाथ प्रतिष्ठान्तरत प्रतिष्ठानिते भारतर्विविशेषतः पाठ्यप्रशिक्षक विश्वविद्यालय भाषाविद्यालयान्तर्गत पाठ्यविद्यालयान्तर्गत प्रतिष्ठान निवडते प्राचिन भाषाविद्यालयान्तर्गत (Oriental Faculty) यथा पाठ्यविद्यालयान्तर्गत प्रतिष्ठानिते इति 'एमु. ओ. एल्डा'—परिशिष्ट शाखाकिंविवाहमार्गिन्द्रियालय तत्क्षिप्रविद्यालयवर्ग व्यवस्थापित।

तथा महानिविषयविद्यालयमित्यापि पाठ्यप्रशिक्षक प्रकल्प रेखा प्रतिष्ठान मार्ग च नाव भाषाविद्यालय संस्कृतमार्ग परिशिष्ट रेखा प्रतिष्ठान मार्ग। अन्ततः परिशिष्ट किंविवाहमार्गिन्द्रियालय तत्क्षिप्रविद्यालयवर्ग व्यवस्थापित विशिष्टाच्छिन्द्रियालय च शाखाकिंविवाहमार्गिन्द्रियालय तत्क्षिप्रविद्यालयवर्ग प्रकल्प शेष एवं रेखा प्रतिष्ठान मार्ग।

तथा महानिविषयविद्यालयवर्गिन्द्रियालय संस्कृतपरिशिष्टालयान्तर्गत भाषाध्यायिक मार्ग्याः। पाठ्यविद्यालयालय प्रशिक्षक प्रकल्प रेखा प्रतिष्ठान मार्ग चाक्ष्यामय चाक्ष्यामय मार्ग यथा, पाठ्यविद्यालयालय विषयविद्यालयान्तर्गत प्रशिक्षक च नाव भाषाविद्यालय संस्कृतमार्ग परिशिष्ट रेखा प्रतिष्ठान मार्ग। अन्ततः परिशिष्ट किंविवाहमार्गिन्द्रियालय तत्क्षिप्रविद्यालयवर्ग व्यवस्थापित। तथा महानिविषयविद्यालयमित्यापि पाठ्यप्रशिक्षक प्रकल्प रेखा प्रतिष्ठान मार्ग च नाव भाषाविद्यालय संस्कृतमार्ग परिशिष्ट रेखा प्रतिष्ठान मार्ग।

पाठ्यप्रशिक्षक प्रकल्प रेखा प्रतिष्ठान मार्ग चाक्ष्यामय मार्ग चाक्ष्यामय मार्ग यथा, पाठ्यविद्यालयालय विषयविद्यालयान्तर्गत प्रशिक्षक च नाव भाषाविद्यालय संस्कृतमार्ग परिशिष्ट रेखा प्रतिष्ठान मार्ग।

तथा महानिविषयविद्यालयमित्यापि पाठ्यप्रशिक्षक प्रकल्प रेखा प्रतिष्ठान मार्ग चाक्ष्यामय मार्ग चाक्ष्यामय मार्ग यथा, पाठ्यविद्यालयालय विषयविद्यालयान्तर्गत प्रशिक्षक च नाव भाषाविद्यालय संस्कृतमार्ग परिशिष्ट रेखा प्रतिष्ठान मार्ग। अन्ततः परिशिष्ट किंविवाहमार्गिन्द्रियालय तत्क्षिप्रविद्यालयवर्ग व्यवस्थापित।

तथा महानिविषयविद्यालयमित्यापि पाठ्यप्रशिक्षक प्रकल्प रेखा प्रतिष्ठान मार्ग चाक्ष्यामय मार्ग चाक्ष्यामय मार्ग यथा, पाठ्यविद्यालयालय विषयविद्यालयान्तर्गत प्रशिक्षक च नाव भाषाविद्यालय संस्कृतमार्ग परिशिष्ट रेखा प्रतिष्ठान मार्ग। अन्ततः परिशिष्ट किंविवाहमार्गिन्द्रियालय तत्क्षिप्रविद्यालयवर्ग व्यवस्थापित।

तथा महानिविषयविद्यालयमित्यापि पाठ्यप्रशिक्षक प्रकल्प रेखा प्रतिष्ठान मार्ग चाक्ष्यामय मार्ग चाक्ष्यामय मार्ग यथा, पाठ्यविद्यालयालय विषयविद्यालयान्तर्गत प्रशिक्षक च नाव भाषाविद्यालय संस्कृतमार्ग परिशिष्ट रेखा प्रतिष्ठान मार्ग।

तथा महानिविषयविद्यालयमित्यापि पाठ्यप्रशिक्षक प्रकल्प रेखा प्रतिष्ठान मार्ग चाक्ष्यामय मार्ग चाक्ष्यामय मार्ग यथा, पाठ्यविद्यालयालय विषयविद्यालयान्तर्गत प्रशिक्षक च नाव भाषाविद्यालय संस्कृतमार्ग परिशिष्ट रेखा प्रतिष्ठान मार्ग।
6 आद्यमहाविद्यामण्डलमें पर्यावरणविज्ञानातील विद्यार्थ्यांनी परीक्षेत्रात व्याख्यातांची स्थापना केली. पाठ्यपुस्तकातील विविध विषयांना स्पष्टपणे प्रशिक्षण केला जात होता.

7 संस्कृतमाध्यमाध्यमात भारतीय नागरीमण्डलेत व्याख्या करतात. विशेषने विविध विषयांमध्यें समाचारकोश, संस्कृत व्याख्या, विविध प्राचीन विचार यांना समानता देत असं नागरीप्रथम विविध प्राचीन विचारांना समानता देत असत. विविध विषयांमध्यें संस्कृत प्रथम विविध प्राचीन विचारांना समानता देत असत.

8 संस्कृतमाध्यमाध्यमात विविध विषयांमध्यें संस्कृतविद्या विद्यार्थ्यांनी प्राचीन संस्कृतप्रथम विविध प्राचीन विचारांना समानता देत असत. संस्कृतप्रथम विविध प्राचीन विचारांना समानता देत असत.

9 गीतार्थमाध्यमाध्यमात आधुनिक विविध विषयांमध्यें संस्कृतप्रथम विविध प्राचीन विचारांना समानता देत असत. ज्ञाते संस्कृतप्रथम विविध प्राचीन विचारांना समानता देत असत.

10 आद्यमहाविद्यामण्डलमें विविध विषयांमध्यें संस्कृतप्रथम विविध प्राचीन विचारांना समानता देत असत. तांत्रिक विविध प्राचीन विचारांना समानता देत असत.

पद्धतितार्थम्

प्रारंभिके गीतार्थमाध्यमाने इंद्राध्यात्मिक विविध प्राचीनमें (Concreteness) आदृती ग्रेडेशन (Gradation) परिमित विश्वासही विविध विषयांमध्यें पद्धतितार्थम्

Paddhatiartayam
चाँगलेहिनकास्त विकास इत्येकाँग संवादपद्धतितत्त्वानुपराप्पेयाः।
एक संवादपद्धतितत्त्वाः आिनमापाध्यापनपद्तरेऽनुकरणमानमतिः।
कस्य भाषायत्र भावमोचनानुसारीण यान्यव-चाँग भावभावासतत्त्वाः तात्प्रेयोपास्याः, न वितरणांति।
व्यवसायमिः। यस्य कस्य महायुधवर्तकशोधीकारो न कदापि दोषान्, प्रस्तुत हितं तृतीय सततिः सास्येष वहस्यवक्षफ्रेतः।
‘परीक्षयन्तरकुट्रकमाणाः’
वाणः। एक संवादपद्धतिभार्तिकारविनिषिद्धपुर्वः काचिन्तनाणा कस्तिरिकृत
न वचने मन्तमेव। भाषारैलेभ राजपरीट्टी काचिन्दिविकलतः नानुसुतात
स्थानः। किंतु तस्य गूँधर्मागाधिकारि कुण्डर्थगतस्तनि तर्केऽक्षुद्रदृष्टिः-
क्रायाप्रमुखः।

“शारिरिक इत्यं भाषिका त्वरित्र। व्याप्तिचुतास्यो गामानय । इत्यतम- विश्वासश्वासानां मध्यमददानश्रुतिकुसूचिवाय गवावण्यन्त्र च। देखिष्य तथा मध्यमददानाशृङ्गवस्तुप्रतिश्रुति।
शाक्यनथे। निःश्रुवम्। अश्वागामनयं गाम बचान। इति प्रक्ष्यान्तर बावाने-प्रापणायाः। गोपदश गोलविकृतिः।
शास्त्रशब्दाः शास्त्रशब्दाः। शास्त्रशब्दाः। शास्त्रशब्दाः। शास्त्रशब्दाः। शास्त्रशब्दाः।

अतः संवादपद्धतिशास्त्रः: केवल पाथालाकुरणमिः। न केवल मन्तंयः।
श्रेष्ठवैचिकवाहिन्याध्यापनपद्धतिसरसत्रः: केवल शिखः।
वनमस्त्रुतेः। छात्रहिताईप्रवतिष्ठमिः। छंदेहातीतश्च।
संवादपद्धतिसद्धः। ये वै न्यानक्षाठाथियाम बस्तरे। तेहदिलः अर्थाः।
धुमां प्रेति दृष्टि श्रीकुते मात्र कोष। विचारश्च।
किंतु तेषु शुमेष्य! व्यासाम्
तदिनेकां मृत्यु।

अवः संवादपद्धतिप्रियेऽद्यद्रासः। केवलनिष्ठ चत्कुटुट्याः। संवादपद्धतिशास्त्रः।
श्रेष्ठवैचिकवाहिन्याध्यापनपद्धतिसरसत्रः।
प्रक्ष्यान्तर चत्कुटुट्याः। संवादपद्धतिप्रियेऽद्यद्रासः।
श्रेष्ठवैचिकवाहिन्याध्यापनपद्धतिसरसत्रः।
प्रक्ष्यान्तर चत्कुटुट्याः। संवादपद्धतिप्रियेऽद्यद्रासः।
श्रेष्ठवैचिकवाहिन्याध्यापनपद्धतिसरसत्रः।
प्रक्ष्यान्तर चत्कुटुट्याः। संवादपद्धतिप्रियेऽद्यद्रासः।
श्रेष्ठवैचिकवाहिन्याध्यापनपद्धतिसरसत्रः।
प्रक्ष्यान्तर चत्कुटुट्याः। संवादपद्धतिप्रियेऽद्यद्रासः।
श्रेष्ठवैचिकवाहिन्याध्यापनपद्धतिसरसत्रः।
भूतिशक्रमयुक्तमार्गं च। पुनःधारणे यत्संक्तते निश्चितं: प्रयुक्तेत तत्र तथा। दोभं शस्त्रं यथा कार्यवाचकार्मिकं। गम्योपकर्मः। अत्रणे च यत्स्मयोभवं। प्राचीननिविष्कारसाधनाय समवति तदन्त्रेकान्त्वतः। किमाणौ सीवाणवाणिज्यवाहारे न किमिः प्रवाहितं। अधि च संवादपद्धति गुणावलं वतो निपुणार्यापकारवस्तु तत्त्। संस्कृत-संग्रामकुशः। सामान्यविषयः। वा प्रदत्तिनानुवृत्त शक्तत हृति।

आदर्शवाच्च दुबिष्टं स्पष्टिविरेत। यथा वर्ण संवादपद्धतिविषयः। तिरिक्षायणकालोनांपि च कर्मधीवं। स्थायिमा संवादपद्धतिविषयं। ज्ञातिमति मन्यामेव। न च सामान्यस्थायित्वं। विषयं संबंधमितिविद्वारं। स्वाद्यायणार्थं। अन्तः। केवलोत्पत्तिर्यां। स्वेच्छायां। संवादपद्धत्या। स्वेच्छायां। न च संवादपद्धत्या। स्वस्बिवेदनोद्वं। न पुनः चेंदौ। संवादपद्धत्या। स्वस्बिवेदनोद्वं। न च संवादपद्धत्या। स्वस्बिवेदनोद्वं। न च संवादपद्धत्या। स्वस्बिवेदनोद्वं। न च संवादपद्धत्या। स्वस्बिवेदनोद्वं। न च संवादपद्धत्या। स्वस्बिवेदनोद्वं। न च संवादपद्धत्या। स्वस्बिवेदनोद्वं। न च संवादपद्धत्या। स्वस्बिवेदनोद्वं। न च संवादपद्धत्या। स्वस्बिवेदनोद्वं। न च संवादपद्धत्या। स्वस्बिवेदनोद्वं। न च संवादपद्धत्या। स्वस्बिवेदनोद्वं। न च संवादपद्धत्या। स्वस्बिवेदनोद्वं। न च संवादपद्धत्या। स्वस्बिवेदनोद्वं। न च संवादपद्धत्या। स्वस्बिवेदनोद्वं। न च संवादपद्धत्या। स्वस्बिवेदनोद्वं। न च संवादपद्धत्या। स्वस्बिवेदनोद्वं। न च संवादपद्धत्या। स्वस्बिवेदनोद्वं। न च संवादपद्धत्या। स्वस्बिवेदनोद्वं। न च संवादपद्धत्या। स्वस्बिवेदनोद्वं। न च संवादपद्धत्या। स्वस्बिवेदनोद्वं। न च संवादपद्धत्या। स्वस्बिवेदनोद्वं। न च संवादपद्धत्यानि। विषयं संबंधमितिविद्वारं। प्राचीननिविष्कारसाधनाय समवति तदन्त्रेकान्त्वतः। किमाणौ सीवाणवाणिज्यवाहारे न किमिः प्रवाहितं। अधि च संवादपद्धति गुणावलं वतो निपुणार्यापकारवस्तु तत्त्। संस्कृत- संग्रामकुशः। सामान्यविषयः। वा प्रदत्तिनानुवृत्त शक्तत हृति।

आदर्शवाच्च्यायणे। पुष्पमकर्षणे विषयं। संवादपद्धतिविषयं। तिरिक्षायणकालोनां। केवलोत्पत्ति विषयं। संवादपद्धतिविषयं। न च प्राचीननिविष्कारसाधनाय समवति तदन्त्रेकान्त्वतः। किमाणौ सीवाणवाणिज्यवाहारे न किमिः प्रवाहितं। अधि च संवादपद्धति गुणावलं वतो निपुणार्यापकारवस्तु तत्त्। संस्कृत- संग्रामकुशः। सामान्यविषयः। वा प्रदत्तिनानुवृत्त शक्तत हृति।
भारतीयस्कृतिविरमचापि वहति भारतीयानां भमामि। सवेःपारि वैदिकचर्मांतवादिन्या नित्येन्मितिकामि धार्मिकमां संस्कृतमाकार्यवादानां विविधीयगति। धार्मिकस्मिनक्षेषण प्रमुखवानां एतस्यः संस्कृतमापायः सुभोत्रं कृतितदृश्नवृत्तकृत्वा विभाषणे। सुभोत्रादि वैदिकस्मां प्रमुखवानां विविध प्राप्तिस्य गृहिणां यापायं आदित्यशिवाय संस्कृतमापायंचार्य, स्त्रियां कर्मप्रयत्नं विविध विकारं संस्कृतमापायं च निषार्यं निदर्शनं संस्कृतांकेकू मुदमुकन्तने। अपरम् च संस्कृतोद्वितां विविध-प्रान्तीयमानां प्रतिशतं प्रायः प्रवद्धप्रकाशनां हृदरमस्टरत्वानां स्त्रावादू, आदित्यशिवाय चित्तीन्द्रदिनिशिलि मानुषीय धार्मिकमापायवैभव-संवृंचते चाल्कर्मिनवान्तां वर्जयांणी गृहिणांविविधां द्वितीयी विविधां। इत्यत्थैं व्यविकीर्ति कऽ केचिण्यां धुरस्तुत्तत्स्मृतं प्रमाणी-कुर्वतीति त एव जानतु महामायाः।

विश्वधर्मस्मृतिपापे प्रमुखमानं संस्कृतं कालिदासवादादशीनी संस्कृतविद्वतं न शोभविशुध्येत चेद्ययज प्रत्यज्ञामो त्रि चवपि कालिदासवादादशीनी। त्रिकेदयपि संस्कृतवादास्मे कालिदासवादादशीने गुनिकेश्वरफऽ एव नव-नवोदयपादित्तिक्ष: क्रियायम्। तातु हिवा पतिविधार्यायेन वैदिकशिष्यः धुरस्तुत्तत्स्मृतं नित्यं निधानविनिवृत्तिः। क्रियायम्। तातु हिवा केदारविनिवृत्तिः। केठिन्ये निधानविनिवृत्तिः। केठिन्ये निधानविनिवृत्तिः। एतां विविधविनिवृत्तिः। इत्यत्थैं महत्त्वपूर्वक गृहिणांविविधां भोदनं पुष्णियात्। अपरम् च गृहिणांविविधाताम् संस्कृतस्मृतं भाष्यं भाष्य्यापि विविधः। सामान्यालयपादकेतादुतां भूरि-कृतितदृश्नवृत्तकृत्वा निप्पावनम् बन्मत्तेतो चेद्ययज प्रतिभी यहुदरितं विविधविनिवृत्तिः। इत्यत्थैं महत्त्वपूर्वक गृहिणांविविधां भाष्यं भाष्य्यापि विविधः। सामान्यालयपादकेतादुतां भूरि-कृतितदृश्नवृत्तकृत्वा निप्पावनम् बन्मत्तेतो चेद्ययज प्रतिभी यहुदरितं विविधविनिवृत्तिः। इत्यत्थैं महत्त्वपूर्वक गृहिणांविविधां भाष्यं भाष्य्यापि विविधः।

उद्धृतमेऽवस्माधिकायतन्त्रस्थान्यायायुद्धांस्य दीर्घमेऽवस्माधिकायतन्त्रस्थान्यायायुद्धांस्य समान्यालयपादकेतादुतां विविधः।
प्रयोजनमिति। किन्तु वाचनाध्यापनाभिलाप्याग्यापेक्षानुसारणिया: केद्यापि-
वार्यः छमः, अक्षिन्या वाचनं न सामीचीनि्कैन कृतं शक्यमेतं। संवादपदरति-
विषये केमूविचिन्तन्यासङ्रोहित्य तत्तत् पुस्तकसंहारां विना स्वतंत्रतैवै
च्यातापापके। संस्कृतवाचार: उक्तं इति। पति विपर्यस्तं मते, यतो
बाल्याताम न स्वतंत्रेन सब्दितं प्रभवति। प्रारम्भांके श्राब्दे। तस्मात-
संप्रत्यथापुस्तकगतपाठानुदिशेष्वैं कारिचे संवादपदरतितत्त्वानुसंहार
ध्याने। तेनां तत्ततःनामध्ये हेतुश्वे यदिदारीमाहङ्ग्यापाठाधारांनि
प्रतिवेदे चात्ता: प्रायः पृथ्विषातत्संहारः। बहुविचिन्तीवैतत्संहारः
वर्णोत्तरा: स्त्रिसंगारानुग्यां प्रायो दोपससुः कुलाः। संस्कृतवर्णोचारिपि
ये न सम्भिकमवचारायणेऽवत्त: इति नैव निवेदनविम्यू। अतौध वाक्यसुमूः
स्वयंकृपणर्द्यानुवाददेहे पदभी न च्यात्ता: श्रेयसं महे। अनुवादकृतपरि-
नाश्यामसुतानाय वाचनस्थानबोधवाचनां वाचिनिता प्रभवति इति विद्यत
एव शास्त्रेऽनि ्: श्रृवः।। अनाय पद्धता वादबत्त: प्रायक्षेत्रस्तैपरि-
स्त्रिसमवहारस्तैं वाचिनिता प्रभवति। क्षणीकृतपरिस्त्रिदमव्याप्ककृती
मकुनिता मातृम्यापंस्त्रिस्मायम् बान, चालिदेश केवलम्यापककृतीं 
बोधाम अद्वितियांमतिक्षितकरितवेदे ते तत्त्वां: समवते। अद्वितिया
वाचनकाश्याय चालीं पद्धता चात्ता न श्रवी बाचनेवृपभूष्यिविनिः
प्रभवति। तस्मादिं क्रान्तिकर प्रतिपादात्त, चात्तसमस्तवाचनवनका कायम्या
प्रदत्तवपरे श्रेये छन्दिनितमू। केद्यापाक आत्मने मनोधव्यक्ति
स्वयंकृपणर्द्यानुवाददेहे पदभी वाचिनिता प्रभुक्तिविनिः। न ते पुनरूपति
वाचा वा पुनरूपिनिता सुकृत च सैव चात्तावशे भूविनितावशे 
क्रित्तिमा च, चेतना अवहस्तिः। संस्कृतसंदर्भस्माधायनमनवयमवत्त इति।
अतो बाल्यात्ता: संस्कृतवाचायणं प्रति विद्यतमूः वृद्धगोतिराधि-
नायं संवादपद्धता उपरितानानि कामनिचित्त्वानि पायत्संहारपरस्मानीया
दर्शनानि। तदुपरेष मुद्रितपत्रस्तैं बाँधादानातात्त: ते भास्वरहितय
सहितसम्प्रेपणप्राप्तादीनुहै नैर्गिक समायान्तवकय, तदनु पौरोक्षिण
अवनेकात्ता: प्रतिवेदनरुपो भांव्यसत्तवादारी नैर्गिकोऽनुरूपमवलम
मौर्येऽत्त: । अनेनेकात्तकोऽनुरूपसंहारं च्याताः सोलाइ शाबाङ्न
पद्यतितारतस्म्यः

चायापद्माणविपयांधमानो मन्ति। पाठगतपद्यां सन्दर्भममन्वयःपूवैः सुकृत्तो व्यक्तिरोभीरसद्यावर्तमानं, व्यवस्थरक्षयितंतिमादिसमन्वितं साहित्यिक्ष वैज्ञानिके व बाचने, संस्कृतप्रपाद्यार च बाचना प्रतिवचनरूपाणि पाठ
चायापद्यां विविषयायथायथप्रियाइपूवैः सुदुर्म्मुचारमितितत्त्वकलमपि मौलिकमित्तुदाण दाताणो वर्णोत्तर्युद्धेण, माधुर्यप्रपादित्यपिय (Assim-
lation) साहित्याचार्य व बलते। अथ नेत्रसंस्कारार्थवां जर्मस्कारः, उत्तरारणपृवृं अभ्यं, वाचनान्तपृवृं वैणिकमार्यात्मकम, खेलनातपृवृं वाचने
चतु माधुर्यसत्सक्तस्तास्तुपूवृं च मबवेयाः। एकलमौलिकमार्यात्मकमपि
स्वाध्यायशीतीभोजिते: मुहिदितपूवे मेव। एकलमौलिकमुक्तिरप्रचारवां करः
विमिद्धाशा गुणमुक्तिविद्। गुणचनम्वहारानुकरणेव वाचार्यां वृक्षमभि
मन्ति, न दव व्याकरणविषमसभातेन प्रथित मनोविहानारिधितं माधुर्याःशत्तम्।

अथ संनादलयाः: कामिचन तत्त्वाचार्यवाष्टरुपशस्त, न दव वाक्यकाले
संपादितं प्रयुक्त इति श्रेयु विरान्त मेवेनिधित्वं:। पुस्तकमर्मपाद
मौलिकमु शेतन्योपाध्यायमर्यात्मकन्यो व्यवहारसंक्षेपः न एवात् संग्रामः। तत्समाधयः: परिप्रेयः: ' संवादपद्यिः' इति महिज्ञानाः। प्रथोत्तर्युद्धिः' 
दुर्योगगतिः' इति मममित्य ब्रम्ह। उपरीतिकथाः संवादपद्यिः' 
(प्रथोत्तर्युद्धिः: ) कथनपद्यिः पुनर्वाप्पेति:। दान अभि यथा
प्रशस्तं प्रयुक्तेः शायापने। तत्त्वां वर्णमयो वैभवसमन्वयने वमुनीचीनोज्जवः
माधुर्यमिती नो मतम्। तत्समाधयं परिपारी ' सवेशार्मिरीणी पद्धति: 
( Eclectic Method ) इति नाम्याभिनवात्ति। प्रथविवरणांनिगं संस्कृतमार्य
कार्यामध्ये, न दव वेदव्याक्ताः अत्यन कर्मं; शास्त्राय प्रयुक्ते चेतत्तमुदितस्मिष्ठाय प्रतिदेवमो वद्धास्यस्मास्मादेवतद्युद्धानिनिः।
सद्यकसंस्कृतमूलेण्यांमामकेधवि चिन्हकृतां वाचार्यां प्रमुखशिक्षाय विकारी भक्तीयको विकारी।। श्रृद्धाव- 
वाचार्यांमु पूर्वतत्पणितैरस्वरूपा महिनायादिकीकार्यविरूपितविद्यायी 
पालितयां वेदव्याख्यनकरिकी विहाय संस्कृतमीकृकातता पद्यवमम्यस्योपाध्यायन्तुष्कु नूतन: कर्म: समवल-

अर्थात् पद्धतिक्रमः शिक्षका अनुसन्धान इत उच्चरणप्रमणेऽर, यत् केवल मोहम्बिकायां एवावां चतुराध्यापनमहाविद्याः प्रतिभापलीता: बनित। पद्धतिः प्रतिवर्षे ये क्रतवचया भुवा विकतन्त्रति तेषु केचन व्यवहारस्थापात्मास्विनि शिक्षका द्वय नियुक्तात्। अतः पद्धतिप्रचारकवेद्यास्तहका न पर्य बनते। विविधतयं कार्यं विशेषान्तुक्रमः शिक्षकर्त्ता चणाध्यापनमहाविद्यास्वित्त्यागते चौरिं विवरित्तं वाचनमित्वार्यं तमालश्च मन्या वस्त्रावस्थानिनी।

भानसदित्त्वाध्यापनन्युयोऽयं सामान्यशिक्षकैतरिविस्तित प्रतिभार्यां तन्त्रस्मनंतरसौधानायां शिक्षकर्त्ता स्वर्गस्थात्तिर्भुवमाय। तथानिपुष्पिदिव निगुणैर्विदि शिक्षकैतर्मानवाध्यापनपरितिव्रक्त।
प्रथम तै: समुचितप्रस्तावान्तरं मातमाप्या पाठवारं कृपक्षिपाध्यायमान: समपाद: पाठांशो वा स्तविकविशेषणपूर्वक पुराण श्लोककारीमान:। तदन्तु शिक्षकेन श्लोक्यः गार्त वध एव पाठांशो महयथो वाचननिर्देश। अन्तरेण जातीलोपके पाठबारस्य मनोगतवाचनं कार्यम्। मनोगतबाचनं समये शिक्षकेन कठिनपदार्थवोधने साहाय्यकारिणा मातमाप्य। जातीलोपके परिष्ठवितवाचनान्तरं स्वयमेव पाठयहिर्यार्येन प्रवचनत्वश्चिपिन्म मनोगत-बाचनम्योजनम्। अथविष्ठ मनोगतबाचने प्रत्येक जातीलोपके बावियाने यथा-हुर्ध्वश्रृंखलाःसुवाचनविद्यते। विवेचनायाः। अन्तरे जातीलोपके महयथो वे तथापि सप्तक्रिया रूपसन्धितो एव साहाय्यं कर्तव्यं, न त्वनरं। अन्तवंते जातीलोपके एव समधिको महयथ, वेन सवेंद्रपि शिखायः वाचनाना: स्थायित्वम्। अन्तवंते बावापुत्र केवलम्याने: समपादांशज्य: सुविकालं वाचननिर्देशं वेन सवेंद्रविव वाच: इत्यर्थम्। अन्तवंते जातीलोपके साहाय्यायपनरीति: सामान्यप्रचारकेवलतुष्टते नक्षत्र व्यवहित भावः। अन्तवंते बावापुत्रविविष्यपूर्वकृचनं स्थायित्वम्याच्छिष्ठितम्। इत्यणे वाचननिर्देशते, तदस्य सामान्यप्रचारकेवलतुष्टते नक्षत्र व्यवहित भावः।
बाह्मयाघ्यापनरीति: ।

बाह्मयाघ्यापने विकल्पने (वूटितानि) बाह्मयानुपक्रमवास्तवायां नाव्यानीयानि। यततः वूटितानकुण्डु नेनाकिंवेंव विन्यां वर्तू वा पुरुस्तक समां वर्णं कथनं वा किंतते, चेन च्याँचणितानुरूपं सम्पेते। अपि च वूटितानकुण्डुव व्याकरणवेवाघ्याप्यते, न दु बाह्मयं, च्याँचणित नार्थामेव चूँतितानुसार्धिणश्च इति स्थानहदस्ती: संक्षर: प्रमाप्तु न द्वार्यते। अत्यं संस्कार उपक्रमवस्ताया अस्तंततमाघ्यायनं स्त्रेंक्रम्यं

इवृत्तेवृत्तमार्याय:। अत उपक्रमावऽस्वस्तक्षेतु प्रतिपाद्यथ: विपृथक्क्रियत् सुमागसुमुखस्वक्षेतु लेखनाया: ध्वनिनीवा वा कथासंबोधनंकल्पकायाता: संख्याविरोधेता: वेदश्रवे गीत्वानंभागः कवितावाक्यातो मच्छायक: विधानपर्वत: च:। संस्कृतकिषोबाबाय च:। यथा-कालकाय:। परिचितिकाय:। परिचितयुक्ताय:। परिचितविद्याय:। परिचितविद्याय:। वचनपतिवचनपूर्व प्रदर्शितातु प्रामर्म उपयुक्तविद्याय:। पाठं दुकरं महति:।

“बाह्मयाघ्यायने प्रायः कः कल्याणुस्तत्वोव्योप्याप्तेन, क्या
हृदयते च” इत्यत:। प्रशो बिचे तर भस्तं बाह्मयाघ्यायपराज्यायः, यथा
प्रत्युक्ता नाथोक्तण कर्भ संगभण यव्व। विपल एव ते जना ये
कांगुलित्रय बाह्मयाघ्यायनरीति वर्णपिन्यं प्रवयन्ति। अतः सम्प्राप्तारणीं
मनोविशनाविचिततमापत्तावबाबनी। प्राच्यसम्रापायणानु
पविनः च बाह्मयाघ्यायनरीति: कमाष्टोत्तरस्त्यात्।

? प्रस्ताव: [प्रत्यर्थ्यः]-प्रस्तावे शाक्तविषये समस्तान
विषये: कृतवृत्तनंपूर्वं संयुक्ते। विप्रे वातपु: कल्याणीत्वमाणा
माधुर्यसिद्धता, यथा जामोग्यंवतोः। अत एवार्थद्वाव्यावपयमान
पाठगतानाम्परिचितिचतुर्बनी परिवृत्तो वस्तुचिन्तितमाविद्यावद्विपरेंस्य वंदार्यः
समस्तपूर्वसंर बाह्मयापकन कार्यः। प्रथमविधापकन प्रत्येक बस्तु चिलके
चा प्रदर्शे, तदार्थां पाठगतां प्रत्यावेदेव स्मालेमाण मुल्यमिच्छये, पदं पालके
वाह्मचायामापनरीति: ।

श्युलावैरविद्यतः तथा परिश्र्यतद्रशायां दिर्शिया खण्डमुले: कार्यि-
लयम्। शब्दार्थायने विद्या: स्रिया: भ्रान्त्वनेवैद्य क्षिःदिर्द्वारन-
द्वाय वस्तुसंर्यानुपालादिकं भर्नीयं मुखन। मार्याय घटकावयो-
वाक्यं, न तु पदमित्यनिविदतिथानाः ततानुसारण्यारिचितपदार्थ
बाक्येपूर्ववैविद्यताय, न तु विद्यतिद्वेश पाठिनाः । यत: पद्यापि
स्रुव्यवहारस्य अपयत्वाचिनिवावा अनविदतिथानाः बाक्यस्य
संहारप्रकडेने नवानां संघम्बोधों सत्त्व, न पद्याश्र्यावेशायं वर्तति।
तेत्यां रीतिमुद्वार्य मार्याय व्यवहार एव फावो मौलिकायपि
विशेषतः बाक्यानुष्ठानः संहारधावण्यपूर्वकेव पदानन्यायनीयाः। यथा-

पौः वृक्षः (अस्ति)। पौः ब्रह्मा श्वाला (अस्ति)। श्वाला यमोः
पौः खण्डः। ततः पत्तिः। फलं व्रेण पीतम् (कृत्त्वा ऋतवं प्रद्धायीयः।)
खण्डः। ततः फलं भक्ष्यति (अभियवद्यते)। एवम्
"गणी-आगुण्ड, उचित-उपविष्ट, चाचय, वद" इति व्रियापदानञ्जिपि
नविद्वाराय प्राप्तते।

प्रत्ययार्य गीर्जायमापनवें व्यवहारम्। अन्या रीतिया जाामा मातुमालो-
प्रयोगूण सिद्धान्तमाय पाठगतानि परिवर्तिताद्वारा न वन्द्यमारणो शान्तं पार्यति।
अन्य: च्यांसनेवनग्नेव प्राप्तान्येन विद्या: संकारो मूलत, यथा-शब्दमाणो
अतिपर्यः, बादोगचारणे बाक्यस्य, चिन्यवाच्यमित्यादितिशिष्टम्
चालोकने बचुःसंकारशः। शब्दान्य कष्टसनारेरें विद्या: संकारः
स्नानिलावह्यात्मकेनावालोकनों लिनति। अथापकेन फलके विद्यतिता
नूतनश्वास्त्रां जीवः: व्याप्तप्रविष्ट्याः प्रतिलेख्यः। अन्धोगुणसरसर-
निर्देशसे नामधीमनाळकारं चाचय्यताय तकः। अविद्यमात्राध्यपाये
पायावलम्बात्वक्तव्यविदं मातानुसारेण शब्दार्थायने प्राप्: (1) उपरितापीया
प्रविष्टदर्शः (व्यवहारः), (2) मातुमालाद्वाराय, (3) व्यक्तिपर्यायादिदी
नविद्याय, (4) व्यक्तिपर्यायद्वाराय चेति चुनौचा विविधाय। अनो चर्चसरस्तरावपूर्वे-
प्रण: प्रकारु: भेत्तार, क्रिक मार्यायापि प्रथम एव एकतः।

पद्यपरिचयसमाते विशेषेण च्याती: पदानां शाहिकायामार्यानें
दिर्शिया कार्यित्यावतिसिर: बादोगचारण कार्यितथे चाचयः। एत्.
दस्स्तुदार्शनं वैदिकानं वेदपत्रनामर्तमस्य सुतरं छादयन्न वहति, अभ्ये च न्यायां नांदुवाचार्यानं साधुवाचनाय च कर्तवे। साहित्यकार्यानं छात्र अन्यष्टानमस्मागमेन लोकारणस्य पुकारकतवं परिषिद्दं शब्दान्वितं, विशम्भं च हमनं। अतः साहित्यकार्यानं वैमित्रकोरिशास्यानुवं कार-पुत्रामस्माणोऽन्तं भागायाधारीम्। साहित्यकार्यानं प्रथममथापकः

2 वाचनम्। यं सितपूवहिः संह्य वाचनपल्लात्मकान्तादिद्वारे मैसीया-भगतमुदाम इति च एव विपः। पाठ्यपल्लानं सितपूवहिः वर्तत इति नित्येदुः पाठ्यमनुविघ्नयो वाचितेपद्युन। अत: वाचनावृः मैसीयकार्यानं, जेताणापूवं वाचनं चेति माताम्यास्तत्वातुसारी पेलोंपं समशेषम्।

अतोऽवस्थिते हविद्वाचार्यानं शिष्यीय यथार्थस्य अवथानेतवार्तायक-काक्ष-बिस्मादीन्ति सम्बन्धात्मकात्मक्यान्तिय स्वमेस्वेच्छं: श्रमनम् मध्यमाणं वाचष्टनुः। कदाचित्ता सङ्केश्वश्रामचः सांध्य च वाचयति। साहित्यके वाचनानु द्व शिष्य उपत्तिविद्धत्य पूवमेस्वेच्छं। वाचनं वाचयति, पाठ्याच 

3 वाचितमागमविशिष्य प्रभा।। अनन्तर पाठप्रस्तादनानुकारे हविद्वाचार्यानं छात्रान्नम् सुगृहिः छात्रान्नम्। वाचनाणं अवथाने महायुः, बाह्यगताद्योपाय-पदकारकान्तां समस्तेण। वृद्धानामः प्रभायान्नम् वाचनान्नम् छात्रान्नम्। सुभाषणम-
श्राद्धस्याच्यापनरीति।

खृत्यां यथा नित्ताधिखानवादिना जतमनुसरणीयं तत्या चित्तितयं-प्रहणानीयं पदरोधपुरस्य वायुगतात्योन्निपदान्यथमवसन्तामिनित्तान्वयुवादिनां मताभ्यं प्राप्तम्। इष्टमिहितानव्ययाविताधिखान्यो। समुद्रय एव बालान्य दुधोधाय सुतितितमापाध्याये कार्य:। चित्तितमापागतबायानवायाय वायसघातान्योन्निपदानां शाकाल्वमित्तमयेणेषु यमं वेद्यम्। अत्य एव वायसघातानं लघोशोभयं: प्रिष्ठोत्तरीया किर्यं।।

इत्यं खण्डान्यथयथव्यवहारास्तित्वमिर्नित्वानं। पुरुष्कल्य प्राचीनमार्थयादर्शिनिजैवि भुलुम्मातिव, विषरुण चातुर्युता काश्मीरकः। बल्लभः देवबिचिताय विधापाबोधीपायाय नारायणबिचिताय नैषप्राप्तिचीक्षाय।

महिनापक्षाया: प्राक्षमपक्षाया दृणदान्यथयथव्यवहारयुपपल्लीनियाय। दृणदान्यथया क्राघोशोधविनिपदया प्राल्यतः, पाल्यां संवादपि विनिवारतारुविचारविचारधातमकः प्रकारी भावायाः। दृणदान्यथया संवादपि विनिवारतारुविचारविचारधातमकः प्रकारी भावायाः।

अतः देव तीकाः नान्नितिहित: प्रशोत्तरसुप्रात:। उपदेशणानव्ययानां चेत्तीक्षेतिष्ठाय विचारणे विचारणे जनीय इस्मादिमिख्याय:। क्राघोशोधविनिपदया प्राल्यतः ग्राहायां ग्राहविनिपदया। क्राघोशोधविनिपदया प्राल्यतः ग्राहविनिपदया।

अत: सुभाषितप्रायमार्थपृथक्कृतारुपस्य: व्यवस्थान्यथव्यवहाराय। पुरुषकालं अभिथानकालं प्रतिचराणि। अध्यायमेकं प्रशा: सर्वानं चायानुप्रद्याय अध्यायः। न व विद्यार्थेषु चायानुप्रद्याय, वेन वेदामुद्दिता। चायानुप्रद्यायाय।

अत: स्थायित्वति अत: स्थायित्वाय अनित्वतः। वयं स्थायित्वाय। वयं स्थायित्वाय। वयं स्थायित्वाय। चायानुप्रद्यायाय। चायानुप्रद्यायाय। चायानुप्रद्यायाय। चायानुप्रद्यायाय। चायानुप्रद्यायाय। चायानुप्रद्यायाय। चायानुप्रद्यायाय।

अत: अनीत्वाय अनुश्रवण्यात्यस्थित्योद्विचाराय च अनीत्वाय अनुश्रवण्यात्यस्थित्योद्विचाराय च अनीत्वाय। अनीत्वाय। अनीत्वाय। अनीत्वाय। अनीत्वाय। अनीत्वाय। अनीत्वाय। अनीत्वाय। अनीत्वाय। अनीत्वाय।

अत: अनुसूचित्वाय अनुसूचित्वाय अनुसूचित्वाय अनुसूचित्वाय अनुसूचित्वाय अनुसूचित्वाय अनुसूचित्वाय। प्रायमकाराः। प्रायमकाराः। प्रायमकाराः। प्रायमकाराः। प्रायमकाराः। प्रायमकाराः। प्रायमकाराः। प्रायमकाराः। प्रायमकाराः।
वदमयमहीत्रिम्पतिः केनापि मन्त्वनमः, यत्वद्वायः: प्रेमोधपूर्वकः "कि प्रक्षेत्रवर्ते, को विवेक: प्रवृत्तरे समावेशः, कथं च प्रवृत्तरे पदवार्थं विन्यासः कार्यः;" हि निम्न विशयं प्रक्षेत्रं देक्षयो। एवं यात् क्रियार्थ कारे प्रभावितवाचनानुक्तिः नुतनसरसकारादुरो तात्रो बोधानुमारे श्रीः श्रीः परिशब्दसम्बन्धः। विशिष्टविवेक्ष चारे कश्ववकः। क्रियाविक्रमोपाश्चवाचकः प्रक्षेत्र यथाशक्यं सम्बन्धति। तेन च शिक्षुमूलविने- दीनिः पदानि प्रमुखः विचारीयः। यथा कालात्यतापनेदफलवती गणेश्वरणेन- परः प्राप्तिपाली चकृत्यः शालेन्द्रश्यामणमयोभिलिबिरितीयः कामप्यः।

"गणेशः गणानामः इत्यः। गणेशस्य मन्तव्यस्य च विषयः सातः च गोरी। गणेशस्य मन्तकः सिद्ध्वेषः आर्यः। तवादुः मन्तकः सुगतिः मदः सततः। अतः एव हणः। भगवः तदृसूरी सततः परितः प्रतितः। गणेशः कर्मोऽद्ततः चाल्यति अग्निः च अपासार्यति। गणेशस्य मन्तकः रात्रुतेन निरीक्षेत चुंद्रलयः कल्यः च सूर्यनः।

"तत्र ही बामी दी दक्षिणः च इति चत्वारः हस्तः: सततः। तेन हस्तः सुवर्णस्य चल्यः: सूर्यनः। गणेशः एकेन इत्वेन अहोकः दितीयशास्मिनः करोऽतः तुतीयो च मोक्तम वहति। चतुर्थं हस्तः सः अभः प्रसार्यति, तेन च स: भक्तिः वरः स्वच्छकतिः, 'सावहं मन्त्रं मन्तद' इति।"

अविनः प्रामाण्यते विशिष्टविलेखनमनुस्य मात्रामायथा प्रज्ञातोपयुक्तमाणा एव बन्या इत्यद्या प्रसुक्ति। तेन बन्यानां बाक्य-विश्वस्त्रकत्वपरिशाकं भ्रमणो भ्रमोद्यमः। परमः "आरकः परितः। इत्ततः, वाम-दक्षिणः, बल्यः।" हि पदानि, "सततिः, स्मर्तः, चाल- 
यति, अपासार्यति, प्रसार्यति, वहति, यन्त्रिः।" हि प्रत्येकेऽपि वाचककनः पदानि च भानायमपरिविचारः। एतत्त्वार्थस्य पदानि विनम्रशासनिः प्रदेशस्य विलेखनभिन्नत्वं भ्रमणम् प्राप्ततः। धन्तनम्भवजलदलीला प्रत्येकानां व्यवहारः प्रचारीयः। प्रभूतानु- 
शानेत्यलयः चिन्तायुपयोः कामः। छात्रायमपेतितोचतुरः विश्वकर्मः।
बाद्मशाल्यापनरीति: ।

विषेषविख्यानं चार्चन्द्रचिह्नयेस्थापिताति। यथापि प्रत्युत्तरार्जुऽ देखन-वक्षयेषां न समूहश्चित्र सिद्धितामि, तथापि वाचनं चार्चन्द्रं समूह-भाक्तस्मृतीनेव निष्कासनानामि।

प्रशोभार्जुऽ विवरणं च। (चिन्मुद्धिश्च): कौ? (एम: गणेश:)। एम: केषामो ईश्वरा? (एम: गणानन्दो ईश्वरा।)। एम: 'गण'--शान्तमुद्धिश्च मातुमापायमापिकेन किमित्य कथायमस।)। कौ? गणेशस्य पिता? (विवे॰)। का च माता? (गौरी)। पार्वतीमयभिधानमापिकेन कथायमस।)। अन्य गणेशः पार्वतीपरमेश्वरः। पुञ्जलं कथं प्राम इति पौराणिकः। चन्द्रभृं मातुमापया समात्तः। कथायमस।)। अनन्तमार्को वर्णशाैशालिङ्गे दृश्यितवः। (तदन्ततं प्रभः।)। गणेशस्य मस्तकं केन आरक्षम? (हिन्दुरेण)। मद्द: चर्कवति, कस्मातु? (कस्मातु, मस्तकं कातु)। कीहः मद्द: सब्जवति? (हिन्दुरेण)। भवरा: आमिति, कुतु? (तद्द: मस्तकं परित्याहितं)। 'परित्याहितं' इत्यत्र चिरागिनित्यं (कार्यं)।

कथमूला: भवरा? (हृद्या)। भवरा: लुहद्या, कुतु? (मस्तकं सुगमित्यं च)। मद्द: सब्जवति, अत: एवं इति समूहेण कारणमिद्देवकरं वाक्यं पुनर्दार्शितार्जुऽन्यमस।)। गणेशः कणनां चाचवयतिस्य, कथमू? (इत्स्तततः)। अभिनवद्वाैन्यमस।)। गणेशः अन्यशय कं करीरिति? (अपसारायति।)। अभिनवद्वाैन्यमस।)। सं: कान् अपसारायति? (अपरागनः)। गणेशस्य मस्तकं मूपितं, केन? (किरीटेन)। किविशिष्टेन किरीटेन मूपितम्? (रमुन्तेन)।'रलेन: युक्तेन दुक्तेन वहितेन' इति विबहुपूर्णं सुभोचपूण्यं: कथायमस।)। पुनर्मकं तद्द: मस्तकं मूपितं, कथा? (चन्द्रस्य कथा।)।

चन्द्रकला आरारं विचिक्षितं किरारणां सुविस्तितं चोहिश्च चारवणां परिचितानुमो नातुमापया चारवण्यं: प्रत्यवेद्यं निष्कासनानाम।)। गणेशस्य किति इत्ततः चन्ति? (चत्वारः)। जोश्वरेण 'एकं: दौ नयं: चत्वारः।' इति रीत्या इत्ततः (कथायमस।)। चत्वारः इत्ततः कथं तिथिनि? (दौ चारणी दौ द्विप्रोयं: इति)। इत्ततः मूपितम्, केन? (युक्तेन युक्तेन वहितिः, कथा? (एक्यादशम)। सं: कालं वहितं, केन
हस्तेन? (हस्तेन हस्तेन)। स: मोदक बहति, केन हस्तेन? (हस्तेन हस्तेन)। स: अष्ट महायविवेक (अभिनयगर्भनम) कमू? (चुरै हस्तम)। तेन स: कि करेति? (चर चक्षूति)। स वरं चक्षूति (अभिनयगर्भनम) केम्ब्र। (शक्तिक्षप)। क: स वरं? (‘कर्णेण महसुल भवेत्’) हस्ति। अनितं समं वाक्ये छान्माणां वामनवनमुदानि तथ्यम। इत्यं विशिष्टवाक्यानां दुर्भोजवाक्यानां च मातृभाषायानुक्रमस्यां चाल्कवृक्षपरीक्षायं मथे मथे समाध्यविषयं।)

श्यामलीपुष्कराक्षायेन बालाध्यायापने सुपर्वभद्रपदनेतृक्षयोजनमुपरि दशिन्तम। अनाध्यायपेन न केवल प्रशाः प्रह्वाया, अपि व वाक्यवतिपुरुषपदसहृदिनां सर्वभुवोषयत्वेत्यस वाक्यमार्गस्य विचार्यः। सम्प्रदायाचरमानवमनविद्वद्वितीय शब्दानुवर्गां समाधिविशिष्टस्य तत्त्वतं ज्ञातस्य कार्याचरणमार्गार्थमार्गस्य विशिष्टविचाराय्य उपयुक्तते तथेऽव च कार्याचरणमार्गार्थमार्गस्य मौनिकाध्यायाने समवेदनानि।। अन्या परिपात्तवान्वयाय्येन बालाध्यायोपदेशानि कार्यार्थं समवेदना छान्चेतीतमेवते। केपाणिद्वानार्थनाविशेषाणि उद्डेश्यमार्थिनिदेशानि तथावित्तमार्थिनिदेशानि वाक्यान्तरान्तराश्च निदेशानि। मातृभाषायानुक्रमानि संस्कृतेनुवाचै।

प्राचीन संस्कृत लेखन है।
एवं वैयक्तिकवाच्यानां पर्यात् मौलिकाभावं भाराशिकारदद्वाय शमम-परिवर्तन्या वाच्यशाननाय च करते।

4. पुनर्वचनम्। प्रकोष्ठसहस्तः श्रवणशृद्धीकरणे समादेशशीत-गतशायनस्य गहकलनाय भ्रान्तैः श्रवणशिक्षणात् प्राध्यापकश्च दृश्यं पुनर्वचननिम्तं वाचनीयः। भावार्थं प्रेक्षणकोणं चतुः। शान्तं पुनर्वचनं वाचिकवाचनं कार्यम्। तदन्तत्र प्रत्येकानां च चाग्रं सम्बन्धायुतं युग्म आकारं समवीतावर्तमानं। सुवर्णं वाचनीयः। अनुवादभाषारीच्छः-प्रमादपरिवर्तयं कर्तव्यं साधूकशायनाद्वाय। पालनस्य शुद्धतिः श्रवणाञ्जलिः विभाषिणः किशेष तावतमां तैमोदास्रोपवृट्यम् प्लाङ्चित्वमा क्षयं। अष्टि क गीतवाच्याप्रण। उत्तितलं पद्लक्ष्यमध्ये धीरजस्तं च तदेव प्रतीयते यदास्तलक्ष्यं नक्षरावृत्तं मोक्षवचनमार्गः। अतत्त्वित्वे उपाधीक्षणानुसार समयमें परिवर्तित्वं हवष्टिः विषये शिव्योपोऽधोभाषेन सूत्रेवेन

5. संयोजनम्। अनुवादशीतलाभायतनाय तस्यान्यसनात् व्यतिक्रमे विवेचनमांव विष्णुवते। तद्यथा पाठागत्याल्या भाषाप्रभावानां वाचिकवाच्याशुरूवर्तमानं गद्यव्यापकपूर्वतमानं कोण्यं च भाववाचयायः। (Language Exercises) उपकरणं। ये नान वह्येणपरां बङ्गियुँ वाच्यशुरूवर्ते।

इस्में शुरूतो वाचिकाध्यायपनस्य रीति:। अत एकद्विदः रिति: कथनपद्धतिततुबद्धपद्धतिते: शक्ति बोधि यथास्रवं यथार्थस्तं च चर्य प्रस्थते तथांशिताभिचारामिद्यसहित्यसिद्धांशिल्यवशस्यस्य पूवकं श्राण्यवपद्धतिः। कथमबलन्यं इति समवेद्यं स्वतः। साध्वाच्याप्राप्तनिर्मित् कथार्थवाद-कालाध्यायपनस्य पाणिकश्रीवावं विषालयम्। तत्कालने प्रेक्षाद्वारशा उपत्यक्यः—

कात्यायनम्। 1 कात्यायनेनपि सम्प्रदत्त्वायप्रस्ताववर्तमान कथानिर्वेदावलितप्रशिक्षितदानं विष्णु: कार्यः। 2 प्राचाय्यपूर्वमहाविद्यमान समस्तस्य गुरु:। शास्त्रिनयं काशकुरिमप्रस्तरं च मेघांव्यं कथनीयः। एताद्वारे कथानं वाच्यमानात्मूलरत्र परिलोपावहम्। 3 अन्तरं अवश्यामात्रेऽवेत
চাঁদে: কথা কিয়দৈবনামাত্মাকল্যাণে শিখিবেন কথায়: পিণ্ডিতার্থ:- সুমধুর বিচন্দ্র: শ্রুতিরমাত্র: প্রত্যাল্প: | ৪ তদনু পুস্তকগুলি শেষ কথা কথাস্থল এক শুভমাধ্যমনাম্বেয়পরিবর্তিনীগান্ধনীয়: শিখিবেন | ৫ অবশিষ্টে সুমধুরশিক্ষার্থিজ্ঞানী তু পূর্বকর্তৃত্বরুপে বিশেষমু:।
নাট্যাভিযাবাধ্যাপনমু: (১) অপরিচর্ণকীয়স্থপরিচর্ণস্থপ ব্যাখ্যানুসারে বিভিন্নমাত্রত্বমন্তব্যতীতচর্ণস্থপনে বা প্রত্যাল্প: কার্যঃ মাতৃবাচ্যায় শব্দস্কতু বা। (২) মুভকৃতে পরিপালনকীয়বর্ণনরূপে চ বিভূত্বনমূ।
প্রথমবাচ্যায় শব্দস্কতু কার্যঃ শহীদস্থকাবর্ণনদশ্বাশীষ কেরবল স্থানযূমূ।
(৩) প্রাণবিভর্তানবাদিপরিচর্ণনাম সমাদৃতমধ্যায়নীয়নীয়াঃ সীমাহরণ-মধ্যায়ন্ত চ। (৪) পাণ্ডবিক বাচ্যায়। (৫) শ্রুতিবিহিরতা কামিনঘ্ঃ শব্দাদিব্যাধ্যায়নীয়।
নাট্যবায়ন: শব্দাদঃ প্রায় এমনিভাযায়নীয়।

কাণ্যাধ্যায়নমু।

সম্প্রতিতন কাণ্যাধ্যায়নমু।

আহ্মৰীপাঠশালামূ: সৃষ্টান কালস্তিকেক্তত্তস্ত্রাশমিকাযামর্ত্যেন মঞ্জরীপূজনঅকারনবিমানাযায়নে শুক্রজপ্নে শ হিমতীয়ত। পর্যবেক্ষণ হ্রদপরিবিধিত আহ্মৰীপাঠশালাগতস্ত্রাশমিকাযামর্ত্যেন প্রায়ো পর্যন্ত যায়ত্ব প্রাচীন নাম ব্যাখ্যার্থে ব্যাঙ্করাধ্যায়নে ব্যাঙ্করাধ্যায়নে বুধবার্থাযামানামাহ্ম পাবন। খেলিত পৌরী পৌরী প্রচলিত। ব্যাঙ্করাধ্যায়নে আরস্থায় তুলনী বর্ণ, যদি পশ্চিমনিতীপথে শিশুদিগের শিক্ষায়নে করিবার পুরুষবাহু ব্যবস্থায়নামাং কবিরত্ব খেলিত ব্যাঙ্করাধ্যায়নে আরস্থায়নর্থে স্থাপত্তিক এপ্রমাণ শিশুদিগের শিক্ষায়নে করিবার পুরুষবাহু ব্যবস্থায়নামাং কবিরত্ব। প্রার্থনা কামিনরুপূজনাভিনর্তকারী শ্রীমাননাম ব্যবস্থায়নাঃ আহ্মৰীপাঠশালাগতস্ত্রাশমিকাযামর্ত্যে পুরুষ বহৃৎ।
पाठालय: केकांच्या शालांत वर्गे वातमाच्याप्रस्तरत भणवतो. अत: पूर्वतात्त्वांणि संस्कृतांना उपलब्धीत अवलोकनाच्याप्रणाली विद्यानिधिं परिपूर्णता यथा तत्वात्मक प्रमेयात विशेषतः या त्रिविश्वासी तत्त्वात्मक अनुसार निर्देश्यते. आतांनी तत्त्वात्मक विश्लेषण कार्यात व्यक्त्वत्वाचा विशेषत: तत्त्वात्मक प्रमेयात विशेषत: या त्रिविश्वासी तत्त्वात्मक अनुसार निर्देश्यते. एतत: परिपूर्णता विद्यानिधिं परिपूर्णता यथा तत्त्वात्मक प्रमेयात विशेषत: तत्त्वात्मक अनुसार निर्देश्यते. एतत: भाषाशास्त्राच्या वातमाच्याप्रणाली तत्त्वात्मक प्रमेयात विशेषत: तत्त्वात्मक अनुसार निर्देश्यते.

खश्याक वातमाच्याप्रणाली परिणते द्वस्येव भृगुक्षेत्रा द्वस्येव बिद्यालंकारे बुध-मध्य-कृत्या विद्यालंकारे वातमाच्याप्रणाली पाद्यांमध्ये वेषमंडलं. अत: तत्र भाषा कार्यात्मक प्रमेयात विशेषत: तत्त्वात्मक प्रमेयात विशेषत: तत्त्वात्मक प्रमेयात विशेषत: तत्त्वात्मक प्रमेयात विशेषत: तत्त्वात्मक प्रमेयात.

खश्याक वातमाच्याप्रणाली यथा तत्त्वात्मक प्रमेयात विशेषत: तत्त्वात्मक प्रमेयात विशेषत: तत्त्वात्मक प्रमेयात विशेषत: तत्त्वात्मक प्रमेयात विशेषत: तत्त्वात्मक प्रमेयात.

खश्याक वातमाच्याप्रणाली यथा तत्त्वात्मक प्रमेयात विशेषत: तत्त्वात्मक प्रमेयात विशेषत: तत्त्वात्मक प्रमेयात विशेषत: तत्त्वात्मक प्रमेयात विशेषत: तत्त्वात्मक प्रमेयात.

खश्याक वातमाच्याप्रणाली यथा तत्त्वात्मक प्रमेयात विशेषत: तत्त्वात्मक प्रमेयात विशेषत: तत्त्वात्मक प्रमेयात विशेषत: तत्त्वात्मक प्रमेयात विशेषत: तत्त्वात्मक प्रमेयात.

खश्याक वातमाच्याप्रणाली यथा तत्त्वात्मक प्रमेयात विशेषत: तत्त्वात्मक प्रमेयात विशेषत: तत्त्वात्मक प्रमेयात विशेषत: तत्त्वात्मक प्रमेयात विशेषत: तत्त्वात्मक प्रमेयात.

खश्याक वातमाच्याप्रणाली यथा तत्त्वात्मक प्रमेयात विशेषत: तत्त्वात्मक प्रमेयात विशेषत: तत्त्वात्मक प्रमेयात विशेषत: तत्त्वात्मक प्रमेयात विशेषत: तत्त्वात्मक प्रमेयात.
स्त्रिया यद्गीतिनां संस्कृतमापाशां तलोकमात्रमवसिष्यते, तेऽपि परवशासरः-पाणिधे विचारेऽते च।

प्रयोजनम्।

कायच्यायपः न केवल पद्यान्त्रकः पर्यवतं। पद्यान्त्रकः न तात्त्वायायवगति: सा वधायकायपः वा गद्यस्थेब प्रयोजनम्। अतो बिपुलवधायपाननंतरं कायच्यायनं महते हिताय कलेव। 'वाक्यं रक्षामयं कायम्।' इति कायच्यायच्यायस्त न केवल तात्त्वायायस्त बाच्यायच्यो वा, अयु व्यक्त्यायायवानं नवरसभिमित्यवः चोमायायमिति "सङ्गारनिरूपणम्।" इतेऽत्वे कायच्यायच्यायपः प्रमुखः प्रयोजनम्। या कल्पनार्थकमुन्मलास्त्तरसूः कविजने चोदेयच्यामित्यकता: कविभोविभोरेऽत्त्वोऽति, नवनयोगेषुपालिन्या प्रतिभया प्रसादादेवदीक्षति कविभिषिक्तस्य भाववच्छायद्वादास्त्तरिषे वधारः।

वर्या, सतासम्बन्धः सह व्यक्त्यायायच्यायस्तविमेषेऽवबधायकलक्तसह बह्यमान परिलक्ष्यपायायंगनगरी गंगत्त्वा, रामगिर्यमायायमुद्वेनेन सह विवाहितिः खर्ये वयक्तिर्या बस्तित्यल्या गंगत्त्वा च विवाहायं विचार्यस्य खंचाहुद्यानालोकानवलोकयुगी रक्षानिरूपितिः सकलमात्रभूतं प्रयोजनं कायस्य। कायस्य नीतिपूर्भवपरं प्रयोजनं यथाःरूपनं मममनेन, तथापि तत्त् 'कान्तालमिन-तत्त्वा' एव, न तु प्राचायनेति यथवाक्यमुक्तायायपाने रसायनिर्योजनार्थः

पदकायच्योन्तरः।

अत पद ममेऽ: संस्कृतालिपिममास्यकेति कायाबद्वी रक्षवतिः पुरः-स्कृत्वा प्रयुक्तं। तद्दृश्या गः च पदं चेलुमेद्यन्तर स्कार्यायायलान्यकोटि-भविष्यतेर, न केवल पदमेव कायच्यायवन्देकम्। पदेदिन्दीदेकिः संस्कृत-बाह्यमेव तत्त्वस्य वाच्यायायवानवकुला वहस्त्तबुद्धिवदिशि विदेशि सिद्दान्ताः। अन्यथा प्राक्तने चाले बायमंडक्ती काद्वाररीपेशालित्ययौ, दण्डिनो दशकमार-चरितं, दुर्बलायोपवदत्ता चार्यानान्ते कायवाकादास्यायजनमिति।
काव्याध्यापनम्

विवराजविवेक इत्यते अन्या गद्वस्त सुविदा अथ शूपःपरिमाणे 
काव्यसम्बन्धे: कथं मेवेद? ्?

कीटशानि काव्यान्यध्यापनीयानि

नीतुपदेशः काव्याध्यापनस्य गौण स्मुच्छन्निति विगाय नीतुपदेशः 
प्रशान्ति सुमाधित्वानि नादवध्यापनीयानि नीतुपदेशप्रणाणि 
तब्रावध्यापनस्य गौण स्मुच्छन्निति विगाय नीतुपदेशः

परिवश्चिन्ने सम्भावनातुनारिणि । सुभाषितान्य 
माण्डभास्थानि पशुलकाव्योऽतिप्रभाणि । उण्टः च यहे बलरुम ।' 

इति परिवर्णविनोदपूर्णानि । सुमुत्रकुद्रान्यन्यैवकाव्यमैनि 
इवोमाध्यापनानि

निस्यानिति कुराबुज्जुमाधित्वानि वारम्भ अध्यवस्त सारीतौ । तदन्तरं 
टुक्राबुज्जुमाधित्वानि तपाश्चानिति नैषिणिकारणि

काव्याध्यापनानि भागेषु भागेषु भागेषु भागेषु भागेषु भागेषु भागेषु

चालोवाच्यासम्बन्धि विविधपरिश्रुतप्रम्णवर्णानि विनिवेकृतमोहवर्त्यानि 
चालोवाच्यासम्बन्धि

कितं तारायणमहाभारतस्य चुतानकपन्नमाध्यापर 

dहनोद्वेद्वेद्विवाचारानां अथि काव्यसरस्वतेय गद्वस्त विभागा 

नातुशीविन 

पशुपानीन्त्राध्यापनानां वर्णानि सुमोहक्षेत्रवनिमिश्व विचार 
स्त्रावर्णानि दश्य्यामायुवनाद्वयं, कल्पना प्रतिच्छन्ने नाथस्याव 

काव्याध्यापनानि: अथानि।

अध्यापनाधिकाराः

न केवलार्थकविवेकी परिक्षोर्तराध्यायमैव साहित्याख्यायने

शुक्ककारकवेदनाभिवानुलिन्तः काव्याध्यापनेश्वरिकाराः| केवलार्थकविवेके 

तान्तिकेन सुविदा च प्रतिश्रेष्ठ प्रतिश्रेष्ठ काम्य पद्यस्तदां चारावि 

नीप्त्वावध्यादस्तं परि बोधि स्वरूपः। साहित्यकविवेक 

काल्यः भावितपयोऽनुभवदिवदिवानि नवनीतापेशाकल्य नाम्याते 

साहित्यकविवेकः| कार्यसाधिक्योऽव्रव साहित्यां रामायणमामः 

साहित्यार्थमुद्घ वहद्यात तप्तीसाधिक्यावनिर्मितस्य एव वन: काव्या 

ध्यापनेश्वरिकारः। अन्येवाध्यायं वाच्यधार्मानाबोधनं शुक्कार्थे 

कोचनाय कलदं, न दु: रसोऽकपायः।
संस्कृतानुशीलनविषेकः

प्रस्तावः प्रतिविपरिलक्षित कालमः प्रयोगः मर्यादा तक्षणादिकार्यमाफः
प्रशः प्रस्तावः कार्यः प्रकृति प्रस्तावः

शब्दं चेलिन्द्रवर्मांविश्वनाथदामूलकोपत्वायसेकुर्यं भग्नावट परिचितपदाधीश्यं।
शिखराधिकार्यः विश्वस्थायें तथ्योऽविन्यासस्य निर्माणालंकारः
प्रतिपादः प्रतिविपरिलक्षिती शुक्लाकाकाळगणः विधिकार्यः
अयस्मा प्रतिपादः पदार्थः ऋषिकोशः परिवर्तः
पूर्वाधिकारिष्टानुसारः निविष्टः यथाधिकार्यः नापरस्थः
विष्णुविष्णुः काश्यावेदपद्धतिः विबिधातिनिः
नामकनिः व्याख्यातः जनविषयः
शस्त्राधिकारिष्टानुसारः काश्याधिकारिष्टः

वाचनमः सुखिनिप्रस्तावानंतरः पाठवकाश्प्रभुत्वसतः श्रवणः
प्रकृतिकालनुमुः लव-स्वरसंकल्प-विद्वानः कालणुः
विषम्यः वाचनः, वाचनः सुम्यः चाप्पकारः कालणुः
शास्त्राधिकारिष्टानुसारः इसमोकरणारः पुराणपारस्तः च भुरुत्तमनहारः
शोकपदाधिकारः प्रकृतिकारणः अति नृत्तमाणि
पुष्करमाणि काश्यावेदपद्धतिः सम्बन्धितानामः
शुनाष्टः प्रकृतिकारणः निषेधः
प्रथः अध्यायानामाः कार्यः क्रमः चेलिन्द्रवर्मांविश्वनाथदामूलकोपत्वायसेकुर्यं
शास्त्राधिकारिष्टानुसारः निषेधः प्रकृतिकारणः
अध्यायानामाः कार्यः क्रमः चेलिन्द्रवर्मांविश्वनाथदामूलकोपत्वायसेकुर्यं
अति एव तेषां पदान् प्रयुक्तान् सुम्यः लव-काश्यावेदपद्धतिः
शास्त्राधिकारिष्टानुसारः काश्याधिकारिष्टानुसारः
अध्यायानामाः काश्याधिकारिष्टानुसारः

वाचनः पदान् वा वाचनः दिहिष्टः कार्यमः
तत्रिगाममाः चेदादः काश्यावेदमार्थप्राप्तिः जनविषयः

अध्यायानाम सुमोहराः वाचनप्रतिरिवारः चाणांमांधृष्टिविश्वारः
चाणामांधृष्टिविश्वारः प्रकृति स्मरणनुसारः विद्वानः
अति काश्याधिकारिष्टानुसारः कार्यः समायणप्रतिरिवारः काश्याधिकारिष्टानुसारः
काव्यास्पदनम्

"अर्पणावलि"-नात्मकम् कथं प्रकाश्यनिः; पाथमनाध्यक्षे विश्लेषणार्थसया। सामावधाननाथीय कथं विश्वासुरसरं (वर्णचाली-पूर्वक) मुखिधर्मार्गिणीः। काव्यपक्षकालास्माताय; पद्मावती श्रीसरस्वतीयां
कथं विरामानुक्त्वम् प्रदर्शणीये। विविक्षावानुक्त्वम् कथं।
विभागानुक्त्वम् विभागानुक्त्वम् विभागानुक्त्वम्। दीर्घनिरीक्षं
विभागानुक्त्वम् विभागानुक्त्वम् विभागानुक्त्वम्। दीर्घनिरीक्षं
विभागानुक्त्वम् विभागानुक्त्वम् विभागानुक्त्वम्।

स्थूलप्रधानः। छात्रणो काव्यस्थूलायः। पीरिकेत्ति तिरंगा: प्रशा:।
प्रस्ता:। विश्लेषणस्तोकमूर्तिः। समावधानात्तो मुखायमायालोकमिनिः।
स्नातः। विभागार्बासहकृत। एकत्र्यङ्गवायी। श्राविनायकात्तिविनाषुः
सुभिरबच सबित। मुखायमायापरिषदोतायेवृः। काव्यस्य शूचमायनेन
विभागानुक्त्वम्।

सूक्ष्मास्पदनम्। सूक्ष्मास्पदनाथेऽणः। उपमानभवः।
स्नायुवयपदवः। श्राविनायकात्तिविनाषुः। रसमावृणेन
अनत:। काव्यम्। देवता। विश्लेषणाभिधिः। वर्षमानवर्ष।
उद्योगः। रसविशेषकतिकृत्स्वायं। श्राविनायकात्तिविनाषुः।
स्नायुवयपदवः। श्राविनायकात्तिविनाषुः। रसमावृणेन
काव्यम्। देवता। विश्लेषणाभिधिः। वर्षमानवर्ष।

१ अर्पणं नाम वीष्यारथिकरणं। पूर्वपरमतः (भाषा नाथाश्रम)।
२ विस्तरः नाम वाक्यवाचः (भाषा नाथाश्रम)।
३ अर्पणाते काव्यवाच भवोवर्षादि:। दर्शने हि एकत्रिकशच्छरारा
विरामः। "पद्यमावमावो न।" श्रमिश्य वृत्ते कायमो विरामो रसावतः।
इसे विरामः। स्मृतः। काय्ये बुद्धपादसमुद्रवः। केन्द्रुपः कथं तथायः।
काव्यस्यार्थबासादिः। अनुवाहः। यद्योविविक्षशतवर्गबनम्।
४ दीर्घं नाम स्नायुवयपदवः। रसमावृणे नाम तारं गहनां
स्वरुपार्थव्यवस्थातिरिविभागमिति (भाषा नाथाश्रम)।
संस्कृतानुशीलनविवेचः

व्यहन्यायं च प्रतिपादविद्यत्मार्थानुसारिणः शब्दः कथ काव्ये प्रयुक्त 
इति शब्दवर्णमयविद्यमानिलेखां कल्पनाश्चक्ल प्रस्तृतयोतो 
व्यधारकालोक्तिका: प्रस्ता विरचनीयाः, न पदार्थकोशमात्रप्रयतः। काव्य- 
रसाधारण पदार्थकोशमवपित एव, किन्तु विपुलगाथाच्छन्नन्त्यां व्याख्य- 
रूपे परिपक्व ग्राह्यां एव कारकशाने काव्यरसमार्थांक्तानि। अश्मित- 
बोधकोशेन तस्यानि काव्यरसमार्थां गौरवलं मभजते। कारकोषः 
काव्यमने रसमार्थानार्थानं प्रस्ताक्ष्यव स्वयं शासनमूल: कनेकतार्थीमभजते। अतः प्रश्नितविशिष्यार्थिन अभावाने रसमार्थानार्थानि व्याख्यानमेण 
यथा परिपोष्या मंत्रेत्वं काव्यविवेचनेन ज्ञेयतव।

शास्त्रविभागाने काव्यविवेचनशैलि प्रायो रागोध्वाहिनी, यत्स्याय 
प्रागादभाषामाध्यमाने मननारम्भितमश्रुतात्वज्ञितविशिष्टपर्यं 
साङ्केतिकानुसारिनि व्याख्यानकर्त्य। विपुलवाक्यस्वावलंबित- 
मध्याक्षरं तदार्थमायूरवप्रतिप्रतिक्षति भूतवा तेनां व्याख्यान- 
कर्त्ति संवर्णिति। लोकशास्त्रकाव्यविवेचनाद्वारा निधानं नायकशक्यान- 
स्यासध शतिक्रियातृत्य यथा कवे: कामोद्वेद तथा व्याख्यानसंग्रह सरस- 
व्याख्यानविवेचनानि हैं। 'किमस्दाति: तत्र भवति महतान्विताणि' इत्यन्तरा 
स्वरूप र्षादी व्याख्यादानांमेः व्याख्यानसंग्रह हैं। रीतिरीति विशिष्टकेति वथि 
यथा, तथा व्याख्यात्विवेचनानि प्रमाणोपनेप्रकृतकाल्पकानुपुरस्कृत, न तु हामीकर्मिं 
शिष्य किया कथचिऩ्नतमन्त्रस्य सहान्तिनिविवेचनानि विरुद्युक्तः।

यथोमयं सालू सिद्धकारणं धुरिप्रतिपादनचित्तविन एव।

इत्येतरस्तङ्गात्विवेचनान्वितिः। पूर्वतनः काव्यविभागाने विलोकने: 
विविधप्रारम्भितविवेचनानि प्रपूर्वे पर्यायम्। नमो- 
विनोदनरादिनां बालाचार्यानां स्थापनानां मनोविशेषोऽसः 
कव्यकाॅधिशास्त्रिहि प्रमुखान्तमधुमूलानुविद्विविष्यानानिचरित्वास्थानसीनिकार्यम्। अतः 
शेषानि काव्यप्रतिविश्वासितानि निर्मितामध्यदेशेतुदेशेतु स्वतंत्राचर्चान्वें 
विवेचकाल्पकानुपुरस्कृत भवति। आयुर्विकासोऽविष्णुनागरावपिते कतोलिकायूपदे 
परिपालनीयानि बुद्धार्थीयानि विषये प्रत्यक्षािवदी: एव प्रमाणम्।
फार्याच्याप्रमं । ४४

किन्नु तेयाम्याच्याप्रमिदानीते काहे कथनेकपरिपाटीमेवावधम्मते, न तु प्रोचरपरिपाटीम । तैः कथनप्रचारना दण्डायन्यपद्धति हितार्जुनिकक्षमाददते: साध्याचमापम भाध्येवोद्दारमािविता प्रोचरप्रचारना खण्डायन्यपद्धतिरेचापने समाध्यंतित्वेति साध्याननु-पन्या: । यतो दण्डायन्यपद्धते-मालिकाच्यापनेतुनुरण—

पुड़ुङ्गे: पदार्थांक्रिक्यिंश्च्रो वाक्योजना ।

आज्ञेपौड्य समाधाने व्याक्यांने पठक्लक्षणम् ।

इति रीता याचि सम्बोधकाय कल्पते, तथापि वत पदक्लेिकरां समाधीविग्रहादिवरां कर्तुर्मकर्तिक्याचल्यांबंधिण्य व्याकरणशिविरमो निधाय वाक्य-सङ्क्षोण एवं पर्यवस्थित । काल्याच्याने लण्डायन्यपद्धता विरचितां: प्रशास्तु कर्तुर्मकिरिक्याचल्यांशंकाणुकारर्णे ‘किमो रूपं पुरस्कर्’ इय-गुणानिकृिक्याचल्यां विग्रहां शत्रुयते, वेन प्रक्षमुचितीद्विगुणानिकृिक्याचल्यां-स्वाध्याय स्वाध्यायद्वावरां कर्तुर्मकिरिक्याचल्यांछडालमनु लण्डयेवाविरूप, बोध-प्ररेण्यत्वांप्रत्यवदने सन्तति नियुक्ति च यहने: यहने: काल्यायं समुद-हाय्यंतिति प्रयोगमण्यानमाच्यावनाांमतुति: । अति: दण्डायन्यपद्धति ने केवले पदकारकवचयाय, अपि तु पदार्शाद्वित्वाध्यायांसेवनाय रेळोिहाय च कल्पते । काल्याच्याने पदकारकवचयों रसायनार्थायोन्याचल्यांभिनी सत्ता समकल्लेग्रं प्रतीतिपिितं संपूर्ण:, शंदार्थांक्रियावचयांचाष । तस्मानिमार्शकीर्तिवराकर्तुर्मकिरिक्याचल्यां इस्तीवाद्वाांकाद्वोग्यांक्षािसािविधि-बलेन तलांबद्दणे कर्तुर्मकिरिक्याचल्यांपदानि तत्तंत्रिशेषणानि क्रियाविशेषणानि दीर्घ च यथोचरं छारष्ण्यो निधक्षानीयानि, तेंि समुचितिविशांं च रक्षणां कार्मृ । चंतक्षत्वाचे तु प्रायो गुण्डाचल्यांप्रांत्रयिंदुंमुहुंद: पुष्प: ‘कीर्ति’—शन्यनिवृद्धि: प्रशास्तिसािणां शिरोविदेनां जनविविभांवत्ति; ‘कीर्ति’—शन्यस्याने ‘किमुि-कथमुि-क्रििशिंग-क्रििस्कण्’ इवार्दीनि पदानि प्रक्षमु वथाचति प्रावलयानि । प्रदीन्द्रामाच्यान्यक्षेत्री शंदायन-मुखेन चंतुप्रसादविमों न कर्तुर्मकिरिक्याचल्यां चतुर्थययांमुखितुसुिोशप्रयोगाच- कर्त्तित शक्यते । विशेषततो विषयां वत्तकाल्याणे विक्रेदकृ तेवरेरे प्रेक्षया भविकतपर्यंसापेयी सहकर्मिदृष्टं रक्षमं वर्षयतिरािमित्य-
संस्कृततात्त्विक विचारानि

नुम्बाचिन्ह: सिद्धान्तः। वैयक्तिकः कालसाहित्य रसाद्धारविचारानि। काय्यपरिचेत्तस्य महत्त्वतेवत्तक्षिप्तविशेषे मित्यादित्तम। अतः वा मुख्यामिवार्य रसहृदय न ग्रहणते न प्रमुखसूक्ष्म शब्दार्थे: सुमुखिसारस्युक्लपिप्याः प्रश्नविचारानि। काल-काल, वर्गविलक्षण, सुमुखिलयिच्चारनि। तद्वितीयाः सर्वसंस्कृतस्य विद्वानं कालसाहि: प्रथमेव युवनेन पुनर्लिखितिकालस्युक्ताः। कथाणां नाम प्रथमाः कार्यकारणकारोऽणे तर्कानुसारितैः, किन्तु तर्कानुसार विचारानि न न तृतीयाः। न दु: विचारानि।

काय्यप्राप्ते न केवलं प्रथा: प्रामाण्यः, किन्तु कथनपरिप्रेक्ष्यार्थिणै: केवलं प्रामाण्याः। शब्दार्थानि कोषांसे रसभावकल्याणानि। प्रथमाः प्रथमाः कठोरिक्षितेऽपि पर्यायस्यस्योंक्तैः प्रतिविधि। कथानिरक्षरः कवितानिर्माणस्यांद्रे मिल्युतु: न्यूनाः। तन्निर्देशनम्। छायाः: सम्बन्धादिकार्याः कालसाहित्याः विचारानि। धक्ष्यारोऽणे विचारानि। धक्ष्यारोऽणे विचारानि। पूर्व: सम्बन्धानि। कालसाहित्याः मनोकामनाप्राप्तेऽणे न्, कालसाहित्याः प्रथमाः प्रथमाः कथनप्राप्ते सम्बन्धानि। कथनप्राप्ते सम्बन्धानि। कथनप्राप्ते सम्बन्धानि। धक्ष्यारोऽणे विचारानि। धक्ष्यारोऽणे विचारानि। धक्ष्यारोऽणे विचारानि। पूर्व: सम्बन्धानि। कथनप्राप्ते सम्बन्धानि। कथनप्राप्ते सम्बन्धानि। कथनप्राप्ते सम्बन्धानि।
काव्याध्यापनमूः

सम्पूर्णतत्विन्यासं साहित्यी विचाराध्य: पुरोक्षकाण्डार्थांसं रहस्यः स्वयमात्रतः। पताकगिरिशिवायाध्यापकं स्वरूपः स्वयमात्रतः। तस्मादेवतीति कार्यसं शास्त्रिस्मिति गृहविवरणं माताकानावकृतिपुरुषिकरोकः। आद्वानाध्यापकेन प्रत्येकशेषोऽविवरणमेव वतरणां कार्यसं पूर्वीच शोकः। संववः सहसूपश्चैः, तदन्तर-प्रथ्याप्तांश्चोऽध्यायः प्रश्नविवरणार्थार्थिः सं शोकः पुनः परिवर्तनातिलिङ्गैः वाच्छित्वात् तदन्तरतः कार्यविश्लेषिताः प्रश्नाः, तदन्तर पुनः विवरणार्थार्थिः। समानाः: परिवर्तनातीतिलिङ्गैः वाच्छित्वात् तदन्तरतः कार्यविश्लेषिताः प्रश्नाः, तदन्तर पुनः विवरणार्थार्थिः।

कोः: कल्पनावेबं स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः स्वरूपः
संस्कृतानुशीलनविवेकः

हस्तान्तरत्वात्तत्त्वप्रस्तुतप्रसत्त्वाग्रेष्यान्तर्वायुसादयः। केचिदिशिष्टाकःकः
अव्यायमनावनावर्त्तमानोपर्यायः। उदाहरणमूलं किंतु यथप्रज्ञमनेकः
मानोपमेयः कर्मचक्रवाचकः। साध्यं तुल्यकङ्कः वा समृद्धिप्राप्तेन्तङ्कः
निष्काष्यं, उपमेयपदनायुपमाणवान्। च सम्बद्र्यं समानपक्षकः वेद कः
विकल्पं साध्यं विषदीर्द्धकः। एवं विपलोदरोहः। परिचं यापिते
साध्यं केतनविकारेण वर्धिनात्मकः क्रमाचिन्तनव साग्यः।
केशिक्षणः। अर्थगते चार्के साध्यं मूलकालः। अर्थकार्यः।
साध्यं प्रमेयः। सर्वेन्तङ्कन्तः मूलवाणुं द्वितीयं। इत्यथहः।
प्रथकः कः पाठे। त्यायेनः।

यथा-' मुखं कमलमिव' (उपमा), 'मुखं मुलिव' (अनन्याः),
'मुखमेव कलम्म' (रूपकम्), 'कमलमिति त्रियं नुलामतुवाचन्ति' (अनितमान),
'हरे कमलं, न मुखम्' (अपहन्तिः), 'नृत मुखं कमलं मने' (उत्प्रेक्षा),
'बले कमलं, स्वस्ते तत मुखम्' (द्वाला),
'मुखं कर्मादतिरिष्यते' (व्यतिरेकः) इति। यथाभूतायुपायम्
पाठवाय यामिनात्मकः। इत्यथारुद्धरामिनिचर्च्चन्ताहिष्ठतः
कपेश्वरे समृद्धितेनालयादिकाल्यगतार्थाराणि
सुकुमारायणेन हँद्र महामहात्माः।

इतिहासविषये तावद इतिहासमयक्षमाचार्याचिन्द्र
किमि काव्यसारप्रसत्त्वाग्रेष्यान्तर्वायुसायुसादयः। अर्थं-प्रथमं तामुनायेत्र
बूढ़युज्ज्वलकाल्यगताराणिः। मातुमायामपिं भंकुत्तानां प्रेरणाप्रस्तूताः।
स्वतंत्रे पाठे 'भमतारामानसवागर्म' इति पहुँचे। सामायायलं भूपूयुज्ज्वल
कम्मेऽ गणपरिगणनमपुस्तक्वर्थं च विशारदीक्षित्तकिरुपाच्यावणिः।
अनुप्रस्तृतः आया-उपायति-पुत्रविप्लविति-सुन्दरप्रवाह-वसन्ततिलकः-मालिनी-
चृः-तुकारामात्ति-चिरागिनी-हरिणी-शारदोम्बिकिरुपाच्यायातः-जग्न्याने-ित्या-
दीर्घो प्रत्यक्षप्रेमिणा। वृत्तानं सिद्धिकर्माणि। द्वितीयः।

भृत्योद्योजनाविवरणम्। अर्थातूकार्याय भृत्योद्योजनाय। विवरण।
काव्यसारप्रसत्त्वाग्रेष्यान्तर्वायुसात्र। चित्तवाद।
कुमारसम्बादे 'अत्युच्चरणं दिति देवतामा' हत्वादिकोपायु गुरुवर्णः
मात्रायं नगाविरागस्य हिमवतौ गुरुविवित्तीके कथमाक्षवेये, मेघपूर्वे
वा मन्द्राकान्ताहृते शक्तिभरद्वे विप्रमणमन्ते जनिमानं कथं ढीयतीति
विभागमेतथा विशिष्ठपनशैल्या शापनीपतः

वंशा दुःस्तयां नुसारां तथा विदिष्ठविकावतः: समुचितार्थसूचकवर्म्मे
पदातित्वाय वा सुविश्वासपूर्वकं प्रदर्शितं पायते। यथा कुमारसम्बादे
यो दूर्यक्षराजचारान्त: रामायणे सम्प्रदायितलिभिकां विवेदनपत्नम

अवस्थताकिंचन्ति किंनराणां तान्मादयालिनिविवेदनमपत्नम

इति होके 'पूर्वयु' इत्यथावलाप्त्वर्म्मण्यप्रयोगकल्पिते अनेकोऽ
नुसारान्तलिनिक्षेत्रम् पवनाधिनां पवनधकीमिका कथं सृजयत्। तथा-
कल्पकण्ठ रे करिक्षितिनेतु विघटनाना वर्षदमाणमां

इतिविहृतक्षिततः वर्णमाणतां गण्डभन्नमानमानीकारति

इतिह विकारंत्या पत्रान्तरान्तिरणम् विनिद्यान्तिरणमानी

दशीतात्व श्रद्धानुसाराः: किस्मवान्निर्धारिणोपनमः

इत्यथा पक्षी पत्रावलापानां 'दशीतात्व' इति पदेन गुरुगमनि
अत्युच्चरणानां तथा 'प्रहत्' इति पदेन श्रद्धावधारानि सदै
करावातः तमु 'किस्मवान्निर्धारिणोपनमः' इति पदेन गुरुगमनि
अत्युच्चरणानां तथा 'प्रहत्' इति पदेन श्रद्धावधारानि सदै
करावातः तमु 'किस्मवान्निर्धारिणोपनमः' इति पदेन गुरुगमनि
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करावातः तमु 'किस्मवान्निर्धारिणोपनमः' इति पदेन गुरुगमनि
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करावातः तमु 'किस्मवान्निर्धारिणोपनमः' इति पदेन गुरुगमनि
यथाशक्यं सूक्ष्मं गैङ्क वा। तद्वन तेन चाँगः। सार्थं एव काव्यां। 
सहक्षणं पदनीयो गैङ्क वा, चेन काव्यार्थसिरसं स्वर्मालुक्यं सारं लेखं। 
स्युतिसमपुरुषमभिव्यायं तानुगरणरूपमिणं नियोजयेत्, 
मृत्युचकित्तनायकेन चाहुदले तमं च।

तं तत्स्य स्वरसाधकयं मृत्युगिरं। शिशुष्ठं च तन्त्रीस्वं 
वर्णोनांमिणं मृत्युभार्तं वारं विरामो मृदुम्।

हेण्डासबि इत्यं पुनः प्रभु दित्ते रागदिशबिरं 
यतसं विराधेष्यं गीतममं गच्छधामं श्रीवध्विबं।

हर्ति रीता यानं तदानं ब्रजालंवदा विदध्वात।

इत्यमेकमसिनयं विचतुरा:। हृदीका: समापति्ते। 
काव्यपरिच्छेदः प्रदेशार्थसं योगोलितस्वमं परिक्षणः प्रतिपादः ते ते खण्डः उपरितनं 
प्रशासितसर्वा समापया:। आदिमे पाठे समप्रिच्छेदस्य स्वल्प्वकृष्ण 
विधाय प्रभावप्रतिपादः नूतनश्रोकः पूवङ्कृष्टः कह प्रशासितस्य पूवङ्कृष्टः संयोऽया:।

एवमविशिष्टं तत्त्रकाव्यपरिच्छेदाध्यापनेऽध्यापकः 
पुनः उत्तरितिप्रसे विषयसिद्धमयं परिवृत्ती व्यवस्तेय।

नाटकाध्यायनम्।

नाटकयं दशाकाव्यांशृंतवाचदाध्यायनमिणं पूर्ण्यविण्तितुल्क धार्मिक 
प्रायः कार्यम्। विशेषस्वर्य व्यासकालविषय वैभवाध्यायं 
हर्षत: नाटकाध्यायनां प्रवर्तितं मुखो विचारं, 
केवल शालीनाद्वितीया चालाणमानं करणौ हामम्मेण 
विसल्लिलेन च दिरी- 
भूष बोक्षुनिपुरसं दृश्याध्यायनेन तानं प्रस्तुतेयं। नाट्यस्थानमम् 
प्रतिरहस्यविषयाय नाट्यस्थानः नरकालं प्रविक्षणा 
राजालेखनमुदयूतिय विविधावस्वेतावनं संस्कृतं प्रतिपाद 
वाचनीया। नाटकाध्यायनेन समवाचनस्येति महती 
यदिरवं बनापि 
स्वर्णाचावनमाणेः प्रायो नाट्यविभागण:। शृवणेष्यावगतां यवनि। 
अश्वेत विद्यायतेऽध्यापकौ विद्योपयथम:। कार्यः। । तत्कालम 
प्रश्नविभागा श्च 
नागाभवत्मां विशिष्टाध्यायाध्यायाधिकम्। कार्यं भिकाते, 
कष्य च विषयस्वाभिं इत्यादि विवरणस्य विवक्ष्यम्। 
वृहविय्यपने ते।
ते पादस्त्वमाविशेषता नामन्यप्रेषानुरूपेण च्यूरेम्या प्रभुदारानिपातनीयाः। चतुष्पकेन र्वायमपि कथिनीयाः। समाते तत्स्मिन्न परिस्थितिन्वरुपोपन्नन्वरुपमित्वेत्तैः। सत्यवस्त्रि चात्रक्षिप्तस्थितिमिकाः। परियद्या समुक्षः यन्ति नाट्यतिथिः। चेतन तेषां मापणां रसार्थवेदनं च परियां प्राप्त स्वतं च रसार्थवेदना सम्पन्ना उपयुक्ता। एवमवस्ते समन्तारकार्यवेदने प्रत्यवेदनास्त्रियां विसृज्याति त्वमाविशेषता। परिपूर्णा पुरस्तरूपे चाँगाराध्येयं आयुष्यासंहार च चव्र्यांकिते प्राप्तेः । विराजमांसी। समन्तारकार्यने प्रत्यक्षप्लवच्या बिविधार्थनस्माविशेषा। पर्योलोचनः पुरसर् चांगाराध्येयं आयुष्यासंहार । समस्तं सामस्यां समन्तारकार्यवेदनीयाः। प्रतिपरिघास्तेऽविश्वस्थव तत्तवमाविशेषेणान्योषपौर्ण्यादिन विन्यासमयो भवत। पूर्वकालनिर्देश्यं रसप्राप्तां सम्राहयों च विस्तृते स्मृतिः।
पुनरेखितेवें पाठशालास्य कथमानं संस्कृताध्ययन-
कालाचित्रामलम्बेत्, न च गहलपि तत् सम्पूर्णतेन विवां न्यायम्।
क्षत्र: प्रायत्वशायं महाकालीं काथेम्यः समुत्रकृत्यावतरणानि क्षत्रयोज
तेषामध्यान्ते पाठशालास्य विषेयम्।
ि संतयामणकस्मिन् काथपुराणिकिरकिः
स्पष्टव्रयंचे स्थित्यः काथयस्यानुरुरां बनेत्, व्यासवामीकिरकिस्तः
अभिमुखीनां बिहिते स्थिति न काबि विहितः काखायम्। 
अर च खण्डन्यपद्धता संस्कृतो विहितं मोलिकविवरं ताटातितितितितिविद्रोपनान्नानिते
केम्याननां वाचने कुडुहल्मुखाय तत्साहन्येन क्षारादीति कालुलोकं कात्तमपारणां, पूर्वनाब-
शाहिकक्षमापिनि स्वमेवावर्यनिर्विवरणामिचुः कुरुः।
समस्ते वस्तुअं शरि, दीर्घाकमाल्यां तदाविहितानुहूः च विहितावैविविधि, विकाः
स्थापत्यः, क्षेत्रं ग्रामाः, क्षेत्रं वदवाच्याः, क्षेत्रं रीतिविविधयी-
मिश्रे विके स्थानाजित्यायमनुस्थतः समाप्तिकाः
पाठसालानागदेयं वद्वपात्राय: स्याचदा काथसाध्यायमनस्याः काकाण-
क्षमिताः।

पुनरेखितेवं केन: काथकृत्वेन रतिविवाजितविविद्वयोिचित्र:-
नादिकार्यं बिमिळकालानासारापासि कथमुल्लम्बेत्, समानमवकालाचित्रामलम्बेत्,
कुंडमलीकरासारचतित्योिचित्रः कथं वदाचम्ये परिक्षेत्,
कुंडलालयुक्तायामलाविकासमितियोिवशीपुरकस्तोिचित्रः नायिकानायकः
पूर्वारागी वियिककाना विविधाकथिताः कथं प्रस्थितः, कविविक्षेपस्य
कान्तितिविद्रोपां विके कान्तितिविद्रोपां मनोविद्याः वा, कथं तस्क नीति-
तत्त्वात्म्यानुयायेन विविधिविधिपालने बौद्धिकायमनुस्थतः नायिकानायकः
नायिकानायकायां पुनर्म् वालस्थं पूर्वापत्त्वभवम्यं कलितार्यं
वा, पुरुसरकारकार्यं कर्तव्याचार्यं यत्मानकार्यं वा, नायिकायम-
वहनात्म्यानुयायेन प्रतिमानर्त्त वा, नायिकाकस्तोः कालमायकार्यं,
नायिकाकस्तोः कालमायकार्यं, कायमायसिद्धेनायम्यान मायकार्यं
हस्तां, नायिकायमनुस्थतायां कविविक्षेपस्य नायिकायमनुस्थतायां
मितिचित्राय।
काव्याथ्यायनमूः

पाठादशः ।

अणि:–अाङ्ग्लपाठशालीया प्रका भ्रमी । कालावधि:–प्राचीनतिथिकारित: ।

विषय:–शरदर्षनपरा: श्रोका: ।

शरदर्षनविषयकाण्डे केशवकपिलस्यां प्रस्तुताथ्यायनेरीतिचन्द्रस्यां

प्रकट: प्रकृतिविषयकाण्डे: श्रोकाश्रेष्ठस्योपस्तव्य रोचने । अवस्थाना

प्रारंभकायाने राहा: । क्षट्यबुद्धस्यन्मेघस्य प्रस्तुतकायाने स्त्रीमुखस्य

स्वाच्छादनान्तरोपित मात्र: । पाठादशकरा: प्रका: । प्रशोधनपाका विद्वानपरास: वाक्या: ।

अध्यायप्रेरकस्तादिनि प्रस्तुतस्याणि ( ) इत्यः।
चन्द्रचिह्ये स्थापिताः। अध्यापकेन कर्तव्ये विवरणं कदाचिदर्ध-चन्द्रचिह्ये वधार्म्यं। कदाचिच्छ [ ] इति समकोणचिह्ये स्थापितम्। प्रायोजनं विविधविशेषनमूलसुतम्।

१ प्रस्तावः। छात्राणि परिवर्तितमभवमविद्याय प्रश्नः।

यदा पञ्जने। वर्त्ति तद्भ कः कस्तुः। (वर्षः)। पर्वाणकोले-वर्पाणकोले मेघः। जलं वर्त्ति। मेघः। वेणं कोठाः। (कुण्डः)। मेघः। कुत्र हस्यन्ते। (अक्षे)। अक्षेष्ठाय कानि नामान्तराणि। (नमः। गन्धमुं। अम्बरमु। इति) (चाँदैषागृहाणमवें वर्षाणां निश्चयकसमूह स्वयम्। यदि पर्यायः। सोकाताःसाताःसाताःसाताः। तत्त्वो तेनस्मितेन स्थनेनभायेन कथनिया।। पलधे शातपदे। समे देसनीयाः।)। वर्पाणकोले बलं वेणं कोठाः। (आर्तिकम्।) क्ष्याकारणात आर्तिकम्। (ततप्रकृत मचन्तिः। तथातात्।)। वर्पाणकोले बालं वेणं कोठाः। (सवम्। बालः। अम्बः। तित्तातीनि।।)। वर्पाणकोले बनं वेणं कोठाः। (हरितम्।)। वर्पाणकोले अनन्तः कः कस्तुः आमच्छिति। (शद्रुः।)। शारदी आकाशं वेणं कथमभूतम्। (नीलम्।)। क्ष्याकारणात नीलम्। (सके मेघः। न संल्हः। तथातात्।)।।[ अतः। आकाशं निस्रिधम्। तन्त्व वेणः। नीलः। निर्मलः। विभौतिः। वा।-इति विवरणे योगकृतः। 'विहार'।-शब्दः। नूतन्त्वात चन्द्रीय:। पले देसनीयाः।]। शारकाले बलं वेणं कथमभूतम्। (नीलम्।)। शारकाले बालं:। कस्तुः वहिति। (मन्द्रे मन्द्रम्।)। शारकाले बनभागः।। वेणं किमभूतः। (पीता। प्रकाशः।)।। तत्त्वा। शाराकाल:। च इति उस्मा। कस्तुः गुप्तअभिन:। हदी।। तर्यः। कः। अतीव रथः।। (शारकः।)

२ सन्दूर्धदिकतथनम्। अद्य वेये शारकाल: रथं वेणं वाच-याम। अद्यतर्गन्त: सीवालमिकिना रसमणे कःतम्।

३ अध्यापकस्य वाचनम्। पूर्बविष्णुविरा हि: कार्तिक।। प्रथम: वाचनसमे चात्रः। पुस्तकानि नोद्धार्तस्विपा।। केवलं अववेले:। पदाशुर्यं च बोध्ये।। अध्यापकस्य पत्नविषयं विनविकषं।। शाराकाल:। प्रथम-वाचनसमे 'तले: लोके: वाणि शुक्लिम्पराणि पदानि तानि विनेवुः।
काव्याथ्यापने परिशिष्टम्

रिख्याणे कृष्ट। वाचनान्तरं कथयत च "इति च्छालस्मक्षवचनजननाथः निवेदनीयम्। द्वितीयवाचनाश्यूँ तानि पदानि चात्मके निष्कास्य फलके चेलनीयानि। द्वितीयवाचनसः समये श्रावः: पुस्तकायुः शवांत्यानि। एवं मध्यपक्षम् दिवा वचनं समां स्थातः।

पाठनीयः खोऽः।

जि तसं क्रोणः प्रशस्तां कौशल्यनं शालिवनं विपक्षमू।

सुदृढः वायुविशेषकं चन्द्रं शंसितं वर्षप्यनिविष्टकालम् ||

विपक्षसाहित्यसः मुक्तवा प्रहरिता सारस्वामिपक्षः।

नमः समाकामिति श्रोतेण वातावधृता प्रतितेव माला ||

व्यस्त: नमः श्रविधीतवरं कष्टप्रवत्त स्वदेशवाहानि नदीक्षेत्राणि।

कहारशोभाः । पवन: प्रवर्तितिवसोऽसात्मकृष्डः विश्रव: प्रकाशः ||

चाचारणां मनोद्वृत वाचि, स्थुलप्रायः। तदनु १ के प्रहरितं। २ सारस्वामिश्र पक्षिः कि करोति। १ कथमूतः। पवन: प्रवर्तित। इति स्थुलप्राययुक्तहिस्त्रै: श्लोकानां मनोगतं वाचनं कार्यम्। अधिन: समये कालखिदप्रत्यक्षपदात्मप्रक्तेन च्छालसन्देहानुसारं विशदोक्तरत्वाणि। अन्तरप्रवृत्तानं श्लोकप्रक्षेत्रज्ञोऽः परिशिष्टमः।

सुक्ष्माथ्यायनम्। तदन्ततः प्रशस्तिवर्गादिवारा पूर्वदिशितीयाः

सुक्ष्मायणयनं कार्यम्। यथा —

(अ) प्रथमस्तोत्रविचारणम्। जि कथमूतः दशरथे? (प्रकाश)।

कस्मात् कार्यात् तत् प्रकाशः। (तत् निम्नी शब्दः वा, तस्मात्)

[ वर्षा के तत् पवन सुक युक पिकल वा आसित। अशूरा। पक्ष: चाचू तते रिथत। अत: तत् प्रकाशम् ]। तस्मिन जि हस्तिचन्द्रन्त चर्चनिचन्द्रन्त हस्तिच, कानि तानि। (कुमामानि) [पुष्पाणि, प्रवृत्तानि वा]। दया युवसं हेष्ठ, तदा सुप्रभास मुखानि विकसित। अत् कुमामानि प्रहरित, ततो तानि कीडायानि। (तानि विश्वासितानि)। कुमामानि। प्रहारः जि बलत, ततेः तत् जि किमूः। (कुमामानि) [अथ समायनविह: प्रकाशान्तिरं कार्यं श्रवे। हस्तरं हस्तर]। पुनः तस्मिन जि बल: स्वरः: भूषने, श्रेष्ठम्। (कौशालम्) [अथ चाचारणानि विश्वासोधारण]
मानुषायापूर्वार्थपरिवर्तनम् निपदनीयोपद्यापकेन्। कौशः कथे सदायथे॥
(उचे:) केन कारणेन उचे॥ (ते आनिदिता:) तत्त्व जलमुक्तस्मिन् कोऽविज्ञानस्मिन्। कौशः विशेषणापूर्व अविशेष व्यासः। अवस्थाय प्रभा अपि श्रमः विश्वासः। पुनः शालिनी वने-केले जलस्य समीपे एव बरते॥
[महाराष्ट्रामार्गम्: 'साधी' इति शाल्लोकप्रयोग कथनीयः।] कथितः शालिनम् वैधायत, केन शन्देन॥ ('विपक्षम्' इति) [शालिनम् विशेषणं पक्षम्, न अध्यात्मकम् कोऽम्बम्] अत: तद्ध वैणन शिखः॥ (षीतम्)॥ [यथा शुरूण शोभन्तरं तथा शालिनिर्मकम् अपि।] पीते शालिने सुकुमारेष्व मनोहरे दृश्ये॥] सुकुमारे वचिनिकानो चन्द्रम्। शालिनमपि मुख्यं, केनस्॥
(षीतकृत्वनामम्)॥ [शालमेव, षीतकृत्यना वने सुकुमारे वा।] अर्थमिन्
क्षेषे वायु: अपि वहित-रात्रि [पुस्तस्मोक्तगतम्वद्वरं हुँहुँ प्रयोगम्।]
कौशः वायूः स्वरूः॥ (युतुः)॥ (वायुः मन्त्रे मन्त्रे वहित-रात्रि, तस्मात् क: मूँदः॥]
वायुः क्षेषे वहित। स शालिनी गन्धमानयित। कौशः कः
गन्धः॥ (मदुरः)॥ शालकायेष राशि चन्द्र: किमभूत: ह्यटे॥ (विमल:)
चन्द्रात् मल: विमात: दृढः नीति: व्यपनीतः॥ [पुस्तः सद्व इत्यादतेव
स्वोक्तविभूनेन कथनीयः।] अत: कल: विमल:॥ विमलतिथि कि विशिष्ट
कारणम् (आकार्य विशिष्टम् इति)॥ चर्चा वैणन कौशः॥ (षुः)॥
चन्द्रस्य निराौषधी स्वरूः किमभूतः॥ (षीतलः)॥ चन्द्र: षुः: षीतलधः
अत पुरुष नमीते: आनंदकः। तत्त्व अथ: वस्तित-परश्वित-स्वतित,
कानिः॥ (स्वरूः, शालिनम्, वायुः, चन्द्र: च) [रतनि करमा-षुः
शालिनन्तकालम्] [रतनात्मि: शालकालित वै: इरादी: वर्णः। वर्ण: च व्यपनीतः
दृढः नीति:। तस्मात् अय: शालकः 'शाल्यवनीतकालः' इति किंवते। वदितः
उपरिविष्टिता: कानिः शालिनाय आनन्दिता: सा इस्वरस्वतिः॥ अनुसरकः
वर्णः: गतः, सुकरः: शालकः आगतकः इति वदितः हुः।

(आ) प्रथमस्तोत्रवचनम्-पूर्णानिलनन्त्राम्यायंहस्तेकण्ठाय।
पूनर्यापि कायम्।
(इ) द्वितीयशोकावतरणिका। अवधना आकाशे शालिकेने च मनोहरा शोभा इश्यते, तां वर्ण पश्याम।

(इ) द्वितीयशोककथा वाचनं बिबरणं च। अत्र समाकाठतं [अभिनयदर्शनम्] व्याख्याति, सर्वं प्रत्यतं महति, केवल पर्क्षिः माला वा। (शारसानाम्) [चतुर्य तीरे वहतां सारसपक्षिणि इश्यानाम् इश्यं] कविं ता पर्क्षं बर्णायति, केवल पदेन। ('चार' हृति पदेन।)

शारसानां चाष्या मनोहरा शोभा पर्क्षिः बन्धते। [सा कुंकुम। मनोहरा तदृय पश्याम्] सा पर्क्षः समाकाठत, किम्! (नमः) [नमः, आकाशम्, गंगाम्। 'नमोदत्वतिः' गणमनस्त्वं दुर्वशलं ब्रह्म' इश्यम्।]

सारसपक्षिकं। आकाशी इवत्सतं। स्वर्गति इश्यं।।] कविः सारसपक्षिकः।

वेगं बर्णायति, केवल पदेन। ('शीर्षवेगा' हृति पदेन।) [सा पर्क्षः न मनं मनं गच्छति, किंमुः श्रीं शर्तिः आकाशी उद्घृते, तत्त्वं तत्स्य। वेगं श्रीं। बन्धते।] पुनः वा पर्क्षः प्रधार्यात्-प्रकृतव इश्यान्ता-अतिव आनंदिता, किं कृपा! (सुक्तवा) सुक्तवा नाम महाप्रसिद्ध। किं मुक्तवा शा प्रधार्यात्। (विष्णुपुराणप्रसिद्धि) प्रसवनि नाम महरी। वणिशानि [महाराष्ट्रमापाया। 'श्रीं।' 'कुंतिः। हृति उच्ये।] तात्त्र प्रसवनि केवल। (शालीनाम्)। शालव्यय। पुनः। कित्विशं।। (विष्णु:)। शालीं मार्गं। विष्णु:, वीता:। चिकितः। तप्तिकाः। पूणाः। तात् महाप्रकृति। [यदा खेतं धन्यस्माचा, महति, तदा बहूः। स्वगं। तत्र अत्यधिकात्मा। धान्यकाण्ड यथेष्ट। महायति च इति पुष्पाभिः। हस्तमेव। अतः। सारसपक्षिकः। तप्तिकाण्ड यथेष्ट। महायति प्रकृता सति आकाशी शर्तिः उद्घृते। इश्यं।] तदा शा का हव हर्षते?

(म) मुष्कलोपमेन्द्रश्रीनामौ। अत्र सारसपक्षिकः। कथा तुलिता। (पुष्पाणां मालया।) सारसपक्षिकः। शीर्षवेगा। तात॥ माला कथमुता।
(बातावधूता)। माला यथा प्रचिता तथा सारसपक्षः। अः प्रचिता सहायता एव।

### सारसपक्षः

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### प्रखिता

[यथा किंव वातावधूते सन्त्रवम् उपरिलिपिततरथा पत्रके आदिलीम, उपमानोपमेयम् वातावधूते उपरिलिपितत्रथा पत्रके विश्वरीकायः। प्रारम्भे "उपमेयम्" "उपमानम्" चेष्वतः। पारमानिकशुद्धिनिष्ठवः सन्त्रव वातावधूते विश्वरीकायं।]

(ऋ) पुनर्पि हितीयःऽक्ष्याचाचनम्।

(क) तृतीयःऽक्ष्यानुसूचनम्। पु: कवि: शायि: कौन्देय प्रकारास्तरान्तर वर्णपितु, तद्र वर्ष पद्यमः।

(ऋ) तृतीयःऽक्ष्यवाचनम् विवरणं च। कवि: नम: आकारं वर्णपितु, काव्यं पदाश्चािम्। ("लक्" "शाक्ति"वर्णम्" च हितं।) अः नमः वर्णः किमुँः (विश्वति) हितम्। अतिनिर्मलः उज्ज्वलः। किम् इव उज्ज्वलः। (शक्ति इव) [तां शाश्वित्वां शाश्वी, तदा शाश्व निर्मलम् उज्ज्वलं च हस्तते, तथा नमः। वर्णः। अपि हस्तते। नमः अपि निर्मलम् उज्ज्वलं च हस्तते।] नमः। निर्मलम् उज्ज्वलं च, अत एव। पु: तत् शीघ्रं हस्तते। (लक्) [लक् हस्तम्]
काल्याण्यापने परिश्रितम्।

इत्यतः यतः नमः विशिष्टम्, ततः एव ततः अवकं हथवां वा। नमसः नैवर्मिकं नीलवं हर्षवं हस्यं हस्यं इत्यतः इत्यतः। नमः नैलमुं उद्वर्तवं च हस्यं, किम् अत्र विशिष्टं कारणम् ॥ (तत्र मेधा: न चरित्)। वर्षाकोने प्रत्येक नमः अवयंत एव, किंतु तदा कः तत्स्व वणः ॥ (कृष्ण: महिनः)।

कृष्ण: महिनः। (मेधा:।) कृष्ण: मेधा: तदा सर्वं अन्यकार इव तत्र मेधा विपीतात्। अभुता नमः निमंत्रमूः उद्वर्तवं च। अतः श्रवः दिशः कष्मभूता: ॥ (तमोवध्वस्तका:)। तमसः अन्यकारायु: दिशः विखुता: विखेशपेत् खुला:। अते एव पुनः ताः दिशः कृष्ण: ॥ (प्रकाशः)। [प्रकाशः कृष्ण: कथासः।] अभुता नदीना जलानी कृष्णनीना ॥ (कृष्णप्राक्षायिनी:)।

नदीना प्रवाहः कृष्ण: सत्त्रात्, न दुः प्रभूते जले तपे। वर्षाकोने नदीना प्रवाहः किशिरिष्ठा: आसन ॥ (विशालः:)। [पर्यायस्वत्वा नदीना प्रवाहः उने कुळे-तेटे उच्चवर्त्य प्रस्तुता:। महानम्, वक्षपुर एव आसीत् नदीना। सर्वं जले बलेचरः। किंतु सम्प्रति नदीप्रवाहः कृष्ण: प्रकाशः]।

अभुता पवनः दिशः: प्रवाहः किशिरिष्ठा: प्रकाशः। ते सप्तेण कृष्णः ॥ (दीपकः:)। [ते अभुता दीपकः, किंतु मुखचर अपि, न दुः प्रभूतात् इव पौलीकारः।] पवनः: कृष्णः। (कहरे:)। [कर्माधिका नाम श्रेतकमलानी तः। पवनः: कृष्णः।] तत्कहराणिनु श्रवं विखेशितानि सुः ॥ (जेले:)। जैसे जलस्यानी कहराणि च स्युभूता पवनाः आंगमन्ति, अतः पवनः: गाढः। कृष्णः। (दुर्जूः:)। कृष्णः: तत्कहराणिनु श्रवं विखेशितानि सुः ॥ (अर्दं सुधकः:)। (लः) अन्तःपक्रम् कार्यः सवं ज्ञानी श्रीकृष्णनीना पुनःविषमः।

६ पद्मः पवनिकीर्षणम्। 'नमः समाकारितं श्रीप्रभुः।' इस्यव ब्वृक्षविर्हत्वा कमः सारसपक्षेपृष्टियुग्मन्, नमसे श्रीश्लोकदर्प्ये, तत् च सारशान्यां वे मं संकेतकः,' वाचास्वतं प्रथितेव माला,' इति पदार्थापि गाणेन एव सारशान्यामूल्यविशेषतेनयंगमने कथं युक्तंति, तथा 'कहराणिं कथा पवना: प्रकाशः' इस्यः पद्मः इव कहराण्याप्पाणीयणेष्येम्। पवनस्य प्रज्ञानश्रवणेन च कथ युक्तं, तदां विधिष्ठानवीश्च प्रदर्शिनीयतिमति दिक्षुः।

चिन्त्राचार्यविनिकीर्षणम्। श्रीप्रभुः अग्रीतं वर्णम्। अभिकुला चिन्त्रकरणे एकं चिन्त्रं आलेखनीयं स्वयं, तत्त्वो तत्र कार्यः कार्यः पल्लविन
शब्दशक्तिप्रहः ।

अपरिचितमापाचापने पाद्यतमापातस्तवविदः शब्दार्थवाणिम्यः मायः ।
(१) वत्सचिन्त्राभिनिियदशनप्रक्ष्णः कवित्तमारातांशदव्रोहारोगः (व्यवहारण),
(२) मातुमापातुमादिन, (३) वक्ष्यमापांत्विक्षम, (४) वक्ष्यत- 
संदर्भमेण चेति चतुर्दशे विविधति । अभ्यासशीतामापातशुङ्कः प्रकारः शेषान्,
किन्तु शालाध्यापने प्रथम एव शेषः । द्वितीयः प्रकारोऽनेनेयोऽदि प्रथमतः
भद्राकृतिमहः

नकततर्तं वहतीत्वतो मातृभाषोपयोगिन्ते कुत्रकिचित्ते शक्तुं कारोद-च्याप्यकृ। तथापि वयाकर्षणमन्नं संस्कृताच्याप्यने दुगमगीनानमाहन-व्यवहरो युक्तं भद्रायानस्य।

पीरस्थमानातोभिषदः

शक्तिग्राहो व्याकरणोपयोगकोशाणवायां व्यवहारश्च।

वाक्यस्य शेषांशियंवेदनति सामिश्यस्य: विद्धपदस्य युक्त।

इति रीत्य भद्रायानस्यप्रणालिमाहविः मन्यते। तथथा—

(१) व्याकरणम् अथ पदविद्धसमस्यक्षानातपर्यायं शक्तिस्य व्याकरणमेव 'मुखः व्याकरण स्मृतम्' इति विशिष्टाच्यानतुसरणं पुलक्को-नागर्गीतम्। गाढःकृत्विन्यायादिभिः पदमसिद्धिर्वाच्याः च धिक्यते। कारकरणां प्रत्येकस्यां चेति च प्रश्नां प्रवृत्ते व्याकरणस्य।

किन्तु प्रकृतित्वयं पदमसिद्धिः बालाच्यानार्थे क्षेत्रानि विशिष्टानि, पदविद्धंनृस्मृति च वैभिकाच्याश्च, च वाक्याच्याच्यां कर्मविनाथभोज्यन्ती 

सुविद्ध पदमसिद्धं च मन्यते। अथ च सविद्ध। बालिकायामृगूण: पाठालाभान्तरसंवर्तः चेति विशेष पैरस्यस्य नमनवेत्।

अयं च सुविद्ध प्रणालीय: समासाहुलायक गौर्जीर्मापाय: प्रकृति-मुख्यं तिथित्वयांप्रभावार्दि सुविद्ध प्रणालीय: च च मन्यते। निर्देशीय: सबूतप्रणालीय: विद्यामाध्यमत्वानि रिपार्णिकत मुखितेविभूतिः, प्रश्नाद्वाक्याच्यानातां नमनातिस्मृतिः मिस्त्रान्तकोमुनिविभूतिः व्याकरणशास्त्राच्यां येष इति निर्देशित्तव, दागिनायः: शास्तिकाः:।

'खक्करक्रमेऽव्याकरणम्' इति वाक्याच्यानतुसरणं 'बालो सदृशा', 'दूधं मलं' च। अतो इत्यपि व्यवहारमिकवै दागिनायानातप्रणाली प्रमाणिता।

किंतु संहिताप्रणालिकातिस्मृति पुनरन्तरक्षेत्रायामृगूण: स्वाम्याच्यात्मानाश्च धर्माच्यात्प्रणाला

परिचय सुविद्ध प्रणालीयः
संस्कृतानुसृतविवेकः

समांशबुद्धि न ज्ञातविति स्वर्गविशेषभाषांनामक शब्दवाचमहोदयानामे विद्याति।
एतत्त्वार्थं इतिनामप्रत्ययवाच, इत्यात्त्वार्थं पूर्ववर्तमानः
सुकृतितद्वन्दवकन्न धम्मः धम्मः परिभ्रमणं इत्यतुतुमित्तः।
मयाय गतानि गतानि
रामनः पूर्वः व्याकरणाध्यायः कर्त्य प्रचलितमित्रः विधये व्रतीतः।

" यथा—

पुराक्षेत प्रतिदृश्यत, संस्कृतांस्तर्कां नामान्य व्याकरणः
समाप्तिः। से भूततस्सत्वाश्च नामानां वातिका: शर्ता उप:-
दिवस्ये धम्मः तद्विं न विश्वासः। बैश्यस्मिन तथा जरावतः
वविधा वैदिकः शर्ता: सिद्धा बोधकाच लोककाचः। अनुस्खर व्याकरणम्।

तेथ्या एवं विशिष्टविद्वानःप्रवृत्तेऽथः: मूहस्तु मूलाश्चारेऽः: (पाणिनि:)
इदुश शास्त्रान्वाचे " इति।

आ परम्परेवैतव वाचालकान्येश्वाण्येश्वाण्यमेव विद्याधरात तद्विं
तद्विं नामान्यानय्याधिकारमोहनय्याधिकारमोहनेश्वाण्यमेव श्रीतः
विद्याधरात तद्विं नामान्यानय्याधिकारमोहनेश्वाण्यमेव कः
रङ्गाण्यमोहनेश्वाण्यमेव तद्विं नामान्यानय्याधिकारमोहनेश्वाण्यमेव
श्रीतः। पश्चादय: प्रतिज्ञातः। यथा: पाणिनि: पूर्वामध्यान्यमेव तद्विं
पुराक्षेत प्रतिज्ञातः। बैश्यस्मिन तथा जरावतः
वविधा वैदिकः शर्ता: सिद्धा बोधकाच लोककाचः। अनुस्खर व्याकरणम्।

तेथ्या एवं विशिष्टविद्वानःप्रवृत्तेऽथः: मूहस्तु मूलाश्चारेऽः: (पाणिनि:)
इदुश शास्त्रान्वाचे " इति।

( Edition-1914 )
शब्दशक्तिमहः।

सत्त्वितितत्त्वंकारककवितिकरणमेव पुर्वाक्तम् बहुमितिमेव/विचित्रतः। इत्य प्रकृति-रूप-देव सार्थयति विशिष्टकारककिंतुपाठाठागाकेव मुक्तकारक-रूपपाठाठाग भवितोपयुक्तम्। शास्त्रिकृति बालानी शब्दपाल्लियवाचककपाठाठाग-मस्या एव प्रविष्टे प्रमाणम्।

वाक्यमय्याकेव बालाय्तः कारकप्रमोगलकुन्यकोन्य, कारकप्रयोगशानं तिलकारककालिकं चेति सम्भवम्। किंतु तदां सवितरा क्रियाकरुपात्वं वाक्याः कारकप्रमोगशानं सम्बन्धायताः नाप्रेक्षितः। स्थं येषां क्रियायां पर्यायपरिरूपात्वं विवेचनार्थं केशवहथस्वाय अध्ययनमेव शब्दपाल्लियवाचककपाठाठागनन्तरं वामानान्तरः गायनादायिकार्यं क्षितिजनकारककपाठाठाग पाठयति, न तु रूपवाक्यसिद्धान्तकारायमितिविवेचनात्। किंतु तदं शास्त्रम् शाश्वतं यत्र सवित्रां स्वेदिति शाश्वतं: पूर्वः शाश्वतं अभवनः।

(२) उपमानाम्। गोष्टो हृदयपदवाच्य इति शाश्वतशास्त्रमिव परिचितवत्वपरिवर्तनात्वदिशेत्येषापरिचितवत्वपरिवर्तनार्थार्थ उपमानाम्। निविषेकः दोषिन्यकेत् रत्नमेवप्रमोगनामादिकारिणाः कार्याङ्कनां कार्यवार्तान्तरं विचारकारकस्त्रोतकारिणाः कितेश्वर विशुद्धम्।

(३) कोषः। कोषादिपि शाक्तिमहो भवतीतः। शाक्तिवाचकसिद्धां-रसायनिकोशमात्रारुपमुत्तरकाव्यस्तुलान, विधिविधायां पाठयति, केवल कार्यायनदनामकं संरक्षितं कार्यायनकारं प्रभुः। कित्वरः कार्यायनं गोष्टेकरोपावलं कितेश्वरद्वयनादिकारिणां कितेश्वरं विषाणुदायिकार्यं नन्मेवसम्भवमितिः।

(४) आत्वाक्यम्। आत्वाक्यादिपि शाक्तिमहो भव बालाय्तः किंतु: प्रेक्षाष्ठवाच्य इति गैया। शाश्वतप्रमोगां पुरस्तरं परिवर्तते। समस्तपरिवर्तत-
पद्यो विस्तिरित: आतू यथार्थवदा यथामूलस्वाभावितर्थ्योपदेशा वेति कल्याणी पुरस्कृतामध्यपकोष्ठप्राकृति भवितमहत्ति.

(५) व्याहारः लोक्यवहारकामान्येनापि शक्तिः हो महत्तिः पूर्वतनप्रार्थ्यदानिन्द्रिकेव समुदायित पापामुक्तमि। अत्र विषये न्यायसिद्धान्तमुकावलयमूऽ वतः—

"यथा प्रयोजकवृद्धेन (गुरुणा वा) घटमानपेशवकम्। तत्र तव प्रयोजकवृद्धेन (अन्येन गुरुणा शिष्येन वा) घट आनीति। तदवधारे पारश्यो बालो घटानन्दनरुपः कार्ये 'घटमान' इति शब्दप्रयोजकम् भवितार्थति। तत्तवं 'घट नय, गामान' इत्यदाबावापोद्वापामां (अन्यप्रायदृश्यंकरणम्) घटादिपदानां कार्यानिविष्टप्रटदाहि शर्क ग्रहाति" इति।

न्यायसिद्धान्तमध्यमप्रमेयमेव विषये विस्तरितकः। यथा—

"प्रयोजक: शर्कमहो व्यवहारादु घटानयनादिरूपान्धूति। तथा इह 'घटमान' इति केनचित्तप्रयोजकवृद्धेन मनुष्य: कण्ठन प्रयोजकवृद्धस्तदयं कल्योऽदव विस्तैर्येऽपि घटमानयति। तत्त्वोपसभ्यमानो वाक्ष्यते निकायः तथा प्रयोजकवृद्धस्तदयमुनिनोति। तेन च घटानयनावररयथायेन तथा शान्ति घटानयनावररयथायेन मुनिनोति। स्थाप्यन तेन तथा निकायात्। तत्त्वदेवः काक्ष्यायथपरिशिष्टव्यथावेदनेव कह्यति। तदनन्तरं घटादिपदानां प्रस्थेकमावापोद्वापाम्य घटयते घट्ट्यैं घट्ट्यैं घट्ट्यैं कह्यति। कर्तरुपस्य कर्तरुपस्य कर्तरुपस्य घटादिपदानो घट्ट्यैं घट्ट्यैं घट्ट्यैं कह्यति। अवज्ञा: प्रस्वततुषु घट्ट्यैं घट्ट्यैं घट्ट्यैं घट्ट्यैं घट्ट्यैं स्वाधिकि कानामो घटोऽवः स्वाधिकि वा बोधः। तत्र आचार्यशिक्षान्तरमुख्यमानादिरिमः शर्कमहो महत्ति।" इति।

अव घटादिपदानकारोऽपालम्। आचार्यशिक्षान्तानुमानाम्। स्वाधिकिः ब्रह्मम्। अन्यव्यतिरिण्यने प्रतियोग्याध्यायः। अनुवस्थानकः चेति पार्थ्यावस्थाय यक्षांदपी मनान्यको ल्या: पर आधृतस्मरणविशेषकरिः स्वाधिकिः चाहरूण वाहतीत चेतसमकारणकम्। पाश्चात्यां वादाधति—
शब्द-शक्तिमयः।

रूपमूलेऽ मानसिकव्यापारविष्णुः बालानां मापाथ्यापने प्रश्नङ्गशेषस्य पुरस्कर्षः प्रचलत्तिति सुविशालं भवेनमेकैः। अत इत्य पद्यितः प्राच्यदाण्डनितान्यायतिवैति निषिद्ध संस्कृताच्यापकैरियं मापाथ्यापने संस्कृत-ग्याव्यवहारकृत्त्वेणाद्यर्गी कार्यः।

काव्यप्रकाशः पथमुखेऽ शिवं प्रकारान्तरे प्रतिपादः मीमांसिक-देशिनामांविभाषानवाणिमेवैतनम्तमिलिंकृमू। यथा—

"हेद्य हेद्य, गामणयः" हृद्यमृतमृद्वायप्रयोगोंगाण्डहाद्यशालं वालादिन्त्रयति मध्यमहे नयति हति "अनेनामांवादाक्यामं कालपितः" प्रतिपतः। हति तथेतहादुपायः, तयोरंहवाक्याकार्यायोर्याप्पीया वाच्याचकमावक्यमाय पञचलमवार्याय बाळस्तं भ्रमण्ये। परतः "चेत, गामणयः देवसत्, अखमणयः देवसत्, गान नयः" इत्यद्विकायपेये तत्व तत्व शब्दशय ते तमपरमवाच्यार्थतिः अन्वव्यवर्तकायं प्रवृत्ति-निषिद्धकारी वाक्यवेत् प्रायोगिकायतिः वाच्यस्थितानामेव पद्धानामनितः। पदार्थर्निष्ठतानामेव सद्देतो गृहात हति विशिष्टाः एव पदार्थाः वाक्यार्थः। न तु पदार्थाः वेशिष्टधम्मः। वदनि वाक्यान्तर-प्रयोगानांगी प्रयोगानांग्येयेन तान्यतेतानि पदार्थाः विशीताति इति पदार्थान्तरमार्गान्ति: पदार्थः "हेद्यमोचरस्तथापि सामायवाच्यादिति विशेषतपराती प्रतिपधोऽद्विकारी पदार्थानि वर्ताृवार्तवादत् नव्यवार्तिभाषानवाणिः।"

अद्यावध मानकतवावढ़वणी प्राच्यानि सिद्धानि: पाथालावणि संवादः। पद्धति प्रथमलवकश्च वस्तुविश्वासित्यदर्शनपूर्वके तच्चाचकज्ञतन्त्रपदाति सामाया: प्रत्याबंबारे च पर्यवस्ति। पाथालावापातलविशेष-प्रश्नविभाषानवाणिः इव वाक्यवादिनः। न लभितान्त्रवादिनः इव पदार्थायि:।

मानविकव्यापारस्यायोऽ व्यक्तशृंगकृपेण प्रत्युपराविरंधाभास्तांत्रिकोऽद्य: भिगद (भिगद: ) सम्बन्धी वाताति इत्यमित्य शब्दशय वहनिगमनव्यापारविष्ण, तथा च व्यवहारतो जाते शक्तिप्रदेष्टः, सहस्तः-
मानसात्यांपरिपरिपे च दुर्गांचार्यं 'स्मातिमचार्य शांत्य' (निष्कर्ष १२५) इति मनस्यकप्रकर्षं व्याचिल्लतिप्रतिष्ठित । यथा—

"कथं पुनर्बधिष्ठितं मनसं इति ? शुरूः-सरीरं भावमात्रेश्रीसेयरुपा बुद्धिद्वारातीतं कार्येन राख्यति। तथोर्भित ब्रम्हाभियमे यो यो वच्चर्चाय प्रभृतिज्ञानोऽवर्तकं शब्दकार्यम्। पुरुष अस्तित्वात् श्रवण च अनीत्यतन्त्र विश्वास्य प्रवेशस्य कार्यम् साहित्यकार्यम्। पुरुष अतिशयो वाक्यम्। विज्ञानस्य हृदयते वाचनाति। ऋग्बायो विज्ञानकार्यम्। शाश्वत शब्दाः। शब्दः सूचनेति अवधित प्रतिनिधितवात्। भूतात्मात्मातिभविष्यति। शब्दात् शाश्वत शब्दात्माताति। प्रत्येक अविताः अशक्तिः। इति।

मनसादेव उदयस्वरूपुदले प्रतिपादायत अद्वितीयानलोकातिभविष्यनाटक शिकित्सेतुर्वरित्वम् प्रतिपाद्यनिष्ठाय भविष्यतं इत्याकोऽचिपेत कदाचिई वेदः।

अपि च संवादप्रबृतिः शब्देऽस्तम् कश्चित्र यद्यलेखितमन्याद्वितिन्यादिविशेष तत्काल्यं: परिमित्तं चैति च वियो महृदियाक्षबक्षमन्यं यथा—'अर्चयस्तथांश शब्दानं शंकारकं व्याख्यातमं लोके' (१२५)। अवि दुर्गांचार्यं व्याख्यातं यथा—"महिमा अपि व्यास्तिकं। पाणिविवासिप्रत्येकान्तं। स्वल्पपद्वाहिलेच सर्वस्य अस्तित्वं न स च विषयाक्षरं विशेषं ज्ञातं। तत्तत्वाक्षरज्ञानं बोधितं। तत्त्वाक्षरतथापद्वाहिले विशेषस्य शब्देऽस्तम्याक्षरकारं लोके इत्यप्रमाणं" इति।

व्यवहारसम्बन्धवाददीनार्थवक्तस्यशब्दमयोगमये। किंतु शब्दस्तम्या एवामिनादिरेव निःशिष्किष्ठासंगमे। शब्दस्य व्यास्तिकवाक्षरस्यवच। तस्मादशब्दशिविष्किष्ठादस्तम्यादस्तम्यात्वार्थाय। मानसात्यांपरिपरिपे शांत्यमालीः
शब्दशक्तिप्रमाणः

परिमितते वेदशुक्लः वर्तत इति मावः। अर्थं मावोवस्तनेन वचनेनापि अवश्यभो मवति। यथा—

"अहृतुप्रशस्तारिदृशीयं निदेष्यन् शक्तिप्रमाणः मवति। यथा—चाल, तेवं माता, तवाय पिता, अर्थं ते प्रातं केदारस्यभव्यशह्तं निदेष्यन् वाञ्च साहिदी शक्तिप्रमाणः।" (न्यायकोशः)

शक्तिप्रमाणं शब्दार्थमस्तुनिचित्रविवेकं बात्थप्रयमानभावं भविष्यन्ति, समविन्ति व्यवहार प्रवमें अत्र, स एवं इति:। शक्तिप्रमाणं इति प्रशस्तालावेशविद्यमानपि प्रविष्टेन, भविष्यन्ति। प्राच्यप्रतीच्यमान्यतस्विक्षितकालं विपदेष्यन्ति एव जनविश्विवारात्मातीतेन शाखियमेवेशकारणस्तुत्तमेन न्यस्तमात्रं। अतो संस्कृतांगायैः बालक्षरविनिर्वर्णिं पार्श्वाल्यानुक्रमार्थमिति दुःखः श्रवणं परिवर्जनीयः।।

नान्यं व्यवहारं: वैशीष्यमानभावं शक्तिप्रमाणं प्रद्धारं एव युक्तानुवर्तने प्रचत्वं, न दुः संस्कृतानुवर्तानुवर्तत्वमावातो। अपरिवर्तनमात्राप्रमो मात्रात्मापुराणान्दितिर्न्त्रये वेदसूत्रं चेत्त, न। महात्मानात्मानुवर्तात्र मनुष्यनिष्ठुप्रभाविताय वचनस्य च स्वामम्यस कृत्तिनिर्भरी, या च शेषवं निर्वर्त विशिष्टमान्यतस्तुत्तमेन मात्राप्रचिवं बहुपुर्वां, या युक्त मृत्युं विस्मृतामायमावाच्छेदः प्रद्धारं, किंतु कृत्तिनिर्भरी, तथा प्रीवतेन नूतनमाना विष्णुमात्रानें बहुपुर्वां प्रसन्नतोक्षयाणी बहुपुर्वां, सूचिन्तानं नूतनमाना विष्णुमात्रानें बहुपुर्वां च भविष्यन्ति संदेहान्तं त्वम्। कोशव्यक्तिरुवादविदीन श्रीदेव। यज्ञश्रृष्टिपुत्रां वामानानाध्यायमान भविष्यविनान्तरित्वान् प्रद्धारं, न दुः स्वामम्यस कृत्तिनिर्भर्तकालविनान्तरित्वान्। अर्थात् शब्दार्थमोऽनिचित्रविवेक शब्दार्थविकारणार्थात् शक्तिः। प्रशस्तारिदृशीयं निदेष्यन् शक्तिप्रमाणः। यथार्थस्यप्रख्यातं समाहिते सुभवारस्य शामाविकप्रमुखितनात्मायतां शक्तिः। प्रशस्तारिदृशीयं निदेष्यन् शक्तिप्रमाणः। यथार्थस्यप्रख्यातं समाहिते सुभवारस्य शामाविकप्रमुखितनात्मायतां शक्तिः। प्रशस्तारिदृशीयं निदेष्यन् शक्तिप्रमाणः।

"तथाव पुनर्मवे सिद्धं शब्दार्थं व्यवहारं: भाषार्थं। अर्थान्यं प्रविष्टेन वचनेनापि अवश्यभो मवति। यज्ञश्रृष्टिपुत्रां वामानानाध्याय शब्दानु प्रवज्जते, नेपान निर्देशो वलं कुर्विति..."
न तद्वर्त्त्येवायस्य यत्र मुनिस्वाध्याय शब्दानुसार वैयाकरण कुलं गत्वादि कुक्त शब्दान्त्र यथं इति। तावद्विघातं यथास्य शब्दान्त्र युक्ते। यद्य सिद्ध एव प्रमाण, किं शाक्येन किति? लोकोप्ययुक्ते शब्दप्रयोगे शाक्येन चम्पनिनयमः किति ते।" (पारंपरिकम्)

पत्रकारे समये संस्कृतभाषाभाषारूपं शब्दरूपां व्याकरणशास्त्राद्यतिं च प्रभावितं प्रतीतिः। अत्र पवयुक्ताय संस्कृतविद्या परंतः व्याकरणिति त्वयेन लोकव्यबहसांमात्यादयां शब्दान्त्र एव चार्यमितं कुक्तोऽधिकार्याः प्रमाणस्य भवेत् इत्यवर्तमानां मात्राविगमस्य नैसिद्धिकः। कमः प्राच्यादित्रा तत्त्वावलि च परस्मातः। अत्र प्राच्यि संस्कृतादयांचये कमः परिपतिभाष्य इत्यक्रमः। नववर्त्त्यां तत्त्वादि भवेत् इति यादि नाम मात्रामुद्रणां विपर्ययवेद्यां विशेषार्थवेदी स्पष्टेतेऽवधाय च। कमः प्राच्याविगमस्य नैसिद्धिकः।

(६) वाक्योपरि प्रक्तारिणस्मृतिः। वाक्योपरिणान प्रक्तारिणस्मृतिः। वाक्योपरिणान प्रक्तारिणस्मृतिः। वाक्योपरिणान प्रक्तारिणस्मृतिः। वाक्योपरिणान प्रक्तारिणस्मृतिः। वाक्योपरिणान प्रक्तारिणस्मृतिः। वाक्योपरिणान प्रक्तारिणस्मृतिः। वाक्योपरिणान प्रक्तारिणस्मृतिः। वाक्योपरिणान प्रक्तारिणस्मृतिः। वाक्योपरिणान प्रक्तारिणस्मृतिः। वाक्योपरिणान प्रक्तारिणस्मृतिः। वाक्योपरिणान प्रक्तारिणस्मृतिः। वाक्योपरिणान प्रक्तारिणस्मृतिः। वाक्योपरिणान प्रक्तारिणस्मृतिः। वाक्योपरिणान प्रक्तारिणस्मृतिः। वाक्योपरिणान प्रक्तारिणस्मृतिः। वाक्योपरिणान प्रक्तारिणस्मृतिः। वाक्योपरिणान प्रक्तारिणस्मृतिः। वाक्योपरिणान प्रक्तारिणस्मृतिः। वाक्योपरिणान प्रक्तारिणस्मृतिः। वाक्योपरिणान प्रक्तारिणस्मृतिः। वाक्योपरिणान प्रक्तारिणस्मृतिः। वाक्योपरिणान प्रक्तारिणस्मृतिः। वाक्योपरिणान प्रक्तारिणस्मृतिः।

(७) विदुर्टिः। "विवरणादिपि शक्तिमाहृ। विवरण दुः तत्त्वार्थगुणधरोपदेशस्य तद्वर्त्तात्विक। यथा चोड्स्तीणुव्यवस्थापनवेदिकायम विवरणादिपि शक्तिमाहृ। एवं विवरणादिपि शक्तिमाहृ।" (नृत्सिद्धान्तस्यविचारः)

पदार्थादिविवरणाय वाक्यादिविवरणाय वाक्यादिविवरणाय वाक्यादिविवरणाय वाक्यादिविवरणाय वाक्यादिविवरणाय वाक्यादिविवरणाय वाक्यादिविवरणाय वाक्यादिविवरणाय वाक्यादिविवरणाय वाक्यादिविवरणाय वाक्यादिविवरणाय वाक्यादिविवरणाय वाक्यादिविवरणाय वाक्यादिविवरणाय वाक्यादिविवरणाय वाक्यादिविवरणाय वाक्यादिविवरणाय वाक्यादिविवरणाय वाक्यादिविवरणाय वाक्यादिविवरणाय वाक्यादिविवरणाय वाक्यादिविवरणाय वाक्यादिविवरणाय वाक्यादिविवरणाय वाक्यादिविवरणाय वाक्यादिविवरणाय वाक्यादिविवरणाय वाक्यादिविवरणाय वाक्यादिविवरणाय वाक्यादिविवरणाय वाक्यादिविवरणाय वाक्यादिविवरणाय।
(न्यायकृति:) । 'यथासमवमस्यस्य टीकन' वा टीका (काव्यमीमांसा)।
वर्तमान वांचनी टीकावर्ण: 'टीके गमयति बोधयति प्रकाशयति
वार्ष्यम्' हि प्राचूर्विविषयति। यदाय विन्यमित व्यसानिक प्रकाशयति
स्थापयति वा विन्यमितिविवरण वा। मुखां ग्रन्थां वा तत्त्वार्थतेकपदा-
न्तरेण विशेषेण विस्तरेण यादेवम् करनं तदृ यादेवम्। 'अति-
शबवर्ण्या यादेवम्' वा (कृ. अन्या शास्त्रम्, १५१५०)। तत्र विशेषेण
'यादेवनी विशेषप्राप्तिपनि हि सन्देहातिकण्म्' हि। तथा न
"न केवल चर्चापदानि यादेवम्युदानि-वृद्धि:-आत्-ऐति-हि। कि वार्ती
उदाहरणे प्रयुक्तदानेर यादेवम् भावः इत्येतसूक्तिं यादेवम् भवति।
अविचारान्त एवदेवेन्म्भवति" इति (व्य. महामाध्यमम्, प्रथमाख्यामम् )।
यादेवम्य वर्षरुपराणे लघुणे यथा—

पद्धतेऽ: पदार्थोविनिविषयीयो यादेवम्।
अध्यात्मिकः समाधिग्रहणं व्याख्यानं पञ्चक्षर्णम् हि। हि।
विवरणाद्ययात्रादोपायं तदर्थवाचिनः। व्यवर्णनीति
यादेवम् नमर्षयात्रादोपायं तदर्थवाचिनः। 'प्रयुक्तदानेर यादेवम्
यादेवम् नमर्षयात्रादोपायं तदर्थवाचिनः। किमुः यादेवम्
अध्यात्मिकः समाधिग्रहणं पञ्चक्षर्णम्, हि। हि।

टीकाया द्वितियपदानेयसन्तानः चूर्णिप्रतिकारिकाव्यक्तिविवरणी
पदार्थोविनिविषयीयोऽर्थप्राप्तेः। तेऽपि यात्राध्यायं यथा—

"सुखाणि सक्तवार्थविवरणे पृथिवि:। सुखवृत्तिविवरेन पद्धति:।
अविचार्य मायाप्रादेश्यम्। अन्तर्मित्य समीक्षा:। अवार्ततीसिद्धेशस्वा
(समीक्षा पूर्णिमा )। विप्रमोदप्रमिता पतिका। अथवथस्थनार्थिका
कारिका। उक्तानुजुकुलक्विता वाक्रांतिमिति शास्मेदः।।‘ (काव्य-
मीमांसा )

यद्रा सुखाणि समग्रप्रतापर्यः यद् यादेवम् तथा पृथिवि:।
सुखवृत्ति记得 तत्परी विविध प्रतिकारिकाव्यक्तिविवरणे: कथाते सा पद्धति:।
पर्यायस्यार्थानुसार्यार्थस्य विहितान्तकर्षनं माध्यमम्।

सुखाणि वस्तेन तद्:। सुकानुसारिति:।
स्यविधिन्ति च वस्तेन भाष्यं माध्यविषो विद्व:।।
इत्यति मध्यलक्षणम्। मध्यमां यो विभागस्त्रय धनुकक्षनन सम्प्रदायिन्य समीक्षा। या समीक्षा प्रधानान्तरासि वानारसि सूक्ष्मकर्मम्। 'अवानात्यारीकाणि च चूर्णि:' इति प्राप्ते पाठे, या चूर्ण्यति खण्डवतित पूर्वविधिमानार्थम् दुस्तक्षा या चूर्णिन्यंप्रत्ययं वेल्ये च समुदेति। दिवमां धृष्टाणि पदानि मण्डक्य वायुविष्कारिकणा पंक्तिका। चन्द्रोपेत्या या सूर्यार्थ प्रदेश्यति तथा कारिका। सुक्रतां वेदाणि उक्ता, अनववरितो उक्ता धृष्टाणि तेषा चिन्ता विषयो यथा तदो बालिकर्मम्।

उक्तांषुकु लक्षकां चिन्ता यथा प्रवेत्ते।

तं ग्रन्थं बालिक प्राणावारिकम् मनोरिक्यः॥

इत्यति परार्थपुराणे वालिकक्षणम्। सब्दामहालक्षणं यथा—

विष्टेरोपदिधणांमयंरहा सूक्ष्ममात्रयोऽः।

निवासो येः वमासेन सहस्रसंह मेति विदुर्वेदः॥ इति।

सब्दामनते दीकाबेदेशाः शास्त्रेशाः इति संपूर्ण दीकाशब्दो ग्रंथेनेि

रेश शाब्दारथवाचारी ग्रहात॥ शिप्टेरोपदिधाते, शान्ति च चाहेते वैति

ता शाख्मिकित व्यूपाणे शाख्ममत्र हासस्य निर्माणै व्यवस्थापनें विष्णुविमुखसूरीण च यथाकर्म सम्प्रदायोत्सनाम शुक्ती अववरिके वेगानं वेदान्तमयमायति। शाख्ममत्रोषीन न केवल विशिष्टस्मीदायावाची

किन्तु पद्धपूर्णविक सब्दस्तवार्थम् तवधेति शाख्मातेन वह सुबंधुभूतिमणांमयरात्तिः। सब्दस्तवार्थम् तवधेति शाख्मातेन वह सुविष्कारिके वेद्य व्यवस्था वाची मञ्च। माहायां उत्तरोत्तर परिवृत्तस्तृतमुच्येनैकालिकेन्द्रिनां: पुर्वकालीनमुणामानवादम् एव दीकाशब्दो

वाहकम् विश्वविद्याः देशक्रमेता: कृत्यं भारतमृतिदः, खण्डिते वा संवस्तीति निमूदवारविहिति।

करण्यमुद्वितसंनतानार्थ। चापि तवधेति दीकाशब्दस्तवार्थमग्रंेति क्रिया इत्यनपरं दीकाशब्दम्। भूलम्यायकत्वं विद्विनं बालिक्यरीतिः चिन्तो दीकाशब्दस्तवार्थम् अपि दिप्निलेपन प्रज्ञातया विशिष्टित:।

सति हंसकालचापे। किंतु कुबालिने कीपदस्तवामानि दीकाशब्दम् प्रायो
मूलर्थ्य समीचितों दुःख इत्यादि के स्थानश्च मात्रायां। ज्ञानविभिन्नता
पदवर्त्त्य शास्त्र पदवकायप्रमाणपरा यानि भाषात्व नायुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुষ्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुष्णुṣ
स्थानितिव प्रतीतते। किंतुतादशानी विधद्धायकानी सत्यस्कृतनायकारण-बिधाता महुर्दद्धभूत: संस्कृतता, यानि परिश्लेषणस्मृतिलिएरितिविधयात्मनतमांस्तिक पद्धारक व्याकरणार्थे, वाक्यार्थे मीमांसाशास्त्रे, प्रमाणार्थे न्यायशास्त्रात्मिति शब्दनिर्देश शार्मणर्मित् के चिनित्यादि। कुटौ: युस्ते स्वकल्पमर्तबलन पुनरूप वैयक्तिकाचारपी समाधिता मध्ये। यत्थबकम्हिताचार परिश्रम-संवादविद्वारसुष्ट्रिवैविद्वयाविश्वासस्त्रयहान्यथे सम्मानाविविष्यः (चरक. विमान. ८), चरकसूत्रकाक्षीत्यावार्थमार्गेऽपुल चार्यनिवारण- पद्मकम्हितय सन्धानस्मृतिर शास्त्रावर्गान्तन्युक्तिः बहुकृतिता: सादिः (चरक. विद्य, बा. १२; मुहुत. उत्तरतिन्यु, अ. ६५; की. अर्थशास्त्र, १५१५०)। सकलविश्वासपर्यः संरत पृष्टोपति शैखिकाचारनीतिअनुभूतिकाल्यन्तरं टीकायेते संविदेशयुनिर्माणः। अतः: पुरातनाचारनी- तीर्थी नियमाचारनन्दोग्याचारनात्मे नोतममूल्यते विचारयु, टीकायान्त- गताचाराचारनत्तुनाधिकारी भाषाचारां च काल्कमानुरोधोनाओत्तरं कर्ता परिषिद्धत: बिहारायति गवेशणपुरुषस्मर्षोपनम्यः।

प्राचीनतमः काले संतिकारणायावेदानान्मलिलितत्वप्राचिनजीवितकेकुन्दकृपकृष्टपृथिवी कुलकमातानां अधिमत्तां रसरूपः अवमान: 'पञ्चोवर्णवर्गः स्मर्यमुः' (अथ. सू. १२ १७४-६) हती शिशुः

गुरुः विद्यास्य पद्माय मध्यं समाप्तेष्व कालास्वत्तस्मातः वदि है।
पत्तेन कलेन समाप्त प्रभो प्रत्यायायुल्यपुरनेव सवे॥

(कक्षेपात्लाक्ष्यम, १५१९)

हति प्रकाशन वा व्यक्तिः वेषव्यः गुहन्तं पद्धति परं विश्वस्तरस्तरण: चतुरि वाकशुद्धिकारी, भाषाविगमोर्तकारी कल्पकं श्रवणस्वरस्विव बहुकालं वार्तद्धायनाध्यायनः प्रचण्डित्यम्। मृत्यं पुरुषस्मृति मायाध्यायनं भ्रम हस्त- गुहान्तनमायाध्यायनं मतांत्रं शंकरणीयम्। वेदानायायात्तलानी भाषामायात्तलनं मन्त्रं: वर्तरूप: वायमप्रवाय: बोधपूर्वपूर्वे अभव। मन्त्रगतानां गुरुतेतिहासिनिनिर्देशानां प्रपूर्ण छन्दोपायनं च गुर्वः: विधाना।
समयसीमाय मूलत पाव चनुः। एतदेवार्थविद्वातः प्रथमः रूपम्। अस्या अर्थविक्षेपतिविषयन यजुरवेदसप्तगर्त ग्राहिभिः। एव, ये भाग्यमन्यानां पूर्वस्वरूप व्रद्धायणित। बैद्यानां परित्वर्त धूपधितसु प्रतिरोधः मन्नामां संहितीकरणः कमः: हस्यात्। होतोद्वारावयव्यूँषः चेलेतेष्वा। बैद्यतुष्णपुरोः परिवर्तितान। पदक्षेत्रं मिलिततिमब। परिपदिः। प्रतिपुरोधित इत्येक्षमन्नविविअक्षमावैधानिपुष्पायं बैद्यानां। शारारणः पौरूषीणः चम्बूव। बैद्यानां संहितीकरणसमयं शर्लारणप्रचारः प्रादूर्भवः। स्थायनययं संहितीकरणसम्बन्धितम् माति। एवं लेखनाद्वैष्व अवन मौलिकावर्तनं चैति सर्वसंपन्तो मानप्रथायवार्थविभी क्रमो मौलिकायणविविधायानुरूपं सर्वाधि यथा न कदाचिन्यूपनवं गताः।

यथा यथा बैद्यानां परिवर्तनमाप्त तथा तथ्स्व बैद्यित्विज्ञानाम्। परिचिताद्वारा दुर्दमन्नाणां चार्यविद्वा ति गुरुणं कर्तव्यन्वयनापपापव। जानेश्वरकालिनया महाराष्ट्रमापाया बोधो यवान्वियनिकमहाराष्ट्रियान्य बिना कोधमुकरस्तैवियं प्रकारे ब्रम्ब। गुरुमितायमपरिचितैविदिक्कर्तानं मुख्तो निबन्धनमयिन्यविविधतो बायाय ते निषिद्धमहसे पार्थ्यांगमेन निबंधन-विविकानां एव श्रीयमानाः उत्तरात्तिर परिवर्तिते। बैद्यानां: परिवर्तनं तदव्यास्यानसथुपे ब्राह्मणमन्नविविधः हस्यात्। बैद्यानां पुराणमपरिवहताद्वारायमणत्रयां मन्त्र-संदर्भाण्या प्रपूर्णाः पूर्वविद्यापैथुमातो विनिबित तेस्वादाहंगमताः: सविद्यिः लिखितत्स्प्रेक्षां ब्राह्मणो सहार्थिताः ब्रम्बुः। यद्वारं परिचिताद्वारा निवर्तनं दुर्दमन्नाणां व्यास्याण ते पूव मुखोबुधुरचित्त: लिखितत्स्प्रेक्षां ब्राह्मणो कःः। गुरुकुः लिखितस्थितिः च पूव निबन्धनव्यास्यानसवार्थ-विनवादिद्विः प्रपाठकाः: विनिपादयुक्तय गुरुमिः: प्रव्यव प्रतिकारः प्राणो ब्राह्मणमन्नविविधाकर्मितिविविधाः। अत्रव पूवमेमंसामायहः: कः दक्षिणाय: यथा-

“ब्राह्मणभिः विविधस्म-विविधरूपः, अर्थवादरूप तदुपप्रभवान् च। तव शब्दमानव विशिष्टिति माहः। नियोगी विशिष्टिति शास्त्रकः। इच्छामन्ता विशिष्टिति तार्किकायः। वहो विशिष्टिति चतुर्विधः।” उपमविकारविविधम्याय्विमेमोऽदहः। घरास्त्वविनिद्वस्तरङ्गायः। विशेषपुरूषवास्तवार्थादः। वच निबिद:। गुणवादोहनवादः भूतार्थावादः।
ब्रह्मिपरिपलु वशस्तवथगति कथाया: संबद्धविवादार्थ ब्रह्मणानं
कर्मकाण्डे सहार्यत:। वेश्य: पूर्वस्मांसायां परिप्रेक्ष्यति गतम्। तथा च
परस्परशास्त्रं पुरस्कृतं परिपलु समूदा: संबद्धविवादार्थ ब्रह्मणानमुत्तमस्व
परिप्रेक्ष्यते (शान्तकाण्डे) सहार्यत:। तत्क्रियमांसायांसव
सुमितोद्विषपमस्। उभयापि पुराणेविवादार्थविवादस्य परिवर्तनमस्व
दार्जलपमेण चोपमास्त्रामण्यम् प्राणुःषपुषिणयुक्तः
प्रस्त्यायोऽविवादस्य च समर्थ्यविनाशनमुष्याक्षारार्थम् गुहं:। प्रस्त्यायोऽविवाद
महाया विहिते हृद्यते। उद्धतकाण्डापुरस्तर प्राधिक्ये: प्रथानी
परिप्रेक्ष्यानं प्रतिवचनानं गुहिनिधिः। स्वथाय कालांग्रंहयात्
ब्रह्मणानीयानति वनिलकायायनिरीतिः। अर्थ: सहूल्यविवादर्थम्
संबद्धविवादी सबुत्तभावुर्व्व प्रथमोऽपि ब्रह्मणेण स्वधान्तव्युक्तं: कम्पित
हृद्यते। अतो यथा विवादव्यास्तपर्यम्: पूर्वे हृद्यत एव। गुहिनिधिः
परमप्रथा प्रचलिता, विद्वत्तिमित्रिणिंैष ध्वनिकं प्राप्ता सचे वेदोत्तरिताविदुप 
आहारण्यन्येनु शेषनविनिर्णितामविद्विनिविद्विधारितं पावते।

यथातं मुरुव्रमीकृतवेदांगवस्तक्षेपविषयो ब्राह्मणानां कर्मकान्ते 
कृतो बिधते। सामवेदांगततालालोपु प्राचार्यानं पदं लेमिर। पद्यं मानि, 
वायुयुक्ततिनं काले विवक्कवनं परिवर्तति जगमु:। वसा मूल्यवीरीपदम ( १।१५) 
तथा भाष्योपदेशम् ( १।१२) बेदानो बेदं ( लालकरणम्) 
वेदविव ( निस्कम्य)। ब्रह्मविव ( शिष्याधारंभचन्द्रिति)। 
नक्षत्रविव ( चौकिंशम्) इति श्वास्तरेण बेदाङ्गमा निर्देशाकेयते यथापदिकं 
कालपरिवर्तितेवेदाङ्गमां भाष्यान्तं एव। अत्था शिष्याधारं प्रस्तुतस्वहस्तानामात्मानावागे बेदानो लतारात्रासागरं 
सहस्रादमायेन महानेव व्यायात: समुद्दपत्तत।

ब्राह्माण्यनुपदेशकालवेदेनत्वविषयं वास्तनविषयं राजां शास्त्रानुप्रायवचनाशिवाय 
पदंत: प्रस्तुतमित्विषयं एकत्रिैत्यनुमित्ये। 'पदप्रकृत: भंजिता' ( शिष्याधारं, 
२।१) 'पर: सितिकमः भंजिता' ( पा. १।४१०९६) इति नृत्यानुसारे 
वेदानां पदयात्रायात्मानेय पदानो सर्पिलनुकालार्मे, छन्दोनिदर्शनको 
निरूपणमानक्तित्वम् विविशेषमूवत्तार्वाद्य चाचाचार्यं तत:। पद्यात: वु नम्नादार 
विच्छेदनप्रकृति नियमितेश्वरायनेन्ते। अर्थ पदानो: स्वविद्वाराधारिविषयरे 
कृतिकंप्रकृतिस्व पद्यवेदित: पूर्वतः स्वरूपम्। एतद्वारे सनातनालो 
प्रस्तुतिपिनिपादो च निदेशः पद्यानो, सनातनालो च प्रज्ञानमूपितक 
वायुपुरस्तरपूव विधामाललोपानमितेश्वरानां कुमुकममव। 
एतद्वारे याकरणमायेनां साहूव्याचार्यानां केननिवितालो शिष्याधारे 
प्रतिधारेपु च संग्राममवत। ' पदप्रकृतिनि सबर्चारणाना 
(शाक्तानाना) पाण्डानि (प्रतिधारा) ' इति महापिपके शिष्याधाराना ( 
वेदाकरणान) स्वस्मार्थे निदेशः। एतद्वारे सनातनां 
स्वालक्ष शाश्वतानां विन्यासवितारकतिविताश्व वैदिकवाकरणस्व क 
प्रतिधारा निमित्तानि जातानि। पद्यातितिर्चने बेदानो सम्बंध 
निवितालो मेव प्रयोजनम्। एतद्वारे च स्मृतानि शिष्याधाराननिन्यकारी।
न्यैन्यनिनिवितायांनाथानाथनाथ वेदाष्टलेन वेदवाचनमपौरसेवाएवेल्वगच्छन्त्यमष्यम्। वेदां
जनापुरवितिविवे भवितिर्भविको कृते यत् - "सान्याक्षेत्रर्थमां अप्सरे
बसूरत्। तेऽरस्वेषोसानात्तेवत्समस्य उपदेशन मन्नान भावं हः। उपदेशाय
स्थायति (विवाहमानं) अवरे विष्णुधार्य (सुभंधोधार्य विन्द्रं) हेम अर्थं (निश्चितं)
समाप्तिः सिद्धिः (वेदविविषिमितव) च वेदांगानि
च" (निष्ठाम् १२०८) एवं शिक्षायामणिरादिविदानां वेदां
जनापुरविताया भांतिजिज्ञाति धनुष्कृतायात् नवंतापीयं तथा
पार्वतीयस्मु यातिपरं गृहस्तिपरं तेवदानी तत्ता
परुषार्थायणाय एव नित्यायमेती संस्कारायणायमेते संस्कारायणायमेते शिक्षानिदेह समुद्रतिष्ठति।

प्रामाण्यस्येदू यत्र: स्थानप्रयत्नविवेकः, समा: तथा: कुन्तित- दलितविचारः चेति बिष्या ब्राह्मणमधिक्य निरुपिता: । न तु कार्यकार्यः
तद्वितियिविवा: पेशविविकल्प्या भवितिस्मुरेव शार्कमविलम्बन्त। विविकतं
श्राष्ट्रेण यथाज्ञं किंतु निश्चित च चरस्वेषाय जगत्वं प्रकट याः
राङ्गम चार्यं चार्यसाधारणं च (निष्ठाम् १५१६) निमित्तम्। निवर्णनः
निष्टेये नामचतुर्वेदी योग्यमस्य वाक्यमहिये गुर्न्यायो: शिक्षान्ता: समुद्रमिता:।

ते यथा-।

"तथेषु पदेपु धर्मसंस्कारी सम्मान प्रादशिकेन गुणान (वादुपुरुषे)
अन्तःती स्थान तथा वान निमित्तम्। अथानान्तराष्ट्रादेशिकस्मिन् विकारे
शैचित्यं (अर्थप्राणाः) परिक्रिये केनचित्रे हृतिसामायनके (कीयागुप-
ठारामानेन) ...नैकपदानि (प्रकरोप्यपरहितानि) निमित्तम् (निष्ठाम्
वि. २, खं. १-३) इति।

अथ शिक्षानिन्यन्यवचनान सर्वानान शास्त्रवाच्य शिक्षानी, 
प्राचीनमेव कोल समुद्रसिद्धितेदवायुनिकमापार्थिवाकविंद्र महामन्यम। अति
पुर्ववर्तिनिनेण्यक्षत्रयशितितिदिकाधिकाधिकादिनां निदेशो शास्त्राकाळं
निदेशं कृतं: तथादेशाविवरणं अथार्थस्य च इति भूतोप्यस्य
वेदप्रकृतिक्रिया युस्मुखां परपरौ बालाय वाल्मिक इति त्र्यं।
शब्दशाक्तिक्रिया:

अयुभेव प्रवाहो यास्काचार्यं सिरीकृतो निष्के प्रक्षमतिवचनरूपेणैैक व्याख्यानेनैैैक सत्रभाग्यम्। कथं प्रक्षमतिवचनरूपम् व्याख्यानपद्धतिनिर्देशः

इर्वकस्यावतारं दुर्गाचार्यं वादविधिधाति शम्प्रार्तसापि तद्वावक्ष्यतां। तद्वावक्ष्यतां। वेदार्थं

निर्गीर्यकोणं निष्ठुनिदिष्टकपन्या अभाराद्रिकोश्चत्तरस्थितिम् तां कैल किरिकनिर्गुरं

पत्तनं पुल्लरं विचित्रप्रसंस्हला दुइग्नतव्या प्राप्तं। प्रारम्भकायपादेनुपुक्ते द्विपोषितकिमांगे, दुभक्तुरार्णिदिनस्यनुष्ट श्रवक्षमतिवचनरूपम् व्याख्यानप्र

द्वितीयम्याप्नेपं मुद्यितेऽवस्तु विचारत्वम्। अषि च यास्काचार्यं

बहं यंगम्नीरा सुख्यं मायापन्तरमाविनं। दुर्गार्धमालयं पूर्ववर्तं व्यक्तयति।

एतद्वन्तराम्—

सरिताभिषिक प्रवाहास्तुच्छः प्रथमं ययोंचारं विपुलाः।

ये शाखस्मासरम्मा भवति लोकस्य ते बन्धा॥ (शाप्यमीमांसा)

इति न्यायति वेदार्थवस्त विविधशाखालाभिपरिभयः, वेदार्थशास्त्रं

मुखपरंपरा श्रेणपरंपरा चोललि; प्रत्यक्षविद्विनी वैष्णवोमीषिका-

ध्याये स्मृतिवाचकीचि महामायं मानसुकतयं स्मृतिथापनस्यकारं च। शान्तविवि: शालटे:।

शान्तिकोशातिरिति:। (मोहकायपापपरिपत्ता:।) च विष्टिन्त

प्रामाण्यविना, विचित्रप्रसंस्मिति विनायं व्याख्यामास्यः। प्रमाणमोहचुकर

द्वारनिष्ठताः। उक्रं च राजशेषरेण वधा—समाक्षवादनविन्यासः। श्रेष्ठप्रायिताः न।' इति।

चुत्त्रम्मानां शेली शूचिविद्वित्वाक्यमूंयिशाना। शाहसनरिकादि-

ग्रन्थानां शुमुक्तस्वरूपेणैव व्यवहित। अथप्रायायं भूमीप्रायव्यष

शमास्त्रो वचनेन्त्र सुत्रविषेद प्रथमत:। हमासमूहस्वयमवृथतं, यदुरान

कोलिकसंकस्तवासमं वीयोगविशिष्टाया गौड़ीयेति:। श्रमान्नेन

व्यवपदेशकरं सजातम्। हमासमूहस्वयमं हमासमालविनः। सुवक्तप्रायष्णेयं

बैक्षेत्रीयं, बदस्यन्ततरभाविनं संकृतवासम्यं परं

कोरी गतम्। मन्त्रानुसारमधुमधरति बल्बालवें। पद्यरूपं तदेव

सुध्रम्। अथर्ववेदम् समस्वध्र्येन चार्य्यवर्तमायरं वर्तिरादिहिन्यमिला

दयो गुण: सूद्रेस्वस्थतएव। भा: शुनक्षममुक्ते कर्षकं पथा—
संस्कृतानुसीरणविवेचनः

अल्पाक्षरमूल्यं सारविद्यात्मकस्वामः।
अस्तोभमनवचः च सूत्रं सूतकं तो विदः॥

स्मृतिशालन्यकम्पदन्धा विषयतात्वेक्षितः एव तन्मयेनाः प्रयोजनम्। अतं एव भाषीयते न केवलं वेदःकेषु, यथोत्तरं वैविद्यं न च, कित्वाविद्यं तदविद्यं च समान्यते परमभित्तात्मकप्रदेशं च। प्रतिवेदावस्त्र प्रतिवेदावस्त्र प्रतिवेदावस्त्र वा वा च सूत्रां यथार्थात् इदानीसुप्रसन्नते, तेन्योर्चति श्रमचिधाः पूवं प्रणीतं आवश्यतिः प्रतियोगः, चतुष्टोतप्रबलाः सूत्रां यथार्थात् प्रेमात्सहानदितोपायस्वरूपेऽप्रवृत्तं प्रयोगं नामतो निर्देशः। सति शास्त्रज्ञानोऽपि पुरस्काराणां बहुः सूत्राः। पूवीनतीलिङ्गचित्ते सर्वां संबंध च समालोक्यो तदुच्छर्ता परस्परमेव व्याख्यात्मकः प्रणीतः। वै च पूवेनुसूत्राः नियमोदयानवह्यः दित्वाहि कालस्वत्त्वादिवादिनामन्तरकालाण्यस्वरूपाः प्रणीताः।

अस्मानाम सत्यम् श्रवणे दयने वा, प्रतिवेदावस्त्रात्मककमिति विद्योपनिषद्घार्मकस्मात् विशेषेऽपि सर्वाङ्गाणां सर्वावपनां सर्वावपनां सर्वावपनां सूक्ष्मान्यनामाणि आवश्यकः प्रयोजनाः संवादित्वस्य एव सूत्तस्य छन्दोऽतुकतः इत्युत्तरः। प्रयोगात् विबधानः सत्यात्

प्रतिवेदाणां श्रुताणां यथाकान् यथाकान्त च सम्पदपुतानि, किन्तु समुरुपानानां तेषां यः क्रमः पूवमार्शित पचवच यात्रानुप्रयाप्तात् इति नैव कल्यंत्यं पध्यते। सर्वं दशान त्त्त्वभाषा सत्त्वभाषां सत्त्वभाषां सत्त्वभाषां सत्त्वभाषां विषयः सर्वयनरुपनेत्रपायोपायोनायात्मकम् प्रयोगम्। परिवर्तिते प्राप्तं द्वितीर्धृतं इति प्रतिनियं। यथाश्रुतानांकालं निम्नसंवेदनात्मकम् विवेचनम्। प्रतिवेदाणां सत्त्वभाषां सत्त्वभाषां सत्त्वभाषां सत्त्वभाषां विषयः सर्वेनानां सर्वेनानां सर्वेनानां सर्वेनानां सर्वेनानां सर्वेनानां सर्वेनानां सर्वेनानां सूत्तस्य छन्दस्य इत्युत्तरः। प्रयोगम् अवस्त्राणां सत्यात्

॥ शास्त्रद्वेष्यं तथा पादं न्यायश्लोकातिश्रिव नाव सत्यात्।
शास्त्रद्वेष्यं शाश्त्रद्वेष्यं तथा तत्वस्वत्त्वतुस्मात्॥
श्रद्धालुकिमयः।

विकारादीनां विभागानां प्रकल्प्य पुनः प्रयाधिकरणं। विषयवर्णियपूर्ववर्त्तकः विद्यान्तर्जातिरिपूर्णाय प्रजायानि क्षिप्राणिति तत्त्वान्तर्जातिरिपूर्णाय। येन तत्त्वान्तर्जातिरिपूर्णाय शास्त्रोद्धिपूर्वतत्त्वान्तर्जातिरिपूर्णाय त्यथिति प्राप्तम्। मीमांसानां वेदात्मानांसहस्रच्यांन्वितस्यान्तर्जातिरिपूर्णाय प्रजातिसंख्य परम्परायु वृद्धि लेमेय। 

व्याकरणसूत्रवर्तिति: प्रामाण्यायपादिकरणें पादवातः। हिंदु तत्त्वान्तर्जातिरिपूर्णाय। विद्यान्तर्जातिरिपूर्णाय विनिर्दिते प्रामाण्यायपादिकरणें तत्त्वान्तर्जातिरिपूर्णाय विनिर्दिते। 

यथापि ब्रह्मान्तर्जातिरिपूर्णाय विनिर्दिते, तथापि साहित्यायपिविक्षणाय समयगतिवारामांमलनसमन्नमेव तात्त्वान्तर्जातिरिपूर्णाय प्रतिनिधि पर्यावरणाय युक्तः, न इ सूत्र-दर्माणाय। तस्मात्तुत्तमाय वाक्यं तदविविधायपकारकं शोभां विविधायपकारकं कार्यं। विविधायकार्यं, प्रक्रिया तदविविधायययापकारकं सुधाणा कान्तिस्वरूपाय प्रक्रिया। प्रविष्टिस्वरूपाय स्वरूपं विनिर्दित्यं, तत्त्वान्तर्जातिरिपूर्णाय विनिर्दित्यं। शब्दिकरणें भवत इति वर्तवनिमोतुमयः। उपलब्धः शून्यविगुणानुवर्तकं प्रदानायात्माणारः। उक्तादाता न विगुणवर्षनापूर्वकं कष्टबलार्थं शिशुविशेषतः 

शब्दिकरणें 

प्रदानायात्माणारः। उक्तादाता न विगुणवर्षनापूर्वकं कष्टबलार्थं शिशुविशेषतः 

शब्दिकरणें 

प्रदानायात्माणारः। उक्तादाता न विगुणवर्षनापूर्वकं कष्टबलार्थं शिशुविशेषतः 

शब्दिकरणें 

प्रदानायात्माणारः। उक्तादाता न विगुणवर्षनापूर्वकं कष्टबलार्थं शिशुविशेषतः 

शब्दिकरणें 

प्रदानायात्माणारः। उक्तादाता न विगुणवर्षनापूर्वकं कष्टबलार्थं शिशुविशेषतः
व्याख्यानमित्वने नैषीविक्रमेऽन्वय व्याख्यानपद्धति: परम्पर विल्ल्वति प्राता। दैकाप्रमेयनितात्वेविकम् बु नियतमेवेति न मन्तव्यं, यतो तुरक्मान्वरुण स्मरणेति काले कुशादिनिश्चयां नास्सम्बम्। विशेषातोत्ति समर्थवेति यद्यपिशिरकार्ययो या प्रश्नस्तिरचनपद्धति: पूर्वमभव्यन्ते समाधिताः सीखैव विवेकाभिषेक पातकश्रमाद्ध्ये धार्माच्ये चायुक्ता हस्ते। प्रत्यक्ष: पूर्ता: कलिता वा बिप्राषाण वनेद्याः, प्रतिष्ठिता: पूर्वपपुण्डरा: पूर्ण उपस्थापिताः समाध्या वार्तवेपाप्र व्रहल्लिन्यः प्रभुमया प्रायुक्ताः प्रयत्नस्तिताः सहस्यितालालो विवेकचनानि च स्थिरस्तरापेषाः। या सूत्राविधनार्थितमोऽभिकायाः पूर्वम्: पूर्वम समाधिता तस्य एव विचित्रत्वं निरदंशनमुचत्वमभयं बुधदार्केषु मात्राप्रमेये हस्ते। एवं पाणिनिदिक्षेत्रस्तितिमथितिवाचकेऽपि: प्रदर्शिताः पद्याविधिनार्थिति: बैरेजिस्वर्धमायकाप्रभुविष्मितिमात्रिकृ वाक्याविष्मितिति:। गौमानिन्दिवाचिके प्रकटाः प्रमाणप्रवृत्तिवाचकेऽपि व्याख्याप्रविष्मितिसुधीराय शास्त्रवेद सर्वस्तितमानत्वनां वैदिकाविद्वस्कलदर्शनकान्याः स्थित्यजनोपकां सम्बन्धे।

व्याख्यानमित्वनालालूप्य यथा वेदार्थसाहवस्तुताः पद्धनां तथा

पद्धर्थनामानि मौदिकि परपरविविक्षाः सत्त्वित। अिथा पद्धर्थ

साधनां विशेषतमस्माहार्मचक्करां यतस्त्रात्स्त्रात् ज्ञानविदान्येः

सन्तुष्टिं विवेकाभियोक्ताः सर्वांस्त्रात् परं प्रमाण चोपर्मो।

'न्यायः' शब्दस्ति न केवल गौतमीन्यायांश्वाभालचि, भिन्तु एकेनिकोऽ

स्वभावान्युक्तिविक्षेत्रमायाः ज्ञानविदान्येः तत्त्वो केवल ज्ञानविदान्ये

परम् प्रमाण चोपर्मो।

व्याख्यानमित्वस्तुताः तत्त्वात्त्वम् 'आविकोऽ' इत्यनिश्चयने लोकेद्यु बुधपरम्याय दुपुराङ, चर्छन्तिताः

वार्तस्तितिविष्मित बैलम, न्यायांश्वार्थस्वाभालाविक्षेत्रीति: विद्या कौन्तिकी

यावस्त्रे—'हेतुभिर्ममानान्तान्त्विकोऽ छोपर्मेकरोति, व्यपनेन्न्युद्धे

च बुध्विस्तापयति, प्रशाखावर्यकियाविपरिताः च करोति—
प्रदीपः स्वेच्छाविद्यानासुपायः स्वेच्छाकर्मणाम्।
आज्ञा: स्वेच्छामोक्षः शब्ददानवीकृतिकी मतः॥

इति यथार्थस्वतत्वाय: स्यात्मक्या स्यात्मति प्राप्। एवं सुनिर्मणीकारापूर्वे
तदन्तरमपि पद्येनु ‘पुरुष व्याकरण स्मृतम्’ इति विशावचनात्तूर्यन
व्याकरणः, प्रहस्तेनेव स्मरणात्तूर्यन पूर्मीमांसायाधीशमुचरमामासायां च,
तथा प्रमाणोपरित्यंत स्मरणात्तूर्यन न्यायशास्त्रं नेति शास्त्रबुद्धं सविभेष्यं
पाठककर्ममाृतिक वस्तुः। परस्परात्तूर्यनानि न्यायप्राणः शास्त्राणि
कथ्विदिर्दं बन्यात्तूर्यने सम्मक्षसंबन्धं समस्थितां च मेध्ये। कित्वा-
प्राप्तमात्रानमेव मुख्यवै न्यायं सम्मानं च भेदे। यतः नित्याचारात्मीणे
सार्वभौमेव मुख्यवै न्यायं सम्मानं च भेदे। यतः "प्राप्तमात्रान
पद्येऽव 'व्याकरणम्। प्राप्तमात्रान इत्यद् यद्य: फलवादं भवति" (पाट.
म. मा. १११)। तद् च ‘रामायणा पाणिनी च स्वेच्छाकर्मणां’
इत्येकः: काणादेपवल्लितवर्षायाधिकारानां पाणिनिव्याकरणानां
न केवलं व्याख्यानं प्रकटयति, किंतु प्राप्तमात्रां मिलितवैत्याविद्याविद्याधिकारी
कार्ययुक्तप्रमाणं। यतः सत्त्वं विभिन्नस्मरणात्तूर्यने व्याकरणेऽपि,
वेदाङ्गशास्त्रद्विधेयविद्याविद्यानिष्ठानेन प्राप्तमात्रात्मीणे
प्रभूतादर्शभावमात्रे बिनमित्वादिपूर्वकं 'इस्क्रू-न्यायस्वरुपः’
प्रभूति चविद्याविद्यायम्। न स्वेच्छाविद्यानासुपाये वेदाङ्गपरक्या
प्रत्येकसंबन्धानि प्रत्येकद्विधेयविद्याविद्यानि प्रभूतादर्शभावमात्रे
वेदाङ्गसर्वद्रव्यमायाधिकारानां पाणिनीव्याकरणानां
कथ्विदिर्दं बन्यात्तूर्यने सम्मक्षसंबन्धं समस्थितां च मेध्ये। कित्वा-
प्राप्तमात्राने 'व्याकरणम्। प्राप्तमात्रान इत्यद् यद्य: फलवादं भवति" (पाट.
म. मा. १११)। तद् च रामायणां पाणिनी च वेदाङ्गशास्त्रद्विधेयविद्याविद्यानि
कार्ययुक्तप्रमाणं। यतः सत्त्वं विभिन्नस्मरणात्तूर्यने व्याकरणेऽपि,
वेदाङ्गशास्त्रद्विधेयविद्याविद्यानिष्ठानेन प्राप्तमात्रात्मीणे
प्रभूतादर्शभावमात्रे बिनमित्वादिपूर्वकं 'इस्क्रू-न्यायस्वरुपः’
प्रभूति चविद्याविद्यायम्। न स्वेच्छाविद्यानासुपाये वेदाङ्गपरक्या
प्रत्येकसंबन्धानि प्रत्येकद्विधेयविद्याविद्यानि प्रभूतादर्शभावमात्रे
वेदाङ्गसर्वद्रव्यमायाधिकारानां पाणिनीव्याकरणानां
कथ्विदिर्दं बन्यात्तूर्यने सम्मक्षसंबन्धं समस्थितां च मेध्ये। कित्वा-
प्राप्तमात्राने 'व्याकरणम्। प्राप्तमात्रान इत्यद् यद्य: फलवादं भवति" (पाट.
म. मा. १११)। तद् च रामायणां पाणिनी च वेदाङ्गशास्त्रद्विधेयविद्यावि

शाखाहितिसमाधकमथवनममवं विषयविषयं विद्वते सम्ब्रावोपचारि
प्राचीनायां संस्कृतमथवनाध्यापनपरिवर्ताम्। सत्ववक्ष एततचिकः
शाखामथवनं विलीनेत केवल कुशाममतिति, किः नाल्यां तार्किको
निम्नः। उक्रनम विषये मुष्टेत यथा—

एकं शाक्षमध्यानो न विचारं धार्मिकः।
तस्मात्हुः तः शाङ्ग विज्ञानीवाच्चिक्षितः॥

एतः पदवाक्षप्रमाणपरे: शाले: शंदत्तश्चकवाङ्गविवेक्तेत्विषयं
प्राप्तेनु यथा बैलमल तथा सम्प्रदायिक परिलक्ष्यते। तस्मानीपालेखसात
उक्त्कारिणै: शंदत्तस्चकलन साहित्योक्ति कलोत्तरसनुगुष्ठिधिशासनै: कस्मी
व्याप्तिपानप्रवृत्तिमेंहृती पदवी भिन्निता। एतेकं व्याकरणमीमांसान्वादि
निम्निष्ठं शंदत्तस्वाति, तेकं तथाना शूद्रोपरमां गौरदचारनां चार्षिकः
तत्तोपस्मांशं हानिश्चिनितपदवां त्योगमधुच्छ पदविकिरणं,
तेकं नक्षत्रार्द्धस्यै: सम्बन्धपादतनावनीयाद्वो विपथा अत्र परिवर्तनाणि:
तेकं तत्तनामार्शार्थिरक्षितः: सम्प्रदायोऽप्रवहं संवध्यं। अत्र च तेकं तत्तना
पदवानां भुविनिर्वस्तितमिति तत्त्साधिकार विरंति:। अद्वैतेत्या तेकं तत्तनां
पदवानां भुविनिर्वस्तितमिति तत्त्साधिकार विरंति:। अद्वैतेत्या तेकं तत्तनां
पदवानां भुविनिर्वस्तितमिति तत्त्साधिकार विरंति:।

केदिंदो: "Oriental Methodology of Education" ह्यद्वर्तेश्चत्वर्तभाषाप्रकणं समुपवत्ता इति: गुणकितोपदषाधिकार
परिलक्ष्यते। भाषाभाषामहिमेश्चत्वर्तवाच्चिक्षीतवास्तवादनेति वस्मिनाध्याप
कालप्राणस्थलमनुष्ठानस्य तत्समाधिकार स्वाध्यायस्थानस्य एव तात्त्विकस्य
कालप्राणस्थलस्य एव नयनविकास्यकथ्यानि। अत्र तु शक्तेपारं समुपवत्तनस्ये
प्राचीनं काले विचारस्विचारिणीति, सुप्रुक्तपरदयमयायस्याति:।
पदवाक्षप्रमाणपरा अतं एव शंदत्तवयवाश्वास्य:। शंदत्तवर्तिपदवाच्च अतं
एव तन्त्रांस्यपरस्यानि। गौरवणवायं केलघनविधा:। सर्ववैविविधो
पञ्चिंशंपरालं नान्दस्य नान्दस्य पञ्चिंशं नान्दस्य नान्दस्य नान्दस्य नान्दस्य नान्दस्य
यान्दस्य नान्दस्य नान्दस्य नान्दस्य। स्वर्गवणवः नान्दस्य नान्दस्य नान्दस्य
अयं तु सर्वशास्त्रार्थिनिर्वै: सामान्यस्य: शास्तीन्त:। स्वर्गवणवः नान्दस्य
पदविविचारस्य पूर्वस्य स्वविधा पदवियतिः। परिक्षोपिशाचैः यदि
व्याकरणमीमांसाकालप्रकाशाः। समुपवत्तनोपिशिः भाषाप्रकाशिपिः
विद्वानं प्रत्यस्मात्विनिष्ठतत्त्विस्मात् तन्नुकुं कियु गतान्त इति:। तदान
शंदत्तवयवाश्वास्य स्वर्गवणवः नान्दस्य नान्दस्य
मायात्मकस्वयं विविधम्। प्रथमं मायात्मकस्वयं (Theory),
द्वितियं तथा: प्रयोगविज्ञानम् (Practice)। प्रयोगविज्ञानमेव पद्धति-
शास्त्रस्वरूपगतिः कथमितथा कियाकौशल विवेक: प्रकारमित्व
व्यन्तिः। आदि मायात्मकस्वयं, मायोत्स्वरूपमाया विहितशिष्येति
व्यासिक व्यापरानुसार मूलमात्रिकतवाऽ स्थानं समावेशमितः।
अन्तः भाबया: प्रयोगविज्ञान मायात्मकस्वयं तथोपत्तेत्वा, यथा
मायात्मकाव्यापनधर्मो बालाणो बोधाशीर्षयां रघुये च भवेद्।
मायात्मकस्वयं: यथा पौर्वस्थानामाध्यमेण तथूषकारिनिगुप्त व्यक्तमे
मीमांसायाचार्य्यां च, तथा भाबया: प्रयोगविज्ञानमार्दिः मौलिका-
व्यपने तद्वर नाथविन्दुवितरेण दीपान्मेण, पदमस्य। दीपान्मेण-
यिष्टम् कदशकाद्वयोऽभास्तिकास्वयं—प्रयोगविज्ञानम्। कदाचिच् प्रयोगविज्ञान-
मात्रायोपन्यासं: कियते। अतः प्रयोगविज्ञानस्वयं दीपाविख्यातमेव पौर-
स्थानी वस्तुधाताशुधायायान्तरेण च मूलप्रभावशुरुविनिविदप्तिः
शक्यथ। अलोकस्थानामार्दिः तन्थुकितं तु मायात्मकस्वयं स्वयमनत-
हितं मूलप्रभावशुरुविनिविदप्तिः विद्यान्तं निविद्यान्तं। पदानि-
शुच्युक्तिक्षीत्तिः समवितिः: कियति। मायात्मकस्वयं वस्तुधाताशु
प्रभावशुरुविनिविदप्तिः विद्यान्तं, गोपवर्षीक्र प्राचीनस्थानायान्तरेण
निविद्यान्तं, तदुच्छितम् मायाशुचिकिर्माथायपोऽहितकारी निमोजनमित्वेऽ
विद्योतास्थानी श्रुत्यं प्रयोगस्वयं। अत्योपकृत-धर्मेण शश्वादुकविश्रायं
शोदाहिते। तत्र नाम शास्त्रं प्रयोगविज्ञानम् वा। तत्सिद्धान्ते प्रयोग-
विज्ञानं वा या अर्थाशास्त्रेऽविश्वासं शुच्युक्तये वस्तुधाताशु: शाख्यमुणनि
महवान्ति। उदमः पुष्पक्षीताः तंत्रायुक्तीनाः संबंधापिले, यथा—

तत्रे समावेशायोपन्यासं मूलंते हि कल्त्स्वः।
एक्षेण इतः समावेशायोपन्यासं वा॥
एक्षेण इतः समावेशायोपन्यासं वा॥
एक्षेण इतः समावेशायोपन्यासं वा॥
एक्षेण इतः समावेशायोपन्यासं वा॥
एक्षेण इतः समावेशायोपन्यासं वा॥
एक्षेण इतः समावेशायोपन्यासं वा॥
दुर्ग्वितं क्षिपोषे शाखं श्रवणमव्यञ्जनम्।
समुद्वितं तदेव हं शाखं शाखं च रक्षितं॥

विविधं प्रयोजनं तात्त्वं तन्त्रयुक्तीयान्त्वं।
बाण्योदयनपरस्योपरं वेित।
“बाण्यस्यसम्बन्धस्य योजनं सम्बन्धम् बाण्योदयनम्。”
“लीनस्यार्बवस्य चार्थस्य प्रकाशनं सकृतीकरणं चार्थस्योदयनम्।”
एतद्विन्यासः कोऽकः
श्यति—

अस्मद्वित्रुकानां बाण्यानां प्रतिपेधनम्।
स्वक्षरसिद्ध्विचि च क्रियेते तन्त्रयुक्तिम्॥

वकता नोक्षतः ये हर्षस्य चीना ये चाप्लनमेलाः।
देशोक्ता ये च केचित्यस्यापि चापि प्रसाधनम्॥

उत्तमवुजवालायेसः प्रदीपो वेद्यमो वष्ठः।
प्रचोधस्य प्रकाशशरम् तथा तन्त्रश्य युक्तः॥

एतास्यन्युक्तः मुख्यकल्लितायं कौन्तिर्देशाः च दारिश्यते
प्रभुविधानानां।
वर्कविपिताः पट्टविषयालयाः।
वालस्य च चार्थस्य उक्तः।
परिगमिताः।
वर्कविपिताः तारावुद्धेदो यथा—

tत्रायुक्तरं चौगो हेिवन्याथ्यं: पदस्य च।

प्रदेशोदेशनिरवक्ष्योपरीः प्रयोजनम्॥

उपस्थितविदेशार्थापत्तिनिर्विन्याः॥

प्रसद्वकान्तनेिणाः। पापवर्गो विपरिष्य:॥

पूर्वायननयानमत्वास्यालयालयानम्त्यस्वयः।

अतिरिक्तसापत्ताः—स्वसंहोत्रस्वयः।

मित्राः निर्विच्छन सन् योगो विकृतनम्।

प्रत्युक्तारस्यौदोर:। नम्बरक्तन्त्रयुक्तः॥

अन्त्योदेशोनिदेशाधिनां बाण्योदयनं प्रयोजनं,
विकरणपदार्थोऽकारानामपरस्योऽपूर्भतनम्।
प्रयोजनम।

एतास्य तन्त्रयुक्ताः मोहार्थानि व्याप्तचािनि, यथा—
उपमानम्—वेदनादेश्य साधनमुपासमम् (कौ, अ).}

६ उदेशः—समावचनं (खंडेशण मणने) उदेशः। वस्त्र—सहामने विवेध धृश्यरूपस्य रूपस्य भविष्यवाचनं मम च। समवचनं मभशोत्त तन्त्रां विधिमार्थता। (गम्भरिण—मै.।) समावचनमुदेशः (कौ, अ)।

७ निर्देशः—विलक्षणं निर्देशः। खंडेशणोद्देश विवरणं वा। (चक्)। वासवचनं निर्देशः (कौ, अ)।
8 बाक्यशेषः—तेन पदेनानुस्तनेन बाक्यं परिषमाप्येते स बाक्यशेषः। वस्तवेन बाक्येन पदममानतवा पूर्णे पूरं स बाक्यशेषः। यथा—प्रविष्टेःइमानवानामिष्यत् ‘अति’ हि पदे पूर्णे। बाक्यवत् पदानि शेषाश्च किंयते वेदनिवेषिता अति प्रतीयते (चक.)। तेन बाक्यं समाप्ते स बाक्यशेषः। (कौ. अ.)

9. प्रयोजनम्—निर्वर्जनम् आर्यभास्तधर्योजनम् (ग.)। पदश् कामयमाना प्रविष्टंदर (चक.)।

10. उपदेशः—इदंवें (कुमाल्यं) इदं नेत्यति पदुपुष्ण।—तथा न जायापानी दिन। सम्म न विशेषेत्। उपदेशो नामानुशास्त्रानम्। अस्य प्राथिक उपदेशः। उपदेशो निष्प्राप्तं निवद्धं, यथा निष्प्रो व्यविचारो नाति, अप्राथिकताबिदित्यत् विच्छिन्ने। बथा—पदमेव स्मृत्तयमिति।

11. उपदेशः—अनेन कारगेनेदिति (कार्य प्रति हेतुकथनम्) अपदेशः। अपदेशो नाम पद प्रतिविधातश्वाचारायणस्ते हेतुकथनम्। तथापि—हातांश्च हेतुचन्च हुपरिहर्षाविद्धि (चक.)। एवमाएवदेशपदेशः। (कौ. अ.)

12. अन्तिदेशः—उक्तं साधनमतिदेशः। (कौ. अ.)। यंकेनत्वं नागम्यते। (मक्षयी) साधनं अन्तिदेशः। (ग.)। अन्तिदेशो नाम विचक्षितोकार्यवस्तुचक्रानाविद्यविद्ययति प्रस्तेस्यमिति परिमाप्ये। यथा—"कर्पचारादिपि विद्विद्यादुतुमित्र पूवितम्। पूणं तदद्रि बाध्यः। श्रेयस्तबुद्धिः।” (चक.)

13. अर्थापिति—यत् केनचिन्तृयनिकेत्त्वस्तवस्तानुस्य विभिन्नस्य: (ग.)। अर्थापितनाम यददीतित्वं (अर्थापिततित्वं) हि मातायोत्ता। पद्धते सार्थापितिः। यथा—"ब्रोददं मोदशे।" इसुकेश्याहपरं मभवं—नावे निरुपात्यावाचयमिति। (चक.)। यददीतित्वानुवादपदेश अर्थापिति: (कौ. अ.)।

14. निर्देशः (उत्तरपदः):—यत्तूपवश्तुतोचरावचनं एव निर्देशः। (ग.)। निर्देशे नाम विचारितपरश्च अप्रवन्यानम्। (चक.)। तस्य (पूवश्चत्त्व) निर्देशपदेशमुत्तपदो वा (कौ. अ.)।
15 प्रश्नः—यत्यकारान्तेः समापनं च प्रश्नः; यद्य प्रकरणान्तित्वः गोटेयस्वः कुकः: समापने च प्रश्नः (गी.); प्रश्नीः नाम पूर्वाभिमिहितस्यार्थस्य प्रकरणगताः पुनर्भिमिहान्म् (चक.); प्रकरणान्तित्वः समापने यथः: प्रश्नः (कौ. अर.);

16 एकान्तः—वचन वद्वचारणेन (अध्यक्ष, नित्यायनं) उच्यते च एकान्तः। दुराधिक्षार्थवाचविचिन्द्रप्रकारस्य निदेशात्। अभवार्य प्रेमयोग्यवचः:। तथा च परं परं सवैस्य्यि पुनः प्रत्येकं पार्थ सवैस्यि सवैस्यि पर्यं पर्यं यथा वचः। वचारणसमेतान्तः (कौ. अर.);

17 नैकान्तः (अनेकान्तः)—कर्मसः तथा कर्मद्वारे कर्मद्वारे यस्मिन् नैकान्तः। नैकान्तः—नित्यायाप्रकारस्य चतुर्वाचनान्तः। यथा—स्वतः हींक प्रकारः; पराशः गोऽशः पुनः मेयस्य्यि नातिरत्नां काठः। कर्मचारयां आयामप्रकारः; देव गोऽशः मेयस्य्यि (गी.); नैकान्तः—पुनर्स्वाभिमानात् गर्भगो न वेदिकायान्तसः नविद्यान्तसः नविद्यान्तसः (चक.);

18 अपराधः—अभिमुद्वारपर्यप्रकरणम् (कौ. अर.); यद्य-भिमिहितसः चतुर्वाचनः। नैकान्तः। साक्षयोदित्तसः देयस्वाधेयपर्यप्रकरणम्। गुण्यकार्यद्वितीयं साक्षयोदित्तसः। कथायान्तम् न शवत्वं शाखायान्तम् गोऽशः मेयस्य्यि नातिरत्नां काठः:। नैकान्तः। नैकान्तः। यथा—स्वतः हींक प्रकारः; पराशः गोऽशः पुनः मेयस्य्यि नातिरत्नां काठः। कर्मचारयां आयामप्रकारः; देव गोऽशः मेयस्य्यि (गी.); नैकान्तः। नैकान्तः। नैकान्तः। यथा—स्वतः हींक प्रकारः; पराशः गोऽशः पुनः मेयस्य्यि नातिरत्नां काठः। कर्मचारयां आयामप्रकारः; देव गोऽशः मेयस्य्यि (गी.);

19 विपरेतः—यद्याभिमिहितं तथं प्रातिलोकं (विपरीतं प्राणमु) विपरेतः। विपरेतः। विपरेतः विपरीतमयेव गमेते। अन्यप्रावित्तिरीतं एव अभं: प्रतीतं इत्यायांभं:। यथा—कुशाल्यात्मानिर्भो दुश्चिन्द्रस्य स्त्रुते दुधिक्षितस्य इति। प्रतिलोकुम साधनं विपरेतः (कौ. अर.);

20 पूर्वपपः—आचेषपपः। प्रशः: पूर्वपपः (गी.); पूर्वपपः। पूर्वपपः। पूर्वपपः। पूर्वपपः। पूर्वपपः। पूर्वपपः। (कौ. अर.);

21 विघानम्—प्रकरणानुपप्वायामिहितं विघानम् (गी.); केचित्रु। प्रकरणानुपप्वायामिहितं विघानम् (चक.); शाखायान्त प्रकरणानुपप्वायामिहितं विघानम् (कौ. अर.);
२२ अनुमततम्-यत्रसमतमप्रतिप्रोणयोध्वते तदनुमतम्। यथा-तत्रातीतिनिर्माण पुनःमेत्रश्रवङ्कः केवल इत्यहुरूकः (गण)। अनुपयोग नाम\n
२३ व्याक्यानां-अविभावविनो व्यास्यानां (कृतः अन्य)। यद्वादन्यने वर्णानं (व्याप्तानं) तदु व्याक्यानां (गण)। व्याक्यानां नाम\n
२४ संशयाः-उमयतो हेवायणां संशयः (कृतः अन्य)। उमयदेह-\n
२५ अतितायष्टः (अतिक्रान्तावेष्यम्)-यस्मीरुपः तद-\n
२६ अनागतावेष्यः (अनागतावेष्यम्)-यदेव वश्यतीस्वेष्यते \n
२७ स्वर्यं-यः न शाचानातसामान्यः का स्वर्यं (गण)। सुधृढः च\n
२८ उद्यामोऽपि नवधेरिधि इति मता उद्यामस्वगम्येते वद्याग्रम (बुधुतम्—इ.)। जोही नाम पदमिनिवन्यस्य स्पष्ट्या तक्षणेऽनोपसेठ्यस्य, यथा—
‘पद्मस्वंपल्लुकं सत्तु तदेवतापथपत्तुः’ इत्यादि (चक्र.)। इतिम्यमुखम् (व.)। अनुकृतकर्मम् (कौ. अर्थ.)।

२९ समुद्धारः—विदर्श चेत समुद्धारेऽस्य सन्मुखवः (ग्र.)। यदा-
हितदस्ते ‘च’ कथा विचारे, यथा—वर्णश्च स्वर्णश्च विश्वादि (चक्र.)।
अनेन चानेन चेति सन्मुखः (कौ. अर्थ.)।

३० मिद्रव्यानम्—यत द्यानतनाय प्रश्चायन्ते तत्तिद्रव्यानम्। बुधुते
च-द्यानतनायः प्रसाध्येत यतं तत्तिद्रव्यानम्। अत एव च निद्रव्यानां देवयोः
मिच्चे, इत्यथं द्यानतनायां स्वर्णांस्तियात्र (ग्र.)। निद्रव्यानं नाम मूलबिद्वापोः
इतिशाम्यविषयो द्यानतः: (चक्र.)। द्यानतो द्यानतत्वयो निद्रव्यानम्
(कौ. अर्थ.)।

३१ निर्भवनम्—यथिष्ठितमुख्ये तत्तिद्रव्यानम्। यथा—आयु-
बंदूर्तिति, आयुस्वरूपेऽस्मिन्नेन वा, आयुस्वरूपेऽस्मिन्नेन हि इति (ग्र.)।
निर्भवनं नाम पणिद्रधिष्ठितमुख्ये द्यानतः, यथा ‘झायते निद्रव्यानां कालों-
स्वरिपत्यकारणम्’। निद्रव्याननिर्भवनस्याः विचारे यतो निद्रव्यानं मूलबिद्वापो
इतिशाम्यविषयो द्यानतः। निर्भवनं तु पणिद्रधिष्ठितमुख्ये मेन। कि वा निर-
भवनं निर्देशिक्यात्—‘विचारं हृदयति यतो विचारं संशितं’ इत्यादि
(चक्र.)। गुणत: शारीप्रतिर्निर्भवनम् (कौ. अर्थ.)।

३२ समिष्योगः (नियोगः)—निर्माणं कार्यं, नेत्र कार्यमिलेकं
प्रेषणं नियोगः। यथा—मासाधी स्वातं; यथा च देवोलोद्धागण्युवधे-
शिष्याचार्यांचेतसादेशमादि: (ग्र.)। अवशयानुसवत्तया विचारम् (चक्र.)।
एवं नायनेति नियोगः (कौ. अर्थ.)।

३३ विकल्पं (विकल्पं)—यत्र वेदि निश्चेप्यम् क्रृत्यं तत्र।
यथा—मधुमल्यं न वा पेयमयं वा सुखदकमिति। बुधुते च इदं वेदि वेदि
विकल्प: (ग्र.)। प्रलेखं वाणिज्योपादानमोत्तेहं यत्र हृतं तदेवेऽनाति
वाणिज्यं वहुः विकल्पं तदेवं यथार्थं। कपिडारावर्थं विनाशं विकल्पोऽ
भवति (ड.) विकल्प: पाशिकामिश्रानम् (चक.) अनेन बानेन वेदि विकल्प: (कृ. अ.)

३१४ प्रत्युच्चारः: पर्ववेच्चरति पुनस्त्रेण्वाचार्यते (गं.). प्रत्यु-चारो नाम परिवर्तानम् (चक.)

३१५ उदारः: यद्विद्यायतं यथसत्त्वोढायते (गं.). उदारो नाम परवत्त्ववम् दद्वा स्वक्षोढाणे व (चक.).

३१६ सम्भवः: यो यत: सम्भवित स तस्य सम्भवा: यथा-दोपा व्याधिकारोकारोह व गं. यद् वसिनं उपपत्त्व स तस्य सम्भवो वा। यथा-पुनः व्याधिनिविद्वादिः सम्भवतीमिदि (चक.).

[७ एतचिहारिता युक्तवेद्य: सृष्टिकामिकायमाः कृतिकायमायास्य च न चेति।]

“महाराजानेद्वेक चतुरस्तथानुन्यतयः परिप्रवत्त्वयायस्यरुक्तानि-मिसोनेहास्यः व्याहता:। तत्केश्वरने (पट्टिविश्वने) अन्तमाविनीयः। तत्र परिश्रम उद्देशयतमिति, व्याकरण तु व्यासाने। व्युक्तान्तिमिसाति निदेशयेति:। हेतुबद्ध यो प्रत्यवादिनीय प्रमाणानि [व्यासावने] उक्तानि तानि हेतान्तमस्ववति।” (चक.०)

एवं ‘तत्स्-(शाल) शारवेयननं सम्प्रयविनिहिता:’, ‘शन्दर्भ-न्यायवेयुता’, ‘दीर्घाभुता’ तत्तत्वकथ: यदवायामयान्वितामातिमिसोनेवरुक्तानि-देवितवर्त्। यथायत: सामान्यो निविल्लशास्त्रायावर्त्तिन्योने। तत्तत्वात्मायाबियोंसुसरोबियोंयोजने। सत्त्वस्विभूषाकारीमवति। पुरातने काले यथा मौलिकायापने, तथादृश्विविशिष्टतपे विशिष्टाद्यायपननपे वा दीकायायायपननपे योजने। विशिष्टायाबियोंभिनिष्काय शक्स्यात्मदियतिपूर्वबेति। अतोद्वृत्तान्त्यापनेयः वयस्वायाम-मानविष्णुपियवयस्वायमा मानसतिरुक्तानि-पियपत्वतुष्युक्तीनी। वयस्मयविष्णुपेयनने। दीकायायाहीनयुक्ताने विषयमिधित सृष्टि पूः। नविदेशनीय प्रमाणावने:। अननायामिश्रायेश सुश्रुते विषयत, यथा—

सामान्यदर्जनेननाति व्यवस्था सम्प्रदशिता।
विशेषस्यु यथायोगमुप्पाणि विषयमिधिता।। इति।
शान्तस्तिमहः।

इत्यं शक्तिमहोपायमुत्त्या विचित्रः: दुर्मार्गीवाहूमायोदशी मद्यमं अमरनुपालिता तद्विषयं विलासलोक विद्विंतम्।

(8) सिद्धव्यक्तिमहे-प्रतीतिपदस्य सांकेतिकमित्यप्पः शक्तिमहोपायः: "प्रतीतिपदस्य सांकेतिकायापि शक्तिमहो वयः-" इंद्रहरि विकालस्य मधुराराध्यक्षद्राचार्यसांकेतिकमित्याय कोकिले शक्तिप्रदः:) (सिद्धान्तमुद्गाबिषः)। प्रतीतिपदस्य सांकेतिकमित्यप्पः सांकेतिकायापि विकालस्य मधुराराध्यक्षद्राचार्यसांकेतिकमित्याय।

उपसहायः।

प्रतीतिपदस्य सांकेतिकमित्यप्पः प्राणमार्गीप्रथितिषित प्रभातमार्गीप्रथितिषित प्रभातमार्गीप्रथितिषित प्रभातमार्गीप्रथितिषित।

पाङ्गलाचिदुर्र नात्मकी तद्दृश्यकर्मणां।

यद्यपि सत्यमार्गीप्रथितिषित कृष्णहरिश्चरणेः सिद्धमार्गीप्रथितिषित।

हि रीति प्राणमार्गीप्रथितिषित कृष्णहरिश्चरणेः शक्तिमहोपायमुत्त्या विचित्रः: दुर्मार्गीवाहूमायोदशी मद्यमं अमरनुपालिता तद्विषयं विलासलोक विद्विंतम्।
तिहळप्रवचनाची वौगिकाः च पदरूपसिद्धे क्रमेण कथ्य गौणम् प्राता इत्यक व्याकरणविविधेः प्रदर्शितम्। व्याकरणाचार्याने न व्यावहारिक प्रयोजनं प्राप्त

सामान्यः साधनहा वौगिकाः चौधीयकाः व्याकरणविविध्याविविधिः व्याकरण प्रायो वाक्यमाध्यमे निक्षेपते सतति, अति च सुदृढः सोचयता सिद्धान्तानो कारकमादिसब्जाध्यायिनां व्याकरण मनोव्यापारः विहितं स्तू गोत्रिकादिप्रतिनिधित्वादीत्वहारे वाक्यायात्याय प्रारम्भितार्थ सामाधिनार्थोत्तरतः सिद्धान्तोत्तरानां स्थापितः। अवशेषम् यथास्वरूपः विनिमयाविनिमयेण जुलि-लिंक-वाक्य-प्रकरण-रथान-समावेश्याधिकारी पद्धतियोगमुद्रार्थं तु वाक्यगरिष्ठतया प्रतिष्ठापितिः।

तेन समाधिनां: (योगीकार्यस्य) वाक्यार्थप्ररूपेण दुर्बल्यां व्यक्तिविवरणे, 'लिंक्र-रुद्दराङ्कु बलीयां निर्णये महति न। अर्थ सिद्धान्तो वाक्यार्थप्ररूपमाध्यमार्थप्रणयिणिः सुहितम् सामान्यार्थाय युक्ते स्वन्दृढः पुरुषः स्थापनिः। व्याकरणाचार्यां च तात्त्विकी दृष्टि परिप्रेय व्याख्यातिकी दृष्टि: सामाधिनायेश्वरे व्याकरणासारः।

अन्तर्गताद्याहं शक्तिमाधिनिः च व्यवहार्य प्राधान्य सिद्धान्त प्रतिष्ठापितं, अतः प्रतीत्यमाधातुविविधम् इव प्राधान्यमाधातुविविधम् अथ 

मनोव्यापारार्थिततया 'व्यवहार्यस्य सर्वाध्यविनायं 'शक्तिमाधिक्रियानिः' वा समक्षः चोपपेक्षाप्रवृत्तयोवराविभायति। 

अवैव प्रतीत्यमानां संवादार्थदेवत्वार्धेन 

हांक सार्वं संबंधिते, न किंवतेपि प्रतीत्यमानः प्राधान्योत्तमस्वप्नतात्व: 

मविगतार्थिमिः सुभद्रे देश्ये चारः।

तदस्तु विद्वदिततिविद्विदितरनन्यायाविद्याम्योगस्य विचिन्तितरोपसिद्धनार्थानिवर्तताः विश्रुति प्राप्तः। विद्वदितिनिष्ठानें दीपकिरुवः विद्विदितायाविद्यायां बीजां बुद्धे। पुरा द्विचरीन्यग्यायात्वारोग्यायपत्रः किंक्षण्या साहलाये तेनां मौलिकायावस्यानिः किमनित्रिः चर्चिताः, के सत्यः 

गुणविषये, ते विषये: पुनर्वले शास्त्रविद्वाराणां मौलिकव्यायाने (अध्यायामुः) किंवदेशानिगमये, व्याकरणाग्य:ः शास्त्रविद्वाराणां मौलिकव्यायाने 

(अध्यायामुः) किंवदेशानिगमये, व्याकरणाग्य:ः शास्त्रविद्वाराणां मौलिकव्यायाने 

मौलिकव्यायाने, ताती मात्रत्वाति समवमाय मद्ये ते ते व्याकरणानुगा यथा 

व्याकरणानुगा यथा च 

बालान्ति तथा प्रौढानां मौलिकावस्यायपेक्षी कथं स्वपादनिः इति सवैमण्डिः
वद्वतिकिमभि सुविधाते भवेद्। एतस्बं शान्ति च सुक्षिकृपय्यमति ठीकः
बाह्यांतुरुज्जलके नियोजिते। तथा हि 'आलसस्या किया', 'सक्षुक्ति'
शेषति पुरातन्यायपकानो गुणाद्वयं यथा कालिनाथ नारायणानागके
परिवर्तित तथा मुद्रितपि व्याख्यातारुपमनुष्टाथिवलयते (शास्त्रके
तथा कप्पलं) मतिसमव (अहोपक्षमते) चेतति गुणाः कथिताः
ते यथा —

वस्तुभवहि मतिमान स समर्थं विश्वाधि।
आह्वे कर्म निवेद्यं दिच्छं स्थन्त्रो यथा || इति।

इति गुप्तकमलेन गुणां पुनः शिब्धाणां पुरुषो मूलतो व्याख्यानं
कथयतुहेर्मिनं वचनानां यथा —

"अत्र चतुर्दश्वयं यथा तथोपधारय सर्वा प्रेध्य-
मानसू—अथ शुच्ये सुतोन्तरस्क्रिय (एकोत्तरस्क्रिय) अवलोक-न्याय (एकचिन्तन)
उपश्रिवाप्रभुवनकाले शिब्धाण यथाशक्ति
(शिब्ध्यशक्तनिकेमणें; प्रहस्मादवंसुक्तमेण) गुरुवद्विशेषतः पदं
(स्वयंते लघुस्त्रं त्व); पादी (कोषचतुर्थां), शृद्धं (चहुंगाद-
परिपूर्ण) वा। ते च पदपादरिशोका भूमिः क्रमेनातुस्तवं: [तथा
हि—वदने पादः, िवादानार्थो सितोक: सप्तानिम: ]। एवर्तीकैशो
घटेदामणि चानुपयत् [एकमं प्रति सिद्ध्य गोजिनिका कार्यं, शिब्ध्य
पश्चातार्थ: स्वयं पठतं, शिब्ध्य सुक्लपञ्चातथा]। अद्वैतमयमिलित-
मविश्वास्त्वसमस्यानांसिकं व्यक्ताकर्मपूर्वकीर्तिपल्लि
(वर्मपापवन:)
श्रीविश्वास्ततस्तिरिनिनिनीं सुरस्तं नातुवेनिनिनिन्तिकर्ति खरे:
पठतं।" || इति।

इत्यं व्याक्तानुपत्तिकृतकामण्यगताया दण्डायणपद्वितरमिलिका
माओलोकपमिलिका विशेषम्। दण्डायणं नैौविकर्मयुक्तपुर्वारोऽवस्थायमाध्यमिलिक। श्रीरामचरराम
मार्कनां नैौविकर्मयुक्तपुर्वारोऽवस्थायमाध्यमिलिक। १.
इतिमेव रीतरसरस्वत्वप्राप्ति। महंद्रायणपद्वितस्तत्रं न ब्रजांति। रामायणवाचार्य
कार्तिकरामायणः यावतस्तत्वावस्थास्तवादमालायणनुसणमें परम्पूर्णीति गजगायमेवति
किंमो रूपं पुरस्त्मण खण्डायणयुपयाचारार्तटिका—
संस्कृतानुशीलनविवेचः

अन्येष्ठे वक्तेऽः। अस्यं पद्धतं नीमामासान्तरीण्यां किमाप्यदमाही एकीत तदनु भाराकनुरोपेनोज्ज्यातकाऽख्यायाऽप्रधानकाऽख्यायाऽन्तरेव भारस्थानामविद्यापदानामननविद्याति किर्थिते। 'सप्ताहरा'—सहस्रं 'बल्लान्यं वन्धुन्ति प्रतीत्वाणि संवादप्रदत्ते: सुतर आध्यात्मिकान्तर, वाल्स्त्रीधानामस्यापने वल्लेपि परमहितकारित्वादुनसरणं विवेचनं संशयविद्वानीः।

इति व्याख्यानपद्धतिद्वैः गुरुः किमर्मेनानुविषेयम्। तथां "वधुपिः प्रकारेिंस्योपि भवति आगमकालेन स्वाध्यायकालेन श्रवणकालेन" हि (पाण्ड. म. म.।) तथा च "अविगतमपहः श्लोकमाधिपितमैथुत:", (अथं ध्वन्यावलम्ब) श्रव्य चन्दनमाहर इव केवलपरिश्रमकरं न्तरं भवति। भवति चाचः—

यथा चर्यं नद्यवन्यमाहाराजी भारस्य मेय्या न तु चन्दनस्य।

एवं हि श्रव्याणि वहुन्यथापि चार्यं सुधा: लघुवद्वति॥—"तस्मात्स्श्रव्याविकारोपवरणेयस्याय श्लोकप्राविहायकुस्मेन तदनरतिनीयो मौर्यिकाध्यायपुष्येन केल्गताध्यायपुष्येन (विन्दित्तिकविरिति:) सत्यं श्लोकमाधिपितमैथुतथा तदनरतिनीयों मवश्तिथिः साक्षयन सबूतित। मानवायुक्ते श्रव्याहितस्य वाचत्त्वमाधुर्यमहा तदनु च लघुनिविधः

स्वाध्यायनात्म दुस्त्रिः भवति। यथा चर्यं ममस्यायस्मेन विशिष्टव्यायः

रतिनीयर्वस्यास्त्रविश्वविष्णवः। अतो बिन्दित्तिकस्य प्राप्तास्य प्राप्तास्य

प्रदेशस्यायस्मेन निर्दोष्यानि भूतस्त्रूतगुणवेयो तस्तनामायणनर्विगते संबिलवायनवच्छ च कल्पनेऽः

प्रदेशस्य श्लोकस्यौतु विवेचनं सबूतित्व संविद्यात्।

अति च त निर्दोष्यानि भूतस्त्रूतगुणवेयो तस्तनामायणनर्विगते संबिलवायनवच्छ च कल्पनेऽः

प्रदेशस्य श्लोकस्यौतु विवेचनं सबूतित्व संविद्यात्।

अति च त निर्दोष्यानि भूतस्त्रूतगुणवेयो तस्तनामायणनर्विगते संबिलवायनवच्छ च कल्पनेऽः

प्रदेशस्य श्लोकस्यौतु विवेचनं सबूतित्व संविद्यात्।

अति च त निर्दोष्यानि भूतस्त्रूतगुणवेयो तस्तनामायणनर्विगते संबिलवायनवच्छ च कल्पनेऽः

प्रदेशस्य श्लोकस्यौतु विवेचनं सबूतित्व संविद्यात्।
वाक्योपयोजनपूर्व-कक्ष मापात्म्यचारे, पदवासार्यापूर्वको वाक्यस्थः, वाक्यगता-प्रशिद्ध पदवासगमे समय्र निविर्द्ध सांख्यिक्य विविध पद लिथा क्वतार्थिभिन्नततः विविधतेऽव सर्वाधिक महाल्य तमसंवाद्य प्रत्येकप्रक्रियाभिनियताः।

पुनःकेरे शक्तिभ्रोपायः पदवाक्यमण्डण्यानां बैयाकरणतीमाकः-नैवाशिराशमार्योप वितः संमतः, तत्तत्त्वातीतक्ष तलचलक्षितप्रभोपायस्य चान्त्योक्षोपकारितवाः। नव्वुतु नाम प्रतिवर्षे भ्रमणवहुक्रमातारतम्युः, प्रत्यक्षानुमोदिता मण्डलनाबन्धविविधत्य प्रमाणचतुर्दशाय भ्रातिवचनं प्राय उप-नितन्दैशिनिकयुक्तवेशस्य संस्कृये। क्षेत्रामर्य प्रक्षिप्तप्रभोपायां प्रमाणः चतुर्दशवर्ष नव्वुतत्व वातिनिर्माणवर्त्त प्रवेधारूपः, शक्तिभ्रोपायः, प्रत्यक्षानुमोदिता मण्डलनाबन्धविविधत्य प्रमाणचतुर्दशाय भ्रातिवचनं प्राय उप-नितन्दैशिनिकयुक्तवेशस्य संस्कृये। संवर्त्ते। लेखारूपः, शक्तिभ्रोपायः, प्रत्यक्षानुमोदिता मण्डलनाबन्धविविधत्य प्रमाणचतुर्दशाय भ्रातिवचनं प्राय उप-नितन्दैशिनिकयुक्तवेशस्य संस्कृये। संवर्त्ते। लेखारूपः, शक्तिभ्रोपायः, प्रत्यक्षानुमोदिता मण्डलनाबन्धविविधत्य प्रमाणचतुर्दशाय भ्रातिवचनं प्राय उप-नितन्दैशिनिकयुक्तवेशस्य संस्कृये। संवर्त्ते।

"उपायः विश्राममण्डणावासामुपलग्नाः। असौ वैश्वर्य सिद्धवत्ता ततः स्तं तमीहते।"(वाक्यचरीरम्)।

इति न्यायेन शब्दस्यं कालपिक नामाभावोपशर्गिणीतात्तिकिक्षां-मुद्रींश्च नैस्तत्त्वगतिकेत्ता वतः: पदवास्कार विचाराधीनस्य। अवि च बैयाकरणः: सुवर्णमिश्रः बैश्योपरिकाण्य समग्राधारानांज्ञकृति । एवं बैयाकरणश्चै: कोशसहस्रस्य पद वदेशं तथा न्यायशास्त्रकु-पवित्रान्वें सतेन्द्रपुरुसाराय निर्मिते। अवि च बैयाकरणश्चै: कोशसहस्रस्य पद वदेशं तथा न्यायशास्त्रकु-पवित्रान्वें सतेन्द्रपुरुसाराय निर्मिते। अवि च बैयाकरणश्चै: कोशसहस्रस्य पद वदेशं तथा न्यायशास्त्रकु-पवित्रान्वें सतेन्द्रपुरुसाराय निर्मिते। अवि च बैयाकरणश्चै: कोशसहस्रस्य पद वदेशं तथा न्यायशास्त्रकु-पवित्रान्वें सतेन्द्रपुरुसाराय निर्मिते। अवि च बैयाकरणश्चै: कोशसहस्रस्य पद वदेशं तथा न्यायशास्त्रकु-पवित्रान्वें सतेन्द्रपुरुसाराय निर्मिते।
मीमांसकांना शास्त्रोपयोगाची प्रस्तावना। तत्त्वाद-आत्मकार्य अ व वैद्यमानमेव । व्यवहारः पुर्णमीमांसकेकरत्विक्षिक्षितविद्वानां विद्वानां संस्कृतमुद्दोतितः। अभिविद्वान्वियांनी मीमांसकाने त्यसे पद्धतपर्यंत वाक्यांचे पर्यावरणाच्याच्याचीधिधुळीस्थतिनिरस्तः शक्तिमहोपायोाः निर्लिंगातिति प्रतिपच्छते।

इत्यतः शतशंकितप्रश्वत्वादः सप्ताहार्दिक्रियां विवृत्तावन्मूर्त्र प्रमाण-चतुर्दशवतेह तत्र द्रष्टव्यं। अव दीक्षावाक्यान्तः पैरस्यानि भाषावणीयभावनिविष्कर्यं पद्धतिशास्मानेवांशिक्षितक्रमातः। नात्र मन्त्रं यद्यस्वत्वापिव विद्वानादम्यं मूलभवतां परत्नं नैतिकः। पराशेणिरां पूर्वं त्वस्कर्तं विस्तारन्तो माध्यमाथा, तत्वावर्त्य अन्यं वा रागिनि-मीकायः। दीक्षाभवन मूलभवतामात्मावार्त्यं मूलभवन इच्छायुतानि: कायात इत्यए विषये निर्देशन्यावानि नापकेते । शास्त्रावर्त्ये शास्त्रावर्त्ये च श्वेतेपुराणेन दार्शनिकेरूपे, ॥ अव मूलभवनः। अव दीक्षामथः। इति निरुक्ते नैव नवनिर्वर्तादुदिकाय पथिः तत्तार मूलभवत्वाचाराकु व मूलभवतां प्रतिविमोचनः। सर्वमात्राती विपरविलारो, मूलभवताच वार्तने वाचनेतिन प्रतिविद्यमान होचन वी शकायानांना सर्वसं प्रत्योगीमुः। अतार्दीक्षावाक्यानुसारः गीताभासांतगीताभासां प्रति मूलभवत्वाचाराती विपरविलारो संगमवर्त्ये वधुआचारानी वधुभासां प्रत्येकानि मूर्त्वात् न भाष्यानां दद्धपरिपयाति कर्यात्। अद्वितानां श्लोकभासांतगीताभासां प्रति च श्लोकभासां दद्धपरिपयाति नैव विस्मरणीयम्। एवं शतशंकितमहोपायस्य: लोकोमि: परिपूर्वक, पद्धतिप्रमाणपारिपत्तिसुभाषितस्मारणीयम् परिवर्त्यस्य शुद्धिस्मारणीयी मूलभवत्वाचाराते चौत्तादृश्यानि वाचनार्थ याचून दद्धपरिपयाति वणली गतिरिश्वासांविज्ञायाने श्रवणात साधना। अतो दृष्टिप्रस्तावः कुलभवत्वाचारानुसारः तत्त्वाद तत्त्वात् यवमुः तत्त्वात् तत्त्वात् यवमुः। विद्वानाहें तथाचारात: पद्धतिचाराचेयतोरुपाचने गुरुदैवत्या: साधौधाः शास्त्रमिश्रद्वित्ता तत्त्वाद तत्त्वादः साधौधाः शास्त्रमिश्रद्वित्ता तत्त्वाद तत्त्वादः।
The Problem of Sanskrit Teaching

[संस्कृतानुशिल्नविवेकः I]

Part II

THE CLASSICS versus THE MODERN SUBJECTS

The value of a classical language like Sanskrit as an aid to culture is unquestionable; but its immediate utilitarian value for serving the daily needs of life is seriously questioned by persons of a practical bent of mind. Psychological investigations have again acknowledged "Individual Differences" and pointed out that an average pupil constituting the majority has less aptitude for a classical language than for practical subjects like handwork, drawing, carpentry etc. Nay, a vast majority of pupils have been found to have a very weak linguistic ability; i.e. they have no aptitude even for learning a modern language like French, English, German, etc. Hence it is suggested by some that a highly inflected classical language like Sanskrit, should, on account of its inherent difficulty, be either dropped altogether from the curriculum or be made optional. On the other hand, the advocates of classical learning are trying their utmost to maintain the position of Sanskrit as a compulsory subject for all. A big controversy was raised over this problem in the West, and the advocates of modern subjects have won in the end. Thus in the Western countries the classical languages are gradually receding from the curriculum, and are studied only by a chosen few who have an aptitude for them. The same thoughts are echoed by those
Indian educationists who in imitation of the Westerners, have changed the University curriculum first by making the classical languages optional and then by combining the classical and modern languages under one head. It is interesting to note here how the Classicists and the Modernists, the two parties in the West as well as in India try to defend their own position and refute the view of the other party by putting forth various arguments.

When the Classicists maintain that acquaintance with the fundamentals of ancient culture enshrined in the classical languages is the sine qua non of complete education, the Modernists answer that the study of modern literature alone will suffice, since the same ancient culture has been absorbed in the modern languages. If again, any one is more interested in that culture, he should read the translations of the classical works.

The Classicists reply to this argument by asserting that the first-hand knowledge and intimate appreciation of the master-minds of old can in no way be compared to the second-hand knowledge from translations. Translation can never be an adequate substitute for the original. Though the subjectmatter of a literary work is in some way translatable, the enchanting manner or the unique style of a particular author is untranslatable. Prose rather than poetry is, perhaps, translatable, though with partial loss of the original beauty. Nobody, therefore, would rest satisfied unless he drank deep at the original fountain.

The Modernists argue against this that the immediate needs of the present must be looked to,
and that the study of modern sciences and training in citizenship are more useful than the classics.

The \textit{Classicists} refute this argument by stating that the present has no meaning apart from the past and the future. As the present is ever linked to the past and the future, there must be continuity in the experiences of the three.

It can further be added that there need be no hostility between the modern sciences and the classics, since science exists in the forms of medicine, chemistry, astronomy, mathematics, architecture, logic, grammar, etymology, politics, economics, law, etc., even in Sanskrit. Modern sciences need not sever their connection with the ancient ones if the latter are even now useful in their own way and supply data for further research. Here, those Indians who deprecate ancient sciences and advocate the utilitarian value of modern sciences to the detriment of the classics should be asked to consider how much of modern science they have been able to collect under the present educational system, and whether that amount of knowledge has proved adequate to the solution of the difficult problem of the daily bread. They must know that the ideas of citizenship, politics and law are found embedded in the \textit{स्मृतिः}, the अर्थाशास्त्र of कौटिल्य and the महाभारत, all of which are indispensible for the comparative study of those subjects as treated of in modern works. Moreover, the study of Medicine (\textit{आयुर्वैद}), Law (\textit{धर्मशास्त्र}), Politics (\textit{नीतिशास्त्र}), etc., the utilitarian value of which is indisputable even at present, is calculated to be more fruitful, if all of them are studied through Sanskrit. The study of the Hindu Law, as it is
carried on in the Law Course in a roundabout manner through English translations, not only entails much loss of energy on the part of the students, but gives them vague impressions, unless they try to understand the Hindu outlook and the import of original words in Sanskrit works.

Again, some classicists basing their arguments on the Faculty Psychology maintain that the classics provide a better mental gymnastic than the other subjects do; that the various faculties of the mind, viz., memory, attention, reasoning, observation, etc., are well trained by exercises in translation, rules for the formation of nouns and verbs in grammar, and rote-learning.

The modern psychologists prove the hollowness of this theory of "mental training", "formal training", "transfer of training" or "intellectual discipline", as it is variously designated. The Faculty Psychology which has lost sight of the necessary unity of the mind by treating the various aspects or functions of the same mind as separate faculties, but which holds its sway over common people, has been discredited by modern psychologists. The underlying principle of this theory of "Transfer of training" is that if a man exercises a specific faculty in a specific way, he develops the power of that faculty in general, i.e. for any kind of mental activity. For instance, if the verbal or rote memory is exercised, the power of memory in general is developed. In other words, the specific training in rote memory can be transferred to the other activities of memory in a wider sphere. But there are various functions of the general memory, as "verbal memory", "true memory" (memory for a series of ideas) etc., and Thorndyke
has experimentally proved that no transference of
the one to the other is possible. If a man has
developed his 'verbal-mechanical-rote' memory,
there is no evidence to say that this activity is
transferable to the functions of "true memory,"
which depends upon the understanding of relations
and interest.

The same can be said of other faculties such
as observation, attention, reasoning, etc. We have
no adequate ground to say that careful observation
of grammatical forms in a classical language like
Sanskrit will make a pupil more observant in general.
For, observation also depends upon understanding
and interest. We observe only such things as
matter to us—as interest us. In translation a pupil
has to think out, sometimes by inference, the
accurate meaning of words in a sentence. We
cannot, however, say with certainty that he
will use this sense of "accuracy" in other depart-
ments of knowledge where he is not required to
translate. Training in reasoning, which the pro-
cess of translation is supposed to bring about, is
also a specific training in the choice of words
and in the observance of the rules of syntax; and
it cannot be transferred to the forms of true rea-
soning which proceeds from cause to effect. There
are various types of reasoning and only a specific
reasoning power is developed instead of the general
one in translation. True reasoning is developed by
the study of logic and reading of books in the mother
tongue rather than by the classical studies. Accuracy,
reasoning, attention, observation, memory, etc., can
be developed by several other subjects besides the
classics. Again, attention which is forced and without
interest does not result in any kind of fruitful work;
but intellectual effort coupled with feeling and interest is bound to lead one to success. Thus Experimental Psychology has demonstrated the futility of the theory of "mental gymnastic" or "intellectual discipline." The modern psychologists admit, however, that a slight transference is possible in cases where there are identical elements, allied languages or subjects, common content, or correlation of studies. With full faith in this theory of "intellectual discipline" some classicists lay stress on the formal rather than on the functional study of grammar, which becomes a drudgery to the pupils of tender age. If the training thus received is, as indicated above, specific, the theory of "intellectual discipline" cannot be said to stand on a firm footing.

Although the psychological truth of the foregoing argument be avowed, we find discrepancy in its advocacy of the study of logic instead of the classics for the development of "reasoning". Whatever might be the case of Western Logic, we think that the study of Indian Logic cannot be properly conducted except through Sanskrit. In spite of the existence of vernacular and English translations of some Sanskrit manuals of logic, the same Sanskrit logical terms have to be used in explanation, and ultimately, if any portions of the original manual can be translated into the mother tongue or English, they are only the Sanskrit inflections and a few minor words. We shall have thus to acknowledge the fact that the knowledge of Sanskrit is indispensable for the proper understanding and study of Indian Logic at least. Even the best translations of Sanskrit works on Logic do not much enlighten us, unless we approach the original, for
the understanding of which the knowledge of Sanskrit has to be presupposed. In short, logic cannot be divorced from Sanskrit.

The classicists again maintain on the basis of the theory of "Intellectual Discipline" that the very difficulty of the classics is a valuable aid to the training of the mind. The harder a subject, the closer the attention that has to be paid to it, and the longer is it remembered.

The modern psychologists say here that even after realising the inherent difficulty of Sanskrit, the formal study of its grammar in the initial stage can on no account be defended; and that no person can be forced to attend to a difficult subject, unless that subject matters to him-interests him. Solution of a difficulty or a problem interests a pupil, if there is proper motivation or the placing of a worthy aim before him. The humanistic aspect of language-study places a worthy aim before young pupils rather than the formal one. Moreover, a difficulty, if it is really worthy of solution, awakens intrinsic interest and further leads one to spontaneous work and progress; but it must be distinguished from bewilderment which is due to the inherent dryness of a subject and leads one nowhere. This makes quite clear that the incessant grinding at grammatical forms in the absence of a worthy goal—the enjoyment of literature—is bound to create disgust in the minds of juvenile students. Of course, it is partially true that every subject is difficult in the beginning, that enforced attention to it is occasionally necessary, and that intrinsic interest in it can be aroused gradually and not all at once. It is also true that some time in the beginning has to be devoted to the mastering of the
fundamentals of language before pupils come into touch with rich ideas in literature. Yet there is no reason why this mastering of fundamentals alone should be continued for years together and why ideas in literature should not be introduced side by side with the formal study of language. The benefits of studying Sanskrit, according to the present system, can be had only at an advanced stage. Pupils of tender age, therefore, cannot but grow impatient, when the study of literature is unnecessarily postponed by an indefinite period, and when they are made to plod their weary way over non-essential grammatical technicalities as preparatory to the future joy.

The classicists again affirm that the classics have stood the test of time and that nothing but the best has to be studied in them. On the other hand, modern literature is full of trash from which it is difficult to select a work of considerable merit.

The modernists retort against this by stating that the ancient literature is narrow in its outlook and not varied or wide like the modern one. The ancient authors did not even dream of the engaging problems and questions discussed in modern literature, and those problems are of more direct interest and use to us. If again, modern literature is full of trash, ancient literature is not devoid of it.

We must admit here that Sanskrit literature is not without a little trash; yet we cannot say that it is not varied. When the European Sanskritists have ungrudgingly acknowledged the variety of Sanskrit literature in thought and form and also its substantial contribution to the various departments of knowledge, the modernists simply betray their ignorance of Sanskrit in underrating it as narrow in out-
look. The present day problems are, no doubt, of more direct interest to us; yet it is unjust to say that none of them was dreamt of in ancient times. If history repeats itself, and if human nature is everywhere the same, we need not doubt that at least some of the present day problems once held the attention of ancient people in a different form. Is it not then desirable to seek solutions of the modern problems in similar situations or thoughts as recorded in ancient literature? Would it then be wise on our part to ignore Sanskrit literature which is our national heritage?

The modernists still declare that the classics are after all dead languages. 'None will be the loser for being ignorant of them.' On account of their inherent difficulty there is a very small return in proportion to the time and energy wasted over their study.

The classicists object to this assertion and say that the terms 'dead' and 'living' are relative. Generally the languages that have ceased to be spoken are termed as 'dead'; and this might be true in the case of Greek and Latin. This false analogy is not applicable to Sanskrit, which is not so dead to the Hindus as Greek and Latin are to the Europeans. In the first place, Sanskrit was once a spoken language and is still the language of our sacraments. Secondly, Sanskrit Pandits of the different parts of India are even now found to converse, write works and conduct periodicals in Sanskrit on varied subjects. Thirdly, a considerable number of poor students deprived of the benefits of English education are still studying Sanskrit alone in Pathashalas and Sanskrit Colleges scattered over all parts of India. They are further
availing themselves of the Oriental Title Examinations conducted by the Government and the bodies of Pundits through the medium of Sanskrit, and are solving the problem of the daily bread in their own way. Is it not then far from being true to call Sanskrit 'dead' and 'useless'? If it be objected that this activity is limited only to a small field, can we not say the same in the case of English education? When the percentage of literacy in India does not exceed 9, how small must be the number of people knowing English? Is it then wrong to say that affairs conducted in English, notwithstanding the spread of English education, are limited only to the English-knowing Indians who have been alienated from the vast population of India? Is not then English relatively dead to the masses? Even in the case of educated people we may state that English is not so 'living' to them as it is to the English people, it being their mother tongue. Generally the literary form of English is known by educated Indians rather than the colloquial one, which is known only by those that have lived in England. Moreover, taking into account the number of periods consumed by English in the time-table of educational institutions, the number of years devoted to its study and the surrender value of that study, no one can affirm that Sanskrit is more difficult than English. If the utilitarian value of Sanskrit is questioned, then we may ask: What is the market value of English education received at so great a cost? Does it bring returns adequate to the time, money and energy we spend over it? Of course, the international importance of the English language as a means of keeping oneself in touch with world affairs and of enriching modern
Indian literatures with new material cannot be dis-owned; yet it should occupy an equal number of periods in the time-table with Sanskrit or any second language and the mother tongue.

Sanskrit, not being a foreign language like English or a dead language like Greek and Latin to Indians, can be more easily learned by them than English, since many of the modern Indian languages have been derived from or influenced by Sanskrit, since they contain about a half of their words directly taken (क्रेम) or derived (ह्रेम) from Sanskrit, and since their structure also mostly depends on that of Sanskrit. Moreover, to suit our present needs we are coining continuously from Sanskrit new क्रेम words and technical terms to be made current in our mother tongue. Are we not then in a way treating Sanskrit as a ‘living’ language, though only in the case of isolated words? If one would minutely observe the characteristics of modern Indian Languages, one would not fail to note the tendency in them to be more and more Sanskritised. When Hindus are so much drawing upon the immortal store of Sanskrit as regards their mother tongues and culture, they at least cannot afford to be without a modicum of it. Of course, the supposed difficulty of Sanskrit can be removed by improving the methods of its teaching and bringing concreteness and the human touch in its study. The study of Sanskrit thus not only helps the intelligent grasp of the mother tongue, but is also indispensable for the correct and refined expression in the tongue and for etymological insight into words in the higher stages of the study. The ear of a classical scholar is keenly sensitive to the real meanings and subtle shades of words and sentences.
The study of the classics, therefore, is especially beneficial to literary aspirants and journalists in the mother tongue.

The modernists doubt the truth of this statement and add that a close study of authors in the mother tongue alone would make one proficient in it. Preferably an etymological turn may be given to the study of the mother tongue, for which no detailed study of Sanskrit is required.

The classicists refute this argument by advocating the urgent necessity of possessing the knowledge of Sanskrit at least upto the Matriculation Examination for learning well the mother tongue, the Prakrits or any modern Indian language like Hindi, Bengali, etc., since all of them depend more or less upon Sanskrit as regards their vocabulary and structure. To deny the claims of even this minimum of Sanskrit for the study of languages derived from Sanskrit is to build an edifice on sands. The separation of the mother tongue from Sanskrit by offering the former as an option for the latter, or the combination of both under one head in the school stage, as the University of Bombay has several times capriciously done, is a suicidal policy, which not only does an injustice to Sanskrit, but results in the desultory knowledge even of the mother tongue, to which the incorrect Marathi written by the present graduates and journalists will testify. The writer knows from his own experience that students knowing Sanskrit write more correct Marathi than those studying Marathi to the exclusion of Sanskrit. He has, moreover, noticed that some modern Marathi authors, who had been deprived of the benefits of learning Sanskrit, had ever by their side Sanskrit dictionaries for looking up apt words to be used in their Marathi
writings, but who, being ignorant of the suitability and context of those words in the Sanskrit language, sometimes used, due to this dictionary habit, such words as would be obscure even to Sanskritists! It should further be noted that certain ancient authors use a high percentage of Sanskrit words in their works in the mother tongue, and cannot be understood and appreciated well unless a minimum amount of Sanskrit is known. All these facts will prove beyond doubt the necessity of knowing, at least, as much of Sanskrit as should be known by a Matriculate.

Etymological study of the mother tongue cannot be relished by students unless they are equipped with this amount of the knowledge of Sanskrit. In other words, the etymological aspect of language study which in the main splits words into their components (प्रकृति and प्राय) is an analytical process likely to disgust young pupils whose study of language must first be synthetic and then analytic. To explain further, ready-made forms of words as they occur in language should, for a few first years, be treated as independent words and learned in their synthetic form, attention being concentrated on the ideas in the language. Occasional reference to the etymology of particular words may be made gradually according to the growing understanding of pupils; yet too big a dose of etymology in the initial stage is sure to retard the progress of students. When the etymological teaching of Sanskrit is abhorred even by young pupils taking Sanskrit, it need hardly be added how much boring it would be to students ignorant of Sanskrit. Really speaking, the etymological study of language is suited only to the advanced stage and may be
commenced with advantage in the senior years of college education, when etymological interest is likely to grow among students. This remark may also apply to the study of the Prakrits which provide us with a valuable clue to the etymological and historical development of the mother tongue. But unless there is sufficient grounding in Sanskrit up to the matriculation standard, neither the advanced study of the mother tongue nor that of the Prakrits is likely to thrive.

The modernists, nevertheless, contend that the present curriculum of the Indian Universities is predominantly linguistic and that three languages, the mother tongue, English and a classical language being required to be studied, none can be mastered. They further add that the pressing demand of Hindi as a national language must be supplied by prescribing it in the curriculum, and that Sanskrit should make room for it. According to them the mother tongue, English and Hindi, being utilitarian subjects, must be compulsory; but a classical language like Sanskrit, which has no utility and does not help the study of the mother tongue, should be banished from the curriculum, so that more time can be devoted to the mother tongue, the neglect of which has seriously affected the study of English.

The classicists maintain that the curriculum of the Faculty of Arts in the Universities of any country is bound to be predominantly linguistic; that is to say, it is generally found to make provisions for three languages, viz., the mother tongue, a modern foreign language and a classical language. If none of these languages can be mastered, the fault lies in the educational policy and the methods of teaching employed. Why then crowd this curriculum
with technical subjects, which should find sufficient scope in special institutes or other Faculties? Furthermore, the utilitarian value of English has already been discussed above and there are no two opinions as to the importance of the mother tongue. If the neglect of the mother tongue is said to affect the teaching of a foreign language like English, it is really hard to understand how, according to the modernists, the study of Sanskrit does not help the study of the mother tongue which is closely related to it! It can be affirmed here that the systematic study of the mother tongue in the primary and secondary stages not only prepares the pupils for the introduction of Sanskrit and facilitates its study, but is, in return, substantially assisted by the growing knowledge of Sanskrit.

If Sanskrit is not a utilitarian subject, the utilitarianism, as meant by the modernists, is nothing less than the 'Bread-and-Butter' aim and hence is very narrow in outlook. To earn one's living is not, of course, an unworthy aim; but this is not the only aim in life. We are born not merely to live, but we live for nobler aims which can be achieved by our acquaintance with the ancient culture along with the modern one. Direct contact with Sanskrit makes the former possible. If, again, Sanskrit is not directly useful in after-life, how much useful are algebra, geometry and higher mathematics—the other subjects in the curriculum? It is difficult to understand why Sanskrit alone should be an eyesore to the modernists posing to be educationists!

The demand of a national language like Hindi need not be underestimated. Yet, there is no necessity of prescribing Hindi as a regular subject in the curriculum which is already over-crowded.
The knowledge of Sanskrit up to the matriculation standard is sure to help one to learn in a short time Hindi or any modern Indian language derived from Sanskrit, independently of schooling. The writer himself could, with the immense help of Sanskrit, acquire ability to understand and appreciate Bengali literature within the period of six months. This personal experience will, perhaps, be of some use to those who are so keen on the introduction of Hindi in the curriculum. The banishment of Sanskrit from the curriculum is no real remedy for widening the scope of the mother tongue and English or providing for Hindi.

Apart from the utilitarian value in its narrowest sense, the cultural value of Sanskrit is inestimable. For, in its comprehensive sense, what is 'cultural' is ultimately 'utilitarian'; and life would not be worth living without culture. The influence exerted by Sanskrit literature over the thoughts, customs and manners of the various ancient nations of Asia was considerable; and that exerted over modern European scholars, specially interested in the Vedic and linguistic studies, is great. They are convinced of the fact that Sanskrit literature is the oldest monument of Indo-European culture. Its distinctly ethical tone ennobles an individual, builds his character and provides him with a clear outlook on life. Besides, the aesthetic or artistic branch of that literature carries a profound appeal, trains the imagination of the reader by making him live, for some time, in the rich past and thus helps him to be lifted—at least for the time above, to a high plane of existence.

The modernists, however, aver that there are several means, other than the classics, of enriching
our aesthetic and imaginative life. Let the interest of pupils be awakened in the fine arts like music, painting, etc., which are easier of access to ordinary people than the study of the classics.

The *classicists* here agree that the fine arts enrich the aesthetic life of man; yet they differ from the *modernists* in thinking that the words 'easy of access' and 'ordinary people' would admit of other interpretations also. What is easy of access to a rich person might not be so to a person of ordinary means; while what is easy of access to a person with sufficient mental outfit will not be so to a person of less than ordinary mental equipment. Thus those who are unwilling to put in even the least amount of intellectual effort, but are materially better off may take to music, painting, etc., which entail much expenditure; while those, who cannot afford to spend on them but are willing to exert themselves mentally, will study the classics and enrich their aesthetic life by enjoying the poetry contained in them. Moreover, if the fine arts like music and painting add to our aesthetic joy, more so does poetry, which is also a fine art more removed from physical things than the other arts are. The farther we are removed from the physical aspect of Beauty, the higher is our aesthetic delight. There is then no reason why the classical literature, which contains some of the best poetry of the world, should not be studied for the highest delight. One more thing must be remembered that poetry and music being sister arts, music will sometimes heighten the enjoyment of poetry. Furthermore, in Sanskrit there are valuable scientific works on music, painting, sculpture, etc., the original study of which would immensely help persons interested
in them. In addition to the fine arts there are also many useful arts, which have been enumerated to be sixty-four. Scattered references to them in Sanskrit literature or independent Sanskrit manuals on them, would supply data for doing much constructive work, in the absence of which those arts have become obsolete and are now supposed to be non-existent.

If it is agreed, say the modernists, that those who are unwilling to exert themselves mentally should take to subjects other than the classics, it inevitably follows that the classics cannot be made compulsory for all. For, in the first place, a large majority of the pupils of average abilities and insufficient means cannot continue their education after the Matriculation Examination, and consequently they have not the good fortune of receiving the benefits of classical learning which can be availed of only in colleges. In England, the pupils continuing college education are 6 per cent. only, and those entering the Faculty of Arts are 3 per cent. only. In India the percentage of students getting the chance of college education must be still lower than this. Secondly, many students of this majority are not so linguistically minded as to feel a liking for the classics. This fact proves beyond doubt that a large majority of students have more aptitude for taking 'technical subjects', and that only a select few have the aptitude for classical languages. Thirdly, the non-Hindus are less inclined to take Sanskrit than other languages. All such students—and their number is not inconsiderable—will have to be excluded from the number of students learning Sanskrit. It is, therefore, impossible to prescribe Sanskrit as a compulsory subject for all.
The partial truth, say the classicists, of the impossibility of making Sanskrit a compulsory subject, may be admitted; but on the basis of modern psychology, they contradict some of the fallacious arguments put forth by the modernists. The assumption of the modernists that all pupils do not possess the same degree of linguistic ability, is largely grounded on their faith in heredity. According to the theory of Heredity, differences among individuals are held to be innate and cannot be accounted for except by assuming that they have been transmitted from generation to generation. But recent scientific researches demonstrate that the theory of the transmission of hereditary characteristics cannot be conclusively proved. The fact is that individual tendencies that are popularly credited to family heredity are mainly due to social heredity or environment. Some allowance may, of course, be made for the transmission of family traits; yet the environment, in which an individual is brought up, has a greater influence over his development than mere heredity has. Thus the argument of innate linguistic ability cannot stand to scrutiny. If proper environment is provided, habits of clear and correct speech can be cultivated. If the children of backward classes, who have rare opportunities for correct speech, are supplied with a suitable environment, they develop the language sense to a high degree. The weak linguistic ability found among a majority of average pupils is more due to their uncongenial home conditions; while the better linguistic ability of the pupils of advanced classes owes its credit to their linguistically favourable surroundings. If the modernists maintain that they alone, who have a better linguistic ability,
should study Sanskrit, then their argument appears to smack of the conservative attitude of the orthodox Vaidikas to bar the backward classes out of the Vedic studies! In view, therefore, of the possibility of more and more backward boys taking Sanskrit, it is highly desirable for the educator to seek to create better educative forces for developing linguistic abilities.

It is quite natural that the pupils of average abilities and insufficient means should discontinue their education after they are matriculated. But it is useless to adduce conditions prevailing in England, unless adequate provision has been made for the further education of such pupils in technical or other useful subjects, just as it is done in the ‘Continuation Schools’ of England. Everybody knows well enough how hard such students have to struggle through life. In the absence of ‘Continuation Schools’ why should students not study, up to the Matriculation Examination, as much Sanskrit as would enable them to understand and enjoy by themselves verses from the रामायण and the महाभारत, the great epics of India, and prose works of the type of the पठान and the रितोपदेश? Why should matriculates not receive, at least, this much benefit of the classical learning earlier than they do now? Is it a very high demand? If the matriculates cannot reach even this level, should it not be concluded that the fault lies with the methods of teaching rather than with the language itself? The non-Hindus may or may not study Sanskrit; but it is certainly not unreasonable to hope that the Hindus at least will study Sanskrit as compulsorily as they do algebra and geometry. Our main aim of teaching Sanskrit in the school course should be to introduce
an average matriculate, as early as possible, to the
rich ideas and thoughts in the two great epics, so
as to enable him to appreciate them and pass his
deisure hours in life in an exalted way.

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HINDU METHODOLOGY OF EDUCATION,
or
The Ancient Methods of Approach to Sanskrit
Literature.

No innovations in education, howsoever fasci-
nating they may be, will be successful, unless they
are based on the best traditions of the past. The
best method of teaching Sanskrit cannot be evolved
by simply adopting the Western methods, unless
we take into account the nature of the Sanskrit
language and literature, and the methods of its
teaching as employed by the Shastris so as to suit
that nature. So, before dispensing with the Patha-
shala method as useless and unintelligent, it would
be advisable on our part to observe and examine
its various details and try to preserve the best parts
of it. It is, therefore, high time to discover points
of similarity and contrast between the Shastri
method and the New method, and try to affect a
happy combination of both, for making the improved
teaching of Sanskrit bear permanent fruit.

The methods of the Shastris have not only been
useful in teaching the young, but have also been
applied to the higher study of literature and
Shastras. Among them there are two traditional ways regarding the order in which grammar and literature should be taught to beginners. While the Pandits of Northern India are in favour of beginning the study of Sanskrit with व्याकरण or grammar as a science and introducing literature afterwards, those of Southern India favour the teaching of श्रव्य or literature first, accompanied by the minimum of practical grammar necessary for its understanding. Of course, in the Deccan, the study of grammar as a science through the व्याकरण नियम follows the study of literature. It will thus be seen that the method of the Southern Pandits is more in keeping with the modern principles of language-study, and also the Pandits of Northern India have begun to acknowledge its efficacy and superiority in juvenile teaching.

From the child’s point of view, a flaw that is supposed to exist in the Shastri method is that in the very beginning pupils are made to undergo the process of learning by rote the चादरुपावलि, समासचक्र, अमरकौशल, प्रादुर्बल्य (in some cases), and a few स्तोत्रs and शुभाविश्वास. This course goes on for about six months, after which the study of literature begins. The utility of this memorization is realised by pupils later on, when they actually begin to study literature. Though the study of literature helps them afterwards to assimilate with comprehension what they have learned formerly by rote, the procedure in the initial stage is somewhat unintelligent and tedious.

Yet this flaw need not be much magnified. Even if we take into consideration the up-to-date researches in Experimental Psychology, this learning
by rote should not be taken to be much harmful or unscientific. Though 'habit-memory' is involved in this process rather than 'true memory', 'habit memory', according to psychologists, is not altogether imageless. The forms in the अष्टादि are not non-sense syllables or imageless words. There is, moreover, a sort of rhythm in the repetition of those forms; and this rhythm indirectly helps pupils to memorize words. If the forms in the अष्टादि have to be retained in memory throughout life for keeping some contact with Sanskrit literature, it is most essential for habit-formation or organization of proper disposition to get them learned by heart in childhood, which is the most favourable period for retention or 'prolonged memory'. It is already an established fact that some amount of intelligent memorizing is necessary for the ready grasp of any language. If then we desire pupils to learn by heart those forms with comprehension, the remedy to be adopted for lessening the evil of unintelligent memorizing would be first of all to give at the initial stage some 'conversation lessons' in Sanskrit so as to make the pupils acquainted with the types of a Sanskrit sentence, and to let them understand through conversation the function of cases or inflexions in that sentence. It must be remembered here that the unit of language is, according to the Modern Principles of Language-study, a sentence and not a word. Of course, any new language should be introduced through sentences employed in conversation and not through disconnected words. After such 'conversation lessons' it would be advisable to make the pupils compare and contrast the Sanskrit inflexions with those in the mother tongue and then to supply
vernacular meanings of 'model words', the forms of which the pupils would learn. To facilitate this memory-work the 'principle of analogy' may be employed to lead the pupils to observe similarity in the various forms of Sanskrit words. Besides, from the point of view of simplicity, frequency and utility, words in the क्यालिक will have to be re-arranged.

Despite the tedium of rote-learning, a relieving feature in this method is the emphasis on 'oral work before written work or reading,' which shows us how a principle of language-study has been unwittingly followed by the Shastris. The learning of the forms of nouns and verbs gives pupils ample phonetic drill (आवलन, साधन) which decidedly helps them to improve their Sanskrit pronunciation. Another good feature of this memory-work is that the Shastris, instead of tiring their pupils' energy in the beginning with the drudgery of the formations of nouns and verbs as in the Grammar-translation method, stress the mastery of readymade forms of frequent nouns and verbs in the श्रववाक्य and प्रारुक्यावक्य, and hence the study of literature, with the knowledge of this minimum of grammatical material, is started in the Shastri method much earlier than it is done in the Grammar-translation method. Sanskrit literature shows its peculiar predilection for the Nominal rather than for the Verbal Style*. In other words, it abounds in the forms of nouns and derivatives rather than in the

* "If the treatises of Panini and others had perished, and we had to construct a grammar of the Sanskrit from the classical literature (distinguished for its Nominal Style), our Verb and the Tadhita portion would be very meagre."

—Dr. R. G. Bhandarkar: W. P. Lectures.
actual forms of finite verbs; and the methods of
the Shastris are quite in consonance with this
nature of Sanskrit. Obviously, as more stress is laid,
in the Shastrī method, on the function of the case-
forms of nouns than on the verbal forms, the energy
of pupils, without being unnecessarily wasted in the
derivation of verbal forms, is reserved and better
utilized for the mastery of other important aspects
of functional grammar, which directly help the
understanding of literature, and which are quite
sufficient even for the advanced study of the पञ्च-
महाकाव्य.

In this respect, the viewpoint of the Shastris
is that the finite verb occupies a modest position in
a Sanskrit sentence, since the major part of it gene-
really consists of the subject and the object with
their various adjuncts. They, therefore, say that it
is enough for average students, not wishing to be
specialists in grammar, to know in a broad outline
that such and such a verb is in such and such a
tense, mood, person and number. The relation,
say the Shastris, existing between a verb and a
noun in a sentence being chiefly denoted by कारकविभक्ति or case-forms, the knowledge of कारक
or case-relations is more important than that of
the finite verb. Thus the detailed knowledge of कारक
and a nodding acquaintance with verbal forms
directly help pupils to understand the meaning of
a sentence, and consequently, literature. This
practical outlook of the Shastris sufficiently
accounts for their emphasis, at the initial stage, on
the detailed knowledge of case-forms. Again,
since compounds are mainly based on case-rea-
tions, and since a sound knowledge of the function
of cases is presupposed for their dissolution, the study of the समासचक्र in the Shastri method after that of the शब्दसचिवि is a natural gradation.

Moreover, as many of the provincial languages of India have been derived from or influenced by Sanskrit, they contain the same number of inflexions as the latter. Hence, the knowledge of inflexions and their function, which the pupils acquire while learning their mother tongue, serves them well for knowing the same in Sanskrit. Again, the study of the mother tongue, particularly of its poetry, makes the pupils acquainted with a few sandhis and compounds. Thus it will be seen that the knowledge of the mother tongue is of immense help to pupils for the study of Sanskrit, and that the Shastras intuitively follow the psychological principle of proceeding from the known to the unknown.

It would, therefore, be presumptuous to suppose that the Shastras knew nothing of the psychology of language-learning and the principles of language-study. The views expressed by the भैरवकरस, नेत्रक, नैथापिक, मैत्राक and खण्डकारिक about the denotative function or import of words (शब्दशक्ति) are fraught with pregnant suggestions which could be culled as principles of language-study. When the Sanskrit language has perhaps been one of the most perfect and scientific expressions of the human mind, and when we actually find that Hindus have made substantial contributions to the different branches of the linguistic science, viz. phonology, grammar, etymology, etc., there is nothing strange if the various schools of thought in ancient India should anticipate some principles of philology and language-study as propounded by Western Scholars.
The various modes of learning the denotative function or import of words as recognized by all schools of thought in India are*:


Vishwanatha Nyaya-Panchanana hints that ideas can be conveyed even through gestures, facial expressions, etc.†

Out of these eight modes, the fourth and the fifth are the most important, as they are representative of the Direct Method of the West, and allow full play to the 'spontaneous capacities' of a child to learn a language; while the rest compel him to use his 'studial capacities' which are generally developed in adult age. According to the fifth mode, a child learns the import of words principally from the observation of the activities and usage of elders, and forms the habit of establishing a 'direct bond' between words and ideas by the psychological process of 'unconscious assimilation' and 'imitation.'

Particularly the अभिधानवादीs of the मीमांसा school recognize the 'usage of elders' as the chief mode of language-learning, and hold that 'a sentence is the unit of language and not a word'; while the अभिधानवादीs of the same school say that the

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* शाक्तिमाइ व्याकरणोपमान कोशात्वाक्यादू व्यवहारस्त्रः।
बाध्यस्त्र शेषाधिति वेदान्तित सामिलिप्त: सिद्ध पदाल्पक इदारः।
† न दु सामान्ये पद्वे करण्ये पदार्थविद्यमि मौनिकोकावी शान्तदेवादात्।
—सिद्धान्तमुखावलि:
senses of individual words (पद) are combined to
form the larger sense of a sentence as a whole, and
recognize आंका (expectancy), वेरण (consistency),
संति (contiguity) and सात्तवंस (purport) of words as
the means of understanding a sentence. The वैमालका,
who propound the theory of श्रेष्ठ by holding a non-
eternal word to be the manifested form of the unman-
fested or eternal word (श्रेष्ठ), acknowledge बाल्यस्रोत
or the indivisible sense of a sentence as the chief
one; yet for facilitating the understanding of pupils
they sanction the existence of individual words and
resort to the analytical process of separating words
into their प्रतिलिपि (original forms) and प्रज्ञा (suffixes).
The आलंकारिकs amalgamate in general all these
views about language and acknowledge ध्वन्यार्थ
(suggested sense) along with बाल्यार्थ (expressed
sense) and भक्त्यार्थ (secondary sense). These are, in
short, the views of the Indian schools of thought
about the relation between a word and its meaning
and the modes of learning both of them.

As indicated above, the regular and intelligent
study of literature according to the Shastri method
is started after the thorough learning of the minimum
of functional grammar and the lexicon for about
six months. Generally this study begins with the
reading of the दिलोपदेश or फँचलन and the second canto
of the श्रुद्ध. The Shastris are here in complete agree-
ment with the modern methodists in starting with
connected passages from literature and not with
disconnected sentences, which in the Grammar-
translation method are introduced simply to
illustrate the rules of grammar. But some Shastris,
Instead of beginning with stories in prose from the परमचन्द or हितोपदेश and with simple and interesting सुमालित, teach first of all रूप, which is for pupils in the elementary stage a hard nut to crack. In the interest of beginners the introduction of simple prose rather than of poetry, then of concrete and interesting सुमालित, and then of poetic passages from the रामायण and the महाभारत rather than of cantos from the पद्मभाष्य, would be a better gradation in the teaching of literature. The high-flown style of the later महाभाष्य and Sanskrit prose being beyond the comprehension of young pupils, original passages from the classical literature will have to be adapted or simplified to suit the capacities of beginners. Shastris with a progressive bent of mind agree to this principle of gradation, and preferring, at the outset, the teaching of the हितोपदेश or परमचन्द to that of the पद्मभाष्य have improved upon the old order. Further, to develop enough language sense and improve pronunciation they ask their pupils to learn by heart, along with the रूप, etc., a large number of सुमालित, the meaning of which can be easily understood by the pupils without any explanation, owing to the occurrence in them of many नाम (Sanskrit) words current in the mother tongue.

In accordance with a well-known Sanskrit saying, ॥ even a dull person does not begin any work, unless he knows its purpose or motive. Naturally, when the study of any literary work or Shastra was commenced, four requisites or अनुवहनम् were dis-
cussed: (i) the competency of the student to understand a work, (ii) the subject-matter, (iii) connection between the subject-matter and the work to be studied and (iv) the motive or inducement to enter upon the study. It is worth while noting that out of these four requisites the student and his capacity being the most important are given the first place in the अनुक्रम. Also at the beginning of many books appear the significant words ‘बालना मुखबोधाय’, ‘ग्रंथिनिवाचाय’ (for the easy grasp of beginners), which indicate that the capacity of a student was a matter of the foremost consideration. Again, the four अनुक्रमs giving the pupil a broad and synthetic view of the subject to be studied, become incentives to his further study.

Here one cannot resist the temptation of comparing the five Herbartian steps of teaching (viz. I Preparation, II Presentation, III Association, IV Generalization and V Application) with the five formal steps followed by the Hindus in the learning of various subjects. Of course, the formal steps of the Hindus do not quite correspond to the Herbartian steps except in the case of their number. The number and sequence of the steps followed by the Hindus varied with the nature of the subject-matter to be taught, and hence they were more flexible than rigid. In actual practice, even the number and sequence of the Herbartian steps are never rigidly followed for fear that the procedure of teaching would be made mechanical at the sacrifice of spontaneous charm in it. It was then wise on the part of the Hindus that they did not adopt the same number of steps for the teaching of different subjects. The steps for teaching different
Shastras were more logical than psychological and more analytic than synthetic, as they suited the students who had reached the conceptual level; whereas in the elementary stage, the steps for teaching 'literature', though not strictly psychological or synthetic, suited, on the whole, the pupils of the perceptual level.

Now the steps for the teaching of any Shastra, particularly Logic, were—(i) Assertion or proposition, (ii) Reason, (iii) Example, (iv) Application of the example and (v) Conclusion.*

Those for the teaching of Meemansa and Vedanta were—(i) Statement of the topic, (ii) Doubt, (iii) Objection, (iv) Answer or the established view, and (v) Consistency of the topic with the preceding and following ones. §

In regard to the fifth step the student had to ascertain the consistency of a topic with a section, of a section with a chapter, and of a chapter with the whole work or Shastra.† Thus the last step helped the student to look at a subject mainly from the synthetic point of view.

To make sure of the purport (तत्वं) of a book or a subject in a synthetic manner the Meemansakas have pronounced six steps, and asked us to look at a work or a subject from the following points of

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* "शास्त्रोपयोगं शास्त्रविषय विभागक्रमम्"

§ "विकारो विश्लेषणं पूर्वपाद्यतत्त्वंतरं"

† "शास्त्रविषयं तथा पदं स्थायित्वयतः"
view—(I) Unity of the beginning and conclusion of a work, (II) Repetition of the main topic in various contexts, (III) Novelty of the subject-matter, (IV) Fruit or result, (V) Praise or incidental remarks as distinguished from the main theme and (VI) Arguments in favour of the main topic.

It must be noted here that the five steps of Logic, as indicated above, being based on the general process and sequence of human thought are employed in the study of many Shastras. Those logical steps along with the Law of Causal Relation (कार्यकारणसम्बन्ध) and the Seven Categories (सतपदार्थस) with their sub-divisions have contributed much to the methodical treatment of many Shastras, and are a distinct achievement from the point of view of methodology. Thus Logic and Grammar hold a prominent place among the Hindu Shastras as sciences of wider application, the study of logic being quite indispensable to the study of any other Shastra. Instead of those five steps some thinkers recognize three steps only by dispensing with प्रतिज्ञा and उपनय, since प्रतिज्ञा (assertion) is the same as निगमन (conclusion), and since उपनय by mere repetition unifies हृद, प्रक्ष and शाल in the form of a statement. But inference (अनुमान) is divided into 'inference for one's self' (स्वार्थानुमान) and 'inference for others' (परार्थानुमान). The first consists of three steps, while the second being composed of five steps is utilized for demonstrating a topic to others. This demonstration is readily converted into five steps.
of logical teaching and is correlated with the above special steps of other Shastras. The modern methodology too enunciates five Herbartian steps which are grounded on Logic as well as Psychology. The modern technique of teaching is, therefore, not only logical but psychological also. Again, the Hindu syllogism of five steps is not merely a 'deductive' but a 'deductive-inductive' process; for, the third step or 'general proposition with an example' (उदाहरण) is a brief record of the actual 'observation' of facts. The दृष्टिः or generalisations which the वैमार्कर्मन्न arrived at by employing the Logical Methods of Agreement and Difference (अन्वय एवं अतिरिक्त) are also the records of the linguistic phenomena actually observed. It may thus be stated that the वैमार्कर्मन्न used the logical methods of 'Induction' and 'Deduction' in expounding grammar.

In spite of the five steps followed in the teaching of Shastras, the logical procedure that was generally resorted to in the actual expounding of a Shastra consisted of three steps, viz. उदेश्य, लक्षण and परीक्षा. (I) उदेश्य means the 'enumeration' of the topics to be dealt with in their succession. (II) लक्षण is the 'definition' of a thing; and it ought to be free from the faults of अप्यूठि (non-pervasion), अतिव्यूढि (over-extension) and अधोमं (total absence) of the attributes of that thing. (III) Lastly, परीक्षा or 'examination' is the settlement of the true nature of a thing by the application of four means of valid knowledge, viz. प्रत्यय (perception), अनुमान (inference), उपमान (comparison) and स्वर्ण (verbal testimony).
From this we need not suppose that Hindus concentrated their attention on Logic alone to the detriment of Psychology. Leaving aside the distant past we can find from the Upanishadic times scattered references to psychological problems in the vast range of Sanskrit literature. The Upanishads describe 'Mind' as an organism unifying in itself its own functions as काम (desire), व्रत्ति (will), विचिनिता (doubt or discrimination), अद्वित (faith), अप्राण (absence of faith), भूति (confidence, contentment, constancy), अच्छ (want of confidence, etc.), हृदि (shame or bashfulness), धी (understanding or reason) and फू (fear). These functions, being the manifestations of the same organic unity (mind), can well compare with the instincts propounded by modern psychologists. It must be noted that these various phases of the mind are not described here as distinct Faculties coming severally into operation, but are the functions of the same 'living organism', (अन्तःकरण) as waves on the surface of the sea. From this we clearly comprehend that the Upanishadic sages do not lose sight of the inherent unity of the mind, *as the Faculty Psychologists lose. In spite of the foregoing varied functions of the mind, later Sanskrit works like the शाश्वतप्रतिक, the दयाल्योगसुब्र, the शोभादित, the लक्ष्यत्रिका and others recognised, as the shortest cut to Self-Realization, four functions of the mind, viz. मन (mind), चित्त (intellect), बुद्धि (discrimination) and अहार्य. As these

$कामः साधके विचिनिता अद्वित भूतिभूतिहारीभी. रिकितनालेन मन एव। (इ. उ. १५१३)

$इलेक्त्रिसेवि मन एव। Note that 'मन' is in the singular number in spite of its manifold functions.
four functions are called अन्तःकरणचतुःचर्य or the internal organs of the आत्मन्त्व to hold communion with the environment through the senses, connection can be established between external Nature and the Self by means of these internal organs (करणां), which lead an aspirant gradually to the highest regions of the आत्मन्त्व—the ultimate goal of all beings—on the ascending scales of मन्सू, बुद्धि, विचर and अहिकार.

In ancient times the highest aim of education was the Realization of the Self in the innumerable things of the Universe. In other words, this is not the weal or emancipation of the Individual Soul but also of the Community; and the functions of the mind, as mentioned above, were enumerated to be four only with this particular end in view. These functions come into operation on the conscious level, yet they do not sever connection with the unconscious level of the mind, which is the main spring of all conscious behaviour. Although they do not quite correspond to the threefold activity (Feeling, Thinking and Willing) of consciousness as propounded by modern psychology, yet मन्सू can be compared slightly with Affection or Feeling and Conation or Willing, since मन्सू functions through शक्ति and विकल्प [मन्सूविकल्पायम् मनः] or the transient (passing) phases of Will and Emotion. The phases of Affection and Conation can be found in विचर and शक्ति respectively, yet both of them do not exhibit so much stability as to reach the state of determination for action. The power of thinking or reasoning is, on the other hand, connected with बुद्धि, which predominates in the niceties of Logic. विच or Memory is connect-
ed with the experiences of the past and works in alliance with the Imagination (कल्पना or प्रतिमा) of poets. This will clearly show that Hindus have formed definite views on the psychology of Self-Realization, or in modern terminology, on the Sublimation of instincts, and have made use of this psychology in their educational efforts. Among the four functions of the mind each latter is more internal than the former, and hence these functions serve as graded steps to Self-Realization.

We cannot say that the threefold Western distinction of Consciousness into Feeling, Thinking and Willing is superior to the foregoing fourfold distinction of the Hindus. The inadequacy of this threefold distinction has been sufficiently proved by 'Psycho-Analysis,' which ventures to probe into the unconscious level of the mind. Although this unconscious level cannot be precisely described as द्रुष्टि or deep sleep, it being intimately connected also with the unconsciousness in the wakeful state, yet deep sleep mostly consists of this unconscious level. The योगव्यासिक्ष & श्रीमहतुराचार्य (in his commentary on the श्रीमद्भागवतम्) analyse the wakeful state into जागरणार्थ (wakefulness--consciousness in the wakeful state), जागुल्लय (reverie or day-dream), and जाग्गुप्ति (sleep or unconsciousness in the wakeful state). Thus the state of forgetfulness or sub-consciousness in the wakeful state is जाग्गुप्ति (deep sleep in the wakeful state). Hence we can approximately compare the unconscious level of the Psycho-Analysts with deep sleep (द्रुष्टि) either in wakefulness or in deep sleep itself, or with both of them. The attempts of the Psycho-Analysts, therefore, have
decidedly not proceeded beyond groping in the dark of 'deep sleep' (सुपरो), which the Hindus have long ago transcended by pointing to the Self-luminous and Eternal Seer (सत्त्व, दृष्ट, परमात्मा, सत्त्वित्) of all the three states of the mind. This Seer is the unifying principle not only of an individual but also of all beings and the Universe. He is the unifier of individuality (लघित्र) and totality (समग्र). This again shows that the Hindus have devoted their attention to the Psychology of the Individual as well as of the Group.

The Will or सहक्षेप that is associated with मनस्त is indeterminate; yet the Will that is allied with ज्ञेय (Reason) is of the nature of determinate action (व्यवसायार्थ). The latter form of Will transforms itself into human activities, religious and secular. The activities that are performed with various worldly ends in view are secular; while those that lead one to the Eternal Bliss are religious. According to this two-fold manifestation of Will sciences dealing with several branches of knowledge are also classified into worldly sciences and the Transcendental Science. Worldly sciences (अपर विधा) lead human beings to worldly prosperity (अनुदृश्य); while the Transcendental Science (पर विधा) deals with the inner progress of a human being towards his original destination, and leads him to the Eternal Bliss (निकृष्य) or the Realization of the Self. It need not be supposed from this classification that the Hindu thinkers concentrated their attention on
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 Hindi alone by ignoring worldly prosperity and worldly sciences. The progress of worldly sciences in India can be seen in the development of sixty-four Arts (कला) and fourteen branches of Human Knowledge (विद्या). This lore has found expression in some written works on the respective subjects and has been handed down by oral tradition from generation to generation in several families and classes noted for speciality in it. The paucity of written works on it, modern machinery, industrialization and general apathy have, however, given a serious set-back to all of it, and the worldly sciences in India in their struggle for existence are on the point of being extinct.

The Individual Will, that transforms itself into manifold human activities and branches of human knowledge, is a fraction of the Universal Will or Energy which emanates through हिरण्यगर्भ (the illuminant of the Cosmic Dream) who is a manifestation of the Eternal Seer. The Universal Will or energy of हिरण्यगर्भ is the same as the Will of an Individual, and manifests itself in the same way in which it does in an individual. Just as human actions, before they come into operation, are of the nature of Will (कल्प), so this 'Creation', before it comes into being, is of the nature of the Universal Will. This phenomenon of the transformation of the individual or cosmic dream into the individual or cosmic wakefulness is constantly going on through the energy (शक्ति) of the Eternal Seer (साक्षी, द्वारा, विच), who illumines every individual or cosmic activity.
and inactivity, and unifies all the three states of beings, viz. Wakefulness, Dream and Sleep, or the present, the future and the past. This is, in short, unity in diversity. The same Cosmic Will that creates this universe unfolds itself through innumerable forms of the Individual Will. It prompts a person with a particular motive or will to achieve success or attain proficiency in a particular thing, and enables that person to concentrate all activities, educational or non-educational, on that motive or will. When the original unity of the Individual Will with the Cosmic Will is re-established, success in matters, religious and secular, or educational and non-educational, is not far off, since it immediately leads one either to worldly prosperity (अन्युद्द्र) or to the eternal emancipation (निःशेष्य). All forms of human activity are thus rooted in this Will (सह्कर्षय) and its stability. A special science, named मन्नशाख, which has been based on the potency of this Will (सह्कर्षय) and on its transformation into actions, has been developed in India and is worthy of being studied as the Psychology of Action or the science of training the Will.

Out of the four functions of the internal organ (अन्तःकरण) the ego or अहंकार makes every being conscious of himself and leads him to establish his own individuality in the scheme of the universe. This may be called the instinct of self-assertion or the self-instinct. This ego or consciousness of 'individuality' is not different from the Eternal Seer, as a drop from water. In reality, it is merely an attribute
superimposed (अच्छत्) upon the Eternal Seer (द्वा), who illuminates conscious as well as unconscious phases of the mind. It again interlinks the Subject (विषय) with the Object (विषय) or the internal nature (अन्तःप्रकृति) with the external one (वास्तप्रकृति). When this self-consciousness (आत्मार्जन) merges in the eternal आत्मन or the Highest Self, the state of emancipation or Realization of the Self is manifested. The Eternal Self or Seer illumines innumerable individual souls or minds, and the aggregate (समग्र) of all such minds being illumined by the same Eternal Seer can be termed ‘Group Mind’ according to modern psychology. This group mind can be conceived only when similarity or unity of individual souls or minds is postulated.

Western Psychology has not as yet achieved success in proving the existence of this unity, or in accounting for it. It is up to now engaged in describing in detail the various manifestations of the moods of mind rather than in pointing to the substratum (अविज्ञान) of all of them. It delights in counting the waves on the surface of the sea rather than in fathoming water. It seeks to describe mind rather than define it. This trend of Western Psychology turns a thinker away from the substratum and leads him to commit the blunder, as the Ultra-Behaviourists do, of conceiving mind as not apart from physical behaviour. Psychology cannot hope to reach the stage of perfection, if it departs from the substratum of mental activities and concentrates only on the external manifestations of
the mind. The Eternal Seer (साक्षी, दृष्टा) is the substratum of all conscious and unconscious phases of the mind and in him the line of demarcation between the 'Conscious' and the 'Unconscious' vanishes, no scope being afforded for words to describe the 'Seer' or the 'Absolute'. When the 'object', which is not originally apart from the subject, is dissolved in the latter, the original state of the Eternal Seer or the Absolute is manifested, leaving no room for any kind of verbal description or definition. It is this Eternal Seer who illuminates the individual minds as well as the group mind, and removing all differences of individual souls or minds establishes the unity or uniformity of the group mind. Thus the oriental thinkers have gone ahead of the Westerners in respect of psychological researches. It is then beyond doubt that the Hindus, without leaving out of account the substratum of mind, have substantially contributed to the educational principles based on the psychology of the individual as well as of the group.

An attempt has been made above to show in a broad outline the main features of Hindu psychology. It must be noted here that sciences that lead us to knowledge can be correlated with one another from a comprehensive point of view, though the detailed treatment of a particular branch of knowledge obliges us to dissociate one science from another. The truth of this statement is realized especially in the case of psychology and philosophy, which, though they are distinguished from
each other for the sake of convenient exposition, are wrongly supposed to be innately distinct from each other. Psychology and Philosophy are, however, so inseparably connected that one would remain imperfect without the aid of the other. Philosophy, which is the science of sciences, relieves itself from pure abstractions by resorting to psychology and describing the phenomena of the mind, which is in some way connected with the inner soul; while the real aim of psychology is, and ought to be, to culminate in philosophy. Hoffding says, "In many ways philosophical research has played into the hands of psychological research; consciously or unconsciously philosophical speculation always works with psychological elements, and in philosophical speculations are deposited many profound psychological observations and ideas". This is the reason why the Philosophy of the Hindus contains numerous psychological observations, which, if culled and organized, give us a consistent idea of the nature of Hindu psychology. Thus the psychology and philosophy of the Upanishads were amalgamated in ancient times with the psychology of the शास्त्र्य and योग systems. Nay, the psychology of the शास्त्र्य and योग systems, particularly of the योग system, seems to be generally accepted even by the heterodox systems of the बौद्ध, ज्ञान, etc., though there might be differences among them as regards the details and the ultimate reality. It is hoped that the Hindu psychology would supply a sound basis
for the Psychology of the Unconscious, which has recently attracted the attention of thinkers in the West.

This psychology and the principles of education propounded by the Hindus have resulted, not in the repression of instincts, but in the Sublimation of the individual and the group mind. The culmination of their individual and social activities, in their sublimated form, is found not only in the worldly prosperity, but in the Realization of the Self. The proper direction of all those worldly and religious activities can be traced in the nation-building attempts of Shree Krishna, Lord Buddha, Ashoka, Chandra Gupta, Chanakya, Shree Shankaracharya, Vidyaranya, Shivaji and various other Indian heroes and saints, who, for the propagation of their particular motives and teachings, realized the inner truth of 'group psychology' as a powerful instrument for the uplift of the nation. The idea, therefore, of the 'group mind' is not foreign to the Hindus, and the science that shows the ways of properly directing the group mind to a worthy goal is not unknown to them.

The 'group mind' and the psychical laws underlying it have also been dealt with in the Science of Dramaturgy, which was long ago carried to perfection by venerable Bharata Muni. In a drama represented on the stage, the laws governing the working of the group mind are presupposed for its successful conclusion and bewitching effect as a whole. The audience assembled for witnessing a
dramatic performance represents 'a psychological group', and a dramatist has to satisfy the curiosity of spectators, all and sundry, by writing and representing a drama in an effective manner. The नात्यशाखा of मर्त lays down rules that ought to be followed by dramatists and actors for making their plays full of abiding interest.

Again, मर्त deals with the emotional aspect of psychology by constructing the theory of रस (the highest joy or aesthetic delight). He has broadly enumerated forty-nine emotions (भाव), out of which he takes eight as स्थायिमाव (sentiments or permanent emotions), eight as सातिकभाव (involuntary expressions of intense emotions), and thirty-three as व्यभिचारिमाव (transient or subordinate emotions). If the सातिकभाव are taken to be the bodily effects of emotions from the physical point of view and classified with अनुभाव (consequents or ensuants), the number of भाव (emotions) would be forty-one. The स्थायिमाव exist in the minds of all living beings in the form of latent impressions (संकार्स) or permanent instincts (वासना) from their birth. According to मर्त they* are—(1) रस्मि (Love), (2) हस्त (Mirth), (3) शोक (Sorrow), (4) शोघ (Anger), (5) उल्लास (Energy), (6) भय (Fear), (7) उत्सुक्स (Disgust), and (8) विस्मय (Astonishment). These स्थायिमाव, according to मर्त, are developed into eight aesthetic sentiments (रस)†, which respectively are—

* मर्त—नात्यशाखा, अ. ६०३, + म. ना., अ. ६०१५.
(1) शृंगार (the Erotic), (2) हास्य (the Comic), (3) कष्ण (the Pathetic), (4) रौद्र (the Furious), (5) बीर (the Heroic), (6) मघानक (the Terrible), (7) क्रिसत (the Odious), and (8) अद्वृत (the Marvellous)*. Later authors have added शान्त (the Quietistic) as the ninth रस with ‘शान्त’ (Tranquillity) as its स्थायिमात.

About seven of the above स्थायिमात can be compared with the corresponding emotions in the list of fourteen primary emotions with their instincts enumerated by McDougall. The seven corresponding emotions of McDougall with their instincts are—(1) Lust-Mating, (2) Amusement-Laughter, (3) Distress-Appeal, (4) Anger-Combat, (5) Fear-Escape, (6) Disgust-Repulsion, and (7) Wonder-Curiosity. No parallel to the स्थायिमात of उत्साह (Energy) and its रस ‘बीर’ (the Heroic) can be found in the list of McDougall. ‘बीरस’, however, may properly be connected with the emotion of anger, which can be its स्थायिमात with its corresponding instinct of combat. Again, anger must be accompanied by ‘उत्साह’ (Energy) for the enhancement of ‘बीरस’. If वास्तव is recognized as a रस, it can be brought into line with the ‘tender emotion’ of McDougall with its corresponding parental instinct.

The eight साविक मात्र (involuntary expressions of mental states) are: (1) स्तम्भ (Paralysis), (2) लेद

*Some English equivalents to मात्र etc. have been taken from the ‘History of Sanskrit Poetics’, Vol. II, by Dr. S. K. De. $भरत-नाथवाल, अ. 6122.
(Sweating, Perspiration), (3) रोमाल्च (Horripilation),
(4) लालमा (Change of Voice), (5) बेङ्गु (Trembling),
(6) न्यूमण्ड (Change of Colour), (7) अम्शु (Weeping,
tears), and (8) नयन (Fainting). All these are the
physical expressions of some intense emotion; yet
they are not the definite indications of a particular
emotion. For instance, horripilation (रोमाल्च) is the
indication of fear as well as joy, and tears (अम्शु)
are the expression of sorrow as well as joy.
Although these physical expressions refer to a
mental state, yet नर्त must have found it difficult
to assign them to particular emotions. He, there-
fore, thought it expedient to signify the
intense emotions through the general physical
indications, and characterize them as 'साध्विकावाद.'
Even the modern psychology admits that though
an emotion predominantly consists of the affective
element, it is allied, in a lesser degree, with the
conative element and some bodily expressions.*
This nature of emotions, perhaps, induced नर्त to
give an indirect description of intense emotional
states (साध्विकावाद) through their involuntary
expressions on the body. The suggestion of a
definite emotion like 'Sorrow' or 'Fear' through
those general bodily expressions will, of course,
depend upon the particular context or situation in
which they are exhibited. Properly speaking, the
साध्विकावाद are the effects of intense emotions and

should be placed in the category of अनुभवस, as will be seen later on.

All the thirty-three अनुभवस, $ otherwise called सन्नातितीय (Transient-subordinate emotions or Accessories), need not be mentioned here. A few of them are: निवेद (Self-disparagement), रक्ष (Apprehension), अस्तु (Envy), चिन्त (Anxiety, reflection), श्रृण (Recollection), धृति (Equanimity), शोग (Shame, bashfulness), हप्त (Joy), अग्नि (Agitation, flurry), गव (Arrogance), वहिन (Despair), वध (Impatience) etc. These are directly indicative of the mental states; but some अनुभवस like न्याति (weakness), श्रम (weariness), आल्प (Indolence), जहल (Stupor) etc. are indirectly indicative of the mental states through the bodily expressions, and the same explanation as given above may be applied here also. A general remark may be made here that when मरत looks at mental states (साविक भाव or अनुभाव) from the subjective point of view, he refers to them directly; and when he looks objectively at those states, he refers to them through physical expressions. For, the physical states mentioned by him are connected with their corresponding mental states. Every living being who shows a particular physical state can be thought to have some corresponding mental state. Again, there are some mental states which cannot be indicated except through physical expressions, and they are नित्रा.

$ भरतनाथ, अ. ६१२-२१.
(sleep or drowsiness), अपनार (Epilepsy), शूर (Dreaming), स्थागि (Sickness), उन्माद (Insanity), मरण (The state before death) etc. There is, however, some room for revision and re-organization in the list of the thirty-three लघुविचारिनार in the light of modern psychology. For instance, it is possible to find similarity between 'निद्रा' (Self-disparagement) and McDougall's primary emotion of 'Negative Self-feeling' with its instinct of submission, and between गौर्ण (Arrogance) and the primary emotion of 'Positive self-feeling' with its instinct of self-assertion.

This treatment of emotions in the नाट्यशास्त्र is more or less psychological or rather psycho-physical. भरत does not deal so much with the cognitive and conative aspects of the mind as he does with its affective (emotional) aspect; for, he wants to expound the theory of सम्म (Aesthetic delight), which is manifested in the drama. In spite of a few flaws in his classification of emotions, भरत, the ancient sage, certainly deserves the credit of making a psychological approach to the drama and inspiring later authors to apply the dramatic theory of सम्म to poetry and literature in general. The theory of सम्म is centred in भरत's famous aphorism: 'विभावना-व्यवह्विचारिनारियोगमादिदिसायरति:' which broadly means that the latent स्थाविचार manifest themselves into सम्म.
when they are united with the विमावस, अनुमावस, and न्यविमावस. In the phenomenal world when we come into contact with a particular situation, we naturally react to it. In other words, the situation serves as a stimulus which causes in us an emotional response, pleasant or unpleasant. Thus the stimulus is the cause, of which the response is the effect. This psychological fact has some resemblance to the theory of रस, though the stimulus-response formula does not exactly correspond to the विमावस etc. and रस. For, the stimulus and the response are respectively the real cause and the real effect in the phenomenal world, and the emotional effect or response produced by the stimulus is pleasure as well as pain; while the विमावस (Excitants) and अनुमावस (Ensuitants) which are respectively the imaginary causes and effects in the world of drama and poetry invariably manifest a pleasurable response in the form of रस (Aesthetic delight). The विमाव (Excitants) are further subdivided into आलंबनविमाव (The essential excitant) and the उद्दीपनविमाव (The enhancing excitant). The former is the hero or heroine exciting emotions in drama or poetry, and the latter is the external situation or surroundings imagined in drama or poetry for favouring the excitement of emotions. Now अनुमाव (Ensuitants) are the effects or physical expressions of the emotions of the hero or other characters in drama or poetry. They are almost the same as the लालितमाव; yet if a distinction between
the न्यातिकमाब्य and अनुमाब्य is to be made, it may be said that the former are involuntary expressions, while the latter are voluntary expressions. When the स्थायिमाब्य of the hero or other characters is represented in drama or poetry through the skilful depiction of the न्यातिकमाब्य, अनुमाब्य and व्यभिचारिमाब्य of the characters themselves, the same स्थायिमाब्य, which exists latently in the minds of spectators or readers, also, is awakened and developed into रस. Now in relation to the hero or other characters the न्यातिकमाब्य in drama or poetry are the causes and the अनुमाब्य are the effects. Yet in relation to the spectators or readers the dramatic or poetic presentation of the न्यातिकमाब्य, अनुमाब्य and व्यभिचारिमाब्य collectively becomes the cause of awakening रस in them. A thing to be noted in the case of the अनुमाब्य is that they become the causes with reference to the spectators or readers, even though with reference to the characters they are the effects.† When the spectators or readers identify themselves with the dramatic or poetic situation, the न्यातिकमाब्य etc. being idealized in their minds are united with their स्थायिमाब्य and reveal in them extreme literary delight or रस. This delight makes itself visible on their

† स्थायिमाब्यनुमाब्यन्तः न्यातिकमाब्य सम्रहितकेरुक्कादाययो स्थायिमाब्यः। एते न्यातिकमाब्ययोर्नुमाब्यन्तः साधारणकमाब्यमन्तभक्तियोगुन्त्र इवन्तमवनमविवानुमाब्यन्त रसायुप व्यपदिसन्ते। विकारो (कार्यं) मायंसूचनात्मक इति तु लोकिकरसापेशुव्या, इह (अलोकिकरसे) हृ तेपां कारणसभेव।—दशरथकमु, ४१२।
bodies in the form of their अनुमाव or सातिमाव which, though they are causes at the former stage, again appear as effects. Thus the theory of nine रस with their स्वाधिमाव, व्यभिचारिमाव, बिमाव and अनुमाव treats mainly of the Affective or emotional aspect of the mind.

This रस, according to the peculiarity of the विमाव, etc., assumes particular phases of शृंगार, बीर, करुण, etc., and is experienced by all human beings. In other words, the union of the peculiar moods of actors and the audience, or of the Subject (विषयी) and the Object (विषय) in the dramatic or poetic representation, manifests a particular phase of रस. But as this रस, emancipated from its particular phases, is of the nature of supreme bliss (प्रनिन्दिति, आनन्द) underlying the nine रस, it is unity in diversity. Hence, the ancient writers on drama-turgy like अभिमन्यु and later literary critics like नंदेश्वर correlated the Sanskrit Poetics with the philosophy of the Upanishads, and declared the highest delight derived from literature to be akin to the experience of the highest द्वम (ब्रह्मास्तत्त्वज्ञोद्वर). Nay, they suggest that all literary delight for its consummation must get itself freed from all conscious-ness of particularity (निगमितिवेदान्त) and transformed into the highest bliss of परमात्मन्त्र or the Eternal Seer, as is indicated by the Upanishadic saying, "The highest
bliss is रस itself. After attaining the very रस, he becomes full of delight."*

For the interesting representation of this रस with its eight or nine phases before the audience or the group mind, मरत has formulated some rules, which, in combination with the five elements of the dramatic plot (अर्थप्रकृतिः) and five psychological stages (क्रमावस्थाः), develop into five junctures (सन्विषिः) of the drama. Every dramatic performance has to undergo these five junctures so as to come to a successful conclusion and maintain the unity and interest of the plot. The division of the plot into acts and scenes has been broadly conceived by मरत with this end in view. In actualities, however, the five junctures of the drama do not always correspond to its acts and scenes.

In the composition and representation of a drama the वस्तु or the plot is divided into the principal† or main action (आधिकारिक) and the incidental or subsidiary action (प्राबृज्ञिक). Connection between the main plot and the subordinate elements, helping its successful achievement, is established by the correspondence or union of अर्थप्रकृतिः, क्रमावस्थाः and सन्विषिः. Now, the five अर्थप्रकृतिः or elements of the plot in their succession are as

*रसी वे सः। रसेबायां वाच्याशांलयनन्दर्भिः। (वैसिरीतसानिनयूत)।

†Some English equivalents to Sanskrit terms in dramaturgy have henceforth been borrowed from the English Translation of the दमश्रीक by George C. O. Haas, 1912, (U. S. A.)
follows—(1) वृक्ष or the germ indicates the beginning of the dramatic action. (2) विन्दु or the drop is the expansion of the plot through the introduction of a subordinate element. This element disturbs the main plot, yet it maintains its continuity just like a drop of oil spreading on the surface of water. (3) पटाका (episode), which is different from पताका-र्याधिक (the dramatic irony of situation and words), is the spreading (expansion) of the plot still further like a fluttering banner, owing to the introduction of other subordinate elements aiding the main action. (4) प्रक्रिया (episodical incident) is almost the same as पटाका; yet introducing a new subordinate element and occupying a short interval of time, it comes to a quick close. (5) कार्य is the dénouement or conclusion, where the action of the plot reaches a successful end.

The five क्रमावश्याः or psychological stages, which the drama undergoes are, in their proper sequence, the following ones—(1) आराम is the beginning, where the ardent desire of a character in the drama for the achievement of the fruit or result (फलाम) is expressed for the first time. (2) वलन is the effort or determined activity for the attainment of the fruit. (3) प्राप्त्याशा is the expectation of attaining the result, or the prospect of success. (4) निष्टानि shows surety of success after the removal of obstacles in the way. (5) प्रलाम is the actual attainment of the fruit or result. All these psychological stages of the Action are calculated to maintain interest and hold
the audience in suspense up to the conclusion, by introducing the novelty of the subordinate matter every time. The five अर्थप्रकृतिः in alliance with the five अवस्थाः constitute the five संविधेः or junctures of a play.

The five संविधेः corresponding to the respective अर्थप्रकृतिः and अवस्थाः in their order are as follows—

1. मुखसंविधेः is the opening (आरम्भ) of the action, where the seed (बीज) of the plot being sown, interest is awakened in the minds of spectators. (2) प्रतिमुखसंविधेः (progression), which arises from the combination of किन्द्रु and यन, is the sprouting of the seed or development of the plot owing to the introduction of a subordinate and disturbing element (किन्द्रु). This element shows the concentrated effort (यन) of the characters and spectators to reach the goal. (3) समासंविधेः is the further development of the plot containing the element of पताखा. Here the hope of attaining the fruit (प्रावश्यकता) is aroused by introducing new subordinate matter (पताखा) and by indicating possibilities of success. (4) विमर्श or अवस्थाः संविधेः indicates a short pause or check in the action of the plot, on account of some unexpected obstacle or an episodical incident (पक्षी), which being at last set aside, surety of attaining the fruit or result (निर्यातसिः) is hinted at. (5) निविष्णुसंविधेः signifies the conclusion (प्रार्थ) of the plot brought about by the organization of several episodes of the drama with the main plot. It creates a synthetic and lasting impression on the
minds of spectators and shows the actual attainment of the fruit or result (फलागम). Thus all the सन्धिस serve to maintain the unity of the dramatic action by establishing organization between the minor and major parts of the plot. [म. नाट्यवाच्य, अ. २१; दशरूपक, ग. १].

These अर्थाङ्कति, अवस्थास and सन्धिस with their five respective sub-divisions, viz., the corresponding elements, stages and junctures can be thus represented in a tabular form:

<table>
<thead>
<tr>
<th>अर्थाङ्कति:</th>
<th>१ वीम</th>
<th>२ विनो</th>
<th>३ प्रताप</th>
<th>४ प्रकर</th>
<th>५ कार्यम.</th>
</tr>
</thead>
<tbody>
<tr>
<td>अवस्था:</td>
<td>१ आरम्भ:</td>
<td>२ वन:</td>
<td>३ मास्त्राशा</td>
<td>४ निविष्टत:</td>
<td>५ फलागम:</td>
</tr>
<tr>
<td>सन्धि:</td>
<td>१ सुलम</td>
<td>२ प्रति-</td>
<td>३ गम्भे :</td>
<td>४ चिमरी: (अवमानं)</td>
<td>५ निवेद्यमान:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>सुलम</td>
<td>गम्भे:</td>
<td>(अवमानं)</td>
<td>(उपसंहिति)</td>
</tr>
</tbody>
</table>

Opening Progression Development Pause Conclusion

According to मरत each सन्धि, except the first consisting of twelve sub-divisions (सन्ध्यक्ष) is to be subdivided into thirteen, so that all सन्ध्यक्षs can be enumerated to be sixty-four.* Detailed treatment of these sub-divisions is needless here. Suffice it to say that even those sub-divisions present a psychological aspect. All these अर्थाङ्कति, अवस्थास and सन्धिस with their sixty-four sub-divisions have been laid down by मरत for the methodical

* The sub-divisions of सन्धिस according to the दशरूपक are—

12 + 13 + 12 + 13 + 14 = 64
representation of a drama. Strict adherence to these अनिष्ठ and their sub-divisions (सन्न्यञ्जस) is not obligatory on dramatists, since slavish observance of rules or technique mars the originality of a dramatist or a poet, and obstructs the flight of his imagination. भ्रम intelligently allows a dramatist sufficient discretion to write his play. For, he himself says in the नाट्यशास्त्र—

इत्यतः यथासनिष्ठ कार्याण्यक्रमानि रूप्के । कविमि: कार्योकुले रतभावानवेक्ष्य तु ॥
सर्वान्यक्रम गदाचिच्छु द्वितियोरवि वा पुनः।
झाल्वा कार्यमवस्थां च योज्यान्यक्रमानि सन्न्यञ्जसु ॥

—म. नाट्यशास्त्रम्, २१४०६-१०७

"Thus the poets skilled in dramatic composition should use in dramas the sub-divisions (सन्न्यञ्जस) in proper relation to their respective अनिष्ठ, but they should use them with their attention mainly to the predominant sentiments. They may optionally utilize the sub-divisions of अनिष्ठ, either in their entirety or in their combinations of two or three; but they may do so with full knowledge of the de'nouement and psychological stages of the drama."

It must, therefore, be noted that this methodology of अनिष्ठ and सन्न्यञ्जस is not meant simply to exalt the theory of the dramatic science. In the successful composition and presentation of a play, i.e., in actual practice, it is meant to serve as a means to the chief end, which is the enhancement
of रस. This enhancement of रस might be psychologically termed 'awakening of curiosity' or 'heightening of interest' coupled with the clear comprehension of any subject dealt with. With the same purpose in view the author of the व्याकरण says as follows—

सन्धिसन्ध्यकृति रसाभिव्यक्त्यपेश्या।
न तु केवलया शास्त्रसिद्धिसमिपानेनेच्छया॥

—व्याकरणः, ३१२

"The combination of सन्धिस and सन्ध्यकृति, in the setting of a play, must be made not only with the view of conforming to the technique of dramaturgy or maintaining the dignity of that science, but mainly with the view of developing and manifesting the रस in a successful manner."

The same valuable suggestions are applicable to the use of अल्पभार (figures), रीति (diction), and गुण (excellences) in the composition of a drama and other varieties of poetry. A dramatist or a poet can, therefore, get full scope for his originality, wit, poetic ideas, constructive skill, etc., in spite of the minute details of those rules. All these thoughts hold good even in the science of teaching. A teacher likewise may conform to the technique of teaching, yet he must bear in mind that all this technique is a means to the 'interest' to be aroused among students in the subject dealt with. He should not slavishly follow the technique of teaching, but must have his eye fixed on Interest, so that he would get full scope for
the free exhibition of his tact, humour, clear
treatment of his subject, and other factors of good
teaching. The five स्त्रिशेष are the actual method of
dramatic demonstration through which a dramatist,
actors and spectators have consecutively to pass
according to the heightening of their emotions
and sentiments. The principle of स्त्रिशेष, therefore,
may be resorted to, according to the rules of
dramaturgy, as much by teachers as by dramatists
and actors, when a predominantly emotional sub-
ject is to be demonstrated before a psychological
group of students or spectators. In this respect,
the plot (कल्प) of a drama may correspond to
the emotional subject to be taught, an actor to a
teacher, spectators to students, and the five स्त्रिशेष
to the five steps of teaching. Thus the five स्त्रिशेष
can very well be turned into the five psychological
steps of a 'literature' lesson, though we have not
come across references, in ancient works, to their
employment in teaching. It is not known for certain
whether the स्त्रिशेष were adopted as steps of teaching
literature or not, when the emotional aspect was
prominent. There is, however, no reason why we
should not adopt these स्त्रिशेष as steps of teaching
literature or any subject worthy of being dealt
with on the emotional level.

It is worthy of note in this respect that महात्मा's
theory of रस was originally meant for the dramatic
representation. Later literary critics like अड्डकुल and
आनन्दवचन, however, finding the predominant ele-
ment of \( r \) common to the drama as well as poetry, have applied that theory without any modification to poetry and its composition. श्रवण says in his श्रवणित्वाक as follows—

\[ \text{प्रायो नात्यान् प्रति श्रेरा भरताचे रसस्थिति: ।} \\
\text{यथामति मयाष्टेन्त काव्य प्रति निगचाचे ॥} \]

—श्रवणित्वाक, १०५

"Generally मरत and others have expounded the theory of \( r \) with reference to the dramatic representation. I treat of it, as far as my power of judgment permits me, with reference to poetry."

When these facts are taken into account, it is no violation of the ancient literary principles, if the theory of junctures (दिवर्ण) is made applicable to the theory and practice of teaching literature without changing in the least the original meanings of the words: मुख, प्रतिमुख, गरम, विनिर्जन and विनिर्जन. It is obvious that the emotional teaching of literature involves the same psychological stages and junctures, which are in every way applicable to the interesting exposition of literature by the teacher before the 'psychological group' of students.

Again मरत enumerates six purposes of the employment of दिवर्ण (sub-divisions). Those purposes, though they are applicable to the composition and representation of the drama, are also worthy of being always borne in mind by a teacher while actually presenting the subject-matter to his students. The purposes are—
The Problem of Sanskrit Teaching

(1) Arrangement of the subject-matter intended to be presented, (2) uninterrupted continuity of the topic, (3) maintenance of interest (रुग) in the presentation, (4) concealment of the things that ought to be concealed, (5) addressing the audience in such a way that their curiosity or surprise would be aroused, and (6) disclosure of the things to be disclosed—these are the six purposes of the subdivisions in this dramatic science."

"The whole subject-matter should be divided into two parts. Some of it should be suggested by incidental reference, and the other should be witnessed and heard by the audience. Details of the subject-matter that are devoid of charm and propriety should be incidentally referred to; and what
is full of sweet and sublime emotions and sentiments should be presented in detail."

In the science of dramaturgy similar verses are found which can be applied to teaching without modifying their meanings. From all that has been said above it will be clear that classification of the subject-matter, nomenclature, definition, ascertainment of the relative worth of principal and subordinate elements, and organization of all the elements into a systematic or synthetic whole are the distinguishing features of methodology, which is not only applicable to the नामवशानि but is of wider application to all the शास्त्र in India. Logic has particularly helped the development of the methodology by enunciating its principles of उद्धव (Enumeration), उक्ति (Definition) and परीक्षा (Examination), as we have already seen. The नामवशानि besides methodically and psychologically setting forth its general theory concerns itself more with its actual practice on the stage. This is why it lays down principles for the organization of the subject-matter according to its essential and non-essential elements, and also for its beautiful presentation which would charm the minds of spectators. Those psychological principles are, therefore, applicable in many respects to the art of teaching, and give us valuable hints for the formulation of the theory of teaching according to the Hindu ideas, and for the use of that theory in actual practice.

Along this line of thought it is interesting to note how a new drama is acted between the Subject-
(विषयी, द्वारा) and the Object (विषय, द्वारा) in interchanging their places and assuming different roles. The author of Dramaturgy like मर्त, who is the 'Subject', assumes the role of a teacher in relation to the psychological group of dramatists, who are objectified by him, while a dramatist who was formerly objectified becomes now the 'Subject' and assumes the role of a teacher in relation to the Dramatis Personae. On the other hand, the Dramatis Personae while acting a drama become the 'Subject' and assume the role of teachers in relation to the spectators, who are for some time objectified into a psychological group. The spectators while passively witnessing a drama and enjoying the रस are transformed into the 'Subject' and objectify the actors and the whole dramatic performance. If we thus find that all this is a play or communion between the 'Subject' and the 'Object', and if 'Interest' (रस or रस) is heightened in the psychic union of the 'Subject' and the 'Object', there need be no objection if we extend the same relation of the 'Subject' and the 'Object' to the teacher and the taught respectively. It may be added here that a teacher assumes, or ought to assume, the role of an actor in relation to his students, who are objectified by him and who play the part of the audience or a psychological group. A teacher teaching a drama or any emotional subject must, therefore, possess some dramatic sense for making his teaching interesting and instructive; and for this purpose he may follow some dramatic principles in practice,
and adopt the पञ्चमान्विन in the drama as the five steps of teaching literature.

Just as the teacher and the taught are required, for the study of intellectual subjects (शास्त्र), to adopt five or three steps of the 'Logical Method' as previously indicated, similarly the teachers may take the five सन्धि of the drama to be a distinguishing feature of the 'Psychological Method', and may resort to them for the teaching of Literature and other emotional subjects to advanced students in an interesting and instructive manner. All this will clearly show that the Hindu thinkers took recourse not only to the 'Logical Method' but also to the 'Psychological Method.' In other words, they based the presentation of their subjects on the findings of their own Logic as well as Psychology. The former has accepted Causal Relation, Categories, Inference and Joint Method of Agreement and Difference (अन्वय-व्यङ्गिता) as the chief modes of thinking and reasoning, while the latter suggests principles of education which are based on the mind of the Individual as well as of the Group.

III THE METHODS OF LOGIC (न्याय)

The distinction between the 'Psychological Method' and the 'Logical Method' may be noted here. The Psychological Method is the practical application of the general principles of psychology,
which deals with the phenomena or the actual working of the three aspects of the mind, viz., Affection, Cognition and Conation. In this sense psychology is a theoretical science inasmuch as it is concerned with mental states as they actually exist and develop in Nature. Psychology, however, forms the basis of practical sciences, which regulate and lead the powers of the mind to a worthy goal and help the development of Personality, which is a complete whole of affection, cognition and conation. The practical sciences are, for instance, Education, Aesthetics, Logic, etc., out of which Education is concerned with the sublimation of all the mental powers and is thus closely related to psychology. Aesthetics and literary criticism are prominently related to the affective aspect of the mind, and their goal is the attainment of Aesthetic Delight. Logic, on the other hand, is based on the cognitive aspect of the mind, and its goal is to train us in the art of correct thinking. It will be then clear that the practical approach made to a subject after taking into account the three aspects of the mind may be called the 'Psychological Method', while the purely cognitive approach to a subject may be termed the 'Logical Method'.

This does not, of course, mean that the Psychological Method is illogical or that the Logical Method is unpsychological. Although both are complementary to each other, yet according to the growing understanding of a young learner the Psychological Method, which is based on the natural growth or evolution of the three aspects
of the mind, is more effective than the Logical Method, which, being concerned mainly with generalized or ideal thought, becomes abstract and unintelligible. The learning process of a child according to psychology continues through the stages of sense-perception, repeated observation (मूलोद्वार) of particulars, recognition of similarity and contrast, recapitulation of former experience, organization of all facts, and generalization. In short, he starts from the particular to the general through the process of Induction. Here the Psychological Method culminates, and must culminate, in the Logical Method, for the purpose of giving a finished form to the knowledge imparted and to the method of its imparting. Induction must be verified by Deduction and recapitulation, or analysis must be followed by synthesis. In other words, the best method will be analytico-synthetic rather than purely analytic or synthetic. A young learner who has reached the stage of generalization may, if he chooses, dispense with the Psychological Method and resort to the Logical one. It must, however, be remembered that even in the case of novices advanced in age Psychological Method, which is concrete and interesting on account of its appeal to emotions and imagination, serves its purpose more than the Logical Method.

Though Logic, which is related to cognition, may form a branch of psychology, it has established its independence as a separate science, and also helps psychology in return. It not only systematizes
psychology but from the cognitive point of view analyses any subject into principal and subordinate parts and organizes it into a system or united whole. This is why Logic and the Logical Method have occupied a more prominent place than psychology among all sciences even from ancient times in the East as well as in the West. Another reason of the prominence of Logic is that it is primarily concerned with correct thinking or valid knowledge (प्रमा) and secondarily with incorrect thinking or fallacies as well as forms of invalid knowledge (अप्रमा), so that we should avoid or dispel the latter and resort only to the former; while psychology deals with correct as well as incorrect processes of thinking, feeling and willing as they actually take place in our mind. Logic does not, therefore, deal with 'thought' as it is but expresses its thoughts about the ideal and general thought or 'thought' as it ought to be, by regulating its natural process. It analyses 'thought' into Concept, Judgment and Inference, clarifies relations between the objects of knowledge (प्रमेय) and their symbols (words etc.) or between a thought and another thought, demonstrates the ideal process or method of acquiring valid knowledge by stating the instruments or means of valid knowledge (प्रमास), and lays down rules for the attainment of Truth, which is the common goal of all sciences. For this purpose it resorts to the classification of things and nomenclature suited to particular aims, and lays down a procedure, which is either deductive or inductive. When the various
relations between the objects of valid knowledge and their symbols are made known through this procedure, explanation of a subject assumes a methodical and scientific aspect. Although Logic is generally a practical science, its treatment of the laws of concept, judgment and inference forms its theory or the first part, and the knowledge of that theory leads us to its second part, viz., the scientific theory of method or methodology. This methodology of Logic is of universal application to all branches of human knowledge, viz., psychology, metaphysics, linguistics, chemistry, medical science, education, etc., since it enables us to expound those subjects in a methodical way. In other words, methodology maintains clarity of thought by distinguishing between the primary and secondary elements of a subject and by organizing those elements into a proportioned whole or a System. Moreover, it develops critical insight so as to enable us to discard fallacious reasoning or invalid knowledge and accept valid knowledge alone. The Logical Method may, therefore, be called the 'scientific' or 'critical' method of arriving at correct conclusions for the attainment of Truth.

'Truth' is that which remains unchanged under varying circumstances; and a new fact, that is found to be consistent with it, assumas the form of truth. The method, therefore, that facilitates approach to that truth after making us discard the non-essential and ascertain the essential is the best method. This method comprises the processes of logical analysis and synthesis of observed facts.
that conduce to the systematic knowledge of a particular subject. Analysis involves the separation of the individual parts of a united whole through the processes of observation, experiment, guarded use of hypothesis, analogy, isolation of necessary facts from unnecessary ones, establishment of a law owing to the causal relation revealed, and the act of connecting this law with the universal law of wider generality. This scientific process of analysis, through which we arrive at the universal from the particular, is otherwise called 'Induction'. On the other hand, if we, after assuming the existence of the universal law, apply it to particular facts, we have to resort to the synthesis of particulars or parts into a systematized whole, on account of the common relation of the parts. This is otherwise called 'Deduction' or the method of starting from the universal to the particular. Bacon and Mill discard this deductive procedure by saying that it adds nothing new to our knowledge, and establish the Inductive Method as the only Scientific Method. It must, however, be noted that Induction and Deduction, or analysis and synthesis, are both complementary to each other. For, mere analysis of facts cannot lead us to the organization and reconstruction of parts, unless we have some idea of the whole; while it is not possible to systematize the whole unless we fully know the parts and their relations. Analysis serves its purpose best when the parts or constituent elements of a fact can be synthesized and reconstructed into their original whole, just as the separation of the parts of a clock serves its
purpose when those several parts are reconstructed into the original clock. Analysis is interested in the concrete reality of particular facts, while synthesis is concerned with the abstract generality of the universals. Synthesis verifies the hypothesis in the light of the universal law and fills in the gaps left by analysis. Thus when synthesis or deduction is combined with analysis or induction, it becomes a sound foundation for the advancement of knowledge. It is the business of Logic to deal with both these procedures, which in their combined form supply us with a complete scientific explanation, and which may be designated as the 'Logical Method.'

The completeness or incompleteness of synthesis will depend upon the more or less perfect knowledge gained about a subject. If the universal laws derived from analysis can be applied without contradiction (व्यविचार) to new cases, the synthesis may be said to be almost perfect and the scientific explanation of the truth aimed at would be complete in the same proportion. When we thus derive one truth from another either through induction or deduction, we have invariably to resort to inference, which is one of the chief features of the Logical Method. If the conclusion is inevitably arrived at after following the natural sequence of all the premises, the process of inference becomes complete, and a particular principle or doctrine is said to be established, inasmuch as it is supported by sound reasons (हंदु) in favour of it. Analysis dis-
closes to us the mutual relations of particular facts and leads us through inductive inference to the universals, which supply a sound basis for deductive inference or synthesis.

When all the universals or general truths are incorporated by synthesis in a united whole so as to form an organization of parts with parts, and of subordinate parts with the principal part on account of relations existing among all, they develop into a system or शास्त्र, which facilitates inference or the process of reasoning. The idea of the whole then helps us to understand the parts related to it, while the knowledge of the parts gives us the idea of the whole, as the parts are related to it. It is only the relations existing between the parts and the whole that make us understand the nature of both of them. Demonstration of the causal relation of a part with another part, of a part with the whole, or of a new principle with the already existing system necessarily involves inference and is called 'scientific explanation.' The scientific explanation becomes perfect when it is consistent with truth, when it is supported by laws underlying Nature, and when it can find a proper place in a synthetic system. If 'science' means 'exact and systematized knowledge,' the scientific explanation must stand the test of truth and must ensue as a necessary consequence or uncontradicted conclusion from the previously accumulated knowledge.

It will be found from what has been said above that Methodology, which is a part of Logic, supplies
us with the rules of method which ought to be followed for the adoption of a systematic procedure in the investigation and treatment of any branch of knowledge. *Analysis* of a subject into major and minor parts and *synthesis* of all the parts into a united whole are, therefore, the general features of the method to be adopted. *The first rule of method then is distinctness and unity of purpose or aim*, which ought to be constantly kept in view for lending unity to the subject-matter and for analysing and organizing the subject-matter in the light of that unity. *The second rule is the ascertainment of the starting-point*. This rule includes (1) the correct and complete comprehension of facts through direct observation and indirect testimony, (2) interpretation and explanation of individual facts by relating them to the universal law, (3) demonstration of the relation existing among universal laws, (4) application of those laws in new spheres, (5) subordination of those laws to more universal laws and (6) mental construction of an organized body of knowledge. In all this process it is necessary to proceed with caution and graded steps.

The four famous rules of method laid down by Descartes for his own guidance convey the same purport and are as follows—

"The *first*, never to accept anything for true which I did not clearly know to be such; that is to say, carefully to avoid precipitancy and prejudice, and to comprise nothing more in my judgment than what was presented to my mind so clearly and distinctly as to exclude all ground of doubt."
"The second, to divide each of the difficulties under examination into as many parts as possible, and as might be necessary for its adequate solution.

"The third, to conduct my thoughts in such order that, by commencing with objects the simplest and easiest to know, I might ascend by little and little, and, as it were, step by step, to the knowledge of the more complex; assigning in thought a certain order even to those objects which in their own nature do not stand in a relation of antecedence and sequence.

"And the last, in every case to make enumerations so complete, and reviews so general, that I might be assured that nothing was omitted."

In short, "The essence of all the rules may be summed up in the directions to make sure of our starting-point, to know the end we wish to attain, and to go from the starting-point to that end by orderly and consecutive steps, each of which is seen in its true relation to all the rest of the enquiry."†

All these rules of methodology laid down by the Western Logic are applicable not only to education but to the investigation into any system or branch of science. Almost the same rules of methodology are found in the Indian Logic (स्वायत्त), which bears a striking resemblance to the Western Logic, not on account of mutual borrowing, but on account of the sameness of the human mind every-

*See Descartes, Discourse on Method, Part II, pp. 15, 16.
†An Intermediate Logic, by Welton and Monahan.
where, and the same process of reasoning from the universal to the particular or from the particular to the universal. All the orthodox and heterodox systems of philosophy in India have accepted the general principles of reasoning or laws of thought set forth by the न्याय system as a means of methodical approach to the truths aimed at in their respective systems. Although the वेदांतिन्स generally show the futility of logic in the realization of ब्रह्म or the ultimate reality†, they employ the logical terminology and 'Inference' in their argumentation to such a degree that many sentences in the माण्ड of शास्कराणाय, for instance, can be easily turned into the form of a syllogism. The later Vedant works like the मात्मि, the अद्वैतसिद्धि and the वेदांतपरिमाण are prominently couched in the language of the न्याय system, and prove, on the empirical plane (न्यायहारिक सन्त), the वेदांत doctrines in the light of the प्रमाण (means of knowledge) propounded by the न्याय. Thus the Indian Logic is much similar to the Western Logic in the matter of the general acceptance of its methodology by other Indian systems.

Another point of similarity between the Western and Eastern Logic is the close correspondence of their syllogisms, which are a developed form of the 'Dialectic Method' or the method of dialogue used before their coming into being. Just as

† See the ब्रह्मसूत्र 'तत्क्रियतिधानादपन्नन्यथानुसेर्वमिति चेदवमन्य-
विमोक्षप्रवक्ष: (2. 1-11) and the शाक्तरामाण thereon.
Aristotle’s syllogism is a systematized form of the ‘Dialectic Method’ used by his predecessors like the Sophists, Socrates and Plato (in his ‘Dialogues’), so गौतम’s five-membered syllogism, which was reduced to that of three members by the later नैयायिक, is the development of the Dialectic Method used before him in the ancient debates held in sacrificial sessions and philosophical assemblies (परिक्त). This method of dialogue is sufficiently exemplified in the उपनिषद्व्व and corroborated by the rules of debate (सम्भाप्तिच्छ) collected in the चरकसंहिता (अ. च, विमानस्वान). The method of dialogue, of which the logical syllogism is a finished form, is necessarily a method of questions and answers going on between the पूर्वपक्षिन् and the सिद्धांतिक or between the teacher and the taught. Thus every premise of the Indian syllogism is an answer to a question asked by an opponent or a student. For instance, the hackneyed syllogism of the नाय implies questions and may be expressed in the form of questions and answers as follows: “किमुख्यंति? पर्वतो वहिमान। कर्मात्। धूमकेश्वर। किमुद्धरणम्? यः यो धूमकेश्वर। स वहिमानु, यथा महानस:। कि तस्म:ै? वहिम्याध्यायैव पर्वत:। कि सिद्धांत। पर्वतो वहिमान।” This method was much used in ancient times for oral discussions and for the teaching of a subject, and has got its written evidence in the commentary literature on शास्त्र and काव्य, as will be shown later on. Moreover, पद्य, शास्त्र and हृद्य, the constituents of the Indian syllogism correspond respectively to the minor term, major term and the middle term of
Aristotle’s syllogism. The Indian syllogism is not, however, a process of purely deductive inference like that of Aristotle, but is a process of deductive-inductive inference, since the ‘उदाहरण’ in it supplies us with the particular, observed facts leading us to the general proposition, as previously indicated. Thus the Indian Logic and the Western Logic are identical in the treatment of inference, definitions, classification, and even inductive procedure.

Although the Indian Logic (न्याय) deals incidentally with psychology, theory of knowledge, language, theology, etc., the greater part of it is properly concerned with the cognitive aspect of the mind, since it is usually detailed under the general heading of बुद्धि or Reason, which is the instrument of valid knowledge (प्रमाण) as distinguished from invalid knowledge (अप्रमाण). The purpose or aim (प्रयोजन) of all valid knowledge distinctly kept in view by the न्याय, as it is done by all Indian systems, is emancipation (मोक्ष). It is, therefore, the task of the न्याय principally to approach valid knowledge or truth which leads to मोक्ष. गौतम, therefore, proposes to treat of this valid knowledge through the enumeration (उद्घाटन) and classification of sixteen topics (पदार्थ), of which the first two, viz., प्रमाण (means of valid knowledge) and प्रमय (objects of valid

*प्रमाण-प्रमय-संशय-प्रयोजन-द्वारणा-सिद्धान्त-अवयव-तर्क-निर्णय-वाद-ज्ञान-विद्या-हेतुमात्र-चज्ञ-ज्ञाति-निग्रहस्थयानां तत्व-ज्ञानानि:भेयसाधिगमः ||

-न्या, १११-१२
knowledge) are the most important. Again, between these two topics 'प्रमाण' is held to be more important, since it facilitates methodical approach to knowledge; and this accounts for a large portion devoted to the treatment of प्रमाणस्व in later works on the न्याय. The establishment of the प्रमेय through the detailed discussion of the प्रमाणस्व is the common feature of all scientific systems in India and it was adopted by them from the methodology of the न्याय, though there are conflicting views among them as regards the number of प्रमाणस्व and प्रमेय. The number of प्रमाणस्व varies with every system, in spite of the general acceptance of the four प्रमाणस्व of the नैयायिक्स by the important Indian systems. The प्रमाणस्व recognized by the Indian systems are as follows-(1) The चार्माष्ट्र्य accept only one प्रमाण, viz., प्रत्येक (Perception). (2) The वैशेषिक्स and बौद्धs accept two प्रमाणस्व, viz., प्रत्येक (Perception ) and अनुमान (Inference). (3) The साहस्यs accept three, viz., प्रत्येक, अनुमान और शब्द (Verbal testimony). The जैनs seem to accept the same प्रमाणस्व though their classification of प्रमाणs is based on a different principle. (4) The नैयायिक्स recognize four, viz., प्रत्येक, अनुमान, शब्द and उपमान (Comparison). (5) The प्रामाणयक-मीमांसक्स recognize five, viz., प्रत्येक, अनुमान, शब्द, उपमान and अथायपति (Presumption). (6) The साहस्यस्मीमांसक्स sanction six, viz., प्रत्येक, अनुमान, शब्द, उपमान, अथायपति और अनुपलब्धि (Non-apprehension). The वेदांतिक्स accept the same प्रमाणs on the phenomenal plane (प्राच्याशास्त्रिक वज्ञता) for the establishment of their doctrines, as
is evidenced by the वेदांतपरिमाण. Moreover, they add अनुमोदनप्रमाण (Transcendental realization) as the foremost of all from the point of view of the Absolute State (परमार्थिक्षत्ता). (7) The पीरामिक्ष accept eight, viz., प्रतिष्ठा, अनुमान, शब्द, उपमान, अर्थापनि, अनुपलिलित, सम्मच (Probability) and ऐतिहास (Tradition). The नैयायिक्ष, however, establish only four प्रमाणाः, since they show that ‘ऐतिहास’ can be included in शब्द and अर्थापनि, सम्मच and अनुपलिलित in अनुमान. The definitions (वक्षण) and critical examination of those four प्रमाणाः and more particularly of Inference (अनुमान) occupy a major part of the न्याय system. For, it is said that a thing or principle can be established by definitions and means of proof and not by a mere statement (न हि प्रतिष्ठापनेन वस्तुलिप्तम्: | वक्षणप्रमाणांचारेन वस्तुलिप्तम्:|), or that the establishment of an object of knowledge depends upon the means of knowledge (मानवेचीना नेपालितम्:). The नैयायिक्ष have shown critical acumen and power of minute analysis in the enumeration (उदेश) and classification of categories and their subdivisions, in the definitions (वक्षण) of the same and in the examination (परीक्ष) of those definitions, which are demonstrated to be correct after indicating the propriety of each word in them.

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$प्रतिष्ठापनेन च तत्त्वां शास्त्रावः। अनुमानं च तत्त्वां साहस्यं।$ $शब्दं च ते अपि ॥१७॥$ $न्यायाकृतिसन्धिनोत्पत्तिपुमानं च केवलं।$ $अर्थापनं$ $सहितानं च चतुष्क्रियां प्रमाणः ॥१८॥$ $अभमान्यत्वानितानि भाद्रा वेदांतिनस्तथा।$ $सम्बन्धिज्ञानकृतानं तत्त्व पीरामिक्ष न्यान: ॥१९॥$ $सुरेखरचार्मक्तं मानसोहास्वाचारिकम्, द्वितीयोऽवास: $
and avoiding the faults of अव्ययति (non-pervasion), अतिव्ययति (over-extension) and असम्भव (non-existence). Examination (परीक्षा) includes also the establishment of the existence or non-existence of things or categories by applying the tests of four proofs (प्रमाण). This three-fold logical method of exposition is not only employed throughout all the न्याय works, but is adopted by other schools of thought for the systematic treatment of their respective tenets.

Thus the later न्यायिक्स focussed their attention only on the theory of proofs (प्रमाण) to the exclusion of the remaining fifteen topics of गौतम, and accepting the seven 'बैशेषिक' categories (पदार्थ) with their subdivisions, as a complete and minute analysis or classification of things in the universe, they included in them the sixteen topics of गौतम.  

Now the seven categories of the बैशेषिक्स are द्रव्य (Substance), गुण (Quality), कर्म (Action), सामान्य (Generality), विशेष (Particularity), समवाय (Inherence) and अभाव (Negation). These categories have further been subdivided into nine द्रव्यस, twenty-four गुणस, five forms of कर्मस, two kinds of सामान्य, innumerable विशेषस, one समवाय, and four kinds of अभाव. Those categories with their subdivisions have been more or less accepted by other Indian systems as the starting-point of

* सबंधो पदार्थानां व्याधृथमसुकंकवतत्माथास्तैव पदार्थां इति सिद्धम्।

-तुर्कसख्म, २०।
their speculations, and can most favourably compare with Aristotle's categories. It may incidentally be remarked here that even the शास्त्रीयस्, like वेदांतिकाः, have attempted a complete classification of things in the universe. Their twenty-five categories, which mark graded stages in the psychological and physical evolution of the universe, and which can also favourably compare with the 'Evolution Theory' in the West, have generally influenced other Indian systems. They have been amalgamated with the Upanishadic philosophy, in spite of difference as to the Ultimate Reality, by philosophers like शास्त्रीयस्वामी as the starting-point of their philosophical enquiry. It can, therefore, be said that along with the वेदांतिकाः and the न्यायांकिकाः the शास्त्रीयस् also have contributed much to the methodical treatment of शास्त्र.

In connection with the etymological explanation of the word 'प्रमाण' as 'प्रमाण: करणम्' (the instrument of valid knowledge), the word 'करण' (instrument) is explained in the न्याय system as 'व्यापारक्रमदाधायण कारणम्' (a peculiar and operative cause), and the theory of Causal Relation, which prominently presents a scientific aspect to the explanation of phenomena, is further detailed. The cause is defined in the न्याय as that which invariably and immediately precedes its effect and which is not proved to be a superfluous and accidental circumstance; while the effect is that which

§ येन लघुन्न न विचारते तेनेक्षे वात्स्ययोगस्वतः: शास्त्रकाशलम्।
-अ. य. मा. २-१-३
invariably and immediately succeeds the cause which is not proved to be a superfluous and accidental circumstance. § In the Indian Logic the superfluous or extraneous circumstances (अन्तवाचित) which must be excluded from the definition of the cause have been minutely discussed with illustrations. The invariable concomitance of the cause and the effect can be proved only when our experience is uncontradicted (अन्तवाचित) by a different circumstance. In other words, when we realize uniformity in Nature, or when we have the uniform and uninterrupted experience of agreement in presence and agreement in absence (अन्तवविषिक), we can establish the causal relation (कार्यकारणसम्बन्ध) of things. Thus the theory of Causation explained by the न्याय exactly corresponds to the same expounded by the Western Logic, which defines the cause as "an invariable, unconditional and immediate antecedent of a phenomenon."

The cause is divided by the न्यायिक into three kinds, viz., समवाचिकारण (intimate cause), असमवाचिकारण (non-intimate cause) and निमित्तकारण (efficient cause). The non-intimate cause, which is inseparably connected either with the effect or with the intimate cause, and which is either an action (कृमि) or a quality (रूप), is an invention of the न्यायिक and is not accepted by other systems. The remaining two kinds, viz., 'समवाचिकारण' and 'निमित्तकारण' have been

§ अन्तवाचितानेवितपूर्वासन्त्वं कारणत्वम्। अन्तवाचितानेवितपूर्वासन्त्वं-द्वावित्वं कारणत्वम्।

—तक्षभाषा।
recognized by the systems like the शास्त्र and the वेदांत for the purpose of explaining the phenomenal reality through actual transformation (परिणाम), and through magic transformation or illusory appearance (विवर्त) respectively, the समवायिकारण being otherwise called 'उपादानकारण' (material cause) by them. Thus it will be found that the Theory of Causation has become a distinguishing feature of almost all systems of Indian philosophy, which, therefore, may be said to employ the Scientific Method in the explanation of their tenets, inasmuch as they accept the causal relation as their starting-point on the phenomenal plane (व्यवहारिक रत्न), though in the absolute and ineffable state (परमार्थिक रत्न) no room is left for the causal or any other relation, and science is bound to give way according to the वेदांत philosophy.

It has formerly been shown that the process of inference in the Indian Logic is not purely deductive but inductive-deductive, on account of the example (उदाहरण) that finds its place in the five-membered syllogism (अनुमानवाक्य). It can further be pointed out that the process of arriving at a generalization or invariable concomitance (स्थायि) from particular instances as described in the न्याय system* exactly corresponds to the process of Induction in the Western Logic. स्थायि means invariable and uncondi-

* न्यायस्थानाविनिवेष्ठि विहिन्याचिन्तामिव, तत्कः
कर्णिविष्णुद्विविवेष्ठि ||
-स्त्र. युक्तावलि, २३२.
fational concomitance (उपाधिविद्धन निवर्त तत्त्व रूपम्) between two phenomena, one of which is the sign or ground of inference (विक्र, हेतु) like 'smoke' and the other is the thing to be inferred (साध्य) like 'fire'. The relation of invariable concomitance between the हेतु (व्याप्त) and the साध्य (व्यापक) must, therefore, be a natural one (स्वाभाविक), that is, based on the uniformity of Nature, and must be free from conditions (उपाधि) like the contact of wet fuel (आत्मनस्संस्करण) or contradictory facts (व्यभिचार). We are then enabled to ascertain the अन्वयव्यासी विश., 'Wherever there is smoke there is fire' (यथा यथा भूमास्त्र तत्र वहि:) and the अन्तिरक्ष्यासी विश., 'Wherever there is the absence of fire, there is the absence of smoke' (यथा वहियेवास्त्र भूमास्त्र). In other words, the observation of agreement in presence as well as agreement in absence between the हेतु (middle term) and साध्य (major term) is necessary for the purpose of ascertaining व्यास्ति.

This व्यास्ति or generalization is derived from the repeated observation (सृजोदशन) of innumerable particular cases where smoke and fire co-exist or are associated. But the repeated observation of many particular cases of the co-existence of smoke and fire will be inadequate, if in only one case that association is contradicted (व्यभिचारित). The observation of the concomitance (तत्त्व रूपम्) of smoke and fire must, therefore, be strengthened by the non-observation or absence of a
contrary instance (व्यभिचारदर्शन), where that association is violated. Thus repeated observation of particular facts through direct perception enables us to discover the co-existence (साहचर्य) of two phenomena, which being invariably and uninterruptedly experienced, lead us to the knowledge of their uniformity. When such particular uniformities are known by us, we begin to believe that there is a fixed order of things in Nature, and arrive at the wider laws of Uniformity (स्वभाविकसम्बन्ध) and Causation (कार्यकारण-सम्बन्ध). This belief in uniformity and causation is strengthened by the apprehension of agreement between two phenomena in their presence and absence (अन्तरबन्ध) supported by the non-apprehension of contradiction (व्यभिचारनिरह). But if the observation of all the particulars of a phenomenon is not possible, how are we enabled to reach generalization from a few particulars? The नैयायिक answer this question by saying that the idea of generality (सामान्यत्वसति), which is really of the nature of immediate inference, is naturally aroused in us by the law of association, as soon as we perceive an individual. No sooner do we perceive an individual cow (गोवर्णिक) than we realize the class-conception of the cow (गोवर्णिकति). It is, therefore, possible to pass from particulars to the general through the inductive process, if there is the absence of contradiction (व्यभिचारनिरह), which is also determined by means of repeated observation. Repeated observation alone, however, can-
not be the cause of apprehending the invariable concomitance or reaching generalization; for sometimes a single observation of co-existence accompanied by the non-observation of contradiction might lead us to generalization (व्यासि).

This generalization cannot be reached unless we dispel our doubts with regard to a vicious condition (उपाधिचित्र) attaching to the middle term (हेतु) and ultimately leading to a contradiction (व्यभिचार) in the invariable concomitance or co-existence of two phenomena. In other words, the relation between the middle term (हेतु) and the major term (साध्य) must be natural (स्वाभाविक) and not conditional (सोपाधिक), and induction must proceed as a necessary consequence from particular facts. If we, for instance, try to establish the व्यासि ‘Wherever there is fire, there is smoke (यत्र यत्र वहिस्तत तत्र धृम); this concomitance is contradicted by the fact that fire does not invariably co-exist with smoke, as in the case of a red-hot iron-bell, though smoke invariably co-exists with fire. It is not fire but the condition ‘wet fuel’ (आद्रेणधन) that is concomitant with smoke. It is therefore, necessary to ascertain that the middle term is free from a vicious condition and to dispel our doubt regarding a condition (उपाधि) or contradiction (व्यभिचार) suspected to come in the way of apprehending the invariable concomitance of two phenomena. If we are certain that a condition or contradiction exists, no invariable concomi-
tance can be apprehended. If, however, there is a doubt regarding either of them, it can be dispelled in two ways. Firstly, a doubt as to a suspected उपाधि or अभिवृत्ति can be removed by resorting to the method of observing agreement in presence of a thing in the positive instances (अन्वय) and the absence of that thing in the negative instances (व्यतिरिक्त) between two phenomena. This method, therefore, closely corresponds to the Joint Method of Mill. Secondly, the doubt can be dispelled by adopting तत्त (confutation) which means 'hypothetical reasoning' or 'the reductio ad absurdum method of reasoning'. If our opponent rejects our proposition, we, for a short time, admit for the sake of argument his negation to be true, and show how that negation turned into the form of a regular syllogism results in an absurd conclusion, which contradicts an observed fact. The negation of the opponent is thus indirectly proved to be false and its reverse proposition to be true. For instance, when we prove the presence of fire on the mountain from its observed sign (दिक्स्त्र, हेतु) 'smoke', and say 'पञ्चतो वहिमान, धूमक्त्वाले' by adopting the अन्वयव्याप्ति 'यत्न यल धूमाचेत तत्त विक्रि:' our opponent negates our proposition and says 'पञ्चतो वहिमाचेतान'. We then deliberately assume for a moment this false statement to be true; in other words, we grant for the sake of argument that 'smoke' is not the effect of the cause 'fire', and that, therefore, smoke does not co-exist with fire though really there is causal relation between smoke and fire. Bearing this fact
in mind we make a hypothetical statement ‘यदि पञ्चती वृहिमान् न स्वात् तवं र धूमभवानि न स्वात्’. Thus we purposely say ‘पञ्चती धूमभवान्, विध्यभवानव्याद्’ by resorting to the व्यतिरेकत्वम् ‘यत्र यत् वह्यभवावस्त्रत् तत्र धूमभवान’. But the conclusion ‘पञ्चती धूमभवान्’ cannot be true, since it is contradictory to the actually observed fact of the presence of smoke on the mountain. If the opponent persists in his own statement ‘पञ्चती वह्यभवान्’, he is asked to point out an example wherein smoke can exist without fire. Of course, as there is causal relation between smoke and fire, the opponent can obviously supply no example wherein smoke and fire do not coexist, and has to acknowledge the absurdity of his own statement ‘पञ्चती वह्यभवान्’. He is thus obliged to accept the truth of the व्यतिरेकत्वम् ‘यत्र यत् वह्यभवावस्त्रत् तत्र धूमभवान’ and indirectly to consent to the original proposition ‘पञ्चती वृहिमान्’.

It must be remembered that this method of confutation (तक्त) does not directly establish the स्वास्थि, but helps us in proving the absence of a contradictory fact, by dispelling our doubts regarding a condition (उपाधि) or contradiction (व्यभिचार), and by strengthening our knowledge of coexistence (साधनये) which is apprehended by repeated observation. Thus ‘तक्त’, in which the principles of Causation and Uniformity are applied, is a method of the deductive verification of induction. Though तक्त is based on false assumption, it assists us in arriving
at valid conclusions, which are instrumental to valid knowledge (प्रमा). तक्ष is particularly useful where the अन्त्यव्याप्ति is not applicable and where a philosophical topic beyond our limited intellect can be explained only by a negative proof (व्यतिरिक्त). This तक्ष, which is based on false assumption, is of five kinds, viz., आत्माण्य (Ignoratio elenchi), अन्योन्यान्य (dilemma), चक्कर (arguing in a circle), अनवस्था (recessus ad infinitum) and प्रमाणव्याप्तिअन्तिमस्थ (reductio ad absurdum), of which the last has been detailed above.

It has been noted above that the व्याप्ति must be invariable and unconditional, just as the causal relation must be invariable and unconditional. This common feature of both will lead one perhaps to think that every व्याप्ति is based on the causal relation. In the particular example of smoke and fire the invariable concomitance of both can be shown to depend on the causal relation. But the नैशायिक्स think that the causal relation between two phenomena is not quite necessary for every व्याप्ति, and that it is sufficient for the establishment of the व्याप्ति to know the concomitance of two phenomena without a contradictory fact. For instance, the invariable concomitance of the rise of the moon and the tide of the ocean is not necessarily based on the causal relation between the two, but depends on our general belief in the uniformity of Nature. This belief in probability which amounts to certainty makes us ascertain the invariable concomitance
of the two phenomena. It may then be said that स्वाति depends as much on the principle of the Uniformity of Coexistence as it depends on the principle of Causation. This is somewhat different from, and more comprehensive than, Mill's Method of Agreement and Difference which is based simply on causation.

It will then be seen that the process of ascertaining the स्वाति or generalization, as described in the न्याय system, is that of pure Induction. The generalization thus reached serves as a basis for a further deductive inference (अनुमान) which is an instrument of 'judgment' (अनुमिति). Before we arrive at this अनुमिति through the deductive inference (अनुमान, परामर्श), we have to undergo mainly three mental stages. The first stage involves the repeated observation of smoke in the kitchen, ascertaining of invariable concomitance or generalization through the knowledge of coexistence, non-observation of a contradiction and approach to a mountain. The second stage consists of the observation of smoke on the mountain and a doubt about the presence of fire on it. At the third stage there is the recollection of the generalization already ascertained, and the knowledge of smoke coexisting with fire on the mountain in relation to the generalization. This knowledge of smoke at the third stage is called 'consideration of a sign' (परामर्श or विश्वरपरामर्श), from which arises the inference immediately leading to the 'judgment' (अनुमिति). [कर्कश्मह, 41].
Thus Indian Logic propounds the main principles of general methodology, which being actually applied to the other वाक्य lends a scientific aspect to them. Indian logicians, however, do not seem to mention 'the experiment' along with repeated observation. Though no definite reference to the Experimental Method can be found in the न्यायवैचारिक system, it is highly probable that experiments were actually made for the purpose of ascertaining the properties of the ingredients of a compound in the medical and chemical sciences in India. Although Indian Logic does not deal with the Experimental Method, yet it may be remarked that the general methodology, propounded by it, is thoroughly scientific and critical even from the Western point of view. In spite of individual differences in their tenets, other Indian systems like the व्याकरण, the मीमांसा, the ब्राह्म एत., have found this methodology of the न्याय worthy of general acceptance, and have practically applied it to the methodical exposition of their respective principles. This, doubtless, proves that the modern critical or scientific methods were not non-existent in India as the advocates of Western learning remark, and that the Hindus carried on their investigations into any subject thoroughly on a rational and scientific basis, though they never lost sight of the limitations of Reason in transcendental matters.

With respect to the critical and scientific outlook of the Hindu thinkers it may be added that all
systems of thought in ancient India, orthodox as well as heterodox, try to approach Truth or valid knowledge (प्रमा—यथायज्ञान) by resorting to the valid proofs or means of knowledge (प्रमाण), causal relation, repeated observation, inference, etc. How, then, can they be said to be uncritical? The ancient Indian systems of thought have been critical and scientific enough in their attitude towards valid knowledge, though the experiments made by them might not have been thorough and minute owing to scanty apparatus, in which respect the modern science has undoubtedly made astounding progress. With reference to the unbiassed attitude indispensa-ble to a scientist it may be remarked that the modern scientists, who in season and out of season advocate this attitude, are themselves found to be biassed; while the ancient thinkers, in putting forth their own point of view and refuting others, generally express the objections (पूंब्ल) of others with the veracity of a historian or a modern scientist, and give their rejoinders or conclusive view (विद्वान्त) in a perfectly logical manner, as is exemplified by the बारीस्तूतमाप्य of श्रीश्रीरामराय. To be unbiassed is certainly not to abandon one's particular point of view, which would be worthy of standing the test of the valid principles of logic; and faith in the validity of one's own arguments and tenets is scientific enough. The only proviso is that this validity must be demon-strated by valid proofs (प्रमाण); and in respect of this scientific attitude the ancient systems of thought are certainly not inferior to the modern ones. It
must, however, be acknowledged that modern sciences have gone ahead of the ancient ones on account of their thorough experiments, minute apparatus, and several other means.

IV THE COMMON LITERARY FORMS SUITED TO METHODOLOGY.

In connection with the general methodology of Logic, as detailed above, it is necessary to take into account the three main literary forms, which the Indian systems of thought have adopted for the purpose of methodical exposition, and which have, therefore, contributed to the development of methodology. The three literary forms adopted by almost all systems in India are: (1) the आकर्षण्यास or the main sources of a system, (2) the वाद्यान्यास or learned disquisitions on the same, and (3) the प्रकरणान्यास or graded manuals for beginners. The आकर्षण्यास include the सूत्रस or aphorisms, the वातिका or works explaining the सूत्रस and supplying their deficiencies, and the आद्य or original and detailed expositions of the सूत्रस. It is instructive to trace the development of those literary forms from the point of view of methodology.

The Vedic literature, which consists of the संहितास, ब्राह्मणस, आरण्यकस, and उपनिषद्दस grew to an enormous extent owing to the repeated oral discussions
held in learned assemblies and in sacrificial sessions. For the proper understanding and easy memorization of the main topics in this vast literature and in the oral discussions on it, it became essential to sum up those topics, which, being collected according to their subject-matter, were classified into six वेदाङ्कs or supplementary treatises on the Vedas, viz., (1) शिक्षा (Phonetics), (2) चन्द्र (Prosody), (3) कल्प (Ritual), (4) निरुक्त (Etymology), (5) व्याकरण (Grammar), and (6) ज्योतिष (Astronomy).

All these वेदाङ्कs, of which the शिक्षा, the निरुक्त and the व्याकरण are the branches of the linguistic science, have assumed the unique form of the सूत्रs or aphorisms, which are short and pithy sentences in prose synthesizing the scattered matter on a subject in a systematic form, and which taken collectively develop into a particular system of thought. Although those aphorisms can be easily memorized, and although clarity (असंदर्भता) is held to be their distinguishing mark, yet on account of their ambiguity at many places they cannot be fully understood without oral or written explanations. In ancient times, when oral teaching was predominant, those सूत्रs were first learnt by students, and the teachers then gave their detailed oral explanations, which in later times were turned into written commentaries or माध्यम.

The chief characteristics of the सूत्र-style are the abundance of the forms of nouns and noun-equivalents, scarcity of verbal forms, purposeful use of particles and case-forms like those of the
ablative or the instrumental, and long compounds, which all secured brevity of expression at the cost of clarity, and have immensely influenced Sanskrit Style in the later classical literature. In addition to the श्लोकावली of पाणिनि all the six orthodox systems, namely, the लक्ष्यम्, the योग, the न्याय, the वैदेशिक, the पूर्वमीमांसा and the उत्तरमीमांसा or बेदान्त and also the heterodox systems like those of the बौद्धs and the जैनs have resorted to this convenient व्याख्या-style for the purpose of bringing all their tenets in a condensed form.

The oral explanations of the व्याख्या were later followed by detailed written explanations or माधव, which besides explaining the व्याख्या expressed the independent views of a commentator, and which incorporated the above characteristics of the व्याख्या-style. Again, the माधवs account for the logical arrangement and consistency (सम्बन्ध) of the व्याख्या in topics (अपिकरण), sections (पाद), chapters (अध्याय) and the whole शाखा, and further deal generally with each अपिकरण, which contains one or more व्याख्या, after distinguishing clearly its five parts, viz.: (1) Statement of a topic (विषय), (2) Doubt (संशय), (3) Objection (पुर्वपक्ष), (4) Conclusive answer (विद्यान्त) and (5) Consistency of the topic with the preceding and succeeding ones (सम्भवति). It should be particularly noted here that the general principles of methodology relating to the function and analysis of individual words (पद), the interpretat-
tion of syntactical unity (वाक्य), and the validity of proofs or means of knowledge (प्रमाण) as laid down respectively by the व्याकरण, the मीमांसा and the न्याय are employed in the भाष्य at every step, in order to give a complete exposition of a particular शास्त्र. Moreover, there are two main types of भाष्य, viz., (1) those written in the form of a dialogue or questions and answers, and (2) those in the form of a continuous lecture. The first type generally comprises the भाष्य of पतंजलि on the व्याकरण, that of शब्द on the मीमांसा and that of वास्तवाचन on the न्याय, and all of them are, as it were, written reproductions of actual oral discussions; while the second type in the form of a lecture is represented prominently by शाकुराचार्य's वेदान्तसूत्रभाष्य, which shows a further development of Sanskrit Style.

The भाष्यs, which along with the कृतs and वास्तिकs are called 'आकरसन्यास', are generally followed by 'वादग्रन्थ' or learned disquisitions, which prominently employ the न्याय-terminology and indulge in the minute analysis and hair-splitting distinctions of concepts in order to fortify the tenets of their respective systems. The examples of such works are the परिमाणेन्द्रेशक, the बब्देन्द्रेशक, etc., in the व्याकरण; the शाकुराचार्य, the न्यायरत्न, etc., in the मीमांसा; the कब्ज-स्त्रियसमीति, the गदाचर, etc., in the न्याय; and the कात्वकभिद्रि, the बण्डनवण्डवलय, etc., in the वेदान्त. The वादग्रन्थs are generally followed by प्रकरणग्रन्थs or manuals which, without making any show of originality and
erudition, merely systematize in brief the tenets of
a school in a graded manner, with the view of
making them suit the undeveloped understanding
of novices. The instances of such works are the
सिद्धान्तकौमुदी, the lesser श्रावणी, etc., in the व्याकरण; the
आपदेवी, the अर्थसहाय, etc., in the मीमांसा; the विद्वान-
मुक्तावलि, the तर्कसहाय, etc., in the न्याय; and the पञ्चदशी,
the वेदान्तसर, etc., in the वेदान्त. Numerous com-
mentaries on all these types of works, nay, further
commentaries on commentaries have come into
existence, the ceaseless activity of commentators
resulting generally in the simplification or clarifi-
cation of the original work, or sometimes in making the
explanation more difficult than the original! Every
system of thought thus seems to have undergone
those three broad stages of development, not of
course according to the chronological sequence,
but according to the sequence of the development
of thought. From another point of view also this
evolution of an Indian system may be marked
through three stages. Thus the composition of the
कृति may be called the first stage of Condensation;
the माध्य and वाद्यन्यस indicate the second stage of
Expansion; and the प्रकरणन्यस belong to the third
stage of Organization. All this methodical activity
was possible only because the exponents of every
system placed a distinct aim before themselves,
possessed a comprehensive knowledge of the parts
and the whole of a subject, resorted to the analysis
of their subject into main divisions and sub-di-
visions, and made a logical arrangement of their
topics so as to maintain *synthesis*. A point worthy of note is that the above literary activity of Condensation, Expansion and Organization necessarily presupposes a definite and pointed knowledge of the subject matter and of the efficacious methods of its presentation.

V THE METHODS OF GRAMMAR (व्याकरण)

We have so far seen how Logic with its theory of प्रमाणस and almost all Indian systems with their common literary forms have largely contributed to the development of General Methodology. It will now be advisable to observe how the व्याकरण with its theory of words (पद) has helped that development. It will also be interesting to see how the व्याकरण has been influenced by the methodology of the न्याय and the मीमांसा in later times.

The function of grammar, in general, is to deal with the phenomenon of language as it actually exists and to formulate the laws underlying it. The fact worthy of note is that language always precedes grammar and is learnt by every one of us in its naturally synthetic form. When it thoroughly establishes itself, grammar begins its work of analysing language into sentences, sentences into several parts of speech, and words into their crude forms (प्रकृति) and affixes (प्रत्यय). The 'व्याकरण' is so called
because it seeks to analyse (व्याकरण) or derive words from their root-stems [व्याकरण्ते व्युत्पादने शब्दा अनेनेति व्याकरणम्]. The व्याकरण, however, is not merely a collection of rules, but in a wider sense it is a collection both of examples or words in language (लक्ष्य) and rules (लक्षण).* It has already been mentioned that the व्याकरण is known to be one of the six शास्त्राः, since it principally helps us to preserve the Vedas, to effect changes in the case-forms of words in them, to understand them, to know the functions of words and their meanings easily in a short time and to dispel all linguistic doubts. § As the अद्वाध्यायी of पाणिनि deals both with the Vedic language (छन्दः) and the Sanskrit speech (माण्ड) current in his own time, it is held to be a sacred वेदांत as distinguished from other schools of grammar.

Before पाणिनि wrote his अद्वाध्यायी, older grammarians and other linguistic schools of the वेदांत, viz., शिष्या (Phonetics) and निरुत्त (Etymology) had attempted to give the grammatical analysis of the Vedic language and derivation of words in it. For instance, the शिष्या school of linguistics located, in the प्रातिशास्यम् and the शिष्याः, the places of utterance in the mouth (स्यन्त) and the internal and external efforts (प्रयुक) of producing sounds; dealt with the rules of correct pronunciation, articulation, and

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* कव्यलक्षणे व्याकरणम्। पार्त, महाामाध्यम, वा. १, वा. २४।
§ स्मृतिक्रममलयकमयादेह: प्रयोजनम्। पार्त, महाामाध्यम, वा. १।
analysis of Vedic Collections (संहिता) into individual words (पद); and brought into being the पद्धार्थ, which is ascribed to शाक्तिप्रव. This analysis comprises rules for the separation and formation of the स्वर्ण of nouns, verbs, prepositions and indeclinables in the Vedic verses, and anticipates the process of 'पद्धार्थ' (separation of words) adopted in the later Sanskrit teaching. Again, the minute analysis of sounds and the phonetic theory of Indians compare favourably with the modern Phonetics in the West. Along with the शिष्य school the attempts of the नैसर्गिक (Etymologists) to analyse Vedic words in the नारायण (lists of words) into their crude form (प्रकृति) and affix (प्रत्यय) and to derive nouns from their root-stems can be seen in the नैसर्गिक of राम, who accepted the theory of शाक्तिप्रव, viz., 'All nouns can be derived from roots',† and gave the etymological explanation of Vedic words after classifying all words in language into four kinds, viz., nouns, verbs, prepositions and indeclinables,‡ and distinguishing the current Sanskrit (माणा) from the Vedic Sanskrit (छन्दसू).

पालिनि availed himself of all these attempts of his predecessors and wrote his अद्याप्राप्तi, treating in full of the current speech (माणा) as well as the Vedic language (छन्दसू). It is worthy of note what

† तम नामाप्राप्तिभावात्मानिनि शाक्तिप्रव नैसर्गिकसमय । (निष्क्र, २-१२-२)। ‡ तवाप्रेततानि चत्वारित वद्वातानि नामाप्राप्ति चोप-सर्वानिवाताश्च तानीमानि भवनि । (निष्क्र, २-१-८).
Max Muller says about पाणिनि: "The Grammatical system elaborated by native Grammarians, is in itself most perfect, and those who have tested पाणिनि's work will readily admit, that there is no Grammar in any language, that could vie with the wonderful mechanism of his eight books of Grammatical rules." पाणिनि has divided about four thousand सूत्रs of his अध्यायायिय into eight chapters (अध्याय) of four sections (पाद) each. Although it is not possible to give in short a scheme of those सूत्रs, yet it may be said in general that पाणिनि has devoted his attention to the analysis of words (पदसंस्कार) into their stems (प्रकृति) and affixes (प्रत्यय), by dividing the two chief parts of a sentence into nouns along with nominal derivatives and verbs along with verbal derivatives, and by alternately dealing with those two parts. In this alternate treatment also he begins with a section on verbs and treats of सन्धिस generally in chapters VI and VIII. There is, however, no topical arrangement of the सूत्रs in the अध्यायायिय, and the subject matter which occurs in the form of incidental digressions or is distantly related to a topic in hand has been inserted in many अध्यायs for the sole purpose of securing brevity of expression. For, the joy experienced in the saving of even half a syllable in the wording of a सूत्र is likened by the grammarians to the joy caused by the birth of a son. $
It should not, however, be supposed that there is no arrangement or method of any kind in the आद्यायां. It may be broadly remarked that पाणिनि arranged the sequence of his शून्य into अध्यायं and पादं after constantly keeping in view the law of interpretation (परिभाषा): “पूर्वपरिनियान्तराक्षापवादानामुत्तरोतरं बलीयः” (परिभाषेन्दुक्षर्, परि. २९), which is an amplification of the शून्य ‘क्रिमिलिपेष परं कायम्’ (सि. कृष्णदी, १३५). All this means that if two शून्य of equal force come into conflict with each other, the शून्य subsequent (परं) in order supersedes the former (पूर्वं), a persistent (नियम) शून्य supersedes a subsequent (परं) शून्य, an internal (अंतरक्ष) शून्य supersedes a persistent शून्य, and a special (अपवाद) शून्य supersedes an internal शून्य. In other words, नियम, अंतरक्ष and अपवाद rules supersed all पर rule, अंतरक्ष and अपवाद rules supersed all नियम rule, and an अपवाद rule supersed even an अंतरक्ष rule. In short, each succeeding rule mentioned above possesses greater force than each preceding one in its due order. Thus पाणिनि arranges his शून्य into अध्यायं and पादं after fully considering where each of the above kinds of शून्य is to be placed. But in the case of special grammatical functions, which do not come within the purview of, or are opposed to, the above परिभाषा, he adopts a different plan. He makes two main divisions of the whole of the आद्यायां, which consists of thirty-two sections (पादं). The first division of seven chapters and one section or twenty-nine sections is called 'सपाद-
and the second one of three sections is called 'त्रिपातिः', which contains special grammatical functions. The सूत्र at the beginning of the त्रिपाति is 'पूर्ववासिद्धम्' (अध्य. २१२; मि. कृ., २२), which means that what follows this सूत्र up to the end is invalid or non-existent with respect to what precedes it. In other words, with respect to the application of the सूत्रs in the सपादसताण्यायी the सूत्रs in the त्रिपातिः are to be considered as invalid or non-existent, and even in the त्रिपातिः a latter सूत्र is to be considered as non-existent with respect to all former सूत्रs.* This amounts to saying that even though the सूत्रs in the त्रिपातिः are subsequent (पर) to सपादसताण्यायी, they do not annul the previous (पूर्व) grammatical functions contained in the सपादसताण्यायी. Thus the injunction laid down by the सूत्र 'पूर्ववासिद्धम्' is quite contrary to the injunction laid down in the above परिभाषा 'पूर्वपरिवर्तन्त्रांश्चपवादानमुस्तःरूपम् वल्लियः'. This is the broad outline according to which पाणिनि has arranged his सूत्रs in the अध्यायार्यी.

Of the several devices used by पाणिनि in order to secure brevity of expression his invention of प्रत्याहारस (abbreviations) and अनुक्रम्य or इत्या (indicatory letters) helping the formation of the प्रत्याहारस is one. He, therefore, with extraordinary originality and skill arranged vowels and consonants in the

* सपादसताण्यायी प्रति त्रिपातिः त्रिपाताम्यी पूर्व प्रति परं शास्त्रांसङ्गी स्थातः।——मि. कृष्णदी, २२
fourteen महाभारस्त्राः or प्रत्यावेक्षणात्राः at the beginning of the अनुक्रमिकी in such a scientific order that the प्रत्यावेक्षण चाः formed from them should serve some grammatical function in an abbreviated form. It is due to this idea of the प्रत्यावेक्षण चाः that he coins new technical terms like 'अं' and 'हृ' for vowels and consonants respectively. The अनुक्रमिक or हृ (indicatory letters) are useful in many other ways. For instance, they are applied to roots, affixes, etc., to denote their conjugation or पद, and the injunction or prohibition regarding गुण, इद्धि, सम्प्रसारण, etc., in the formation of nouns (सुचना), verbs (विनिमय), primary derivatives (हृदन्त) and secondary derivatives (तविनिमयान्) depends wholly on them.

Taking into account the nature of the अनुक्रमिकी and the scheme working in the mind of पाणिनि later grammarians have methodically classified all his व्याकरण into six varieties, which are indicated in the following verse—

संज्ञा च परिमाणाः च विनिमित्तम् एव च।
अतिद्विनिर्विष्कारणं पद्धतिः सूत्रविष्क्षणम्।

The six varieties of पाणिनि's व्याकरण are—(1) संज्ञा or definitions, (2) परिमाणा or rules of interpretation, (3) विनिम or injunctions (general rules), (4) नियम or restrictive rules, (5) अतिद्विनिर्विष्कार or rules indicating extended application by analogy, and (6) अतिद्विकार or governing rules. If nomenclature and classification are the chief features of methodology, it may
be stated that the grammarians too have followed it here.

(1) Out of the above six classes of rules the संज्ञानवृत्ति तत्त्वas define the technical terms† like श्रृंदि, रुप, लोप, उपसर्ग, गति, निरापत्ति, रि, सु, etc., and briefly express their comprehensive sense, which ought to be always remembered in the study of grammar. Here the logical method of उद्देश्य, लक्षण and परिस्थिति seems to have been unwittingly followed by पाणिनि, who had his own logic and scientific outlook, though the न्यायसूत्राः of गीतकर्म had yet to come into existence. The संज्ञानवृत्ति are helpful in understanding the meanings of technical words contained in the general rules or विविक्ताः, and are included in the first chapter of the अध्यायापति.

(2) Secondly, the परिभाषासूत्राः are the general laws which are instrumental in the proper interpretation of the विविक्ताः and in the establishment of a consistent relation among them. A परिभाषा (परिभाषा माध्यमते दृष्टि) comprehensively settles the meaning not only of one शब्द but also of a group of शब्दसंबंधमेण यथा विनिर्देशं पूर्वेक्षणम् (सिद्ध को. 2०) which lays down a general law regarding the interpretation of a शब्द with a word in the locative case, is applicable to the विविक्ताः इन्द्री वणिः (सिद्ध को. 7७) containing the word

† See the द्वितीयार्कम् of the विद्यान्तकौमूनि.
‘अद्व’ in the locative as well as to all the सूत्रs that contain words in the locative. Thus the परिमाप्तs like ‘तस्मादिद्वृत्तस्य’ (सि. को. ४१), ‘पल्द्र स्थानेयोगा’ (सि. को. ३८), etc., which are actually given by पालिनि in the form of सूत्रs help us to settle the meanings of many सूत्रs with the respective characteristics mentioned in them, and form syntactical unity (एक-चाक्षुष) with the विलक्षणs. Some of those परिमाप्तs have been handed down to us in the form of सूत्रs by the predecessors of पालिनि, and some are found as पालिनि’s सूत्रs in the first chapter of the अध्यायायी.

The later grammarian, नागेश, collected in his परिमाप्नेतुश्चेष्टम् १३३ परिमाप्तs, which had not been stated in the अध्यायायी, and giving them a systematic form he classified them into three kinds, viz., वाचनिकी, धापकसिद्ध and न्यायसिद्ध. (i) वाचनिकी परिमाप्तs are those that can be derived either from the sense of पालिनि’s सूत्रs or are found stated in the महाभाष्य of पतन्त्रि as the सूत्रs of older grammarians. (ii) धापकसिद्ध परिमाप्तs are those that are suggested by the wording of the सूत्रs of पालिनि, who seems to have known them to be in existence. (iii) Now न्यायसिद्ध परिमाप्तs are sub-divided into (a) हैसिक्न्यायसिद्ध, which are derived from the ordinary experience of people, and (b) शास्त्रीयन्यायसिद्ध, which are established by logical induction or by the scientific maxims (न्याय) of the शास्त्रीय. It must be noted that though the मीमांसातुत्रs of वैदिक cannot be definitely said to have existed at the time of
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yet an oral tradition of the sacrificial cult and the rules for its interpretation did exist. भगिनि might have, therefore, availed himself of that lore in formulating his परिमायास, which in later times increased in number and received a methodical form under the direct influence of the मीमांसाकार.

(3) Thirdly, a विविद्युत or a general rule lays down some new injunction which is not previously known by any other means. A विविद्युत is principal with reference to the other types of सत्ता, which are its accessories. For instance, ‘इको याचिच्च’ (सि. कौ. ७८), ‘एकोवायावाक’ (सि. कौ. ६१), ‘हस्यनयानवे नुद’ (सि. कौ. २०८) are विविद्युत, नियमसत्ता or prohibitive rules may be included under the विविद्युत, as they negatively enjoin something.

(4) Fourthly, a नियमसत्ता is one which restricts the sense of a विविद्युत or a general rule. For instance, ‘रासल्य’ (सि. कौ. २८०) is a नियमसत्ता which restricts the sense of the general rule ‘संयोगान्तर्योप’ (सि. कौ. ५४).

(5) Fifthly, an अतिद्विद्युत is that which indicates that the character of one thing is to be transferred to another by analogy. For instance, the rule for treating a substitute or आदेश like its former occupant or स्थानी (स्थानिवर्धादेश: etc., सि. कौ. ४९) is a rule for transference. This classification of सत्ता into विवि, नियम and अतिद्विद्युत again seems to have been made under the direct influence of the methodology of the मीमांसा, which has supplied the व्याकरण with the above three terms.
Lastly, an अधिकारसूत्र (a leading or governing rule) is one which stands at the beginning of a new topic and which, therefore, broadly corresponds to an अधिकरण (a topic) of other Indian systems, inasmuch as it exerts its influence over a number of सूत्रs that follow it, up to the end of a particular topic. Such अधिकारसूत्रs as 'पूर्वविद्वान' (वि. को. १२), 'पारसीयश्राविपता' (वि. को. १६), 'कारके' (वि. को. ५३४), 'अनिनिति' (वि. को. ५३६), etc., have enabled पाणिनि to avoid unnecessary repetition of words and maintain brevity of expression. In this respect he has employed two devices, viz., अनुवृत्ति and अपक्रम, which are, of course, to be used according to certain rules. अनुवृत्ति is the process of inserting the necessary words of the अधिकारसूत्र in the following सूत्रs so as to complete their meaning; while अपक्रम is the anticipation of a word of a later सूत्र in a former सूत्र. When the words of a former सूत्र are inserted in a later सूत्र which comes after the intervention of some other सूत्रs, the process of inserting words is called 'मण्डक्षिण्य' (Skipping or the leap of a frog).

It should not be supposed that पाणिनि's grammatical system is simply a product of his resourceful imagination, divorced from reality. For, he mainly deals with the 'भाषा' (भाष्यकार) or 'spoken Sanskrit as distinguished from the Vedic Sanskrit, and makes repeated references to the linguistic variations of the Easterners and Northerners. He had, therefore,
the opportunity of resorting to the direct observation of the Sanskrit speech as used by people in its synthetic form, and of scientifically framing his generalizations by the Method of Induction after the comparison and contrast of particular linguistic facts. His generalizations on the peculiarities of the Vedic Sanskrit are based on the mass of the Vedic literature available to him at that time, and are also reached mainly by the 'inductive method', though it is possible to say that he was acquainted with the generalizations or rules formulated by the former grammarians. The analytical method of separating the stem and affix of a word and deriving it from a root is prominently observable in पाणिनि, who must have availed himself of पौडः's etymological method. Thus, though he concentrates his attention on the verb as the ultimate element, the Nominal Style of his शृंगार, which can be characterized as the omission of verbs and the significant use of case-relations is in marked contrast with what he teaches.

In पाणिनि's system काल्पन is the next important grammarian, who in his वास्तिक has added to what पाणिनि had laid down, and has made up his deficiencies, according to the definition of the term 'वास्तिक'. After him पतंजलि is the third original grammarian, who substantially contributed to the system of पाणिनि by explaining, enlarging upon, and defending the सूत्रs of the अष्टाध्यायी against काल्पन.
in his महाभाष्य. It can be definitely said that the systems of नाय, बैशोपक and मीमांसा had already been established when पतञ्जलि wrote his माध्यम and that he lent a scientific character to the grammatical system by adopting the methodology of those three systems.

In the first place, in order to settle and classify the fundamental concepts of grammar पतञ्जलि seems to have accepted almost all the categories of the बैशोपक्तिः with the addition of शक्ति (power, efficiency) which lies latent in the eternal relation between a word and its meaning.† At the beginning of his माध्यम, while discussing what a word means, he actually mentions the categories, viz., श्रृं व (Substance), गुण (Quality), क्रिया (Action), and सामान्य (Generality), and while telling how words should be taught, he mentions सामान्य (Generality) and विशेष (Particularity)§, though they do not strictly convey the sense of the बैशोपक्तिः. समवाय (Inherence) seems to have been tacitly acknowledged in the intimate relation between वाचन (word) and वाच्य (meaning), जाति (Genus) and व्यक्ति (Individual), गुण or विशेषण (quality) and गृहिण or विशेष (the qualified), अवयव (part) and अवयविन्न (the whole), etc. The other grammatical concepts common to the other systems are सामान्यविकरण (the state of having a common substratum) and कार्यकारणसम्बन्ध (causal relation). सामा—

† सिद्धे शब्दार्थसमर्थे | प. म. माध्यम, आ. १.
§ किभीत्सामान्यविशेषबद्धकर्षण प्रकर्यम् | प. म. माध्यम, आ. १.
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नाविककम्प्य is denoted by words in the same case (विनकि) and by the instances of the कर्मचार्य compound. द्वय, गूण and क्रिया are denoted by nouns, adjectives, and verbs respectively, yet in deciding what a word is, पत्रहरि says that a word is not merely Substance, or Quality, or Action, or Configuration-Genus (आकृति, जाति). A word like ‘गी’, however, is that which, when uttered, gives us the idea of an individual with all these attributes; or a word is the sound which suggests the idea of a thing in our daily affairs. This definition of the word implies, of course, the theory of the indivisible स्तोत (word-essence), which is postulated by the grammarians, and which is said to be manifested by the sound or word. The question whether the meaning of a word is the genus (जाति, आकृति) or an individual (व्यक्ति, द्वय) has been solved by पत्रहरि by saying, on the authority of पाणिनि, that it is both the genus and the individual. It is for this reason that words are held by the grammarians to denote जाति, गूण, क्रिया and द्वय (व्यक्ति ‘or वैला). Like the सीमाक्षेत्र the grammarians too postulate an additional category ‘शक्ति’ (energy or efficiency), the manifestations of which are held by them to be Space.

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† येनोचारितेन शास्त्राकल्याणकुलकुद्धेरविवीणां सम्प्रत्येको भविष्य शब्दः। अथवा प्रतितपदार्थको लोके ज्ञन: शब्द हृदयेच्छते। प. म. माध्य, आ. १।

‡ कि युनाकृति: पदार्थ आहोसितु द्वयम्। उमयमित्वाह। कथं शायते। उमयथा हाचार्यं सुजाणि प्रतितानि। प. म. माध्य, आ. १।
Time (काल), Action (किया) and Instrument (साधन). The relation of space, for instance, is denoted by the ablative and locative cases, that of time by different tenses, and that of instrument (साधन) by the instrumental case. The concept of 'relation' (सम्बन्ध), which is of many kinds as indicated above, is of much importance in the grammatical science and is generally denoted by the genitive case. Action (किया), which is denoted by verbal roots, is also a very important grammatical concept, and it gives rise to the कारक-relations of the agent (कार्य), the object (कार्य), the instrument (साधन, कारण), etc., in a sentence. The idea of 'कारण', which is the instrumental cause according to the grammarians, is in close conformity with the definition of 'कारण' given by the वैयाकरणस as 'a peculiar and operative cause' (व्याकरणदर्शावर्ण कारणम). The 'कारण' or instrumental cause is distinguished by the वैयाकरणस from 'हेतु', which is according to them a cause in general or the material cause. Thus the theory of causation, which is a distinct feature of the ज्ञान methodology, finds its due place even in the grammatical system.

It is now an established fact that even in the time of पतञजीवि Sanskrit was a spoken language among the cultured classes (शिष्य). He could, therefore, expound and verify the generalizations or सूचा of पालिनि and वैतिक of काल्यान in the light of repeated observation of actual linguistic facts; in other words, he could apply both the inductive and
deductive methods of Logic to his exposition of the grammatical science. In this respect it is interesting to see how he describes his own method of approach to grammar. In the beginning of his वाचनविश्लेषण he quotes the example ‘पञ्च पञ्चनक्षा मथ्या’, often used by the शीमालिकेश्वर in order to explain the rule of exclusion (परिष्कृत्वा), and comes to the conclusion that it is better for the sake of conciseness to deal with correct words to the exclusion of incorrect ones. He further says that it is not necessary also to undergo the lengthy process of quoting every correct word in language for its grammatical treatment. For, it is possible to teach a vast multitude of words, with the economy of time and labour, by means of general and special rules, which may be termed ‘उलसो’ and ‘अपवाद’ respectively. First a generalization or उलसो, which is widely applicable to many particular cases may be stated, and then the special rule or exception (अपवाद) to that generalization may be mentioned. Again he quotes a वाचनविश्लेषण and says that if a doubt arises as to the exact meaning of a grammatical generalization, it should be dispelled by the

श्रवणीतिमानमाथ्यप्रति पद्मावति नामः। ‘पञ्च पञ्चनक्षा मथ्या’ इति। प. म. म. आ. ॥

किं पुरुसल ज्ञानः। बन्धुपञ्चवट्टपद्वः। …विषितसाधारणम् विशेषवहस्तक्षण प्रवालम्। प्रवालम् गलेन प्रमोहति प्रवर्तिते। …कषिदतंकलितकर्तवः। कषिदप्रवादः। सामातेवनिवर्जयः। कर्तवः।

विषितविशेषप्रवादः। (प. म. म. आ. ॥) । किं पुरुसल ज्ञानः विशेषप्रति पद्मावति नामः। (पह. म. शेखर, ॥)।
authoritative interpretation of that generalization supplied by the grammarians, and that the grammatical science should not be supposed to be meaningless on account of that doubt. Though the eternal relation between a word and its meaning is understood from the actual use of language made by people, and though people use words in language without forming them and without consulting a grammarian for the knowledge of their correct use, yet grammar sets down rules or generalizations for their correct use, which conduces to the religious merit.† पत्तज्ञि further tells what is meant by 'Interpretation or Explanation' and adds that Explanation does not merely mean the separation of words in a सूत्र as ‘बृद्धि:—आत्—ऐन्’, but it includes collectively the citation of examples and counter-examples, and addition of words required for completing the meaning. All this has to be done in the case of a beginner. * This scientific method of explaining the सूत्र or of starting from a generalization to an example is followed by पत्तज्ञि everywhere in his माध्य. In addition to this it is instructive to quote in this context a concrete

† लोककथ्यमथमयुपादाय शब्दाण्युक्तते, नैपां निर्दीची यलं कुवांति।...न तदनंकथ्यमयुक्तमणो वैयाकरणकुलं मत्वाह कुण शब्दान। प्रयोक्तय इति।... लोकोत्कथ्यमयुक्ते शब्दप्रयोगे शाखेन चर्मणिनयमं किले। (पा. म. मा. आ. १)

* न केवलानि चर्चायदानि व्याख्यानम्—‘बृद्धि: आत्—ऐन्’ इति। कि तथहि। उदाहरणं प्रयुत्ताहणं बाक्यायाहार इत्येतत्समुदितं व्याख्यानं मवति। अंविजानात् एतदेवं मवति। (पा. म. मा. आ. २)
illustration of his etymological and dialectic method of explaining a Vedic verse. It is as follows—

“सकल्लुमिव तितत्त्वा पुनश्च यत्र धीरा मनसा वाचनकृति।
अत्र सबाह: सत्यमि जानते मद्येव लक्ष्मीनिमित्ताधि वाचि।"

सकलू:—सच्चेदुर्विंशो भवति, कस्तेवर्ग विप्रीतादिक्रियते भवति।
तितत्व परिपचने भवति—तत्वद्वा तुज्जवल। धीरा व्याख्यान: मनसा प्रमानेन।
वाचनकृति वाचनकृप्ते। अत्र सबाह: सत्यमि जानते। अत्र सबाह: नन्ति सत्यमि जानते।
तायुबन्धु जानते। क? य एवहुँ दुर्गोस्मेके, एकमयो वाचिक्ये। के पुत्रे? बैलाकर्षण: कुनै एतम्?
‘मद्येव लक्ष्मीनिमित्ताधि वाचि’। एवं वाचि मद्या लक्ष्मीनित्त।
लक्ष्मीदेवीमाध्यमनात्तन्त्रभवा भवति।”

—प। म। मा। आ। १

Particularly, this Dialectic Method of explanation has been followed by पत्ततवि throughout the whole of his महामाल, and it has assumed, in the later commentary literature, the definite form of 'कण्ठान्व', which will be dealt with in detail later on.

It will be clear from what has been said above that पत्ततवि is in favour of the deductive method of teaching grammar, inasmuch as he finds that the process of starting from a generalization to an example is the most economical way of dealing with that subject. Yet he recognizes the truth that people learn language by actual usage, and that grammar simply helps them to correct and organize their speech. Of course, he is quite conscious of the fact that the generalizations or rules of grammar are based on the language already in use, and that those generalizations are arrived at inductively by grammarians from the particular examples
of the language used. He again acknowledges the importance of concrete examples (उदाहरण: प्रत्येक-हस्त), which clarify the meanings of abstract rules particularly in the case of beginners (अभिज्ञान). It may, therefore, be said that in the teaching of grammar the inductive method of starting from examples to the rule, though not economical, is not quite contrary to his purport. It must be admitted that the inductive method is limited in its scope, since according to it we cannot exhaust all the examples in language illustrating a particular grammatical rule, and that it is not strictly scientific to arrive at a generalization from a few examples. But it must be remembered that even in the deductive process of starting from a generalization to examples it is not possible to quote all examples. Thus in respect of the strictly scientific teaching of grammar to young pupils both the inductive method and the deductive method are on a par with each other. If we take into account the undeveloped understanding of young pupils according to modern psychology, and if we also remember the fact that the grammarians like पाणिनि and पतल्पि themselves derived grammatical generalizations from the repeated observation of concrete linguistic facts, there is no harm in reversing the order of the traditional process of teaching grammar (from rules to examples) only at the beginner’s stage.

The scientific way, in which the grammarians themselves proceed inductively through the re-
peated observation of concrete examples to the
generalization, and analyse words into प्रकृति and 
प्रयोग, is again described by प्रत्यय as follows. He 
says that the distinct meanings of प्रकृति and प्रयोग 
can be known by the Logical Method of Agree-
ment and Difference (अन्तर्व्यवस्थितम्).

For instance, when the word 'हस्त' is uttered, 
the sound of the stem (प्रकृति) 'हस्त' and the affix 
(प्रयोग) 'स्' is heard. In association with this the 
meaning 'an object with fruit, roots, leaves and 
branches' is known from the प्रकृति 'हस्त', and the 
meaning 'oneness' (एकत्व) is known from the प्रयोग 
'स्'. Again, when the word 'छाप' is uttered, the 
sound 'स्' disappears (हस्तते), the sound 'अः' is 
added and heard (अन्तर्खाते), and the sound 'हस्त' 
ending in 'अः' remains common (अन्तर्य). Along 
with this the meaning 'oneness' is dropped, the 
meaning 'twoness' is added, and the meaning 'an 
object with fruit, roots, leaves and branches' 
remains common. Hence it can be determined 
that the meaning of a sound (e. g. स्) is that which 
disappears with the disappearance of that sound, 
that the meaning of a sound (e. g. अः) is that 
which is added with the addition of that sound, and 
that the meaning of a sound which is common (e. g. 
हस्त) is that which remains the same with that sound.

Again, if the word 'पक्षी' (He cooks) is uttered,

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*See the माथ on 'सिद्ध व्यवस्थितम्यक्षामान्' ॥९॥

प. म. मा., १-२४५ and १-३-१.
the sounds 'पन्' and 'अति' are heard; and the meanings invariably associated with them are understood by us. In other words, the action of cooking is associated with the stem 'पन्' and the agency and oneness (कल्पकेवल्यच) are associated with the suffix 'अति'. If again the word 'पन्ति' (He reads) is uttered, the sound 'पन्' vanishes (हीपते), the sound 'पट्' is added (उपजावते), and the sound 'अति' remains common (अन्वयी). In association with this, the meaning 'action of cooking' of the stem 'पन्' vanishes, the meaning 'action of reading' of the stem 'पट्' is added, and the meaning 'agency and oneness' of the suffix 'अति' remains common. It can, therefore, be decided that the meaning of a particular word (e.g. पन्) is that which disappears with the disappearance of its sound; that the meaning of a word (e.g. पट्) is that which is added with the addition of its sound, and that the meaning of that which is common (e.g. अति) is that, the sound of which is common.

Thus the repeated observation of the presence and absence of a sound in its invariable association with the presence and absence of an idea (action, individual or thing) leads us to analyse a word into प्रकृति and प्रत्यय, to find out their agreement and difference (अन्वयनयत्रिक), and to determine their respective meanings. The same analytical process (पदस्फकार) of the observation of agreement and difference can be adopted in the case of all the
possible forms of a collection of similar words. For instance, all the case-forms (वाल; वालू, वालेन, वालाय, वालात, etc.) of the same प्रातिष्ठिक (e.g. बाल) or all the verbal forms (e.g. पड़ति, पठति, पड़ति etc.) of the same root (e.g. पट्ट) in a particular tense or mood can be collected, so as to distinguish their similar elements (प्रकृति) like ‘बाल’ and ‘पट्ट’ from dissimilar elements like the प्रत्यया. Really speaking, the meaning of a word can be better understood when both the प्रकृति and प्रत्यय are combined in their synthetic or natural form in language; yet the analytical method of grammar helps us to enter into the heart of the individual meaning of a word, and to use it correctly.

Of course, this analytical method of agreement and difference is so far followed with the assumption that each sound or word represents only one idea. But how can this method be applied to synonyms like ’इट्र’, श्रक, पुर्ण्ड्, पुर्ण्सर’, etc., and to homonyms like ‘अक्ता’, पादा’, माशा’, etc.? पत्तकश्वि answers that here too the meanings are determined by the same method. For, it is found by the repeated observation of the presence and absence of sounds or words that the synonyms of a particular word as well as the different meanings denoted by a homonym are limited in number, and that a limited number of sounds is invariably associated with a limited number of meanings. It is, therefore, possible to apply the method of ‘अन्यसाधारित’ in such cases, and also to determine the distinct meanings of प्रकृति and प्रत्यय.
This scientific method of the repeated observation of अन्तव्य वन्धनिक in the grammatical forms of words as described in detail by पत्रिक is the inductive method. This is the grammarian's own approach to particular linguistic facts so as to arrive at the grammatical generalizations or rules. The same concrete process should be adopted in teaching grammar to young pupils. In other words, the pupils are to be placed first in the position of investigators into the similarity or difference of the particular forms of words, and then led through their repeated observation to arrive at a generalization as the last step. This method is, of course, to be adopted up to a certain stage of the understanding of pupils, when the concrete approach to grammar is calculated to prove more beneficial to them. Moreover, it should be noted that the field of the observation of linguistic facts in the case of pupils is far more limited than that in the case of a grammarian who has to traverse a vast area. The inductive method can, therefore, be followed in the case of pupils in a far more economical way, though this procedure would not be thoroughly scientific, as the generalization would be reached after the observation of a few linguistic facts. Another linguistic principle to be noted in the भाषा of पत्रिक is that there is the intimate relation or invariable association between a sound (word) and its meaning. This psychological fact observed by him shows how a direct bond between a word and an idea is formed in our minds; and it gives a
hint of the Direct Method of teaching sounds or words in association with concrete objects. In short, पतञ्जलि has presented a scientific aspect to the analysis of words (पदसंक्कार) in grammar, by adopting the principles of general methodology propounded by Logic.

After पतञ्जलि's महामूल्य the two important grammatical works worthy of being taken into account are the वाक्यपदीय of भर्तृहरि and the काशिकादृशि of the joint authors जयादित्य and वामन who were Buddhists. The वाक्यपदीय principally deals with the philosophical aspect of grammar and expounds in detail the theory of स्तोत्र (word-essence). The grammarians, who are स्तोत्वार्द्धिनः and hence वाक्यवादिनः, say that the स्तोत्र is an indivisible whole containing all meanings, that it is manifested by the sounds of words, and that the 'वाक्यस्तोत्र' is the principal one. They, therefore, add that a sentence is the unit of language, and that the analytical method of separating the प्रकृति and प्रत्यय of a word (पद) is an imaginary and artificial process adopted solely for the purpose of facilitating the understanding of beginners.

Now the काशिकादृशि is, perhaps, the best commentary on the अद्वत्याय, and it lucidly explains every सूत्र with many examples, chiefly following the order of सूत्रs adopted by पालिनि. It appears that the

* उपया: शिक्षणानां मध्यमाणां वालनाधिकारना: ।
अन्ये केतनिनि रिकल्ला तत्त: सर्वां समीहते॥-वाक्यपदीयमः, २१२४०
study of the Paninian system was popular with the Buddhists, of whom the authors of the काशिका and विनेत्रमुद्रि have contributed much to the system of पाणिनि. It is interesting and instructive to know what I-tsing, the Chinese pilgrim of the 7th century (671-695 A.D.), says about the ancient grammarians in पाणिनि's system, the ancient methods of studying it and the period required for finishing the study of each work. With reference to the prominent position held by Grammar in the curriculum of the 7th century A.D., I-tsing says, "I trust that now a thorough study of Sanskrit grammar may clear up many difficulties we encounter whilst engaged in translation." He then refers to the अद्वाच्यायी of पाणिनि and further says, "Children begin to learn the शब्द when they are eight years old and can repeat it in eight months' time." Then incidentally mentioning 'The Book on वाक्य' (चावुपाठ) he tells that the pupils studied afterwards 'The Book on the Three Khilas.' It is said to contain three parts, viz., अद्वाच्यातु, मण्ड्र or मण्ड (मण्डूक्की शिष्या ?) and उपाधि. The अद्वाच्यातु is said to deal with मुक्त and विहंत or the declension of nouns and conjugation of verbs; the मण्ड्र or मण्ड (?) treated of "the formation of words by means of combining a root.

$ He is also called 'श्रीरूपविवेदस्वरूपाचार्य', and is the author of the न्यास, a detailed commentary on the काशिका.

† Was this अद्वाच्यातु like our 'शब्दरूपविव्यादि' and 'वाक्य-रूपविव्यादि' containing ready-made forms of words?
and a suffix or suffixes"; and the उणादि contained "a class of primary suffixes beginning with उ." After this he says, "Boys begin to learn the book on the three Khilas (or 'three pieces of waste land') when they are ten years old, and understand them thoroughly after three years' diligent study." Regarding the exact nature of the three लिङ्ग nothing more than this can be said, since except the उणादि they do not seem to exist to-day. The work studied afterwards by ancient pupils is the जातकमाला which is styled 'The Vritti-sutra' by him and about which he says, "Boys of fifteen begin to study this commentary, and understand it after five years. If men of China go to India for study, they have first of all to learn this (grammatical) work, then other subjects; if not, their labour will be thrown away. All these books should be learnt by heart. But this, as a rule, applies only to men of high talent, while for those of medium or little ability a different measure (method) must be taken according to their wishes. They should study hard day and night, without letting a moment pass for idle repose...... After having studied this commentary, students begin to learn composition in prose and verse, and devote themselves to logic (हेतुविद्या) and metaphysics (अभिचरण्द्रोश). In learning the न्यायद्वारात्मकाश्च they rightly draw inferences (अनुमान); and by studying the जातकमाला* their powers of

* Here he refers to the Sanskrit text of आर्यंभु जातकमाला which is written in a beautiful Sanskrit style.
comprehension increase. Thus instructed by their teachers and instructing others they pass two or three years, generally in the Nalanda monastery." † I-tings then alludes to वंदिनि’s महामाध्य, which is called ‘नूरिण्म’ by him, and which was studied at the last stage of the grammatical course. About it he remarks, "Advanced scholars learn this in three years." He then gives detailed information about the personality and works of भट्टाचैरि.

The conclusions to be deduced from the above extracts are that in order to attain a thorough mastery of Sanskrit the study of grammar was considered to be the most important means; and if the whole period mentioned for finishing the full course in it up to the study of वंदिनि’s महामाध्य be taken into consideration, it comprises about twelve years, testifying to the adage ‘दायदायित्वमिति व्याकरणं चुपाते’ (प्रभातन्त्र). Another note-worthy fact is that even though the grammar of पाणिनि has been held to be a ब्रेडा, it was found to be an indispensable subject of study by the non-Vedic Buddhists also; and this fact proves the non-sectarian character of its major portion which is devoted to the Classical Sanskrit. The third thing to be noted is that the study of grammar was first begun and continued at least for nine years up to the complete study of the काशिका, after which the attention of students was drawn to the reading of literature like the

† A Record of the Buddhist Religion, by I-ting, translated by J. Takakusu.
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Jātakamāla, to composition in prose and verse, and to the study of other śāstras like logic and metaphysics. It is not definitely known what sort of literature (prose and poetry) other than the Jātakamāla was read by students. It is highly probable that the Bhāṣābhūtī of Aṣṭādhyāyī and some other literary works were read along with the Jātakamāla. Yet the study of grammar for nine continuous years without anything of literature was, doubtless, unduly long and tedious. It may be said here that Sanskrit was perhaps used in speech and writing by cultured people at that time, that it was a far more living language to the people of that period than it is at present, and that being in closer touch with it the ancient students could perseveringly pursue their grammatical studies in the light of concrete examples of the living language. Granting all these suppositions it ought to be said that the incessant pursuit of grammar for so long a period might certainly have been irksome to students. To add to this tedium everything had to be learnt by heart. Although learning by heart has its own merits which I-ṭsīng has acknowledged elsewhere, it may be suggested in agreement with him that there is some room for improvement in such a method, and that distinction between intelligent and ordinary students should be observed in this respect. I-ṭsīng, perhaps, means that learning by heart should be limited

*I-ṭsīng’s passage about the importance of memorization has been quoted by us in the chapter on ‘Syllabus in Sanskrit,’ (Section II).
only to important things like the पाणिनीसूत्रस्, and that
the period of studying grammar should be shortened
so as to allow more time for the reading of literature.

It must be remembered that the काश्यकावृति is
written strictly in the order in which पाणिनि has
written his अष्टप्रायङ्गी, which is wanting in a proper
topical arrangement. The result of this was that
unless the whole of the काश्यका was studied for five
years, it was not possible for ancient students to
know the grammatical formation of words. Had the
अष्टप्रायङ्गी been taught according to some topical
arrangement, its study might have been simplified
and prosecuted in a less number of years. It was
necessary to adopt that arrangement of grammatical
topics which would correspond to the change in
the genius of Sanskrit from the Verbal to the
Nominal Style. It is, therefore, advisable to mark
the stages of growth which Sanskrit language has
gradually undergone, and the chief characteristics
which it has assumed once for all.

Since the Vedic times Sanskrit has been the
language of the religion, science and culture of the
Hindus. It is now our language of sacraments; and
it has been definitely proved by scholars that it was
used in speech and writing by the cultured classes
up to the beginning of the Mohammedan period.
In the fourth and fifth centuries A.D., it was the
court language of the गुरु, as is evidenced by the
Sanskrit inscriptions of that period, and even the
Buddhists and the Jains, despite the commands of
the founders of their religions to use only प्राकृत, adopted the suitable medium of Sanskrit in later times for the propagation of their faiths, and substantially contributed to Sanskrit grammar and literature. Yuan Chwang (629-645 A. D.), the Chinese pilgrim, tells that Sanskrit was used by the Hindus and the Buddhists of the 7th century A. D., in debates, public and private. He says, "In language, speaking generally, they have not varied from the original source, but the people of 'Mid-India' are pre-eminently explicit and correct in speech, their expressions being harmonious and elegant, like those of the devas, and their intonation clear and distinct, serving as a rule and pattern for others." He also mentions the fact that the language was undergoing deterioration along the border lands of India; yet it can clearly be seen that Sanskrit was being spoken, more correctly of course by cultured people, in his time. Side by side with this the ceaseless literary activity of the most distinguished and learned poets and philosophers continued in producing the best literature in Sanskrit at least up to the end of the 12th century A. D.

Now the gradual and continuous transition of Sanskrit from the Verbal to the Nominal Style may be described. The most ancient Vedic Sanskrit assumed a new form in the ब्राह्मण and उप. निष्ठ प्र णि and वर. चाणि which chiefly represented the Verbal Style. In the Brahmanic Sanskrit the antiquated forms of

$ Yuan Chwang's Travels in India, by Thomas Watters.
Vedic words are eliminated; the declension of nouns being regularized approaches that of the Classical Sanskrit; verbal roots are classified according to conjugations, though the distinction between the परस्पर and आत्मनेपद is not strictly observed; and the indeclinable participles ending in 'ता' and 'तुम्म' are being regularly used. In it verbal forms (finite verbs) in all tenses and moods are abundantly found, and the correct use of the past tenses, viz., the Perfect and the Aorist, is made. The sentences are short, simple and not involved or complex. If the relative clauses are used, they are easy and very few. The language of the उपनिषद shows almost the same traits, yet it contains less archaic forms than the शा&\text{करण्ड} and comes nearer to the Classical Sanskrit.

The सूत्र-works which followed the उपनिषद show a marked change from the Verbal to the Nominal Style, a few features of which have been indicated in the context of सूत्र-works. पाणिनि's सूत्रs are, of course, not an exception to the general tendency of the सूत्र-works, and strangely enough, adopt the Nominal Style simply for the sake of brevity, though they deal with verbs at a great length. Although पाणिनि treats of the Sanskrit language of the literature that preceded him, yet he mainly treats of the spoken form (मान्य) of Sanskrit in his time. Thus the norm laid down by पाणिनि in his grammar brought, as it were, into being the Classical Sanskrit and exerted a permanent influence upon the later Classical
Literature, which was, on the whole, prominently Nominal in style. This style can be traced back at least to 300 B.C., when वैदिक wrote his अर्थशास्त्र. The main features of that Nominal Style are as follows—

(1) In the Nominal Style more stress is laid on the case-relations of nouns and noun-equivalents (adjectives, nominal derivatives and verbal derivatives) as expressive of various senses like कर, कर्म, करण, etc., than on the finite verb, which occupies an insignificant position in a Sanskrit sentence. Many times the genitive, as a general case (कथ हरे), expresses the senses of other cases. The genitive and locative absolutes, which express special relations of a subordinate clause with the principal clause, are peculiar to Sanskrit.

(2) Compounds are employed in a more or less degree in the Classical Literature giving rise to the four styles of Sanskrit composition, viz., वेदभाषा, गीती, पाण्डाली and लाली. Compounds are doubtless useful for securing brevity of expression; yet some later writers use lengthy compounds so profusely that they make their language perplexing, cumbersome and artificial. The नुमिनिक्षिप compound, which compresses a whole sentence into an adjectival phrase and which adds grace to the language, is a speciality of the Nominal Style. The अन्धोभियव compound is another speciality which brings together more words than one into an adverbial phrase.

(3) The verbal forms of the root मू and अव (to be) are many times idiomatically dropped, and the
function of these two is performed by nouns and adjectives, which are their compliments, and which are, therefore, used predicatively. Sometimes a verb like 'पञ्जीत' is split into two parts, one signifying the special action by means of a noun or adjective like 'पञ्जी' or 'पञ्जी', and another denoting the general action by means of verbs like 'क्रोति' or 'भवति'. This tendency is generally found among the मीमांसास्क, who split verbs like 'यजैत' into 'यजेन भावने नातै भवति'. Sometimes the verb is altogether dropped by using nominal expressions like 'बेदपाठक' for 'बेद पाठबलि'. Thus nominal derivatives and participles are many times employed for finite verbs. Again the passive form of a verb or a participle is of more occurrence than the active one. All these devices are used perhaps for simplifying 'Expression' through the non-observance of distinctions in the conjugational system, and have caused many roots in the पाठान to fall into disuse. The tendency of avoiding difficult verbal forms by means of the above devices is found in the पञ्जितन्त्र and the हितोपदेश, which are specially meant for beginners in Sanskrit. The verbs in the present tense are generally used in the speeches of characters in dramas and stories, in the statements of general truths and in the descriptive and reflective compositions; yet the passive forms of the present tense are mostly preferred to the active ones. The finite verb in the present tense is many times eliminated by using the present participle adjectively or predicatively,
in order to join clauses and maintain the balance and continuity of a sentence. The historic and habitual present tenses are found generally in the पञ्डत्व and similar works. The future tense is less frequent than the present; and the Second Future is more common than the First Future. The adjectival use of future participles is also made for joining clauses and maintaining balance in a sentence. The past tense is mostly employed in narration, and the use of the Imperfect, Perfect and Aorist with their special functions is made more or less correctly by authors. Some authors do not seem to observe any distinction among those three tenses; while some without employing the actual forms of the past tense indicate it simply by using 'सम' with verbs in the present tense. The more common way of denoting the past tense is that of using the past passive participles and past active participles, which do the work of noun-equivalents, of qualitative and predicative adjectives, or of finite verbs themselves. The past passive participles of transitive as well as intransitive verbs are, however, more frequent than the past active participles, and hence the authors usually adopt passive and impersonal constructions in their writings. Similarly, potential passive participles are frequently used for verbs in the potential mood, and the sentence in which they are employed naturally becomes passive in construction. This general partiality for past participles shows the indifference of the authors to the specific functions of the above three kinds of the past tense.
(4) Syntax—Passive and impersonal constructions, as referred to above, are frequent in sentences. Later authors exhibit much fondness for periphrasis, alliterations, lengthy compounds, double entendre, and complicated or unwieldy sentences. An affirmative sentence is sometimes turned into that with a double negative. The Sanskrit sentence affords much scope for flexibility of expression on account of freedom in the order of words given by the inflectional nature of the language. The order of words, however, is not wholly arbitrary, since in sentences language-units (words, etc.) are used according to the natural sequence of thought. In a prose sentence, therefore, the subject with its attributive adjuncts comes first, then the object, if any, with its attributive adjuncts, and the verb or predicate with its adverbial adjuncts comes last. But adverbs and adverbial expressions never come at the end of a sentence. The words which are governed precede those by which they are governed; and hence a qualitative adjective precedes its substantive; but predicative adjectives come after the subject. Words in the genitive and those in apposition generally precede a noun to which they are related. Vocatives, interrogatives and exclamatory words come at the beginning of a sentence. The predicate generally follows the subject, yet this order is sometimes reversed for the sake of emphasis. Conjunctions are generally used at the beginning of clauses, yet those like औ, बा, तु, रि, खेत्त, etc., never occur at the begin-
ning. Relative words like यथा, यावत्, यद्, यत्, etc., are used at the beginning of subordinate clauses and their correlates like तथा, तावत्, तद्, तत्, etc., stand before the principal clause. But as in English, the subordinate clauses sometimes follow the principal clause, the order of relative and correlative words being correspondingly reversed. Sometimes the relative words stand between two clauses in such a way that their correlates are naturally dropped. Absolute constructions mostly precede the principal clause, and absolutes or infinitives coming at the end of subordinate clauses precede the finite verb in the principal clause. The same holds good in the case of gerunds in ‘अम्’ (अमूल्य) which sometimes compress a clause into a small phrase. Later writers employ unduly long sentences which generally contain a single subject, a single object if any, and a single finite verb; but a single noun in them is related to a succession of lengthy expressions in apposition, or to a series of adjectival phrases composed of long compounds, or to a row of relative clauses, short words being interspersed here and there in them to mark pauses. Thus it is found that the major portion of a sentence in the Classical Sanskrit mostly consists of nominal forms (nouns, adjectives, participles, तद्, etc.), and a single finite verb in it is postponed to its end.

(5) The style common to all the शास्त्र्यस in the later period is nominal in the extreme, since sentences in it represent, in addition to the above-
mentioned characteristics, the absence of verbs and abundance of abstract nouns compounded into lengthy expressions in the nominative and ablative cases. Even the participles and the subtle senses of case-relations are ignored by forming lengthy compounds with the set words 'प्रतियोगिन्', 'ब्रह्मचर्य', etc. Another tendency observable in the style of the शाख्य is that of giving every now and then etymological senses, which are sometimes fanciful. This style, which has been brought into being by the later नेपालिक, is degenerate indeed, though it is useful for showing preciseness in scientific concepts; but it has generally been adopted by other शाख्य, as they have come under the direct influence of the न्याय system. As formerly indicated, there are three types of this nominal style of the शाख्य. The first, i.e., the dialogue type, which is essentially nominal yet simple, chaste and lively, is represented by the शाख्यs of पंडित, वास्तवम् and चारवाल, the second or the lecture type is represented by the शाख्य'करमभ्य, which, though it is nominal in style, is yet fluent and free from any kind of artificiality; and the third or the most artificial type is represented by later works on different शाख्य.

What has been detailed above may be aptly summed up in the words of Dr. Bhandarkar who says as follows: 'The real classical Sanskrit is the Sanskrit of the Epics, the Puranas, the metrical law-books, the better or earlier specimens of Kavyas or poems and dramatic plays, and of the early philosophical
or exegetical works. And if we examine this literature, we shall find that the greater use of attributive or nominal forms of expression gradually drove out a large portion of the Sanskrit verb, and gave a new character to the language, which may be thus described:—Very few verbal forms are used besides those of such tenses as the Present and Future; participles are frequently met with; the verbal forms of some roots, especially of those belonging to the less comprehensive classes, have gone out of use, and in their place we often have a noun expressive of the special action and a verb expressive of action generally; compound words are somewhat freely employed; and a good many of the Taddhita forms or nominal derivatives have disappeared, and in their stead we have periphrastic expressions. *If the treatises of Panini and others had perished, and we had to construct a grammar of the Sanskrit from the classical literature I have above indicated, our Verb and the Taddhita portion would be very meagre.*

The first grammarian, who took into account the predominance of the Nominal Style in Sanskrit and changed accordingly the order of grammatical topics to be taught to beginners, was शर्वर्मन् (1st century A. D.), the founder of the काल्प system, otherwise called the क्रिया or श्रीमानावलय, the origin of which was ascribed to कुमारकाविक, the son of शिव. He realized the fact that पाणिनि’s system, in the absence of any topical arrangement, was studied only by the

† Wilson Philological Lectures, (1914), P. 24.
advanced classes, and that the masses, who were keenly interested in Sanskrit literature, had no means of studying Sanskrit grammar easily and speedily. In order to meet this popular demand he composed the कातन्त्रमूल्य, which treated of as much grammar as was required for the understanding of the classical literature, though they did not exhaust the whole grammatical science or produce erudite grammarians. With a popular aim he purposely dropped in the कातन्त्र the प्रत्याहारसुरस, the प्रत्याहार formed therefrom, the artificial एतास like अद्धु, हुँ, etc., the whole of the वैदिकी प्रक्रिया, and all obscure or unnecessary details. Hence the first grammarian, making, with a clear insight, grammar subservient to the classical Sanskrit literature strictly in accordance with its Nominal Style, is शाळवर्मन, who made a decisive improvement on पाणिनि's grammar by systematically arranging the grammatical topics in the following order—

1 संस्कर, 2 सन्निधि, 3 सुप्रस, 4 अथव, 5 धार्म, 6 सीमत्व, 7 विन्यास, 8 वक्ता, 9 आद्यात्त, 10 कुदंत, and 11 उणानि.

Though the details of this order have been dropped here, the broad outline, as given above, will clearly indicate how he first deals with the nominal part of the language and lastly with the verbal part, and how later grammarians have been more or less influenced by the कातन्त्र in respect of the arrangement of grammatical topics. Dr. Belvalkar has proved that the chapters in the कातन्त्र on the निपात, श्रीप्रलय, वक्ता, कुदंत and उणानि were not originally
written by शर्वरमन्न, and that they were later on interpolated in it for making up its deficiencies. This is highly probable because those portions are not quite necessary in a popular grammar, although it must be admitted that the knowledge of a few important श्रीप्रत्ययः, तद्वितिः and कुदंना is very essential to the study of the classical Sanskrit literature. Dr. Belvalker significantly says, "If शर्वरमन्न did not think it necessary to teach the कुदंना section to his Royal pupil (सार्ववाण), no more did he care to teach him the तद्वितिः section (or the श्रीप्रत्ययः section)." If we again take into consideration the last sentence in the previously quoted passage of Dr. Bhandarkar, we understand why शर्वरमन्न might not have written his chapter on the तद्वितिः portion.

If there is a grain of truth in the divine origin of the कात्यायन from कुमारकार्तिकेन, the son of शिव, it is that शर्वरमन्न wrote the कात्यायन सूत्र after the close study of पाणिनि's system, the origin of which was ascribed to शिव. For instance, the कात्यायन सूत्र 'संप्रगंगायक्योऽपि' (का. २-३-५४), 'गल्याच्याच्यायेप्रश्नः श्रेष्ठगायनमयिनि' (का. २-३-५४), 'गल्याच्याच्यायेप्रश्नः श्रेष्ठगायनमयिनि' (का. २-४-२४), 'मन्यकमणि चालादेव भ्रानिता' (का. २-४-२४), 'हन्तयोग भाषावाचिनि: (का. २-४-२४), 'हो दः' (का. ३-६-५६), 'काप्तायनः' (का. ४-३-१), 'अन्तरतिः च कारुचं संग्राम्य' (का. ४-३-१), etc., bear close resemblance to the corresponding श्रेष्ठ of पाणिनि. The most important contribution, however, made to grammar by शर्वरमन्न is that of the natural (nominal) arrangement and

* See Dr. Belvalker's 'Systems of Sanskrit Grammar'.

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sequence of grammatical topics; and this is the reason why the कालत्व is even now studied in Bengal. The अमितपुरण§ epitomizes the whole of Sanskrit grammar in eleven chapters of 239 verses (अमितपुरण, अ. १४२–२६२), and states that the tradition of this grammar has been handed down from स्कृत्त or दुमारा-कालिकेय. This, perhaps, means that the chapters in the अमितपुरण are an epitome of the कालत्व; and hence it is natural that the order of grammatical topics in the former is almost the same as that in the latter. Those chapters are, therefore, calculated to serve the valuable purpose of settling the most essential grammatical portions to be studied by ordinary students.

It is found after careful examination and comparison that the later grammatical works like the शाक्येऽवायकरण of वैनिकाकाय (9th century A.D.), the सिद्धेऽवायुवाच्य of हेमचन्द्र (11th century A.D.), the सारस्वत (13th century A.D.), the सुभमोच of कौशिक (13th century A.D.), the सुभमालय of विमलसरस्वती (14th century A.D.), the प्रक्षियाकोटिव of रामचन्द्र (15th century A.D.), and the सिद्धात्वकोटिव of मदनी वीरविनित (17th century A.D.) have more or less followed the same order of grammatical topics as in the कालत्व.† It is not

§ Its date according to MM. P. V. Kane is about the 8th century A.D. See his Introduction to the साहित्यदर्पण.

† See Dr. Belvarkar's "Systems of Sanskrit Grammar." We have, moreover, consulted several original works of those systems and other grammatical manuals, both in the printed and manuscript form, in order to ascertain the natural order of topics and to arrive at the above conclusions.
definitely known how far they were influenced by the कातन्त्र. If it is supposed that some of them have independently discovered the natural arrangement of topics, it means that they have consciously or unconsciously tended to the same natural order in accordance with the prominently Nominal character of Classical Sanskrit; and this fact doubtless yields a linguistic principle that the Nominal part of Sanskrit grammar must be taught to pupils before the Verbal part.

Almost all the above grammarians except विमलसरस्वती, रामचन्द्र, and मट्टीजी दीक्षित have dropped the परिमापत्र and the वैदिकप्रक्षिप्य. Of all the grammatical works prior to the सिद्धांतकौमुदी of मट्टीजी, the कातन्त्र and the शारस्त्र seem to have been the most popular, since they are non-sectarian and treat of important topics in an easy, brief and graded manner. It is likely that मट्टीजी should have availed himself of all the attempts of his predecessors in the execution of the perfect and natural arrangement of grammatical topics in his सिद्धांतकौमुदी. Yet it is almost certain that he owes more to the रूपमाला of विमलसरस्वती and the प्रक्षिप्यकौमुदी of रामचन्द्र than to others in this respect, inasmuch as they are the works belonging to पाणिनि's system, and have more or less done justice to the वैदिकप्रक्षिप्य. The तद्धित, समास and वैदिक sections, however, are not properly placed in the रूपमाला, which gives the first two at the end and the वैदिक section in the middle. मट्टीजी has made a decided improvement on the रूपमाला in this respect. The
order of topics in the विद्यालकौमुदी is broadly as follows—

I—1 संज्ञा, 2 परिपार्या, 3 सन्धि, 4 स्रुत्व, 5 अव्यय, 6 ब्रिहःप्रय, 7 कारक, 8 समास, 9 तद्वित, 10 दिरुक.

II—11 तिथिः, 12 पूवजूहत्त, 13 उपादि, 14 उध्यात्त, 15 वेदिकप्रक्रिया, 16 स्वपनक्रण, 17 विद्यानुशासन.

The credit, therefore, of bringing all the topics connected with the nominal part in the first volume of the विद्यालकौमुदी, of dealing with the verbal part in its second volume, of doing proper justice to the वेदिकप्रक्रिया at the end, and of popularizing the system of पालिनि in a new and perfect form certainly goes to महोदेश. Thus in the evolution of the arrangement of grammatical topics corresponding to the growth of Sanskrit from the Verbal to the Nominal style the विद्यालकौमुदी represents perhaps the last stage, and is an epoch-making work from the viewpoint of the re-establishment of पालिनि's system.

After महोदेश had written the विद्यालकौमुदी, his disciple वरदराज, who was saturated with पालिनि's system, and who knew very well the relative importance of every वृत्त from the viewpoint of average students, popularized that system more than those of the कालिन्द्र and the सदर्वत्र. He successively issued with untiring energy his three epitomes of the विद्यालकौमुदी, viz., the मध्यसिद्धांतकौमुदी, the व्युक्तसिद्धांतकौमुदी and the सारसिद्धांतकौमुदी. † Out of about 4000 वृत्त of पालिनि the मध्यकौमुदी contains 2315 वृत्त, the व्युक्तकौमुदी

† This is still in a manuscript form,
1380 सूच्य and the सारकौमुदी 700 सूच्य. All those epitomes indicate the gradual process of reducing the most important grammatical portions to their minimum. The सारसिद्धान्तकौमुदी, which is not yet printed, will render valuable assistance to those who want to ascertain the most essential topics of grammar to be studied by average pupils. As regards the arrangement of topics the noteworthy feature of all those epitomes is that they alternately deal with the nominal part and the verbal part of Sanskrit. The general order of topics in them is as follows—

1 संज्ञा, 2 सन्धि, 3 सुध्ब, 4 अव्य, 5 विद्य, 6 कृद्य, 7 विमलत्वेय (कारक), 8 समास, 9 तद्दित, 10 श्रीप्रवय.

In this arrangement वरदराज has devoted to the teaching of verb-formation (विद्य) 596 सूच्य in the भाषकौमुदी, 486 सूच्य in the सारकौमुदी, and 192 सूच्य in the सारकौमुदी. He, perhaps, thought that unless the pupils would broadly understand the formation of verbs, they would not realize the propriety of the participles (कृद्य) often used in literature. Thus he thought that the alternate teaching of the nominal part and the verbal part would be beneficial to students, and hence he changed the order of topics in the सिद्धान्तकौमुदी. It should be admitted that there is some truth in the view that nouns and noun-equivalents should be taught side by side with verbs and verbal derivatives so as to give some idea of the Sanskrit sentence. Yet under the present circumstances when Sanskrit is becoming an unpopular
subject, it is expedient to limit the formation of verbs to the First Group of Conjugations only. The reasons for this will be stated in a separate chapter.

Svāmī Dayānand Sarasvatī too has recast almost the whole of the अठाठायी with the addition of 112 परिभाषाय and important sentences from the महाभाष्य of पत्तालक. He has put together all this matter in his वेदार्थप्रकाश (1882 A.D.), which follows almost the same order of grammatical topics as in the सिद्धान्तकौमुदी, and which seeks to explain the सूत्रs clearly in Hindi. On account of the importance he attaches to the Vedic lore he deprecates the वास्तु, the वार्त, the बन्धुव्य, the मुनियोव, and the सिद्धान्तकौमुदी, which, he says, either do not at all deal with the वैदिकप्रकरण, or give a secondary place to it. When he himself follows the order of topics in the सिद्धान्तकौमुदी, it is unaccountable why he should denounce even that monumental work. He asserts that the whole of Sanskrit grammar can be mastered in three years, while the सिद्धान्तकौमुदी and other grammatical works like the शेखर, the मनोरमा, etc., make the subject more difficult. He, however, shows much respect for पत्तालक's महाभाष्य, the study of which is recommended by him. He has expressed the same views in his सांतापथप्रकाश (तुलिकमुदाल), and has demonstrated there in detail the method of teaching grammar. He says that the शिक्षा of पाणिनि should be first taught to pupils with special instructions in pronunciation. Then the

$ See 'Syllabus in Sanskrit', Section II.
pupils may be made to learn by heart the अर्थयायी, and afterwards all the सूत्रs may be clearly explained. Here he gives in detail the same method of explaining the सूत्रs as he has followed in the वेदाङ्गप्रकाश. He further says that after a clear and detailed explanation of the अर्थयायी is given, it should again be revised, and then the महामाय्य should be taught. Again, he asserts that if both the teacher and the taught are intelligent, hardworking and persevering, the अर्थयायी can be finished in one year and a half, and further the महामाय्य within the same period. Thus according to him a student can attain proficiency in grammar in three years, and can properly and profitably devote the remaining time to the study of other शास्त्रs. He prefers the 'आदि' method (used by the great sages like पाणिनि and पतंजलि) of teaching grammar to that followed by the काल्लु, the सिद्धान्तकौमुदी, etc., as the former, he says, is economical from the standpoint of time and labour, and as the latter is made purposely difficult and artificial (†). It is, however, strange that though he underrates the सिद्धान्तकौमुदी, he generally follows its arrangement of grammatical topics in his वेदाङ्गप्रकाश! द्वामदसरस्वती was, doubtless, a great Sanskrit scholar who tried his utmost for the revival of Sanskrit learning. His thoughts on the teaching of Sanskrit are, therefore, worthy of consideration and trial.

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pupils may be made to learn by heart the अशावाय, and afterwards all the सूत्स may be clearly explained. Here† he gives in detail the same method of explaining the सूत्स as he has followed in the वेदाञ्हप्रकाश. He further says that after a clear and detailed explanation of the अशावाय is given, it should again be revised, and then the महाभाव should be taught. Again, he asserts that if both the teacher and the taught are intelligent, hardworking and persevering, the अशावाय can be finished in one year and a half, and further the महाभाव within the same period. Thus according to him a student can attain proficiency in grammar in three years, and can properly and profitably devote the remaining time to the study of other शाप्त्व. He prefers the अशावाय method (used by the great sages like पाविनि and पत्ताय) of teaching grammar to that followed by the काहल, the सिद्धान्तकौमुदी, etc., as the former, he says, is economical from the standpoint of time and labour, and as the latter is made purposely difficult and artificial (1). It is, however, strange that though he underrates the सिद्धान्तकौमुदी, he generally follows its arrangement of grammatical topics in his वेदाञ्हप्रकाश! द्वामन्दसरस्वति was, doubtless, a great Sanskrit scholar who tried his utmost for the revival of Sanskrit learning. His thoughts on the teaching of Sanskrit are, therefore, worthy of consideration and trial.

† See the 'सत्यार्थप्रकाश', तृतीयमुलास.
A new attempt of organizing the सूत्रस of पाणिनि, in such a way that the organization would serve as a good introduction to the विद्वान्तक्रियुद्री, has been made by Pt. गंगानाथाय of Bundi, whose तुगमक्रियुद्री has been published by the Venkateshwar Press in 1902 A. D. He finds that even the तुगमक्रियुद्री contains some matter not required by beginners, and that some information usually required by them is not included in it. He, therefore, has divided the सूत्रस of पाणिनि into two chapters of two sections each, and has arranged them according to the Concentric Method. By the 'concentric method' a subject as a whole is first taught in a broad outline, and then more and more details of the same are gradually introduced, so as to suit the capacities of beginners. The concentric method is thoroughly scientific or psychological according to the modern technique of teaching, and is calculated to be much beneficial particularly to novices, if it is followed in the teaching of पाणिनि's grammar. The author of the तुगमक्रियुद्री, for instance, has given in the first section of about 745 सूत्रस the broad outline of the whole of Sanskrit grammar, has introduced in it all the most important portions required by an ordinary student for reading literature, and has followed the same order of topics as adopted in the epitomes of वरदराज. He has further introduced more and more details of the same topics in the same order in the remaining three sections of the book. This method as adopted by the author is worthy
of being actually practised and merits wider circulation.

Side by side with the tendency of epitomizing पालिका′s अत्तेपांय another tendency of teaching the ready-made forms of nouns and verbs is visible in the introduction of grammar. The latter tendency seems to have long preceded the former, if the 'अत्तेपां' of the Buddhists, as previously referred to, might have been similar to our शब्दपांविि and शाकुरपांविि. It should be remembered that the need of books like the शब्दपांविि and the शाकुरपांविि is not felt when a language is current or spoken, but it is felt when the language ceases to be spoken. The 'शारणस्रक्रिि', which is ascribed to वरुलिि, but which is really written by an unknown author, has been commented upon by some नाताणि of 1426 A.D.† It may, therefore, be concluded that the manual was written at least before the 14th century A.D. This small manual of 25 verses gives the most essential information about करक्, समाप्, तंदिि, तिि, हुि्, मिठवांकि and करणमिि, without at all dealing with the formation of nouns and verbs. The book, therefore, seems to presuppose the knowledge of their ready-made forms on the part of the pupils through the शब्दपांविि and the शाकुरपांविि, and then treats particularly of syntax and the different ready-made members of a sentence. If this presumption is correct, it may be concluded that the practice of teaching the ready-made forms of nouns

† See Trivandrum Sanskrit Series, No. 33.
and verbs through the शाहदेश्वरिकि and the धातुधारिकि is current among us at least for the last 500 years.\(^\S\) The same tendency of dealing with the important topics like कारक, समास, तद्वित, तिकू, कुल, etc., after presupposing the knowledge of ready-made forms, is observable in manuals like the प्रशोधनिका of याज्ञवल्क्य (18th century A.D.) \(^\dagger\) and the सुभाषेन्द्रप्रयोगकल्याणम of चर्माभिकारिकाणासिद्धिष (19th century A.D.).\(^\S\) It is worthy of note that all such manuals stress the necessity of teaching ‘कारक’ first of all in Sanskrit grammar.

A third tendency noticeable in grammar teaching is the unification of language (लक्षय) and grammar (लक्षण). It has formerly been suggested how the teaching of generalizations or rules in grammar becomes abstract and tedious without concrete examples from language and literature. It is,

\(^\S\) It may incidentally be mentioned here that the B.O.R. Institute MSS. Library of Poona possesses a manuscript of the शाहदेश्वरिकि belonging to संवत् 1668 (1612 A.D.) and we too possess a different ms. on the same topic, dated श्रादि, वृष 1623 (1701 A.D.).

\(^\dagger\) There are four copies of this ms. in the B.O.R. I. MSS. Library.

\(^\S\) Chowkhamba Sanskrit Series, No. 410.

* Read (a) प्रयोगविद्यापुरयेय कारकमादिति: ।-वारशचम् नमः, ।।
(b). कियाकारकसंवचनाद्वानुसारे यथा।
उत्कृष्टा प्रक्रिया सेवे तथा। समायते पत्रतांम्, ॥
–प्रशोधनिका, 1124.
(c) अथ प्रयोगं विनयुगांसायनात्स कारकं पुरं, ॥
–सुभाषेन्द्रप्रयोगकल्याणम, ।।
therefore, necessary to teach grammar side by side with literature so as to give immediately concrete illustrations from the latter. The first poet who realized the utility and value of quoting concrete examples in the teaching of grammar was मदि (5th century A.D.), who gave the poetic form to the story of राम with the motive of illustrating the rules of grammar in a palatable and interesting way. Grammar thus being efficiently taught in the proper context of literature can be well recollected by young pupils. This tendency of amalgamating grammar and literature is observable also in the राचण्डिआनीय of भीम or भौमक (7th century), the कविरहस्य of हलबुद्ध (10th century A.D.), the हवायखालिय of हेमचंद्र (11th century A.D.), the वासुदेवबिज्ञ of वासुदेव (15th century A.D.), the वाजुराव्य of नारायण, the son of वासुदेव (15th century A.D.), the प्रभोचन्द्रिका of वैज्ञानिक (18th century A.D.), and the सचनंद्रप्रयोगक्षेत्रम of कृष्णपणिक (19th century A.D.).

We have so far seen that though the वैवाकरणa according to their theory of स्वत्त्र hold that a sentence is an indivisible whole, they mainly resort to the theory of प्रदेशकोर or analysis of a word into its crude form (प्रकृति) and affix (प्रत्यय) simply for the sake of beginners; and in this respect they have been

† The commentary 'कपालक' on the 'भौटिकाव्य' makes the following remark at its beginning—"लक्ष्यं लक्ष्यं चोभूमस्करणविपुर्यः प्रदेशिनित्यं शीलानमित्युः कविरहस्यभिष्म रामकशाख्यमहाकाव्यं वाचकाः।"
influenced by the etymological method of यास्क. Then after noticing the chief characteristics of पाणिनि's अद्वित्यावाचिक it has been shown how गृहद्विषि lent a scientific aspect to grammar by adopting the categories of the वैशेषिकs and the method of अन्वयन्यतिरिक्त belonging to the नैयायिकs. In this context we have seen that the grammarian's own method of analysing words through the direct observation of linguistic phenomena is essentially inductive, and that the same method should be followed, with proper limitations, in teaching grammar to young pupils. We have also shown how गृहद्विषि himself adopts in his गृह the methods of etymology, dialogue, and induction. It has then been pointed out that the system of पाणिनि was very popular with the Buddhists; yet in the absence of a topical arrangement in the अद्वित्यावाचिक, the study of the whole of पाणिनि's system became unduly long, difficult and tedious to students. Then it has been demonstrated that Sanskrit language has undergone several stages of growth and that at last it shows predilection for the Nominal Style rather than for the verbal style. Further, after indicating the main features of the nominal style we have shown how the need of a new grammar like the कातन्त्र suttih that style was quite natural, and how the कातन्त्र influenced the later grammarians in respect of the order of grammatical topics to be taught. We have then seen that the नैयायिक represents the last stage in the evolution of the arrangement of
topics, and that बर्दशान in his three epitomes of the सिद्धान्तकौमुदी changed this order a little for the sake of beginners. बर्दशान, of course, knew the importance of teaching nouns before verbs; yet he thought it necessary to teach verbs side by side with nouns and before the teaching of participles. Then after referring to the views of द्वानन्दसरस्वती and stressing the importance of the concentric method in grammar teaching, we have shown that the tendency of teaching ready-made forms at the initial stage, as evidenced by some manuals, has grown stronger than that of teaching detailed word-formation, and that after the teaching of ready-made forms of words, young pupils, while reading literature, have been first led to understand the कार्क (case-relation), which is the most important part of Sanskrit grammar. Lasty, the Importance of concrete examples in grammar teaching and the necessity of unifying grammar and literature have been emphasized by quoting actual instances of works representing the harmonization of both. In short, the valuable facts that can be derived from the foregoing treatment of Sanskrit grammar are as follows—

(1) Analysis of words (पदस्थार) in union with the etymological method is one of the many means of entering into their inner significance. Yet etymology is not the only method of approach to language; it must be made subservient to the understanding of the कार्क relation in a sentence.
(ii) The order of grammatical topics to be taught should be in accordance with the Nominal Style of Sanskrit.

(iii) More stress should be laid on the teaching of कारक than on that of verbs, and the detailed formation of verbs should be minimized so as to subserve the knowledge of कारक.

(iv) At the initial stage the teaching of ready-made forms of words should be more encouraged than detailed word-formation.

(v) Grammar should be taught in the light of literature, i.e., in association with concrete examples from literature.

(vi) The inductive method and the concentric method may beneficially be applied to the teaching of Sanskrit grammar. Their limitations, however, should be recognized.

VI. THE METHODS OF THE शीमांसा

It has been so far shown how the शैथाक्रण deal with words (वर्त) by employing their peculiar methods. It is now advisable to turn to the principles of interpreting a sentence (वाक्य) as propounded by the शीमांसक. The शीमांस, or more properly, the पूर्वशीमांस or कम्पशीमांस primarily institutes an inquiry into the 'चम' or duty, which is, according to the
the performance of sacrifices for the attainment of heaven. This sacrificial cult held its sway over the ancient Hindu society and induced particularly the sacrificial priests to hold discussions in assemblies or sacrificial sessions on doubtful points of ritualistic practices and on variations in them arising from divergent oral tradition. Again, the information about the details of sacrifices embodied in the अष्टिलस and ब्राह्मण s being scattered and unsystematic led to the divergence of opinions on this subject. It was वैदिन्त न who first organized all this confused mass of sacrificial lore and transformed it into a system by harmonizing all varying views, by deciding what was principal (१५, अशिन, प्रधान) and subordinate (१५, अशिन, गौँ), and by assigning a proper place to each of them in the sacrificial scheme. He discovered the laws of interpreting Vedic sentences which would guide one in the proper execution of sacrifices. As his method of interpretation was based mainly on reasoning, or properly, deductive reasoning, the शीताञ्च system established by him was otherwise called 'नात'. It must be remembered that the term 'नात' was originally applied to the conclusive views rationally arrived at in each topic (अष्टिलस) with its five parts, and was afterwards widely used to indicate the syllogistic reasoning in शीताञ्च's system, which was later than the शीताञ्च system. Thus each अष्टिलस of the

$ विभाज, संशय, पूर्वपथ, उत्तरपथ$ and विभाज.
पूर्वभारतमासा with its five parts, as formerly dealt with, afforded ample scope for the power of argumentation, subtle logical analysis, and clear and methodical exposition. This method of dealing with an अभिकरण was originally invented by the पूर्वभारतमासा and was also adopted later on in the उत्तरभारतमासा or वेदांत, as a means of systematic exposition.

In later times, however, कुमारिि and प्रभाकर, the great exponents of the पूर्वभारतमासा system, were much influenced by the न्याय system of गोकृम. Of them प्रभाकर recognizes the four means of proof (प्रमाण) belonging to the न्याय, viz., प्रत्यय (Perception), अनुमान (Inference), उपमान (Analogy or comparison) and शब्द (Verbal testimony), and adds अथापति (Presumption) to them as the fifth one; while कुमारिि accepting all these five means of proof adds अनुभुविधि or अभाव (Non-apprehension or non-existence) to them as the sixth one. The नीमालक्स include सम्भव (Probability) in अनुमान and ignore ऐतिहास (Tradition) of the पौराणिक and चेतना (Gesture) of the तत्त्विक्षा. A special feature of the नीमालक्स must be noted here that though they generally recognize the above प्रमाण, they principally rely on the verbal testimony (शब्दप्रमाण) of the Veda. If the means of proof other than the 'verbal testimony' are admitted by them, they have been resorted to simply for proving the validity of the Vedic word. Thus though the later नीमालक्स generally adopt Inference, the अनुभववातिरिक method, and logical fallacies of the न्याय system, they employ them to
subserve the 'verbal testimony'. In other words, the principles of Logic are used by the श्लोकों only in order to give a rational interpretation of the Vedic sentences. Again, प्रभाकर admits five categories of the व्यायामिक system, viz., त्रस (Substance), गुण (Quality), कर्म (Action), सामान्य (Generality), and ज्ञान (Inherence), and adds to them शक्ति (Energy), सादुक्ष (Similarity) and नब्य (Number); while शुभार्थी recognizes only five categories of the व्यायामिक, viz., त्रस, गुण, कर्म, सामान्य and अभाव (Non-existence). Moreover, the श्लोकों generally accept the causal relation (कार्याद्वारसम्बन्ध), though they differ from the व्यायामिक system as regards details. It will, therefore, be found that the later श्लोकों have been influenced by the methodology of the व्यायामिक system in a broad outline.

The पूर्वश्लोक propounds that some transcendent result (अवूच), which is conducive to the attainment of heaven, comes into being by the correct performance of sacrifices. All the principal and subordinate acts of a sacrifice are, therefore, made by the श्लोक subservient to this अवूच, which leads one to heaven. It can, therefore, be seen that the पूर्वश्लोक places a distinct goal or aim before a person wishing to perform sacrifices. With this definite end in view it adopts the classification of things accessory to that end. It classifies the Vedic texts and sacrificial acts into main divisions and sub-divisions and adjusts the principal and subordinate
elements of the sacrificial lore in such a way that all of them should form a synthetic whole. All these are, of course, the distinctive features of methodology; and the process resorted to by the नीमांसकs in the interpretation of the Vedic texts is prominently analytico-synthetic. Thus though from the philosophical point of view the पूर्वस्रवण is not very important, it can definitely be called 'a system' on account of its adoption of methodological principles in the interpretation of ritual texts. One may, perhaps, differ from the नीमांसकs in respect of their ideas of अग्नि or heaven and the utility of sacrifices. Yet the interpretative aspect of their system is so very important that their principles of interpreting sentences (काल्पन) have deserved the honour of wider application to the religious as well as secular literature. Those principles have been particularly employed in the interpretation of Law (समस्यामय). शास्त्राराम, though he differs from the नीमांसक as regards the ultimate reality of the world and the interpretation of the Upanishadic sentences relating to अनुभव, has accepted their कर्मन (action) as conducive to the purification of the mind alone, and has made it subservient to the attainment of Self-knowledge. An important fact to be noted is that he utilizes the interpretative principles of the पूर्वस्रवण every now and then, more particularly in the third chapter of his अनुभवाराम for establishing the synthesis of Vedic sentences that lead to the Knowledge of अनुभव. Moreover, those interpretative
principles have been discussed at length in the Sanskrit Poetics (साहित्य) and have been more or less accepted by the Sanskrit literary critics. It has already been pointed out that the later grammarians too employ the principles of the पीमांसा in their works. It may, therefore, be said with certainty that the interpretative side of the पूर्वेषसमांसा has substantially contributed to the general linguistics by stressing the sentence-aspect of language more than the etymological meanings (समाल्प) of detached words. It has properly demonstrated that etymology (and even comparative philology) is a futile process, unless the context of a sentence is taken into account. Another important linguistic principle of the पीमांसास is that the relation between a word and its meaning being natural and eternal, the word is eternal, and that the word is not created but is simply manifested by the sound. The पीमांसास lay down this principle mainly in order to establish their doctrine that the Vedas are eternal and not created by a human author. They further say that words in language primarily connote the genus (जाति, आहृति) and not an individual (व्यक्ति). Although the followers of कुमारिविभाग, who propound the theory of अभ्यक्षन्वय (combination of significant words), say that detached words in language are meaningful, they never lose sight of the sentence-aspect of language. On the other hand, the प्रामाणकर पीमांसास, who uphold the theory of अन्विताभिन्य (signification of syntactical combi-
nation), lay down the principle that words become meaningful only in the context of injunctive sentences and that they are mostly learnt according to the usage of elders (वृद्धोपवहन) through sentences. In general, it may, therefore, be said that the नीमासक्स hold a sentence to be the unit of language, and this principle accords with the same Western principle of language-study. Again, both these schools of नीमास्का hold that the verb is the principal part of a sentence and in the verb too the affix (प्रवय) is the most important part. The value of these linguistic principles and their bearings on language-teaching will be detailed later on.† The fact worthy of note is that all these linguistic theories of the नीमासक्स evince a sound method of permanent value and have contributed much to the linguistic science.

Now in order to know the general nature of the methodology and interpretative principles of the नीमासक्स it is necessary to see how they classify the whole of the Veda into main divisions and subdivisions, and expound the rules of its interpretation so as to reach the goal aimed at. In the first place, according to the subject-matter of the Veda they divide it into five principal parts, viz., (1) विधि or injunctions laid down by the वेद विद्वान works, (2) मन्त्र or the Vedic texts which do not lay down injunctions but remind us of their meaning, when they are recited at the time of performing sacrifices, (3) नामबह्य or names of sacrifices like

† See 'सप्प्रदान्वय', Section X.
स्मरित, चित्र, श्रेय etc., (4) निर्देश or prohibition which are negative injunctions, and (5) अर्थवाद or passages which recommend or censure a thing and form a syntactical whole with the विषि or निषि. Of these the विषि or injunction is the most important division to which other divisions are supplementary. It is, therefore, natural that the मीमांसक्स devote a major portion of their science to the elaborate treatment of the विषि and its sub-divisions.

A विषि commands a person to perform some action for the attainment of a desired object. For instance, the sentence 'स्वर्गज्ञामो यजेत' impels a man to perform a sacrifice which would lead him to heaven, the most desired object. All such injunctive sentences are characterized by the verbal form like 'यजेत' which is usually in the potential mood (रूप). It is, therefore, the verbal form of the potential mood in an injunctive sentence (विषिवाक्य) that has the power to awaken an urge in the mind of a man to perform a sacrifice. The मीमांसक्स have shown minute skill in the analysis of this verbal form and in the psychological exposition of the भावना (energy or causing to come into being, भावना-भावना-करोति) indicated by the potential affix 'त'. They first divide the verb 'यजेत', which is the principal word in a sentence, into the root 'यज्ञ' and the potential affix 'त', and further analyse the प्राय 'त', the most important part of a sentence into two elements.
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The first element is the general verbality (आख्यातत्व) which is common to all tenses and moods, and the other is the optativeness (विकृति) which is peculiar only to the potential mood. Both these elements of the same प्रक्य indicate 'माचन', which is the particular activity in the agent, which is conducive to the production of a thing that is to come into existence. According to the मैंपांक्तय this माचन, contained in the affix ‘त’, is the principal psychological element or the centre to which every part of the Veda is somehow to be connected so as to serve some useful purpose. It can thus be seen that the 'माचन' is principally expressed by the affix 'त' to which the root 'यज्ञ' is subordinate. Corresponding to the above two elements of the affix 'त' the 'माचन' (energy) too is of two sorts, viz., शाब्दी (verbal) and आश्चर्य (of the purpose or fruit). The optativeness (विकृति) indicates the शाब्दीमाचन and the general verbality (आख्यातत्व) indicates the आश्चर्य or पञ्चमाचन. The शाब्दीमाचन is of the nature of प्रेषण (instigation) which produces the आश्चर्यमाचन which is of the nature of प्रवृत्ति (inclination) in the mind of a person. The relation, therefore, between the शाब्दीमाचन and the आश्चर्यमाचन is respectively that of cause and effect, and hence the latter is subordinate to the former. In other words, the माचन latently existing in words produces a tendency (प्रवृत्ति) in a person to bring into being some action. Thus the आश्चर्यमाचन or प्रवृत्ति further
causes the action of sacrifice (याग), denoted by the root-meaning of बुध, to come into being. If 'मावना' means 'that which causes something to come into being' (मावयति, साधयति, करोति), the meaning of the affix 'त' is 'मावयेत' (should be brought into being). Both these मावनास, which can be expressed by the verb 'मावयेत' require, therefore, three factors in order to bring something into being, viz., the object or fruit (साध्य), the means (साधन) and the procedure (इतिकरत्वतः), which correspondingly induce us to ask questions, as 'कि मावयेत' (what), 'कैन मावयेत' (by what means) and 'कथ मावयेत' (how). In short the मावना denoted by the verb 'मावयेत' has the expectancy (आकार्ष्या) of साध्य, साधन and इतिकरत्वतः; and this expectancy which gives rise to the above questions in our mind, is fulfilled in the following way. In the case of the शास्त्रीमावना, which is of the nature of instigation (प्रेरणा), the object (साध्य) is the आर्थि मावना or tendency (प्रशस्ति) instigated, the means (साधन) is the knowledge of the potential, etc. (ऋषदिविशाः), and the mode of performance (इतिकरत्वतः) is shown by the recommendatory texts (अर्थवादवाक्यस्); while in the case of the आर्थि मावना the fruit or object (फल, साध्य) is 'heaven', the means is the 'sacrifice' (याग) which is known from the meaning of the root बुध, and the manner of performance is indicated by the several accessory rites (अष्ण) of the sacrifice like 'प्रयाज' etc. Thus the whole
sentence 'ज्येष्ठ स्वर्गकामः' is understood as equivalent to 'वाणो लघु मायेतु' (One should bring heaven into being by performing the sacrifice). The example of a teacher and a pupil quoted in illustration of this two-fold मावना is note-worthy. The teacher says to his pupil 'गामाव' (Bring the cow). From the verb 'आनव' of the sentence used by the teacher the pupil understands the motive, command or instigation (प्रेषण) in the mind of the teacher and a tendency (प्रवृत्ति) is aroused in his own mind to perform the action of bringing the cow. Hence the treatment of the विचि which gives rise to the psychological factor of 'मावना' is valuable from the linguistic point of view. The मावना, which expresses itself in the form of प्रेषण of the 'word' and प्रवृत्ति of a person, further evokes the three-fold आकाशा (expectancy) which naturally arouses three questions. This concentration on the verbal part of a sentence and the eliciting of answers to the three questions through the verbal part establish the कारक relations of क्रि (object), करण (instrument) etc., of other words in the sentence with the verb. In this entire psychological process is rooted the संधान्वयप्रवृत्ति, which is mainly a method of questions and answers useful for the teaching of language, and which we shall discuss in detail later on.

*See 'खण्डानव', Section X.
The विधि which thus results in the भावना is subdivided into four classes: (1) उत्तरविधि or originaive injunction, (2) विनियोगविधि or injunction of application, (3) प्रयोगविधि or injunction of performance, and (4) अधिकारविधि or injunction of qualification.

(1) Of these the उत्तरविधि merely indicates the general nature of a sacrificial act to be performed, as 'अभिहोत्तूरे जुहोति' (He offers the अभिन्नोत्). This definition differentiates the उत्तरविधि from other विधिः which indicate the relation of an accessory (i.e. गुणविधि) and the fruit (i.e. अधिकारविधि). In this विधि the object (क्रम) like 'अभिहोत्तूरम्' with the root-meaning 'होम' is construed as the instrument (क्रम). Thus the whole sentence like 'अभिहोत्तूरे जुहोति' is interpreted as 'अभिहोत्तूरम् हद्दे भावेत्' (One should bring into being the desired thing by means of the अभिन्नोत् sacrifice). It is quite proper that the most desired thing (दिपितम, इष्टतम) should be put in the objective case and the होम, which is the means (साष्टकम) and which requires effort, should be put in the instrumental. In the Veda there are a few such उत्तरविधिः which are independent of each other, yet are principal with reference to the other classes of the विधि which are subordinate. As they first generate the desire of performing sacrifices in one's mind, they are called उत्तरविधिः.

(2) The second subdivision of the विधि is the विनियोगविधि or the applicatory injunction which intimates
the relation between the subordinate (अड़ग) and the principal (प्राप्तन); as 'दधा श्रोति' (One should sacrifice with curds). This sentence lays down the connection of the subsidiary thing 'curds' with the principal thing 'sacrifice' by means of the instrumental case of the word 'दधि', and is interpreted as 'दधा होपं भावेत' (One should bring into being the sacrifice by means of curds). In such a गुणविधि (injunction of the subsidiary) the root-meaning (i.e. होप) is construed as the object (क्रम) or that which is to be accomplished (साप). The various subsidiaries are the details of a sacrifice, such as, the substances (दधि), the Vedic मन्त्र, the deities and several sacrificial acts like the threshing of corn; while principal thing is the sacrifice, which is laid down by the उपत्तिविधि like 'अमिषिहों श्रोति', and which through the अपूर्व (transcendental result) leads to heaven. The विनियोगविधि, therefore, subordinates itself to the उपत्तिविधि which is principal, and lays down the details of the procedure to be followed in a sacrifice. This process of subordinating the details of a sacrifice to the उपत्तिविधि is carried on through six means of proof (प्रमाण), which are auxiliary to the विनियोगविधि. The six means of proof are: (i) श्रुति or direct statement, (ii) लिङ्ग—mark or word-meaning, (iii) वाक्य—syntactical connection or sentence, (iv) प्रकरण or context, (v) स्थान or position and (vi) समाख्या or name. The मीमांसकs have exhibited logical acumen in proving that each
preceding one of these प्रमाण स is stronger than each succeeding one; and the rules of interpretation enunciated by them in this respect not only indicate the relation of the subsidiary to the principal or of parts to the whole of a sacrifice, but are also linguistically valuable for ascertaining the relative strength of the different parts of language and arriving at the correct interpretation of a literary or scientific work.

(i) सूति—Now सूति is the direct statement or express declaration. It conveys its meaning directly without the aid of any intermediate steps which are necessary in the remaining five means of proof. This means of proof, which is the strongest of all, lays stress on the express meaning of words and sentences. The reason why सूति is stronger than विप्रय (mark) and other means of proof is that in the latter there is no direct statement which would make us instantly apply the subsidiary to the principal, but it has to be assumed or inferred from the sentence possessing the विप्रय etc. But before such an applicatory statement is inferred from the विप्रय and others, the direct statement which is already existing makes its immediate application, and the assumption or inference is rendered useless. For instance, in the verse ‘कदाचन स्तरोत्सि नेन्य सम्बधि दाणाः’ (O Indra, you never destroy him who offers you an oblation, but you favour him), there is the mention of Indra. On account of the suggestive word or mark ‘इन्द्र’ we might think that a statement like ‘ऐसा इन्द्र-
मुपतिन्द्रे', should be assumed, and that the verse should be applied to the worship of Indra. But there already exists a direct statement 'एन्द्रा गाइपत्यमुपतिन्द्रे' (One should worship the गाइपत्य fire with the verse containing the mark of Indra), in which the word 'गाइपत्यम्' in the accusative case makes us instantly apply that verse to the worship of the गाइपत्य fire. For, शुर्ति reaches the stage of application (विनियोग) through only one step of the denotation of its own sense (स्वाभिषेकप्रतिपादन); while विन्दु reaches the stage of application through two intermediate steps of स्वाभिषेकप्रतिपादन and शूर्तिकल्पना (assumption of a शूर्ति). In other words, शूर्ति being nearer विनियोग than विन्दु is stronger than the latter. Thus when there is a conflict between a direct statement (शूर्ति) and a suggestive word or mark (विन्दु), the former prevails over the latter.

(ii) विन्दु—The power of a word to convey some meaning is called 'विन्दु'. In other words, the power of a word is the conventional sense (रूढि) itself. This विन्दु, therefore, which denotes the conventional or primary sense, must be differentiated from समाचार (name) which conveys the etymological (वैशिक) or secondary sense. For instance, in the sentence 'बाहिर्देवस्थन दामि' (I cut grass for the seat of the gods) the word 'बाहिर्' may mean any kind of grass like कुश, उल्लप etc. But as it primarily denotes कुश grass and secondarily उल्लप grass, the primary sense is to be understood in the above
sentence and not the secondary one. The लिङ्ग (mark) becomes applicable when there is no direct statement (भुवि) which has, of course, to be assumed from the लिङ्ग. This लिङ्ग is stronger than syntactical relation (वाक्य) and the succeeding means of proof. For instance, the मन्त्र “स्थोनं ते सदन कुणोभि पृततय शारया हुशेवं कल्पाहमि। तत्सिम्बन्धार्ते प्रतिविद्ध मीहिरणी मेन्त सुमनस्त्यमानः॥” [O पुरोहित, I make a pleasant seat for you, I make it acceptable to you with a stream of ghee; sit on it, rest on that immortal seat with pleasure, O marrow of the rice-grains] is a sentence containing two clauses ‘स्थोनं...कल्पाहमि’ and ‘सीद...सुमनस्त्यमानः’ which are joined by ‘तस्मिन्’. The word ‘तस्मिन्’ gives rise to आकाश्च and we ask a question ‘कस्मिन्’ (where). This expectancy is fulfilled by the first clause which being syntactically connected with the second makes up the whole sentence. If we shall give prominence to this syntactical connection, we shall have to suppose that the whole मन्त्र as one sentence is to be repeated for making the seat of the पुरोहित as well as for placing the पुरोहित on that seat. In this case we shall have to suppose that instead of two clauses there is only one sentence which, as a whole, may be applied by cumulation (समुक्षप) or by option (विक्लप) to the two actions of ‘making the seat’ (सदन) and ‘placing on it’ (सदन). The सीमानक्ष, however, forbid this, and say that only the first clause is to be used as subsidiary to the action
of ‘सदन’ on account of the लिंग ‘सदनं कुणोमि’, and that only the second clause is to be made subservient to the action of ‘सदन’ on account of the लिंग ‘तत्स्मिन् सीद’. If we suppose that the whole sentence is to be applied to the making of seat (सदन), we shall have to take for granted that the second clause has the power to denote the sense of ‘सदन’ which is not denoted by it. Similarly, if the whole sentence would be made applicable to the placing (सदन) of the पुरोहित, the first clause which has no power to yield that sense would have to be supposed to convey it. If we thus proceed on the evidence of वाक्य, we shall reach the stage of विनियोग through the three steps of वाक्य, लिंग and शृविद; while if we, on the evidence of the लिंग ‘सदनं कुणोमि’ take only the first clause to apply to सदन, we reach the stage of विनियोग through only two steps of लिंग and शृविद. The same can be said about the लिंग of सदन in the second clause. All this, therefore, proves that लिंग is stronger than वाक्य or syntactical relation.

(iii) वाक्य or syntactical relation is the connected utterance of words indicating things that are mutually subsidiary and principal. This means that a sentence does not necessarily consist only of words in the accusative and other cases. Even in the absence of those cases two words standing together in the relation of an adjective and a substantive can form syntactical relation. The example of this वाक्य is found in ‘प्रत्येक परंपराजी ज्ञान्मूल न व प्राप्तं लोकं’
He, whose ladle is made of wood, does not spoil his fame, where the words 'पर्यम्यि जहुः' are uttered connectedly. Again, the relation between 'पर्यम्यि' and 'जहुः' is respectively that of the subsidiary and the principal; or 'पर्यम्यि' is the adjective of 'जहुः'. The whole expression 'पर्यम्यि जहुः' can, therefore, be called a वाक्य.

This syntactical relation is stronger than context (प्रकरण). For example, in the context (प्रकरण) of 'दर्शपूर्णमास' sacrifice the following sentences occur: (a) "अग्नि-सोम, तु भविष्येति, अग्नि-सोम, महो व्यायोक्षताम्" and (b) 'इन्द्राः तु भविष्येति, अग्नि-सोम, महो व्यायोक्षताम्' [ 'O Agni-Soma, you have accepted this offering, you have increased it, you have made superior splendour'; and 'O इन्द्राः, you have accepted the offering' etc.]. It must be remembered here that the deities of the full-moon sacrifice (पूर्णमासयाम) have been decided to be 'अग्नि-सोम', and those of the new-moon sacrifice (दर्शयाम) to be 'इन्द्राः'. Now if we lay stress on the प्रकरण of दर्शपूर्णमास, we shall have to recite both the मन्त्र at the time of the new-moon sacrifice as well as the full-moon sacrifice. That is, in the दर्शयाम we shall have to recite the whole of the second मन्त्र along with that part of the first मन्त्र which remains after dropping the word 'अग्नि-सोम'; and in the पूर्णमासयाम we shall have to recite the whole of the first मन्त्र along with that part of the second मन्त्र which remains after dropping the word 'इन्द्राः'. But in this process
both the मन्त्रs will have to be construed by us without any direct statement to that effect. For this construing we shall have to assume, on the strength of the प्रकरण, that both the मन्त्रs form one sentence (वाक्य). Secondly, in the first मन्त्र, which properly refers to अम्रीपोमि, we shall have to assume the लिङ्ग of हन्त्राष्ट्रि. Thirdly, we shall have to infer a श्रुति enjoining upon us to perform the act relating to हन्त्राष्ट्रि; and lastly, we shall reach the stage of विनियोग. Thus if we start from the प्रकरण, we reach the stage of विनियोग through the four steps of प्रकरण, वाक्य, लिङ्ग and श्रुति. If, on the other hand, the वाक्य is taken into account, the word 'अम्रीपोमि' naturally forms a syntactical whole with the remaining part of the first मन्त्र, viz., 'हेदें हेडि...अक्रालाम्', and we reach the stage of विनियोग through the three steps of वाक्य, लिङ्ग and श्रुति. Thus प्रकरण being more remote than वाक्य from विनियोग, the वाक्य sets aside the प्रकरण. It is then ascertained that the first मन्त्र is subsidiary only to the पुर्णमासवाणि and the second only to the दर्शाराम.

Here it may incidentally be told that the दर्शारामाणि sacrifice is a primary form of the sacrifice or an archetype (प्रकृति) in which all the subsidiaries of the rite are stated; while 'सौर्य', 'सौर्य' etc., are called 'modifications' (विकृति) where all the subsidiaries are not stated, and some that are not stated find their place in the विकृति by the rule of transfer (चौदक, अतिदशो) from the प्रकृति or arche-
type; that is, the subsidiaries belonging to the प्रकृति are transferred to the विकृतिस for their performance. The rule of transfer (अविद्या) formulated by the मीमांसकs has, as we have already seen, been used on a wider basis in grammar and other शाखाएँ.

(iv) प्रकरण (context, topic) is defined as 'interdependence' or mutual expectancy of sentences. In other words, sentences mutually expectant (माकाल्ल) of each other for the purpose of completing their unified sense make up a प्रकरण. Just as words in one sentence are expectant of one another for yielding a complete and unified sense of themselves, so several sentences in a प्रकरण are expectant of one another so as to yield a complete and unified sense of themselves. This mutual expectancy of sentences is called a प्रकरण. The प्रकरण may, therefore, correspond to a paragraph or a section on a particular subject. For instance, in the प्रकरण of दर्श्यूपमालय there are sentences, (1) 'दर्श्यूपमालयथ विषमो चंद्रति' (One desirous of heaven should bring it into being by means of दर्श्यूपमालय) and (2) 'समिधो चंद्रति' (He should bring it into being by means of the समिधव sacrifice), which are connected with the प्रगाज, the subsidiary of दर्श्यूपमालय. Both these sentences are expectant of each other. The first sentence has the expectancy as to how स्वर्ग is to be brought into being (कथमावाचाल्लव, उपकाराचाल्लव), and it is fulfilled by the second sentence; while the second sentence has the expectancy as to what is
to be brought into being by means of the sacrifice (सवय्यकास्त्र, उपसवय्यकास्त्र), and it is fulfilled by the first sentence which indicates the fruit 'स्वर'. Thus both these expectant sentences form the प्रकरण of दर्श्वपूर्णपार, of which the दर्श्वपूर्णपारविचि laid down by the first sentence is principal (अभिन्न), to which the प्रवाचविचि laid down by the second sentence is subordinate (अभिन्न).

The प्रकरण (topic, context) is stronger than र्यान (proximity or position). For instance, in the प्रकरण of राजसूय sacrifice many sacrifices like प्रथुयास, and सोमयास have been prescribed. Among them is mentioned a सोमयास called 'अभिन्नप्रीती', in the proximity (संबिध्य) of which acts like gambling etc., are stated in the sentences 'असेत्वापि, राजस्या जिनाति, दौनःप्रेयमाज्यापि' [He should play at dice, he should conquer kings, he should cause the legend of ज्ञान-क्षेत्र to be told]. As these acts occur in the proximity of the अभिन्नप्रीती, it appears at first sight that they are the subsidiaries of the अभिन्नप्रीती. But the अभिन्नप्रीती being a modification (विकृति) of व्योतिष्ठिम has no expectancy about the procedure (कव्यमानांक्षां); for, the subsidiaries from the प्रकरण 'व्योतिष्ठिम' are to be transferred to the विकृति, and thus no expectancy (आकाशा) is left. On the other hand, the विचि "राजा स्वराज्यकामो राजसूयेन ज्ञेत = राजसूयेन गंगेन स्वराज्यं भाष्येत्" [A king desirous of heaven's sovereignty should bring it into being by means of the राजसूय
sacrifice] in the actual राजवृत्तप्रकरण in hand gives rise to the expectancy as to how it [स्वरूप] should be brought into being (क्रयमाराजक्रम); and that expectancy is satisfied by the sentences ‘अव- दीयति...आश्वायणति’; again, the expectancy roused by these sentences as to what should be brought into being (साध्याकार्ण) is satisfied by ‘स्वरूप- कामो...यंत्र’. Both of them thus depending upon each other form a प्रकरण. On the strength of the actual प्रकरण, therefore, the acts like gambling etc., become the subsidiaries of the राजवृत्त and not of the अभियंतनी on the strength of their proximity (स्थान). If प्रकरण is taken into account, we can reach the stage of विनिमय through प्रकरण, बाक्क, विचि and भूति; while if we pay attention to स्थान, we add one more step and reach the stage of विनिमय through स्थान, प्रकरण, बाक्क, विचि and भूति. Thus प्रकरण being nearer to विनिमय than स्थान is stronger than the latter.

(v) स्थान (position) means common location (देशसामान्य) or order of succession (क्रम). It is of two kinds: common location according to the text (पाठसादेश्य) and common location according to the performance (अनुप्राणसादेश्य). पाठसादेश्य is again subdivided into 'the text according to number' (यथासंख्यमात), 'text according to proximity' (समांतमात). This स्थान is stronger than 'name' or a word which conveys the etymological sense (समाल्प्य). In the दशशूर्णमानसप्रकरण there is a section,
which gives information about ‘पूरोहित’, and is, therefore, called ‘पौरोहितिक’, ‘पौरोहितिक’ (related to the पूरोहित) is a name (समाल्प्य), which is etymologically formed by applying a तद्विद्यय to the word ‘पूरोहित’. That section also mentions सानाय्यान (vessels for milk and curds) and पुरोहितायान (implements like the pestle, mortar etc., required for the पूरोहित). The same section again gives a मन्त्र about the purification of the vessels, as ‘पुनर्भवं देव्यय कर्मणे’ (O vessels, become purified for the divine rite). Here we have to decide whether the सानाय्यान are to be purified with this मन्त्र or the पुरोहितायान. If we rely on the समाल्प्य of the word ‘पौरोहितिक’, the मन्त्र will have to be used while purifying the सानाय्यान as well as the पुरोहितायान, as they all occur in the same पौरोहितिक section. But if the position or common location of the मन्त्र is taken into consideration, we find that the मन्त्र occurs in the proximity of the सानाय्यानां. It should, therefore, be used in connection with the purification of the सानाय्यानां and not of the पुरोहितायान, though it occurs in the पौरोहितिक काण्ड. The स्थान is evidently nearer to the विनियोग than the समाल्प्य. This actual position or proximity of the मन्त्र is more directly known by us than the position of it inferred from समाल्प्य, स्थान is, therefore, a stronger means of proof than समाल्प्य.

(vi) समाल्प्य or ‘name’ is the last and the weakest of all the six means of proof. As already
explained, समाल्प्य is a word which depends upon etymology for its meaning. This समाल्प्य becomes subordinately useful for determining which parts of the sacrifice are to be performed by whom. For instance, the समाल्प्य ‘होठुम’ ‘आच्यूतम’ and ओहृतम help us in settling respectively that some parts of the sacrifice are to be performed by the श्रोत priest of the कृष्णेद, some by the अन्न श्रुत priest of the कृष्णेद and some by the उपर्ण श्रुत priest of the समाल्प्य.

The समाल्प्य ‘होठुम’ shows that the सौम juice contained in the चमल (cup) is to be drunk by the श्रोत priest. In other words, we can determine the विनियोग (application) that the श्रोत becomes the subsidiary to the drinking of the सौम from the cup. It should be remembered that the समाल्प्य is to be adopted as the last resort when other means of proof fail. The मैण्डल has rightly given the last place to समाल्प्य in the matter of interpretation. This principle is of far-reaching importance and deserves to be well borne in mind by the etymologists and philologists who deal with detached words bereft of their relation in a sentence or paragraph. A somewhat detailed treatment of the above six प्रमाण्य of the विनियोगविद्य is purposely adopted here on account of their linguistic importance and general application to other शाखास। Besides, the विनियोगविद्य, which shows the relative value of the principal and subsidiary, is a distinctive feature of the methodology of the
It may also be added that the विनियोगविधि is calculated to *guide a teacher* in determining the principal and subordinate parts of a text to be interpreted and in giving him a proper perspective of the subject-matter which he is preparing for presentation.

(3) Now the प्रयोगविधि or injunction of performance is a natural development of the विनियोगविधि, since what is determined to be subordinate and principal by the विनियोगविधि is actually performed or brought into practice according to the प्रयोगविधि by following the order of succession in the various acts of the sacrifice, so that the speedy performance of the acts enjoined should be facilitated without unnecessary delay. The प्रयोगविधि thus tells us how the subordinate and principal acts are to be combined into an organic whole and what subsidiaries are to succeed what according to their order of succession. When several sentences indicative of the principal and subordinate acts are combined, there emerges from them one syntactical whole or महावाक्य, the combined meaning of which is the प्रयोगविधि itself. If this syntactical whole is to be maintained, the various acts of *a sacrifice* will have to be performed briskly or without delay. For, delay in action prevents us from realizing the unification or association that a particular thing is connected with another, and the syntactical unity pre-determined by us is spoiled. It is for this reason that connected or uninterrupted performance
of acts in their definite order (क्रम) is enjoined by the प्रयोगविधि, which is, therefore, also defined as the विधि laying down the order of the subsidiaries. This order is a particular kind of extension (विततिविधेय) or the sequence (प्रवापय) of acts, according to which we know which thing should succeed which. In this प्रयोगविधि too there are six means of proof which are instrumental in deciding the order in which various acts of the sacrifice should be performed. They are: (1) भुवित्रिकम or order determined by direct enunciation, (ii) अर्थकम or order determined by purpose, (iii) पादकम or order in the text, (iv) स्थानकम or order according to position, (v) मुख्यकम or order based on the principal matter, and (vi) प्रारीकम or order by procedure. Here also each preceding प्रमाण prevails over the succeeding one. This discussion of order is also calculated to be helpful to teachers in deciding which step in their actual procedure of teaching should follow which.

(4) The अधिकारविधि (injunction of qualification) is that which indicates the ownership or the right of enjoyment of the fruit resulting from an action. The sentence 'केत स्वरुपकमः' is an example of this विधि, because it intimates that the man desirous of the fruit 'heaven' becomes the enjoyer of it by means of a sacrifice. Corresponding to the distinction of कर्मवंश into काम (performed with a special desire), नैमितिक (ocasional) and नित्य (daily) the
three qualifications (अधिकार) required by the performer of a rite are respectively पत्रकामना (the desire for a particular result or fruit), निमित्तिनिधय (ascertainment of the occasion) and शुचिविविकारीति (leading a pure life and performing duties at the fixed times.) The three more qualifications added to these are विद्या (study and knowledge of the Veda), अष्टिमत्त (the laying of fires) and ज्ञान (competency). As every शाख discusses the particular qualifications of the person resorting to it, so it is natural for the पूर्णामान्य to enumerate the qualifications required by the performer of a rite. Although the above qualifications are special to the पूर्णामान्य, yet leaving aside their particular senses, if we take their general senses, it will not be too far-fetched to apply those qualifications except अष्टिमत्त to any person given to worthy pursuits and to a teacher. A teacher too should have a desire to achieve a definite result, should ascertain special occasions, should lead a pure life and perform his duties at the fixed times, should possess a sound knowledge of his subject and have competency to impart it to others.

So far we have dealt with the four chief classes of विद्या, viz., उपत्तिविधि, विनियोगविधि, प्रयोगविधि and अधिकारविधि. The विद्या is again classified on a different basis into अपूर्वविधि, निम्नविधि and परिस्थितिविधि, all of which tell us whether we should execute a command in them wholly or partially. The following verse describes the general nature of these three विद्या—
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"The विषि or अपूर्विषि (a new injunction) occurs when something is wholly non-existent; the नियमिषि (a restrictive injunction) occurs when something is partially non-existent; and the परिस्थियािषि (exclusive specification) occurs when, out of two alternatives equally existent or present, one is excluded." In other words, the अपूर्विषि lays down something new (अपूर्व) which is not established by any other means of proof. When, out of many means, by which an action can be performed, one means is naturally present, while the other is not present, the नियमिषि restricts us to the use of that other which is not present. 'श्रीहीनवहनि' (He should beat the rice-grains) is an example of the नियमिषि. This sentence is not meant to indicate that the husk of grains can be removed by beating. It being a matter of common experience that when the rice-grains are beaten, the husks are removed from them, and when they are not beaten, the husks are not removed, a special sentence laying down this injunction is unnecessary. The real purpose of the sentence is, however, to restrict us to a means which is not present. We can remove the husk either by नखविदलन (separating with finger-nails) or by अवहनन (beating). Out of these two means if we suppose that the alternative of नखविदलन is naturally present (पक्षे प्रात) and that of अवहनन is not present (पक्षे अप्रात), then the sentence
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"वीर्यवधनि" restricts us to अवहनन only and is, therefore, the example of नियमचिन्द्र.

When two alternatives are simultaneously present (युगप्रवात), the परिसहस्यविचि excludes one of them. "पशु पञ्चनल्या: मश्या: [Five five-nailed animals are to be eaten] is the stock example of परिसहस्या (exclusion). It is not meant to lay down the eating of five-nailed animals. For, it is generally found that men are naturally inclined without any discrimination to eat the flesh of all animals, five-nailed ones (पञ्चनल्य) as well as those that do not possess five nails (अपञ्चनल्य). Both the eating of five-nailed animals (पञ्चनल्यमक्षण) and the eating of those without five nails (अपञ्चनल्यमक्षण) are, therefore, simultaneously present owing to the natural inclination (रगत: पात) of man. As पञ्चनल्यमक्षण is not wholly non-existent (अस्वल अप्रात), and as no new injunction is necessary when something is done out of natural inclination, the sentence 'पशु पञ्चनल्या: मश्या:' cannot be an example of अपूर्वविचि. Nor is it an example of नियमचिन्द्र, because पञ्चनल्यमक्षण is not partially non-existent (पशु अप्रात), but is wholly existent or established (पात). Human beings allay their hunger by means of पञ्चनल्यमक्षण as well as अपञ्चनल्यमक्षण, which both are simultaneously existent or present (युगप्रवात). According to the principle of residuum (परिशेष), therefore, the sentence 'पशु पञ्चनल्या: मश्या:' must be an example of परिसहस्या (exclusion). This विचि then wants us to desist from
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अपवाल्मालम, which is other than पञ्चनामस्मारण, The eating of five-nailed animals (पञ्चनामस्मारण) has thus to be understood as equivalent to the exclusion of the animals that are not five-nailed (अन्वेषामालम, निवृत्ति). Now 'पञ्च पञ्चनामा मास्य' is an example of implied exclusion (वाक्यात्मकी परिसंक्षप्ता), as the word 'एव' (only) is not directly stated in it; while 'अन ति एव आचरणित' (Here only, i.e., in the three verses of पञ्चामास्मीम alone they should insert extra words) is an example of expressed exclusion (औत्ती परिसंक्षप्ता), as the word 'एव' is directly stated in it. The implied exclusion involves three faults, viz.. अतिरिक्त (abandonment of the direct sense), अन्नुत्त- कल्पना (assumption of what is not directly stated), and अतिरिक्त (rejection of what is already existing or present). For instance, in understanding the sense 'अपवाल्मालमानिरिक्तिः' from 'पञ्चनामस्मारण' we abandon the direct sense of पञ्चनामस्मारण, assume another sense 'अपवाल्मालमानिरिक्तिः' which is not directly stated, and also reject 'अपवाल्मालम' which is already established by natural inclination. The औत्ती परिसंक्षप्ता in 'अन ति एव आचरणित', however, involves only one fault of अतिरिक्त on account of the direct statement of 'एव'. It is necessary to understand these details of the नियमविभि and परिसंक्षप्तविभि, as both of them are general rules of interpretation widely used in other शास्त्राः, particularly in grammar and law.

After this treatment of the विभि, the first main division of the Veda, it is now advisable to turn to
the remaining four main divisions of the same, viz., मन्त्र, नामावधि, निषेध and अर्थवाद, which are subordinately helpful to the विधि in one way or another. Of them the मन्त्रs or sacred formulas remind us of the meanings of things connected with sacrifices. When this is their visible purpose (दृष्टपलकत्व), it is improper to assume an invisible result (अद्दृष्ट-कल्पना) of their recitation. As every part of the Veda is considered to be purposeful or meaningful, the 'Names' (नामावधि) which are words (proper nouns) rather than sentences, are also useful in making definite the character of a sacrifice to be performed. The मीमांसकs purposely accept this division (i.e. नामावधि) of the Veda for four reasons: (i) There is the danger of resorting to possessive implication (मल्लत्व-लक्षणाभ्य); (ii) there is the danger of adopting the syntactical split (वाक्यवेदनमय) or the fault of understanding a single sentence as enjoining two different things at once; (iii) there is another scriptural text prescribing an accessory (तदमल्लत्वशाह); and (iv) there is comparison with another thing (वद्व्यपदेश). The मीमांसकs have exhibited subtle analytical power in the discussion of these four reasons. It may incidentally be pointed out that the avoidance of the वाक्यवेदन is an important principle used in law.

The fourth division of the Veda is 'निषेध' (a negative injunction or prohibition) which is a sentence turning a man away from some action that causes an undesirable result. Just as a
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विष्णू like 'यहेत स्वर्गकामः' suggests that a man performing a sacrifice would achieve a desirable result, and impels (प्रवर्तयति) him to perform the sacrifice, so a निषेष like 'न कलुष्ये महवेत्' (One should not eat meat stuck with a poisoned arrow) suggests that the eating of poisoned flesh leads to an undesirable result and turns a man away from (निष्क्रयति) that action. The सूत्रांक्ष्यां have shown much insight into language by discussing whether the negative word 'नाल' is to be construed with the potential affix or the root-meaning or a noun; and this topic has much bearing on the interpretation of sentences. In the निषेष the negative word 'नाल' is generally to be construed with the potential affix which expresses भावना. It has already been shown that the verb is the principal element in a sentence and that in the verb too the potential affix expressing भावना is more important. It has also been seen that a verb contains two elements, viz., the root-meaning (प्रवर्तयति) and the meaning of the affix (प्रवर्तयति). The root-meaning 'eating' (भक्षण) in the verb 'भक्षयेत्' is subordinately related as an instrument (सापन) to the principal element, i.e., the affix which expresses भावना, as the verb 'भक्षयेत्' is equivalent to 'भक्षण इति भक्षयेत्'. Thus the root-meaning 'भक्षण' which is subordinate (उपप्रतीक्षान्त) cannot be construed with 'नाल', since a subordinate word cannot be construed independently of the principal.
word with some other word. For instance, in the sentence ‘राजपुरुषमानय’ (Bring the king’s man) the subordinate word ‘राजन’ cannot be construed with ‘अनय’ independently of the principal word ‘पुरुष’. The ‘नज’ therefore, cannot go with the root-meaning ‘महज’ which is subordinate, but can go with the potential affix which is principal. Again, as we have already seen, the affix contains two elements, आव्यात्म्य (general verbality) and ब्धित्व (optativeness), which both express respectively अाष्टी मावना and शाब्दी मावना; and the आाष्टी मावना is subordinately related as साय (object) to the शाब्दी मावना which is principal. The ‘नज’ is, therefore, to be construed with the principal element ‘शाब्दी मावना’ or प्रवृत्तना and not with the subordinate element ‘आाष्टी मावना’. Now the nature of ‘नज’ is such that it expresses the opposite of the thing with which it is logically connected. Just as in the sentence ‘बड़े नल्ली’ (There is no jar) the word ‘न’ connected with ‘नल्ली’ shows the ‘non-existence of the jar’ which is opposite to ‘the existence of the jar,’ so the ‘नज’ connected with the लिहिय (the optative) expressing प्रवृत्तना (instigation) shows निक्षल्ना (the turning away from), which is opposite to the प्रवृत्तना of the लिहिय. Thus if the sense of an injunctive sentence (विधिवाक्य) is प्रवृत्तना (instigation to an action), the sense of a prohibitive sentence (निमेय-वाक्य) is निक्षल्ना (turning away from an action).
Hence, when 'नः' in a sentence goes with the optative affix, the sentence is called 'प्रतिभ.'

But two difficulties come in the way of construing 'नः' with the affix. The first difficulty occurs in the case of some vows to be performed; and the second is that if a sentence is understood as a निषेध, there is the contingency of an option (विकल्प) which is a fault. In order to remove these difficulties the 'नः' will have to be construed either with the root-meaning or with a noun, in which case the sense of the negative is called a प्रयुक्त (exclusion). As regards the first difficulty, it may be said that a लालक has to practise some vows, of which 'नेवेलोवल्लभादित्यम्' (He should not look at the rising sun) is one. Now a vow (अति) is a thing that is to be practised or that partakes of the character of a positive command; while the निषेध is simply निषेधन which cannot be practised. The 'नः' has, therefore, to be construed in the case of this प्रयुक्त with the root-meaning 'looking at' (ईश्वर). We then get the sense 'ईश्वरामाव' (absence of looking at), which by implication (ईश्वर) means 'ईश्वरामावस्यक्तप्रयुक्त' (the resolution of not looking at). The sentence 'नेवेलोवल्लभादित्यम्' is then equivalent to 'आदित्यविपयकान्तिविविधस्यक्तन्...भविष्यत्' [He should bring into being...by the resolution of not looking at the sun]. Here, we have the expectancy of साध (object) which is fulfilled by the supplementary sentence (वास्त्वेय) 'पतावता ह प्रयुक्ताविषयको भवति'.
becomes free from so much sin]. This वाक्योपय, which yields the sense of घाम् (removal of sin) and becomes the शाय, forms a syntactical whole with निषेधीत्वात्मामारिद्वम्, and the whole then means अनिषेधीत्वात्मामारिद्वम पापस्य भावेरा [He should bring into being the removal of sin by observing the vow of not looking at the sun]. This becomes, therefore, a पूर्वार्थ or a positive command tinged with negation.

The second difficulty is the contingency of an option in the case of understanding a sentence as a निषेध. In order to avoid this contingency it is sometimes necessary to resort to a पूर्वार्थ, the instance of which is found in स्वातितु वे-वजामहे करौिति, नातुवाचेपु (वे-वजामहे करौिति) [He should say 'वे यजामहे' in the गात्मास but not in the अनुवाद]. It has been settled by the नीतसि that the हेतु-priest should first utter the words 'वे यजामहे' at the places where oblations are to be offered after the अर्चना's command 'यजा', and then he should recite the गात्मास (sacrificial formulas). Again, it has been stated that the words 'वे यजामहे' are not to be added before the मन्त्र for the अनुवाद (three offerings of ghee).

Here the prima facie view is that the first part 'स्वातितु वे-वजामहे करौिति' expresses a विषि; while it in the latter part 'नातुवाचेपु (वे-वजामहे करौिति)' 'न' is construed with the affix in करौिति (understood), 'नातुवाचेपु' etc. expresses a प्रतिषिि, which prohibits what is already established (मात) by the विषि in the
first part. This प्रतिप्र तhen means: "He should not say 'ये वजामहे' in the अनुमान. As we have here two scriptural texts of equal force opposing each other, there is an option (बिक्लप) as to what is to be done and no annulment (बाध). For, a बाध occurs when a passion (for the murder of a भ्रात्रा, for instance) is already existent (प्राप्त) and when it is annulled by a stronger scriptural passage (as, भ्रात्रो न हंतय: ). As this is not the case with the विष्णव and निष्क्रिय in 'यजतित्व ये-वजामहे करोति, नानुपाकेि', i.e., as both the विष्णव and निष्क्रिय are of equal force, we should take this as an option (बिक्लप) instead of बाध. Again, two scriptural passages which are mutually independent can annul each other; and then a बाध would take place. But the निष्क्रिय in 'न अनुपाकेि' is dependent on the preceding विष्णव in 'यजतित्वो' etc., for the completion of its own meaning and for the establishment of what is prohibited. When, therefore, one scriptural passage prohibits what is laid down by another scriptural passage, only बिक्लप is possible and not बाध, as both the passages are authoritative.

The conclusive view is that it is not proper to assume a बिक्लप here, as both the scriptural texts become unauthoritative thereby. In other words, if it is held that 'यजतित्व ये-वजामहे करोति' is true, the words-'ये-वजामहे करोति' used with 'नानुपाकेि' become unauthoritative. A बिक्लप should, therefore, be avoided as far as possible, as it involves faults.
in the case of a विकल्प we have to assume a double unseen result (अपूर्व), one for a विचि and another for a प्रतिपेध, since the विचि and the प्रतिपेध in the present instance would be for the good of man (पुस्तवर्ध) and not for the sake of the rite (कल्पर्ध). नानुवाजेश्वरे ये—यजामहे करोति should, therefore, be understood as a पुरुंदास (exception) by construing 'नस्त्रू' with 'अनुवाजेश्वरे', and not as a प्रतिपेध (negation), where 'नस्त्रू' is construed with the affix in 'करोति'. When we thus resort to पुरुंदास and construe 'नस्त्रू' with 'अनुवाजेश्वरे', the words 'न+अनुवाजेश्वरे' are by लक्षणa equivalent to अनुवाजेश्वरिरिकिस्मु (to the exclusion of the अनुवाजेश्वरे), and the whole sentence 'नानुवाजेश्वरे ये—यजामहे करोति' means अनुवाजेश्वरिरिकिस्मु यजतिष्म ये—यजामहे इत्यं मन्त्र सुरां (He should use the मन्त्र 'ये यजामहे' with the यजामहे which are excluded by the अनुवाजेश्वरे). Thus when we take this as a पुरुंदास, the opposition between two scriptural texts of equal force occurring in the विकल्प does not arise. In this पुरुंदास 'ये—यजामहे' is not a new विचि, but is simply an allusion (अनुवाद) to what has been laid down in the general rule 'यजतिष्म ये—यजामहे करोति'; and this अनुवाद is resorted to only in order to make an exception in the case of the अनुवाजेश्वरे.

It is thus found that a पुरुंदास (exclusion) restricts a general rule. An उपसन्हार (restriction) too does the same; yet the difference between both of them is that a पुरुंदास restricts a general rule only to what is other than the particular case stated in the
while an उपसंहार restricts a general rule only to the particular case that is stated in the उपसंहार itself. Again, a पुरुषृद्धि is negative, while an उपसंहार is positive. For instance, the four-fold division of पुरोहित mentioned in the general rule 'पुरोहितं चतुष्कोरटि' (He divides the पुरोहित into four parts) is restricted only to the 'आयेय पुरोहित' owing to the particular sentence, 'आयेयं चतुष्कोरटि' (He divides the आयेय पुरोहित into four parts), which is an example of उपसंहार.

In spite of the contingency of the faulty विकल्प, we have sometimes inevitably to resort to प्रतिषेध (prohibition) rather than to पुरुषृद्धि. पुरुषृद्धि is an exception to प्रतिषेध; but the प्रतिषेध resorted to in such a case is an exception to the पुरुषृद्धि, i.e., प्रतिप्रवृत्त (an exception to an exception). In the अतिरिक्त (a form of क्योतिरिक्त sacrifice) there are two sentences, of which 'अतिरिक्ते पोषिन्तं ग्रहाति' (At the अतिरिक्त he should take the पोषिन्त cup) is a स्विचि, and 'नातिरिक्ते पोषिन्तं ग्रहाति' (At the अतिरिक्त he should not take the पोषिन्त cup) is a नियम. A विकल्प which is faulty is, therefore, contingent here. If it is to be avoided, we have to resort to पुरुषृद्धि, in which 'नयो' will have to be construed with either of the nouns 'अतिरिक्त' or 'पोषिन्तम्'. Then the second (negative) sentence will respectively assume the form of either 'अतिरिक्तव्यन्तितिक पोषिन्तं ग्रहाति' (He should take the पोषिन्त at the sacrifices other than the अतिरिक्त)
or 'अतिरते पोषथितयतिरिकं यहाति' (He should take the cups other than the पोषथिना at the अतिरते). As both these meanings are quite contrary to the विधि 'अतिरते पोषथिनं यहाति', it is impossible to assume a पुरुषार्थ here. Hence, by construing न with the प्रत्यय, the sentence 'नातिरते पोषथिनं यहाति' must inevitably be taken to be a प्रतियेक (prohibition) of 'अतिरते पोषथिनं यहाति', although there is the contingency of विक्लप in this. It has already been shown that a प्रतियेक like 'न कलायेण प्रद्युच्चेत्' prohibits that which leads us to an undesirable result (अन्याय). In other words, this प्रतियेक is meant for the good of man (पुरुषार्थ). But the प्रतियेक of taking the पोषथिनं cup does not lead us to an undesirable result, as it is laid down for the sake of the sacrifice (कलायेण), and not for the good of man (पुरुषार्थ). The विक्लप, therefore, that has to be admitted on account of this प्रतियेक is not faulty. There are two classes of विक्लप, viz., व्यवस्थित (fixed or limited) and अव्यवस्थित (unlimited). The विक्लपs which are fixed or which depend upon the will of the agent are not faulty. The nice distinction made by the नीमांकन between प्रतियेक and पुरुषार्थ or between पुरुषार्थ and उपसंहार, is very useful for interpreting negative sentences in literature in general, and Sanskrit literature in particular. Although the नीमांकन lay more stress on the potential form (भिन्निक्षिप्) of verbs in this respect, the principles of विधि and निपेष may generally be made applicable to the verbs in the indicative mood also.
The fifth and last division of the Veda is अर्थवाद (explanatory or supplementary statement) which praises a thing laid down by विष्णु and censures a thing prohibited by निषेध. Although the अर्थवादस in the बाणाणा consist of lengthy and imaginary stories, legends, etc., and sometimes contain descriptions of impossible or fanciful things, they are not meaningless. For, instead of understanding them in their literal or primary sense, we have to interpret them by resorting to implication (शलण). Being taken in its implied sense an अर्थवाद is connected with the शब्दी-भावना (verbal energy) in a विष्णु or निषेध, and praising or censuring a thing contained in either of them, it expresses the manner of performance (दृष्टिकृत्व) of a rite. The अर्थवाद thus becomes meaningful when it forms a syntactical whole (एकवाक्य) with the विष्णु or निषेध laid down in the Veda. For instance, 'बालौषे क्षेपिष्ठ देवना' (बालौ is indeed the swiftest deity) is an अर्थवाद, the purpose of which is not merely to denote its own primary sense, but to become meaningful by praising the thing enjoined in the विष्णु 'वायुष्ट्रेन वर्षमालन्तुक्त नूतिस्त्राम; (One desirous of prosperity should sacrifice a white animal to बालौ), and by subordinate-ly forming a syntactical whole with that विष्णु which is principal. The अर्थवादस implying censure, of course, form a syntactical whole with a निषेध. As thus अर्थवाद indirectly impel a man to perform an action stated in a विष्णु, or turn him away from a
thing prohibited in a निवेद, they are more connected with the शाब्दी मात्रा than with the आर्थिक मात्रा.

अथवा is of three kinds: गृहवाद (a figurative statement), अनुवाद (a corroborative statement) and भूतान्तरवाद (a statement of the past).

(1) गृहवाद, taken in its primary sense, contradicts some other means of proof; but, understood in its secondary or figurative sense, it implies similarity or identity of a quality. In the sentence ‘आदित्यो युगः’ (The sacrificial post is the sun) the identity between ‘आदित्या’ and ‘युगः’ contradicts Perception (प्रेक्षणप्रमाण); yet both of them are said to be identical on account of the common quality of ‘brightness’. The sense of the sentence is that the sacrificial post is as bright as the sun; and this sense is obtained by adopting व्यवधान (Implication).

(ii) अनुवाद reiterates or corroborates what is already existing or what is ascertained by other means of proof like Perception. The sentence ‘अग्निहिंस्क भेद्यम’ (Fire is an antidote against cold) is in praise of अग्नि; yet, it is the statement of an already existing fact that fire protects us from cold.

(iii) भूतान्तरवाद neither contradicts other means of proof nor corroborates them, but simply states what is said to have taken place in the past. The sentence ‘इन्द्रो ब्रमायुक्त मुनिद्यध्वस्त’ (इन्द्र lifted his thunderbolt against ब्रमा) is an instance of this variety.
An अर्थवाद may comprise a sentence or passage in the form of a story, description, allegory, etc.; yet it is always to be formed into a synthetic whole with the विधि. The wider meaning of this principle may be understood that subordinate parts of a sentence or passage in literature and शाखा are always to be unified with the main sentence or idea of an author. As in such sentences or main ideas the intention or purport of an author (बक्ततात्व) is centred, the various concrete, illustrative, artistic and persuasive ways of expression adopted by him to arrive at the main idea should, in interpretation, be naturally construed with his purport, so that the synthetic meaning of that author would be clearly grasped. It is noteworthy here that in consonance with the principle of अर्थवाद the अभिहितात्वय school of the नीमांसा, with this synthetic purpose in view, emphasizes the तात्वयहिति, which will be dealt with later on.

We have so far given a summary of the most important principles of interpretation propounded by the नीमांसक, leaving all the minute details. Those principles have been summarized here in such a manner that they might be seen in their proper perspective and their importance from a new point of view might be realized. There is, of course, twofold purpose in giving this summary. The first purpose is to show how the नीमांसक too in their particular science have followed the general principles of methodology. In other words, it is
shown here how the नीमंत्रस् determine the subordinate and principal elements of their cult, how they exhibit distinctness and unity of purpose (i.e. धर्म), how they unite the subordinate and principal elements with that purpose and how they organize all the elements into a synthetic whole or a system. In this process they first classify their subject-matter into minor and major parts and then develop it into a synthetic whole. As thus the methodology of the नीमंत्रस् is analytico-synthetic like that of the other शाखा, it evidently deserves a prominent place in the survey of general methodology. The second purpose is to present in a nutshell the principles of interpretation belonging to the नीमंत्रस्, as they have substantially contributed to the general linguistics and merit wider application. It is actually found that almost all the above laws of interpretation, particularly those of विनियोगविचि, नियुष, नियम, परिस्थित्या and अर्थादि, which lay due stress on the sentence-aspect of language, i.e., which make individual words subordinate to a sentence, have been widely adopted by the शाखा like व्याकरण, साहित्य, वेदान्त, धर्मशाखा etc. Those laws of interpretation which are the best parts of the नीमंत्र are, therefore, of permanent value and are worthy of preservation. Particularly, when we take into account the nature of Sanskrit language, as formerly dealt with, we can realize the utility and importance of those principles in the matter of the scientific and synthetic exposi-
tion of sentences in language. We have also shown above at different places how those principles, looked at from a new point of view, supply a sound basis for language teaching; and in this respect they compare favourably with the Western principles of the study and teaching of language. It has been again shown how the न्याय principles of methodology apply in a more or less degree to the science of teaching in general and language-teaching in particular. Other linguistic implications of those principles will again be brought out in detail later on at different places according as there is an occasion for their exposition. Suffice it to say here that in union with the theories of the न्याय about प्रमाण (means of proof) and those of the व्याकरण about पद (a word), those of the मीमांसकs about वाक्य (a sentence) give a completely scientific turn to the methods of expounding literature and शास्त्र.

VII. THE COMPARATIVE METHOD.

Employment of the theories of पद, वाक्य and प्रमाण in the scientific exposition of शास्त्र and literature necessarily presupposes a comparative study of the व्याकरण, the मीमांसा, and the न्याय, the sciences of general interest and application; and this will vouch for the existence of comparative, critical and scientific
methods in India, although it is denied by the advocates of Western learning. The existence of critical and scientific methods in India has sufficiently been proved in the former parts of this book. Now as regards the 'comparative method' it may be said that 'Correlation of Studies' has always been the educational policy of the Hindus even from ancient times. On account of the enormous expansion of different branches of शास्त्र ancient students had compulsorily to adopt the course of the 'Participation of Labour' in their studies; and hence with specialization in one or two शास्त्र they maintained correlation not only with the orthodox but also with the heterodox शास्त्र. In spite of this specialization in a particular शास्त्र every student learnt at least the fundamentals of general शास्त्र like the व्याकरण, the मीमांसा and the न्याय; and some students studied the principles of the various schools of thought like the वेदांत, शास्त्र, योग, बौद्ध and बौद्ध philosophies also. The poet बाण (7th century A.D.) in his धर्मचरित makes a direct reference, at the beginning of the third उस्त्रवां, to the study of the Vedas (वेदांता), sacrificial lore (सन्निवचा), exposition of grammar (व्याकरणव्यास्त्रान), logic (प्रमाण), मीमांसा (पूर्व-मीमांसा and वेदांत) and poetical discussion (काव्यालय) as the subjects of the ancient curriculum. Another important reference made by him in the धर्मचरित is to a Buddhist teacher, named दिर्याकरमित्र, who in his hermitage encouraged the tendency of comparative studies of different systems of thought
among his students. Again, ancient works like the तत्त्वसंग्रह of the Buddhist शास्त्रविलित (8th century A.D.), the पद्धतिसमुद्रय of the Jain हरिमश्सूरि (8th century A.D.), and the संवेदनसंग्रह of the Vaidika नाथव or विचारण्य (14th century A.D.), which in order to search for Truth present in a nutshell the main tenets of the then existing Indian systems of philosophy, exemplify the tendency of Correlation of Studies among the Hindus and their prominent use of the Comparative Method. Besides, many notable authors of versatile genius, who, after a deep study of various Indian systems, have either written commentaries on them, who have tried to refute systems other than their own, or who have written original works on them, bear testimony to the existence of the Comparative Method in ancient India. Some of those versatile luminaries are शाह्सराज्य (788 A.D.), वासप्रतिलिङ्ग (9th century A.D.), अभिनवगुप्त (10th century A.D.), हेमचन्द्र (11th century A.D.), विचारण्य (14th century A.D.), अय्यदीलित (16th century A.D.) and नागेश और नागोमिष्ट (18th century A.D.).

† तत्त्वसंग्रह निषेधमणि तत्परागायरापि आपात्मतिकिम्: अतिएरवें अवेवतैः कैपिरावे- लोकायितिकाः: काव्यार्थिकाः: काव्यियार्थिकाः कर्षिकारिणिः शास्त्रविलितिः पौराणिकाः: साहसात्त्विकाः: शैवाः: शास्त्रिकाः। प्राचीनविश्वस्य शास्त्राद्वितिक आयुर्विद्यादिः विद्वद्वाने अभावस्यादिः शिष्योऽपि प्रतिपैदीवेदचेत्यानां विद्वानकारिणिः स्मार्थतिः।
Naturally the Shastris, who study the व्याकरण, the मीमांसा, the न्याय, the वेदांत, the साहित्य, etc., are fully conversant with all those methods relating to पद, वाक्य and प्रमाण; and the denial of these actual facts is a misrepresentation of truth. We must, however, be alive to the fact that some Shastris study only one of those शास्त्र and resort to narrow specialization, in which there is little scope for the Comparative Method. Yet generally speaking, many Shastris, having recourse to wider specialization, can be found even up to the present day. This wider specialization, which is very desirable according to the modern tendency in education, prompts a student to know everything of a few allied subjects and something of other distantly related ones. It can, therefore, be asserted that this modern tendency was not only prevalent in ancient India, but is still observable in the Shastri methods of teaching the शास्त्र and literature.


The most eminent of all the versatile luminaries of ancient India is शास्त्रविद्याषय, who with a comparative outlook first realized the importance of amalgamating the principles of पद (व्याकरण), वाक्य (पुर्वविद्यार्थित) and प्रमाण (न्याय) for the exposition of the वेदांत.
philosophy, and who is, therefore, aptly called ‘पद्वाक्यप्रमाणपरावर्तितार्ण’ He has enriched Sanskrit-language with his substantial contribution to the rational or scientific exposition of the Vedic literature in general and of the Upanishadic philosophy in particular, and has immensely influenced later authors. It is, therefore, essential to observe the noteworthy features of the methods of explaining the Upanishadic sentences and the worldly phenomena, as employed by him. We have to limit this treatment to the observation of his methodology rather than to a connected and detailed exposition of his philosophical thought, which will, of course, be taken into account incidentally so as to shed light on his methodology. श्लोकपाठ, doubtless, admits that the principles of पद्वाक्य and प्रमाण are conducive to a systematic and graded exposition of the वेदांत; yet he never forgets that they are relatively subordinate to the Transcendental Reality and intuitional realization (अतुम) of the Highest Self (ब्रह्म, परमात्म) with Whom the Individual Self (वैवात्म) is intrinsically identical. He, therefore, saw with penetrating insight that the main purport (प्रात्म) of the Upanishadic sentences was identity (एक्य) or non-duality (अद्वैत) of the Individual Self and the Universal Self. This main purport of non-duality is corroborated by the Upanishads themselves in the four महावाक्यas of the four Vedas, viz., ‘प्रजाने श्रद्धा’ (Brahman is pure Intelligence), ‘अहं ब्रह्मस्व’ (I am Brahman), ‘तत्त्वज्ञानि’
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(Thou art That) and 'अयमात्मात्म' (This Individual Soul is Brahman). In the sentences 'वस हि देवतामिव मवति' (Where there is, as it were, duality), 'सत्येत्वा सोपेदम् आसीदिकेरवादुत्तीयम् (My dear, this was pure Existence alone in the beginning, one only without a second) the use of the words 'हृ' and 'पु' respectively shows that duality is apparent or illusory (मात्रिक) and emphasizes non-duality as the Ultimate Reality. Sentences like 'द्वितीयद्वैतं भवं मवति' (The idea of duality gives rise to fear) 'य उदरभन्तरं कुरते अथ तस्य भवं मवति' (Fear overcomes him who finds even a slight difference) lead to the same purport. It must be remembered that श्लोकराचार्य owes this synthetic method to the वृक्षकार वादपणिणा, who first systematized the Upanishadic philosophy in his वृक्षणयास, and to his great Guru गौड़पादाचार्य also, who in his कारिकास on the मान्यकोपशनिपद showed the main outline of Synthesis. The credit, however, of building an edifice of the अदैत philosophy on this foundation goes to श्लोकराचार्य.

The task that lay before श्लोकराचार्य was to show syntactical unity (एक्वाक्यता) among the apparently contradictory sentences of the Upanishads, and this he successfully achieved by adopting the seven modes of the मीमांसक (संस्करण) for the purpose of arriving at the purport or synthetic meaning (ताल्यं) of the Upanishads. He, however, asserts against the मीमांसकs that all Upanishadic sentences are directly

† उपसंस्कर, उपसंहार, अभ्यास, अपूर्वता, पल, अर्थव्याप and उपपस्य. See pp. 123-124.
or indirectly devoted to the exposition of ब्रह्म and are in no way subsidiary to Action or Injunction (कर्मशिष्य, विविशिष्य). He further says that the goal of an inquiry into धर्म (duty, action) is the attainment of heaven, which is an imaginary entity from the absolute point of view; while the purpose of an inquiry into ब्रह्म is eternal freedom or highest bliss (मोक्ष, निःश्रेयस), which can actually be realized as the intrinsic nature of all. The sentences, therefore, that prescribe Action for attaining an imaginary goal must be subordinated to those propounding ब्रह्म, the highest goal, according to the principle of the पूर्वसीमाः itself, viz., ‘फल्वतंत्रितर्काकसू तद्रूपम्’ (That which is devoid of any result is to be subordinated to that which has a definite result.). Unlike the मीमांसका, शाहराचार्य holds that not only injunctive (विविशिष्य) but also assertive sentences (सिद्धावक्य) like ‘तत्त्वमसि’ which refer to ब्रह्म are meaningful and authoritative. As again the Individual Self (वैच) is superimposed (अच्यत) upon the Highest Self through ignorance (अविधा), his agency (कर्तृल) required by the मीमांसकार for the performance of Action is also imaginary. It is then found that शाहराचार्य accepts the verbal testimony of the भूति or revealed texts of the Upanishads as authoritative in regard to the intuitional knowledge of ब्रह्म, where Reasoning (तर्क, वुक्ति) is baffled. From another point of view the Upanishads are the inspired utterances of the ancient sages, who had realized the Highest
Reality of परमालन. They are, therefore, very valuable for one who is earnestly proceeding on the path to Self-Realization. Hence श्रुति the intuition (अनुभव) of the Seers of Truth too is authoritative. He, however, does not discard the Logical Method, which should be followed, according to him, without contradiction to the purport of श्रुति. It may be remarked here that few philosophers in India have resorted to the logical method to the extent to which श्रुताचार्य has resorted to it. The fact that many sentences in his माण्य can be easily transformed into syllogisms testifies to his prominent use of the Logical Method, which he employs while refuting his opponents and convincing them of his conclusions also. Yet he fully recognizes the limitations of the Logical Method or Reasoning in transcendental matters, where श्रुति must be the final authority. Mere reasoning without the help of श्रुति leads us nowhere, since one reasoning is falsified by another, and this process continues ad infinitum in the absence of any realization of Truth. He, therefore, concludes that Reasoning, which is supported by श्रुति and helps its interpretation, should be adopted in the वेदान्त. As reasoning is useful only on the empirical plane (व्याचारिक सत्ता), and as in consonance with श्रुति it gradually leads us to the Absolute State (परमाथिक सत्ता), the Logical Method without being opposed to Transcendental Experience subserves it. श्रुताचार्य thus harmonizes Reasoning (तक्ष, श्रुति).
with शृद्धि and intuition (अनुमान) of Seers.* It should be remembered that we see through ignorance (अविद्या, माया) the duality of names and forms of the phenomenal world on the substratum (अविद्यान) of the non-dual ब्रह्म. As the function of all the above प्रमाणs including the शृद्धि is to dispel that ignorance and indirectly to lead an aspirant by the maxim of 'शाखान्तर' (the moon on the branch) to the self-luminous ब्रह्म, they are relatively authoritative on the empirical plane only. The प्रमाणs cannot directly point out the ब्रह्म but suggest its all-pervading presence by means of भक्षण (Implication). As soon as they dispel ignorance, the self-luminous ब्रह्म manifests itself as one Ultimate Reality, and the function and authority of the प्रमाणs are over. Here the false ignorance is removed by the प्रमाणs which are false from the Absolute point of view, and then ब्रह्म is realized as ever-present. For, the removal of darkness is itself the attainment of light. Maintaining this position about the प्रमाण शक्तिपालिच makes use

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* ब्राह्मांशिकरणाच्यात्वेषांसाधनिष्ठ दि ब्रह्मांगतिनांतुमानादिव्रताः. पानार्थिनिष्ठा | सत्ये तु केदारनाथाये जगो जन्मादिकारणादिति सदर्थ. प्रह्पादाब्योनासामायि केदारनाथार्थसिद्धि प्रमाणं भवन्ति निवार्यते, शुल्केन च शण्यवेलेन तर्कसाधार्युिन्ततालोकं।...न भयमिशिकाशयमित्व शृद्धि एव प्रमाण ब्रह्मांशिकायाः, किन्तु शृद्धि कौटिल्यमन्नादवादयं यथासम्बन्धिनिधि प्रमाणम्, अनुभवासानतत्त्व शृद्धिनिविष्यत्वाच अविद्यानस्य।

—म. स., माध्यम, ११४२.
of the व्याकरण (व्य) for deriving words like ‘बहुन्’ from the root बहु (to be great) or for explaining compounds and the कारक relation, of the मीमांसा (वाक्य) for showing the unanimity of sentences relating to बहुन्, and of the न्याय (प्रमाण) for refuting the fallacious arguments of his opponents and constructing a rational and graded system of Adwaita philosophy. This is how he establishes a higher synthesis of the divergent शास्त्र śāstras and of the phenomena of the universe.

In addition to the Upanishadic sentences relating to the Ultimate Reality of बहुन् there are other Upanishadic sentences referring to कर्म (Action), उपासना (meditation, devotion) and the creation of the universe. Although they seem to be opposed to ज्ञान (supreme knowledge), they are, according to the main purport of the Upanishads, to be construed as subsidiaries or means to ज्ञान, which is the main goal. Thus कर्म, उपासना and योग, mentioned in the Upanishads are, according to श्रवणमार, designed for the purification and concentration of the mind, in which then the self-luminous ज्ञान dawns. All activities, all sciences, all ethics of the धर्म, all diversity of कर्म, उपासना, etc., must, therefore, be graded in such a way that all of them should culminate in the unity of ज्ञान. Thus कर्म, उपासना and ज्ञान have been so harmonized by श्रवणमार, that a person desiring Liberation should be led step by step to the Ultimate Reality. श्रवणमार here takes into account the important distinction of परा विद्या (Higher Knowledge)
and अपर विद्या (Lower Knowledge) made by the Upanishads themselves (मुग्धकः १-२-४) and postulates correspondingly the पर or निगुः (Higher or unqualified) श्रद्धा and अपर or समुग्षा (Lower or qualified) श्रद्धा according to the purport or synthetic meaning of the Upanishads. He further means that the अपराविद्या which propounds meditation etc., of the अपरश्रद्धा is a means to the परविद्या relating to the परश्रद्धा, as it is found in other spheres too that the description or illustration of concrete things facilitates the understanding of abstract thoughts in the case of ordinary people. He, therefore, purports that the अपराविद्या and अपरश्रद्धा which are concrete by nature are useful for ordinary people on the empirical plane (व्यावहारिक सत्यः) in leading them gradually to परविद्या and परश्रद्धा. Thus शब्दरामाय, the great teacher, postulates two grades of knowledge in the teaching of non-duality so as to suit the capacities or qualifications (अधिकार) of aspirants of different grades. He, therefore, makes provision in his comprehensive system for all grades of people, ignorant as well as intelligent and seekers (साधक) as well as seers (विद्वा) of Ultimate Truth, and hence the popularity of that system in India. Moreover, the system of शब्दरामाय gives scope for adaptability to changing circumstances on the phenomenal plane (व्यावहारिक सत्यः) without in any way modifying the fundamental principle of non-duality, which is the eternal substratum of all changing names and forms of the
world. Again, instead of being opposed to the modern scientific inventions, which contribute to the worldly prosperity (अम्बुदय), वाक्रकराचार्य's system affords full scope for them on the phenomenal plane, if they do not lead us astray to the destruction of humanity through exploitation and aggression, and if they do not delude us as to the main human goal, which is the Realization of the Self (निःब्रजस). On the other hand, every such invention, past or future, is a new addition of names and forms (नामरूप) to the former ones, and demonstrates the truth that all this diversity emanates from Unity, which is defined by the वेदान्त as 'the intelligent cause of this universe.'

As said above, the Upanishads contain descriptions of the creation and dissolution of the universe, and it is stated in them that ब्रह्म is the intelligent cause of the creation, sustenance and dissolution of the universe in Itself. The sentences 'क्षे च दैवसि दैवाणि जावि' (१४१.) 'From whom these beings are born, etc.'; 'वर्गकम समयकाम: संपर्व्यः सम्बंब्यः' (१५० १५१.२.) 'From whom all actions, desires, smells and flavours emanate,' etc., give us an idea of the relative or qualified (अपर, सागुण) ब्रह्म. On the other hand, there are Upanishadic sentences which merely indicate the true nature of ब्रह्म, as, 'सच्च शान्तमन्नलं ब्रह्म' (१४२.) 'ब्रह्म is pure Existence, Intelligence and Infinity,' or those which negate all attributes of ब्रह्म, as, 'अच्छन्तमयोऽध्येयमला पक्षवधम्' (४२४.२४२.) 'Which is without sound, touch, form and
decay'. These latter sentences in the Upanishads tell that there is no relativity in \textit{brahman}, but that \textit{brahman} is Absolute or unqualified. श्रावस्ती, on the basis of such sentences and of the \textit{सर्गसूत्र} (५२१०-२१ ), says from the synthetic point of view that the \textit{अभि} makes this distinction simply for the sake of leading an aspirant from the first to the second by gradual stages, and does not mean that the \textit{सर्गुणोज्जान} is the ultimate reality. The harmony between such two sets of \textit{अभि} can be established by the hypothesis of Nescience or माया. That is to say, the निर्गुण \textit{ब्रह्म} becomes सर्गुण \textit{ब्रह्म}, or \textit{ईश्वर} on account of the limiting adjunct (वाचिप) of Nescience or माया, which is the incomprehensible power of \textit{ब्रह्म} itself, and which, without really being an entity separate from \textit{ब्रह्म}, is supposed to be different from it. This \textit{Nescience, illuminated by the self-luminous \textit{ब्रह्म}}, shows us the imaginary world of names and forms. In other words, \textit{ब्रह्म}, being associated with the limiting adjunct of Nescience is said to be the cause of the creation of the world, just as the rope associated with the ignorance relating to it is said to create the imaginary snake on it. Thus the world is falsely created, sustained and dissolved by the सर्गुण \textit{ब्रह्म} or \textit{ईश्वर} in Himself, just as the \textit{snake is

* मेद्योपासनार्थवाहिनेदेव तात्त्विकता: (ब्र. स. मा. ४१२०२२) शास्त्रादेवंगताचतुर्भक्षु बाक्येतु व्यास्यते मिलाकारमेव \textit{ब्रह्मचार्य}विद्यमान। इतराणि त्वाकार्यवुद्धाभिमान्युपासनात्मकवियानि ब्राह्मण कवियानि न \textit{तच्छानानि। उपासनाभिषिक्त-}

\textit{चानानि हि} \textit{तानि। ब्र. स. मा. ४१२०२५।}
falsely created, sustained and dissolved in itself by the rope. As then the creation, sustenance and dissolution of the world are merely a false appearance or magic transformation (विवर्त) on the substratum of ब्रह्म, the causality of ब्रह्म and its name 'इश्वर', 'सत्य', etc., are relatively true as long as the worldly phenomena appear, and not its true nature. Its true nature is, therefore, 'सत्यब्रह्मनान्ते ब्रह्म' or that which negates all attributes. The definition, wherein ब्रह्म is relatively described as the imaginary cause of the world, is called 'तत्वस्थ-लक्षण', and the definition, wherein its true nature is indicated, is called 'स्वरूपलक्षण'.

As ब्रह्म, through the agency of माया, becomes the imaginary cause of creation, so it is also the cause of the dissolution of the world in itself. It is, therefore, both the efficient cause (विविधत्कारण) and the material cause (उपादनकारण) of the universe, just like the spider sending forth and drawing in its threads.† Since ब्रह्म appears to be the world to ignorant people by magic transformation (विवर्त) and not by actual transformation (परिपथ), the view of शास्त्रार्थार्थ about causation is different from the परिपथवाद of the वाचवक्य, who accept the non-intelligent Primeval Matter (प्रकृति) as the cause and the intelligent पूर्ण as different from it. The theory of विवर्त differs also from the आरम्भवाद of the न्यायवेद्यर्थिक, who accept God as only the efficient cause and the infinitesimal.

† वर्णोक्तानमे: सुभाषते गहते च।-म्, २२२॥
atoms, which are different from God, as the material cause. Now if it is supposed that actual transformation (परिणाम) of ब्रह्म, takes place, the immutability of the Intelligent ब्रह्म, described by the शुल्क, would be falsified, and none would seek to attain It as the eternal Bliss of the Self.

It is noteworthy that the Causal Relation postulated in every science other than the ब्रह्म is based upon the distinction of cause and effect. The cause is defined as 'an invariable, unconditional and immediate antecedent of a phenomenon.' But there the 'invariability' etc. of the cause, without being actually and definitely perceived, rests on our belief in 'probability'; and even a single fact coming forth as contradictory to that probability frustrates that causation. There is, really speaking, no line of demarcation where the causal state ceases and where the effect begins to appear. In most cases the cause is never directly tangible but is only inferred from the effect. Hence, even though for the convenience of worldly affairs we take the cause to be different from the effect, yet the cause and the effect in their true essence are not different. They are merely names and forms attributed to the same eternal essence. The worldly phenomenon is then a beginningless flux of 'names and forms' where the antecedence of the cause and the sequence of the effect cannot be settled; and the change that appears to take place and that makes us employ the words 'cause and effect' is not at all a change in the inner essence, which is the eternal Existence,
Intelligence and Infinity (सत्य ज्ञानमन्त्रम), but is a change only in names and forms imagined by our mind. This is the reason why श्रृंकराचार्य adopts the अनिवर्चनीयता (Theory of inexplicability) or the विवर्त्तवाद (Theory of illusory transformation) in order to account for the phenomena of the universe; and he accepts the causality of श्राण् through ‘विवर्त्’ and that of माया associated with It through परिणाम. It is here interesting to note that the modern scientists cannot definitely explain the relation between electrons and protons, and are gradually being led to rest on ‘अनिवर्चनीयता’ (inexplicability). It may, therefore, be said that they are ceasing to be Materialists, that the causal relation of things, experimental work, scientific method, induction, etc., are relatively true from the phenomenal standpoint, and that all theories attempting to explain the phenomena of the universe are provisional or relative, true in the व्यावहारिक सत्ता only. Time and space which are the basis of the causal relation and several provisional theories are merely the subjective musings of the mind. Although the विवर्त्तवाद, postulated by श्रृंकराचार्य for explaining the creation and dissolution of the world, as described in the Upanishads, is such a provisional theory, it serves best its purpose of leading the aspirant to the Ultimate Reality of the Absolute. According to this theory the effect is not different from the cause; and hence the world of names and forms which falsely appears in manifold ways upon the unaffected श्राण्, its sub-
stratum, is not different from ब्रजान्, just as the snake on the rope is not different from the rope, or the dream-world is not different from the dreaming person.

The world is then an illusion, not in the sense that it is the void (शून्य) or non-entity of the Buddhists, but in the sense that it has no existence independently of ब्रजान्, which is Existence, Intelligence and Infinity. It should be particularly noted that शक्त्राचार्य does not deny the reality of the world on the phenomenal plane. What he means is that the world is relatively real as long as our senses and mind operate, or as long as the cosmic ignorance (समस्ति अज्ञान = माया), which gives rise to it is not removed by the superconsciousness of Absolute Reality, just as a dream is real as long as we have not attained wakfulness. As in the case of the snake appearing on the rope we cannot say whether it exists or does not exist, so in the case of the world too we cannot say whether it exists or does not exist. Since the world is neither existent nor non-existent (सदस्मिनं धन्यं), we have to conclude that it is inexplicable (आन्विकपयं). The existence or reality of the world does not belong to itself, but belongs to ब्रजान्, just as the reality of the snake does not belong to itself but belongs to the rope. This is what शक्त्राचार्य means by the words ‘माया’ and ‘मिथ्या’ which do not mean ‘शून्य’ (void, nothing).

It must be remembered that an illusory phenomenon appears only on a positive basis and not on a
negative non-entity. So the illusory world appears to be real (relatively) on the substratum of the ever-existent ज्ञान. Again, as the relation between the world and ज्ञान cannot be explained either by संयोग (conjunction) or by समवाय (inherence), it has to be concluded that it is due to the Superimposition (अव्यय) caused by Nescience.

It should not be supposed that the theory of माया and that of Superimposition (अव्यय) arising from it are शक्तिचारिय's own fabrications. For references to माया, express, implied or through the use of the word 'अविचार' can be found in the Upanishads as well as in the यजुर्वेद. In the यजुर्वेद the word 'माया' is used in the sense of 'a wondrous or supernatural power', and in the नासिदीयसूत्र (क. X. 129) the idea of 'अनिवार्यता' (inexplicability) is found embedded. In the यजुर्वेद the word 'माया' is used in the sense of 'magic, which further develops into the sense of 'illusion'. गौड़पादाचार्य, the great Guru of शक्तिचारिय makes repeated references to 'माया' in the sense of 'illusion' in his माण्डृत्य-कारिका. What शक्तिचारिय did was that on the basis of these data he synthesized the idea of माया and gave a systematic exposition of it.

$ चौद्रो २१५१९; प्राच ११६; सेता, ११९ २१७-१०; ब्रह्मचारी शारीर.
† चौ २१४२४, देवार, २१४१९; चौ ६१२४, २१४१२, २१४१२-२; कठो २१४१०; चौ २१४१४, २१४२८.
$ चौ २१४१४; कठो २१४-२; मूल २१४१८, २१४१०; चौ २१४२०.
This idea can also be corroborated by quoting the empirical experience of every being. Just as every human being says 'I know', so he also says 'I do not know' (अहंप्रात, न चिन्तितवेशिष्टम्). This empirical experience of 'knowing' is the indication of the fact that every being is of the nature of pure Intelligence or Knowledge (चिन्तप्रवृत्ति); while the experience of 'not knowing', which is somehow associated with 'knowing', and which is really illuminated by pure Intelligence, is the indication of the fact that he is possessed of innate Ignorance. This Ignorance looked at from the individual (व्यक्ति) point of view is called 'अबिधा' and from the collective (समस्त) point of view it is called 'माया' or Cosmic Ignorance. This Ignorance or Nescience makes us superimpose the body, the mind, etc., upon our inward Intelligence and designate it as 'the individual, the knower or the subject' (तत्त्र, प्रमाण, विषयी). It again makes us superimpose the whole world of names and forms on the external all-pervading Intelligence and call it 'the universe, the known or the object' (तत्त्र, प्रमाण, विषय). Further the subject and his attributes are superimposed on the object and its attributes, or the object on the subject; and thus the Real and the Unreal are coupled together through this inherent Ignorance. The fact, however, is that the pure Intelligence (चिन्तप्रवृत्ति), internal and external, or individual and universal, is Unity without a gap. For, no means of knowledge (प्रमाण) can connect itself with the knower (प्रमाण) and the
known (प्रमेव) unless all are essentially one, though they appear to be different from one another on account of illusory limiting adjuncts (उपाधि). Really speaking, the same eternal Intelligence (विद्गि, वितु) is, as it were, divided into three modes, viz., प्रमान, प्रमाण, and प्रमेव by the process of Superimposition (अव्यास). This superimposition is defined by श्रूचाराम्य as, "the false perception, in the form of recollection, of a thing previously seen, in another thing"; or "the supposition of a thing in another thing where it does not exist." While giving this definition of Superimposition श्रूचाराम्य quotes, on the same, the views of other systems of philosophy, viz., the अन्यत्वाद्यतिवादिनः or नैयायिक्ष and भामीनः, the आलम्बितवादिनः or विज्ञानवादी बौद्धः, the अस्पृतिनारिनः or प्रावळनिमाधिनः and the अत्तत्वातिवादिनः or ध्यानवादी बौद्धः. It will be particularly noted that श्रूचाराम्य here finds with a comparative and synthetic outlook the common feature of all those views, and says that all these systems agree in respect of holding Superimposition to be the assumption of the attributes of one thing in another thing. He himself resorts, however, to the विवर्तवाद or अविनयमनीयत्व, which is so called because we cannot explain how this phenomenon takes place.

* अविश्वासमवादो नाममति | उच्चते-स्मृतिक्रमः परम पूर्व-द्वाराभाधः: | (अध्यामाध्य).

† अविश्वासो नाम अतसिमस्तदृढः: | (अभ.भा.):

§ सर्वेधापि लघुत्वात्ंसमायमां न स्थितिर | (अभ.भा.)
It will be noted that श्वेतचार्य adopts the विवृत्तिवाद according to the maxim of ‘अध्यारोपपवाद’ § or the method of assumption and negation. The world is first assumed to exist and then negated, as the snake is assumed to exist on the rope and then negated. Strictly speaking, this विवृत्तिवाद naturally culminates in the अब्ज्ञानवाद of गौड़पादचार्य. For, false creation or dissolution of the world is equivalent to no creation or dissolution, as the false assumption or negation of the snake on the rope means that the snake is never born or destroyed. The Nescience, the विवृत्ति or अब्ज्ञान resulting from Nescience, and the duality of the world are, however, postulated, like the hypothesis in geometry, according to the ordinary experience or crude understanding of ignorant pupils, simply for the purpose of gradually leading them to the Highest Unity of परमात्मन्. This method of teaching is strictly in accordance with the कारिका of गौड़पाद, who purports that the assumed duality of the teacher, the taught and the शाखा is simply for the purpose of ‘instruction’, and that it disappears when the Highest Reality is known. §

Again, गौड़पाद says that the separateness of the Individual Soul and the Universal Soul is only secondary and not primary; for, it is assumed after

§ Read the following verse—“हत्युक्ताभिमुखब्रह्मण्यं विश्वे कहणया गुणः। अध्यारोपपवादास्यं निष्ठ्रपवां मन्दिरम् ॥२९५॥

(समवेदान्तसिद्धांतसारसंहारः)

§ उपेक्षादेव बादो जाते दैत्त मित्येत | माण्डौक्यकारिका, १२८।
keeping in view their would-be identity (भविष्यवाच्य), which is the main purport.† The Upanishadic sentences describing the creation of the world are, according to गौर्ज्जां, meant for the purpose of explaining the identity of the Individual Soul and the Universal Soul. Really there is no duality of any kind. * It is said about the विवर्तवाद as follows—

बालान्तः प्रति विवर्तवातः वृष्ण: सकलं जगत्।
अविवर्तितसमानन्त्रमास्थिता: कृतिनः सदा॥

(Quoted in the अद्वैतमहाविद्याः)

"The theory that the world is an illusory transformation of वृष्ण: is resorted to simply for the clear understanding of beginners. The blessed, i.e., the knowers of वृष्ण: are always full of Unlimited Bliss devoid of illusion."

विद्यार्थ्य too says that the language based on duality may be used for the expression and removal of a doubt.§ With the same view of facilitating the understanding of novices the later वेदान्तिनः $ of the अद्वैत system have devised the अवर्तमानवाद (Theory of Limitation), the आमास्वाद (Theory of Resemblance),

† (वीरायणी: पुराणं) भविष्यवाच्या गौर्ज्ज तनुस्वरूपं न हि युक्ते।
मा. का., ३१२४।

* "...सुविर्भुषिण चोविदितात्र्यथा | उपाय: चौड़वातारया नासिन भेदः वर्ज्जन ||—मा. का. ३११५।

§ चोदं वा परिसंह वा किसतं देवमापया | पयवलसि—२१३१।

$ वावस्तर्वकछिद आमास्व नातिक्रयः च।
सह्येन्द्रसारिकृतं प्रतिक्रियभूमिस्यते॥ (सिद्धान्तवंद)
and the प्रतिमिर्नवाद (Theory of Reflection), all of which are the corollaries of the विवर्तवाद. All these are the different Methods of Exposition (प्रक्रिया), which through easy illustrations aim at carrying the aspirant to the Highest Goal. For, it is said by the वार्तिककर—

यथा यथा भवेत् युंसौ न्युत्पत्ति: प्रत्यगात्मणि।
सा सैव प्रक्रिया हेतु याहि साध्वी सा चानवस्थिता॥

—(Quoted in the सिद्धान्तकिञ्चु)

"That method should be known to be a good one, which would help a man to have a clear grasp of the Inner Self, even though it might be provisional."

Thus the विवर्तवाद, which gives rise to the above methods, is a comprehensive method provisionally adopted by शाक्ताचार्य in order to solve the riddle of the universe and to include people of all the three grades in his system. The first grade is the आवृत्तिक शत्त (Empirical or Phenomenal Plane) of ordinary people, who believe in the phenomenal reality and duality of the world; and this plane corresponds to the wakeful state (ज्ञातत्), in which all beings see this world and deal with it. The second grade is the प्रतिबत्तिक शत्त (Illusory Plane) of those who have understood the illusory nature of the world and see it just like a dream (क्षण). The third grade or the परमात्मिक शत्त (State of Absolute Reality) is the highest stage of the Realization of the Self, in which there is no cognition of a
separate entity (i.e. the world), and in which there is the Absolute Rest of परमाल्यन्, as it is in deep sleep (सुपुस्त). These three grades have been postulated by श्रृङ्गराचार्य in order that the aspirant should reach the highest goal through graded steps. In the अद्वैतवेदान्त the इंद्रियविद्वाद (Absolute or Pure Idealism) is the foremost theory, which pro-pounds that the universe is not apart from the sight (Intelligence) of the Seer, or that it is pure Intelligence (शब्दित्र), and which is, therefore, meant for the advanced people of the प्रातिमार्थिक and पर-मार्थिक states. The main point to be noted here is that extraordinary synthetic power, logical acu-men and wider outlook have been exhibited by श्रृङ्गराचार्य in propounding the विन्क्ववाद and in giving an analytico-synthetic interpretation of the Upani-shads.

* * * The task of reducing the teaching of the whole of the Upanishads to a system consistent and free from contradictions is an intrinsically impossible one. But the task once being given, we are quite ready to admit that Sankara’s system is most prob-ably the best which can be devised... We yet acknowledge that the adoption of that distinction (of a lower and higher Brahman) furnishes the interpreter with an instrument of extraordinary power for reducing to an orderly whole the heterogeneous material presented by the old theosophic treatises... Sankara’s method thus enables him in a certain way to do justice to different stages of historical development, to recognise clearly existing differences which other systematisers are intent on obliterating... It (Sankara’s system) is not only more plia-ble, more capable of amalgamating heterogeneous material
It has been shown above that the व्यावहारिक सत्ता, प्रातिमातिक सत्ता and परमात्मिक सत्ता broadly correspond to the three states of the Individual Soul, viz., जागरुक, स्वभ and सुयूति. All human activities, physical as well as intellectual, ordinary as well as scientific, proceed only in the consciousness of जागरुक; and the reality of the phenomenal world is perceived only in the जागरुक. But to lay undue stress on this जागरुक and to call the world 'real' from the stand-point of जागरुक is only a partial approach to Truth, which is, therefore, bound to remain 'relative.' Unless the experiences of all those three states are analysed, and unless the unbroken (अस्मृत) presence of One Seer or Witness (साक्षी) of the three states is synthetically realized, there can be no complete approach to the Absolute Truth. Every one of those three states being evanescent is annulled by the other, so that when one state is present, the other is absent; while the साक्षी, who illumines and unifies all their conscious as well as unconscious experiences and yet remains untouched by them, is one and the same. The assumption of the existence of those three states, therefore, involves अव्यक्त, and the negation of them so as to approach the ever-present साक्षी involves अपवाद. In other words, the

than other systems, but its fundamental doctrines are manifestly in greater harmony with the essential teaching of the Upanishads than those of other Vedantic systems.

—G. Thibaut—Introduction to the Vedanta-Sutras,

pp. CXXII-CXXXIV.
examination of all the three states and their nega-
tion is the process of Analysis, while the realization
of one साक्षिन everywhere is the process of Synthesis.
The whole method here employed may then be
called the Analytico-Synthetico Method, which
being thoroughly scientific deserves to be employed
as the complete method even by the modern
mental sciences in their search for Truth. Although
this method is called ‘अन्वयव्यवसित’ in the वेदान्त system,
it somewhat differs from the ‘अन्तन्यव्यवसित’ of the
नैयायिकs, as the latter is applied only to the ex-
periences of the जागरू-state and takes the world to
be a real entity. The ‘अन्तन्यव्यवसित’ method of the
वेदान्त, on the other hand, is applied not only to
जागरू but to स्वस्ब and शुचि also, for demonstrating
their reciprocal absence and negation ( व्यवसित )
and for realizing the all-pervading presence(अन्तन्य)
of साक्षिन. As then this method of अन्तन्यव्यवसित is
applied to the whole human experience, conscious
as well as unconscious, its employment for the
examination of the three states ( जागरूमन्यानुसारि ) and
realization of साक्षिन is the fundamental topic of the
वेदान्त philosophy.

This most important topic has received very
subtle exposition in several Upanishads,† the
माणुकारिकास and the मालस of श्रेयकालम. The method
of अन्तन्य (Inclusion, Synthesis) is employed by the

† कढ़. ४१४; छान्दोग्य. ६१८-६२; बृह. २११५०-२०, २११२६, ४२०३५, ४२१२८; कौशिकि. २१३.
Upanishads in affirmative sentences like 'सर्व तत्त्वं ज्ञातः' (छो. २१४२) — (All this is Brahman), or in those that describe the all-pervading presence of Brahman in all names and forms (बु. २१४६-२१); while the method of अन्तिरेण (Exclusion, Negation, Analysis) is used in negative sentences like ‘नेव नानात्तिन यक्षा’ (बु. २१४२६) — [There is no duality of any sort here], ‘नेति नेति’ (बु. २१४२६) — [Not this, not this], ‘अनुजात कामिनी अविदातादि’ (क्रन. १२४४) — [It is distinct from the known and above the unknown], 'यति वाचो निर्वंतरं अप्राप्त भवेतर' (बु. २१६४) — [From Whom words and the mind turn away without reaching Him], etc.

उद्यालक आश्रय in his advice to शेतकेन्द्र (छो. ६१८-२४) repeats the महाबाक्य ‘तत्त्वं ज्ञातः’ [Thou (सत्त्व) art That (यक्षर)] several times after quoting various familiar illustrations. It is worthy of note that he cites the experiences of deep sleep, dream and wakefulness in order to expound the identity of जीव and यक्षर. In the अद्वैतदान्त ‘यक्षर’ technically means Existence (सत्त), Intelligence (चित्त), and Bliss (आनन्द), the Self of all creatures, when It is associated with the limiting adjunct (उपाधि) of cosmic ignorance (समादि अग्नान-माया) in deep sleep or before the creation of the world. In deep sleep all creatures (सत्त्व) setting aside their Individuality are really united with ‘सत्त’, their own Self. Although this ‘सत्त’ or Intelligent Seer illumines the collective ignorance (समादि अग्नान) of all creatures, He, being as it were limited by that ignorance, is called ‘यक्षर’. On
the other hand, Individuality (ब्रत्व) is distinctly felt by all creatures in wakefulness, which too is illumined individually by the same Intelligent Seer, who is then, as it were, limited by the individual ignorance of every creature and is called ‘ब्रत्व’. As every ब्रत्व of the wakeful state can recollect the identical experience of the ‘ईंध्व’ of deep sleep in the form of a sentence like ‘I slept very happily, I then knew nothing’ (दुकमहमस्वापं, न कियिद्वनेदियम्), he must be identical with ईंध्व, since one who experiences and one who recollects that experience are bound to be identical. The identity of ब्रत्व and ईंध्व is established by the following methods:

First, the limiting adjuncts of ब्रत्व and ईंध्व (i.e. व्याधिभावन, समदि भावन, etc.) are eliminated by the method of negation (स्वतिरेकः) or अन्वन्वणण (Exclusive Implication) which is then supplemented by the method of अन्वय (synthesis) or अन्वन्वणण (Inclusive Implication) enabling us to realize the inner presence of the common underlying Intelligence. Thus it will be seen that the combination of स्वतिरेक and अन्वय or the analytico-synthetic method leads us to the unifying Inner Self of us all. In the Upanishads, in the माध्व of शक्तिराचार्य and in later Sanskrit works, however, a major portion is occupied by the स्वतिरेक method rather than by the अन्वय method. This is quite in accordance with the crude understanding of ignorant people, who are not expected to realize the full significance of
अन्वय, unless their Nescience is completely dispelled by the repeated employment of the व्यतिरिक्त method.

व्यतिरिक्त or negation of the world is then the negation of apparent names and forms only and not of the Inner Essence. Use of Logic too is made in this method of व्यतिरिक्त for analysing the empirical experiences of the three states. But this logical analysis, though it places the वेदान्त system on a rational basis, is always supplemented by the authority of भूति. This logical analysis can do its utmost only in the elimination of duality. For, the self-luminous Inner Self, the substratum of all duality, cannot further be analysed or negated. The Upanishad says, "चेते विज्ञानाति तं केन विज्ञानीपाति् | विज्ञातामर्क केन विज्ञानीपाति्" (३. ४१५१५) - [Through what should one know Him by Whom one knows all this? Through what should one know the Knower?]. This Knower (विज्ञाता) is the Self who inspires us to establish the synthesis (अन्वय) of all. It need not here be supposed that when every name and form of the world is negated, what remains is only 'the void or nothing' (शून्य) of the Buddhists. For, that 'void or nothing' cannot be thought of unless it is illumined by the Eternal Seer who is not non-existent even in the absence of words.

* In connection with the method of अन्वयव्यतिरिक्त the following verses from the पञ्चदशी of विवारण्य may be read:

अन्वयव्यतिरिक्तपञ्चकोशविवेचितः | स्वामान्त तत उद्दृढः परं ब्रह्म अपचये || १०१७ || पञ्चकोशपरिलामे साक्षिवोधावधीपलः | स्वस्वरूपं स
The Problem of Sanskrit Teaching

This indescribable Eternal Seer, from the standpoint of अन्तः, reveals Himself in the form of time, space, science, art, literature, religion, etc.; and the knowledge of this Seer can establish the higher synthesis of all dualistic systems of thought, even though they are in conflict with one another. गौडेशवाचार्य significantly says—

परस्पर विरोधने तैरयं न विरुध्यते।

माण्डक्यकारिका, ११६।

"The dualists opposed one another; the Adwaitin, however, does not conflict with them."

In the माध्य on this कारिका, शाहरचार्य eloquently and nobly says: "Our system, which establishes the unity of आत्मनं and which is based upon the शृवत, does not conflict with those mutually conflicting systems, on account of our inner identity with them all, just as one cannot conflict with one's own hands and feet." † This is why शाहरचार्य accepts good points from all Indian systems and assigns to them a proper place in the wider scheme of his analyti-co-synthetic meth d'ology.
Thus श्रावणार्य accepts the grammatical method of dealing with words (पद), though he refutes the लोक of the वैप्रकारण; he adopts the मीमांसनिय-principles of interpreting Vedic sentences (वाक्य), though he refutes the कर्मवाद of the मीमांसक्ष and subordinates कर्म to ज्ञान; he sanctions in general the methodology of the न्यायवैधिक्ष and their theory of प्रमाण, though he rejects their अर्थतत्त्व and इंशर as the efficient cause only; he amalgamates the whole psychology of the साधुप्रयोग system with the Adwaita philosophy, though he shatters to pieces the प्रथानकारणवाद of the निरीक्षणसाध्य and the two entities, प्रथान and इंशर, propounded by the संस्कारसाध्य (योगिनी)⁵; and he seems to lend support to the ethics of the बौद्ध and जैन, though as regards the authority of the Veda and the Ultimate Reality of the universe he refutes their views. § Since श्रावणार्य sees all the followers of those systems as intrinsically one with his own Self, he does not regard them as his real opponents. He refutes all of them because the knowledge they deal with and the theories they propound fall only within the province of ज्ञान, which is actuated by the primal Nescience. They do not, therefore, lead human beings to their own real nature (ज्ञान) as aimed at

⁵ तेनेदेव साधुप्रयोगस्मृति: सावकाशालम्। (म. व. मा. 2111)

§ The refutations of all these systems are mostly included in the First अर्थय व and the first two पाद्य of the Second अर्थय व in the बनोदरामार्थ.
by the benevolent शुभि. If it is said that even the वेदान्त philosophy and the विष्ण्ववाद or other theories put forth in it belong to the province of जापति actuated by the primal Nescience, दक्षराचाय्य’s ready reply is that the case of the वेदान्त philosophy too is really such. In other words, it is true that the विष्ण्ववाद and other theories of the वेदान्त are really provisional. He, however, makes one difference here that the other शाखा lead us astray from the Ultimate Reality of ब्रह्म, while the वेदान्तशाखा which, with its theories like the विष्ण्ववाद, is based upon the superconscious intuition (अनुभव) of the Seers of ब्रह्म, and upon the शुभि indicating that intuition, is worthy of being studied for the attainment of one’s own Highest Bliss.† The other शाखा keep us confined to the primal Nescience, while the वेदान्त-शाखा, though it belongs to the sphere of Nescience, treats of the self-luminous ब्रह्म and dispels that Nescience, just as a mere negative word, and not an actual staff, can kill the imaginary snake on the rope, or a weapon belonging to the dream-world alone can kill a lion seen in a dream. After fully taking into account this relative nature of the वेदान्तशाखा, दक्षराचाय्य has purposely

† तत्तवमविष्ण्ववादमचायसं पणिता ‘अविद्या’ इति मन्यते, तत्तववेक्षनः अस्तथवर्भम्पर्यास्तमाहिण्यविधामहुः।...तत्तवमविष्ण्ववादमचायमहात्मज्ञतेनिविद्या पूर्वक शङ्खे प्रमाणप्रभवश्वरय लौकिकः प्रभवतः।...सबोऽऽस्मां शाखाणि विविधप्रतिष्ठानोदपपराणि।...अस्तवानथय्यहः प्रभवमाया आत्मकल-विद्याप्रतिपत्तिसंवे ये वेदान्ता आरम्भे। —अध्यायमायथ।
adopted the बिवर्तवाद, and has written all his भाष्य, particularly the ब्रह्महूसमाप्ति, by interpreting the main purport of the भूति in the light of this बिवर्तवाद as well as with due attention to the व्यापहारिक स्त्रोत, which is suited to the understanding of ordinary people, and which is, therefore, a plane fit for the instruction of धर्मन्.

शश्शृष्टि's attitude in regard to the refutation of other systems is as explained above. His usual method of refutation is first to present step by step the पूर्वपक्ष of other systems so faithfully and completely that the reader should be led to regard the पूर्वपक्ष itself as the conclusive view (विद्वान्), which is always quite convincing and not refutable. In such a presentation of the पूर्वपक्ष he anticipates all possible objections that may be raised by the opponent, and gives sufficient testimony to his deep comparative study of all those systems. After the presentation of the पूर्वपक्ष in this way, he gradually begins to expose flaws and contradictions in the arguments of the opponent with subtlety, extraordinary power of argumentation and logical acumen. In his own counter-arguments he employs all logical means of proof (प्रमाण) and plays the role of a skilful lawyer whose main aim is merely to beat the other party hollow without giving any clue to his own conclusive view. In such cases the tenets of the Advaita philosophy occur only incidentally and can be collected or organized into a constructive philosophy with some
effort. Although refutation is sometimes his main aim, his language never smacks of derision or hatred, and even in the heat of argument he rarely uses cutting words. An important fact to be noted is that श्र्न्तेन्द्रनायक's masterly presentation of the पूर्वपक्ष and its equally able refutation evince his comparative outlook and his wider use of the comparative method in his भावमय स्पर्श. We have already seen how he comparatively quotes the views of other systems about Superimposition in his अच्यतमाण. Again, while telling that the Individual Soul (आत्मन) is identical with एजन, he comparatively states various conflicting views held by the लौकिकतिक, वौळ, नैवायिक, साहीवत, and योगिन्न about the nature of आत्मन (भ. ध. १५११५१५.११५). The tenets of the साहीवत are put forth in a greater detail, in several parts of the ब्रह्मसूत्रभाष्य, than those of others and repeatedly refuted according to the maxim of 'प्राध्यात्माविनिर्देश' (vanquishing the most formidable adversary). This, however, does not mean that there is no adequate presentation of the tenets of other systems in the ब्रह्मसूत्रभाष्य. The main features of those systems have, of course, been presented according to their relative importance. All this doubtless shows the extensive use of the critical, comparative and scientific methods and the process of arriving at the Higher Synthesis of all systems in ancient India.
IX THE HISTORICAL METHOD

This general survey of Methodology in ancient India naturally leads us to the Historical Method, which is conspicuous by its absence in the Sanskrit literature. This does not, of course, mean that the Sanskrit literature does not at all possess records of past events. The ब्राह्मणस contain इतिहास (legends), पुराण (cosmogonic myths), and नारायणी (songs in praise of heroes), which form parts of the अर्धबाद and yield grains of historical truth. All these component parts of the ब्राह्मणस developed later on, by the addition of new elements, into the epic poetry of the रामायण and the महाभारत. Both these give us indications of certain historical facts and the latter is generally called इतिहास. In the later पुराणस* too there are some parts in which historical matter is embedded. Why, the whole of Sanskrit literature being a record of past events may be said to contain vestiges of historical truth. Besides, oral tradition has handed down to us from generation to generation accounts of the past, some of which may be included under history. The Sanskrit literature is, however, a confused mass of myth and history. The Hindus have all along been very careful in preserving such records of the past, yet they have never cared to sift the historical material from the mythical one for want of

*सर्बशा प्रतिसंगम वंशो मन्त्रतरायणि ।
वंशानुसारिते चैव पुराणो पञ्चश्चूणम्॥
historical sense in them.† Even if it can be said that the Hindus might not have preserved their records of the past unless they had some historical sense, it ought to be admitted that they did not possess the 'historical sense' in the modern connotation of that expression. The only ancient Sanskrit works that partially stand the test of the modern connotation of 'history' are the राजतरंगिणी of कहा, the हेमचरित of वाण, the विक्रमादित्यचरित of विल्हण and the द्वितन्त्र of परमानन्द. We have formerly seen that the पौराणिक accept 'सभ्यव (probability) and ऐतिहिय (tradition) as separate प्रमाण. If probability be taken to be one of the marks of history, we come somewhat nearer to the modern historical conception. For, oral tradition or records of the past which come generally under शब्दप्रमाण (verbal testimony) must agree

† "Nevertheless, one must not believe, as it has so often been asserted, that the historical sense is entirely lacking in Indians. In India, too, there has been historical writing; and in any case we find in India numerous accurately dated inscriptions, which could hardly be the case if the Indians had had no sense of history at all. It is only true that the Indians, in their writing of history, never knew how to keep fact and fiction strictly apart, that to them the facts themselves were always more important than their chronological order, and that they attached no importance at all, especially in literary matters, to the questions of what was earlier or later...The authors of astronomical books generally also give the exact date of the day on which they completed their work. Since the fifth century after Christ, inscriptions too begin to give us information about the dates of many authors."

with the valid knowledge (प्रभा) gained by प्रत्यक्ष-प्रमाण (Perception). But this does not, of course, include the whole modern sense of 'History', as there are works (Poetry, drama, novels, etc.) which are merely the products of imagination, though they do not contradict perceptual experience and contain 'literary truth' rather than 'historical truth.' The details gained from oral tradition or records must be corroborated by the authentic records (inscriptions, documents, coins, copper-plates, etc.) of events that have actually taken place in the past. This modern idea of history comprises not only records of political events of the past, but also records of all human activities, physical, mental, moral, religious and social, or of the whole civilization of a race on the earth in a chronological order.

In history then time and space, on which all the empirical (व्यवहारिक) life of man depends, are the most important factors. Philosophically speaking, the truth of history is, therefore, the relative truth of the phenomenal plane (व्यवहारिक सत्ता) and not the absolute truth of Ultimate Reality. As seen formerly, philosophy gives its sanction to the relative truth of the phenomenal plane, since almost all human beings carry on their dealings on the phenomenal plane. Hence, history, historical truth and historical method, though they are relative, find their proper place in the ascending scales of truth as recognized by the Hindu philosophy and may seek their development. All this
phenomenal life of names and forms is a continuous and changing whole passing through various phases of time and place. The six stages of existence (मानविकार) viz., origination, existence, modification, growth, decay and destruction (जायते, आति, विपरिणामते, वर्धते, अपवायते, विनश्यति) are, therefore, applicable to this phenomenal life; and history, which necessarily deals with that life has, of course, to take into account all these stages or modifications. Time and place are then held to be the causes of those modifications, since the passage of time as much brings about a change in the activities, ideals, customs, etc., of a race as the place or environment in which that race lives. Change of locality and contact with other races too are factors causing modifications in ideals, activities, etc. There is, however, a substratum of racial character which remains unchanged on account of the particular environment in which a race lives on for ages, and that substratum becomes its hereditary property designated as 'Culture'. To trace chronologically all those modifications of human beings in the past as they have actually taken place, so as to shed light on the present, is then the task of 'history' according to the modern conception of that word.

If the connected history of a particular race in its proper sequence of particular events is to be written on the basis of all available evidence, oral and written, the historian has to undergo a special kind of mental discipline, which becomes the historical method in its wider application. Always aiming
at the historical truth the historian, irrespective of the distinction between the conquerors and the conquered, will have to employ Logic for differentiating the authentic from the spurious sources and history from legend. In other words, the verbal testimony (tradition and records) will have to be judged in the light of प्रवृत्त प्रमाण (Direct perception) and अनुमान प्रमाण (Inference) in order to ascertain the high probability (संभावना) of an event. This is the place where the Historical Method will be amalgamated with the Critical Method. If any source is found to contradict those two means of valid knowledge, it will have to be rejected. The authentic and internal sources, i.e., actual documents, inscriptions, letters etc., of a particular period will be valued more than external sources referred to in the general literature of a country, as they are of the nature of an indirect or circumstantial evidence. Even actual documents will lose their value as authentic sources, if they are found, by judgment and other sources to favour a particular party of the period by deprecating the other. In this case the internal evidence will have to be supplemented by the external one. It always happens that in the case of scanty internal evidence, gaps in history have inevitably to be filled in by external evidence. But under no circumstances will the historian make an assertion that is not based on some authentic source. Unfortunately historical investigations do not always result in the certainty of a particular event, but at most give the indications of its high probability.
Such results will, of course, remain provisional till stronger proofs come forth. But the labour of this sort is never wasted, since it serves as a datum for further research. Any way, rigorous application of logic to all available evidence so as to arrive at truth is a distinguishing feature of the Historical Method, and in this respect it is on a par with the Scientific Method.

Further, the task of the historian is not only to collect particular facts of history, but is also to discover the causal relation of antecedent and subsequent facts. For this purpose he resorts to the analysis of individual facts and synthesis of more or less similar facts. This leads him to the stage of generalization based upon particular events. All this is purely an inductive process which is usually adopted by scientists in order to arrive at the scientific truth.

In all this process, however, the chronological approach is an important factor. For, chronology serves as sign-posts on the road to historical truth, and unless it is fixed, no order or sequence can be established among particular historical facts. Chronology has been a much vexed problem in the case of Sanskrit literature on account of its remote antiquity and the general indifference of Sanskrit authors themselves in respect of recording the dates of their works. In spite of many worthy attempts of Orientalists, the age of the Vedas and the dates of many Sanskrit authors have not as yet been definitely fixed. In their attempts to assign even
approximate dates to Sanskrit authors Eastern and Western scholars do not seem to be unanimous. It is, however, creditable to some scholars that they, with impartial judgment, have perseveringly tried to reach at least the approximate dates of Sanskrit authors and supply us with a broadly correct chronology of Sanskrit literature. Yet one cannot fail to notice the tendency of some Western scholars to assign a later date to an Indian author and that of some Eastern scholars to carry that author far back into antiquity. The truth perhaps lies between both of them; yet the outward show of approach to truth and the inward tendency to depart from it, is certainly a human frailty which does not seem to have forsaken scholars.† Apart from these failings it must be admitted that chronology is an important branch of the historical science.

A few aids to the settlement of the chronology of Sanskrit literature are the growth of Sanskrit, the reliable dates recorded by the Buddhist and Jain authors, inscriptions, coins, copper plates, grant-deeds, allusions made by later authors to their predecessors, references made to Indian culture and authors by foreigners like the Greek, Chinese and

† "Our critical method unfortunately is too often vitiated by extraneous influences. But this probably is due to human weakness. A critical scholar should consider his function to be just like that of a judge in a law-court; but even there human weakness operates, and renders a number of appeals necessary, so that one judge differs from another, and so does one critical scholar from another."

Mohammedan travellers, and the fixed dates of Buddha, Chandra Gupta, Ashoka, etc. It is thus found that archaeology, epigraphy, etc., form the branches of historical investigation, and all of them collectively help chronology. The growth of Sanskrit language can be traced through three broad stages, viz., the Vedic Sanskrit, the Brahmanic Sanskrit and the Paninian or Classical Sanskrit; and the sequence of Sanskrit authors can be broadly determined according to the periods allotted to them. The Hindus also seem to have already known the general sequence of the Vedas, the Brahmanas, the Sutras, the Smritis, the Mahas and the Kalpas, the succeeding ones of which generally presuppose the preceding ones; and more ancient works are relatively held more authoritative. There is, however, some room for alteration in this sequence according to the modern well-defined criteria. Again, the Hindus too have their own chronology (e.g. the eras of युक्तिनिर, विक्रम, महावीर, शालिवाहन, etc.) and science of astronomy, according to which they assign dates to different personages. Yet all these eras are used more for daily religious observances than for determining the dates of historical facts. The Western scholars, on the other hand, invariably prefer for their own convenience the Christian era to the former ones in assigning dates to several facts of Indian history, and the Hindu scholars follow them in this respect. It must be admitted here that the Western scholars, barring some exceptions, exhibit, on the whole, a minute, methodical and critical point of view in
their chronological researches; and this point of view is worthy of being accepted by the Hindu scholars in their own researches.

Chronology gives a definite form to the sequence of events either in the history of the corporate life of a nation or in the history of the individual life of a person. From this point of view it is very instructive to settle the sequence of several works written by the same author like कालिक्षण by noting the stages of growth in his ideas, outlook on life and the linguistic form suited to his ideas. Chronology which thus seeks to divide immeasurable Time into suitable periods, or social as well as individual life into stages, naturally induces us to compare one period or stage with another on the basis of similarity or contrast. The sentence 'History repeats itself' is true in the case of social as well as individual life. It is, therefore, natural for a man with historical insight to compare and contrast one period with another and synthesize all periods by discovering correlation among them. Thus life-problems, ideals, customs and all sorts of mental and physical activities of different periods can be subjected to the Comparative Method, which in alliance with the Historical Method establishes the causal relation of incidents. This comparative method which makes use of the उपमान्यत्वम् (comparison, analogy) further leads us in the light of history to ascertain the influence of one individual, race or period upon another and understand the nature of the whole life, individual or corporate, in its proper
perspective. Thus for being able to have the perspective of the whole life of a nation the historian has to undergo a rigorous mental discipline. After making use of verbal testimony (शब्द), perceptual knowledge (प्रत्येक), inference (अनुमान), comparison (उपमा), probability (सम्भव) and tradition (ऐतिहासिक) he has to amalgamate the chronological, critical, scientific and comparative methods with the Historical Method, which principally proceeds along the course of Time. He has then to present all particular facts of history in their sequence, with the proper perspective of the whole material, and with due attention to the permanent substratum of national character. He has, therefore, to take into account the spirit or soul of all the multifarious activities of a nation through different periods, and present, after eliminating all unnecessary details with a keen sense of proportion, those historical facts alone that bring out this soul. This is the modern idea of history and the science of historical composition. This scientific character was lent to history and historical composition only in the 18th century A. D., by the Europeans, and it need not appear strange that it was unknown to the ancient Hindus.

When it was found that the same mental process or discipline that was required for historical investigation was also widely applicable to other departments of knowledge, the Historical Method of general application came into existence. That method is now widely employed for investigation
into almost all branches of human knowledge like mythology, religion, philosophy, psychology, education, art, literature, philology, textual criticism, Vedic interpretation, studies in Classical Sanskrit, etc., and has yielded fruitful results, which have enabled different authors to write the history of some of those subjects. It must be acknowledged that this Historical Method of study which was non-existent in India is worthy of being availed of by us. It is an undeniable fact that the Shastra is well-versed in the use of the above-mentioned ग्रंथas propounded by the ancient Hindus. If they will collectively make use of all of them with particular attention to the course of Time, sequence of events and chronology, they will find it very easy to master the Historical Method. If they are adepts in पद, वाक्य and प्रमाण which are certainly far more abstruse than the Historical Method, they will very easily be able to adopt the Historical Outlook in respect of Sanskrit literature and Shastras.

It has been said above that the task of the historian is not merely to arrange historical facts in their chronological sequence, but also to bring out the causal relation of them and to interpret them in a generalized form. Arrangement of particular facts of history in the light of the historical discipline described above is a topic properly belonging to the Science of History; while the generalized interpretation of those particular facts on the basis of the causal relation falls regularly within the province of the Philosophy of History. The Philosophy of History
is, therefore, a development of the Science of History, and requires, in addition to the same kind of mental discipline as required by the latter, the synthetic outlook of philosophy and an eye for the culture or soul of a nation rather than for physical events. For being able to give a rational and comprehensive interpretation of historical facts the Philosophy of History has also to depend upon the principles of psychology, logic, metaphysics and ethics. It has thus to see how the human mind works in different situations, what is the most satisfactory theory of the creation of the universe propounded by philosophy in general, and how the generalized interpretation of history is to be presented in a rational manner. It has, moreover, to evaluate human activities leading to success or failure, worldly prosperity or emancipation of the soul, and to show how those activities, external and internal, or individual and corporate, should be regulated and sublimated in the present and the future, so as to reach the final goal. In this respect the comparative method will have to be employed in order to compare the events that have successively taken place in a nation and those in one nation with those in another. The Western Philosophy of History usually seeks the aid of the Evolution Theory for generalized interpretation. But that theory is inadequate, since it cannot explain what the substratum of that evolution is, whether there would be continuous evolution of humanity, or whether the processes of evolution and devolution, or rise and fall, occurring
on the same substratum, are true in the case of man. Here the idea of the creation of the universe propounded by the Hindu thinkers is a valuable aid to the Philosophy of History; for, it clearly explains that the creation, sustenance and dissolution of the universe occur on the same eternal substratum (वक्ष्ण ), that both the evolution and devolution of humanity depend upon the proportion in which human activities approach or depart from that substratum, and that there is no continuous development, but there are development and decay, rise and fall alternately occurring in the destinies of humanity. The Hindu thinkers divide all human activities into साल्विक, राज्य and तामस, and further say that the quality of राज्य creates the universe and leads to worldly prosperity, the साल्विक sustains both and leads to emancipation, and the तामस dissolves everything and leads to destruction. On the basis of those three qualities they have conceived the idea of four युग्स ( ages ) and classified in a philosophical manner the collective activities of humanity in terms of four युग्स. They, therefore, concerned themselves more with the Philosophy of History than with history, pure and simple. It cannot, however, be denied that they could not have given us a consistent Philosophy of History, unless they had some measure of historical sense in themselves. With this historical sense they have described in detail particular facts of history in the रामायण, the महाभारत and the युग्स for the purpose.
of philosophizing on them. The only flaw is that those historical facts have been promiscuously mixed with myths and are not given in their chronological sequence. The Hindu thinkers have, however, never failed to remark rationally that those myths and legends are not to be understood in their literal sense but are to be taken as mere ‘अर्थवाद’ for approaching the Ultimate Truth.

If from the philosophical point of view even the ‘historical truth’ is relative, and if that relative truth is meant for the Ultimate Truth, the ancient Hindus need not be much blamed only for their deficiency in unmixed historical and chronological sense. If their process of approach to the Ultimate Truth through the relative truth is correct, in other words, if they reach the real end which is aimed at by the philosophy of history, they should not be much deprecated for adopting purely mythical means along with the relatively real (historical) ones. It is true that they ought to have possessed a finer historical sense for arriving at the ‘historical truth’. But when the modern Westernized scholars begin to magnify this fault and depreciate the Shastris for it, one cannot help remarking that the modern scholars too are deficient in the philosophic outlook on life and Shastric acumen possessed by the ancient Hindu thinkers and some Shastris even of the present day. It will have to be admitted that the Shastric acumen on the one hand and the historical sense on the other are products of different kinds of mental discipline, though it is
possible to amalgamate them in a few cases. When the modern scholars usually express their perverted opinion that the Shastris do not possess 'critical insight', they use the word 'critical' in a narrow and vague sense to suggest the 'historical', or more properly, the 'chronological' sense. The word 'Research' is similarly used by them in the narrow sense of 'historical and chronological research.' If the word 'critical' prominently connotes the sense 'logical' or 'rational', the Shastris are 'critical' enough. It is really strange that the Shastris should be called 'uncritical' simply for want of historical and chronological judgment, when it is quite clear that they can use rigorous logic or the critical, comparative and scientific methods in their search for the Ultimate Truth. It is then desirable that the activities of the modern scholars and Shastris should henceforth start with mutual understanding and cooperation, and should result in making up the deficiency. Nobody can deny the importance of historical truth on the phenomenal plane; yet the means should not be mistaken for the end, and the part which history and historical method have to play in our Sanskrit studies should not be unduly stressed to the detriment of more important branches of Sanskrit literature.

It has been formerly remarked that the Historical Method is applied to many branches of human knowledge and that the history of a particular branch in relation to the past and present achievements gives a proper perspective of the whole sub-
ject. Again, in alliance with the comparative and critical methods it supplies us with a wider outlook, deepens our interest in a subject, trains us in rationalism, makes the dead past alive, and helps us to see things with a new meaning. In spite of all these merits this method has its limitations. For, engaging us more in the sequence and chronology of events, and in the analysis of facts rather than in their synthesis, it tends to divert our minds from the spirit or substratum of events. In other words, it keeps us absorbed in the particular facts of history rather than in the philosophy of history. It is to be remembered that mere history can at best furnish us with concrete illustrations of actual and particular facts, which are inadequate unless they are put to the hard test of Logic and its रा्भास, or supplemented by the philosophy of history. For, the knowledge of truth, relative or absolute, depends upon impartial judgment and the logical रा्भास, which are superior to mere history. It ought to be, therefore, properly understood that the Historical Method, which stresses the sequence and chronology of events more than other things, is one among many methods of approach to a subject and not the only method. It must be admitted here that when the particular historical events themselves have yet to be discovered and collected in an organized form of history, the adoption of the Historical Method is most essential. Remembering, therefore, the above limitations of the method it should be employed with judicious
care without neglecting other important methods of approach to a subject.†

If this method is applied, for instance, to the study of literature, its merits and demerits are clearly perceived. The merits of the method lie in bringing before our mind the perspective of the whole literature in its synthetic form, in indirectly helping our appreciation of it, in presenting individual authors of that literature in their sequence, in enabling us to judge the influence of one author upon another, in making us ascertain the place of a particular author in his age and the whole literature, and in aiding us to account for changes in literary ideas and forms from age to age. Thus the Historical Method helps in its own way the study of literature, just as literature too supplies history, in a more or less degree, with facts of historical interest. Now the limitations of the Historical Method as applied to literature are as follows:

Though the Historical Method ultimately results in synthesis, it prominently adopts logical analysis and impartial judgment, which give little scope for emotional attitude quite essential to the appreciation of literature. Even if it can supply us with an intellectual explanation of the circumstances in which a literary work was produced, it cannot help us in the actual enjoyment of the aesthetic

element of that work. The critical, or more properly, the rational standpoint resorted to in the Historical Method mars the aesthetic delight instead of enhancing it. Thus we are engrossed in the external and insipid details about an author rather than in his personality, which must be felt as a whole rather than dissected, and for the complete appreciation of which the aesthetic approach based on psychology is the best one. Even though some amount of analysis is a necessary step to synthetic appreciation, it should never exceed its limits and spoil enjoyment of literature.

We find that many modern scholars have up to this time allotted inordinate space to the fixing of the dates of Sanskrit poets and dramatists, and have subjected their works to the discussion of historical facts like the political, social, economical and religious conditions of their respective times rather than to their literary appreciation. These external historical facts, though they distantly or circumstantially help appreciation, involve the process of intellectual analysis which, perhaps, turns us away from the main purpose of approach to Personality. It is, therefore, desirable that the above historical facts should be subordinated to the main purpose which is to enter into the spirit or heart of an author. The critical or rational method, which has been so far much exalted and which is useful in other spheres, should now make room for the literary criticism of aesthetic appreciation; and proper justice should be done to Sanskrit poets and dramatists by resort-
ing to the extensive criticism of their artistic elements—the unity of plot, the poet's imagination, fancy, sentiments, the sense of proportion exhibited in his ideas and form, and other psychological factors of the poet's personality—which are calculated to enrich our aesthetic experience. This main aim can be best accomplished by applying the principles of रूप and कल्पना propounded, after the harmonization of the theories of पद, वाक्य and प्रमाण, by Sanskrit literary critics, and by combining those principles with the principles of psychology applied by Western critics to the literary criticism. This combination will, of course, lead us to the synthetic appreciation of Sanskrit literary works. This combination has already been made by us in the preceding sections and will also be made in detail later on. But before approaching those psychological principles of रूप and कल्पना helping synthetic appreciation, it is necessary to turn to the preliminary analytical process which has been adopted in Sanskrit commentaries on poetry and drama, and is also followed by the Shastris in their oral explanation of the same.

X. THE METHODS OF TEACHING LITERATURE
(शृण्यान्वय and लण्डान्वय).

We have so far seen how the methods of पद, वाक्य and प्रमाण are comprehensively useful in the teaching of शास्त्र and literature. It is now an un-
doubted fact that the ancient Hindus had definite views on the art of interpretation or teaching, and that ancient teachers consistently employed the methods detailed in the foregoing sections. Those methods, logical as well as psychological, clearly indicate that exclusive use of the Analytical Method was never made even in the teaching of शास्त्र. The methods were Analytico-Synthetic rather than Analytical, and the advanced teaching of शास्त्र was also made concrete and interesting by quoting several familiar examples (उदाहरण, उपमा). It is then needless to say that 'Literature', which itself is naturally concrete in ideas and form, was taught in a still more concrete and interesting manner, by introducing several examples and a good deal of information required for its clear understanding and enjoyment. While referring to the qualifications of a good teacher कालिदास significantly says in his मालविकाशिर्षितम्: "Some teachers have profound knowledge of their subject, while others are proficient in the art of imparting. But one, in whom deep knowledge is coupled with the art of imparting, is the best teacher." What कालिदास here means is that a teacher, besides being a profound scholar, should try to think objectively from the pupil's point of view also, so as to make his teaching

*किम् किम् कस्मविद्यामवेषा सद्या कृत्व भुजिज्ञविशेषः
सत्प्रभृती सार्वं स विज्ञानाय दुरिः प्रतिद्वद्धमित्वम् एव।
—मालविकाशिर्षितम्। ११६॥
impressive. भवन्ति, like a modern psychologist, recognizes individual differences in students, when he says from the pupil’s point of view that there is much difference as regards the results of teaching between clever pupils and dullards, though the teacher imparts instruction in the same subject to both of them.* These definite views about teaching and teachers have been corroborated by Yuan Chwang, the Chinese pilgrim of the 7th century A. D., as follows—“These teachers explain the general meaning [to their disciples] and teach them the minutiae; they rouse them to activity and skilfully win them to progress; they instruct the inert and sharpen the dull. When disciples, intelligent and acute, are addicted to idle shirking, the teachers doggedly persevere repeating instruction until their training is finished.” §

The modern Shastris, on account of their deep knowledge of व्याहरण, भीमलक, न्याय, वेदांत and साहित्य, have inherited the same ancient methods of पद, बाण and प्रमाण which they use in their oral teaching. One fact must, however, be noted that all Shastris are not well-versed in all those शास्त्र collectively, but are proficient in one शास्त्र alone with the rudimentary knowledge of other systems.

* बिद्विद्वति गुरुः प्राचे विद्वान श्रेष्ठ तथा चिदे
न हु खु तथोऽपि न वाक्य करोऽपि ने।
भवः च पुनर्मुद्रानुभवः प्रको स्त्रिति तथा।।
प्रमौन्मति सुचिहिन्द्वाहिः मम न श्रवो स्वयः।। उत्तरामुखरि—२१४

§Yuan Chwang’s Travels in India, by Thomas Watters.
Detailed explanation of each and every word and its sense (पदपदार्थ) line by line, which helps the intensive study of a book, is the noteworthy quality of almost all of them. Their explanation, however, culminates in the complete exposition of अलह्वार, चनि and रस contained in individual verses or paragraphs only. They are not much inclined to exhibit their expository skill in bringing out synthetically the whole mind of a poet as revealed in all his works or at least in one work as a whole. In this respect the synthetic and psychological method of literary criticism employed by the Western literary critics is worthy of imitation.

It must be remembered that मत्र, आनन्दवर्धन and अभिनवगुप्त, who have contributed original theories of रस and चनि to the Sanskrit Poetics (साहित्य), are the pioneers in the field of synthetic literary criticism. They have rightly subordinated अलह्वार, गुण and रीति to the principles of रस and चनि, or more properly to the रसचनि, which will be detailed later on. आनन्दवर्धन in the fourth उक्ति of the चन्द्रशेखर has given his illuminating synthetic appreciation of the महाभारत, which certainly deserves to stand the test of modern literary criteria, and would be a proper guide to Sanskrit literary critics wishing to follow that path. This path has, however, been rarely followed by the later आलह्वारिका and Sanskrit commentators, who have wasted their energy in the minute analysis of अलह्वार in detached verses. The only Sanskrit commentary that makes
an emotional approach to poetry and tries to enter into the heart of the poet by explaining the inner significance of words is the 'विचुलता' commentary of पूर्णकारकती on the 'मेघसंदेश' (मेघदूत) of कालिदास. The ancient Sanskrit works aiming at synthetic criticism, according to our limited information, are the महाभारतायस्यमित्रम of श्रीमद्भाष्यम and the चर्मकुम्तम of यवनराय महिन्न; but they have been written mainly with the ethical rather than with the literary or aesthetic purpose. The solitary instance of synthetic literary criticism, on the model of आनन्दवर्णिन's appreciation of the महाभारत, is the concluding passage of रामचरितमाय's commentary on the शाकुल. In the present century, however, two Pandits have attempted synthetic literary criticism through the Sanskrit medium in the light of the Western standard. Of them Pt. R. Krishnamachariar, M. A., has written his सुनामशिक्षितम, मेघसंदेशविम्यार, and कुमारमविश्वविम्यार in felicitous Sanskrit prose; while MM. Pt. वालिदतत्त्वाचार्य in his कालिदासमत्ता has attempted aesthetic appreciation of the works of कालिदास and आनन्दित in equally beautiful Sanskrit Prose. These two Sanskrit critics have in modern times set a worthy example to other Sanskrit critics in respect of synthetic literary criticism, which seeks to approach the Personality of a poet. Rabindranath Tagore's synthetic and emotional appreciations of Sanskrit poets, published in his Bengali book 'प्राचीन चाहिये' are unparalleled in the realm of literary criticism, since they are the specimens of creative art.
and testify to the sentence of Ben Jonson: "To judge of poets is only the faculty of poets, and not of all poets, but the best." In short, synthetic and emotional appreciation of Sanskrit poets through the medium of Sanskrit is a desideratum felt long.

In spite of the ancient principles of रस and खणि and the above-mentioned books comprising synthetic appreciation, the Shastris in general unnecessarily stress the intellectual process of the minute analysis of अलबरास, in which respect even the University graduates blindly follow them. There are, again, a few Shastris, who consider it below their dignity to teach 'Literature', and say that poetry is to be sung by harlots (रश्चानीतानि काय्यानि). If such Shastris are sometimes required to teach 'literature', their lessons, which mostly comprise grammatical or etymological discussions, are uninteresting and tiresome to young pupils. Barring a few such exceptions there are a good many of them, who with real zest for literature have developed fine literary taste in themselves, and hence are able to develop aesthetic attitude among their pupils. Such Shastris are undoubtedly able to maintain interest and enthusiasm among their pupils by expounding literature in an enchanting manner. Thus though all Shastris are at one in generally following the theories of पद, वाक्य, प्रमाण and वाहिन्य in their teaching, their methods in regard to the treatment of literature vary from person to person.

There is, therefore, no standardization among the Shastris as regards the methods of teaching
literature and the number and sequence of steps to be followed in their lessons. The actual steps used by the Shastris in a 'Literature Lesson' vary from five to eight. An ancient couplet gives five steps to be followed while a literary subject is being expounded to pupils of tender age. They are (1) Separation of Sandhis in words; (ii) Meaning of words; (iii) Dissolution of compounds; (iv) Construing of words or sentences; and (v) Answer to an objection.*

In consultation with several Shastris in the different parts of India, we have been able to determine that in spite of a few variations, five common steps are generally adopted everywhere for the teaching of prose as well as poetry. In their succession they are as follows:—

(1) Separation of Sandhis in words (पद्धळः); (ii) Construing (अन्वयः); (iii) Dissolution of compounds (समालिङ्गः); (iv) Explanation of words unknown to pupils (पदार्थकृत्यम्); (v) Substance of a sentence, paragraph or verse (लालंपूर्). $

Here, according to the needs of pupils and the nature of the language material to be taught the Shastris add 'Parsing of words' after पद्धळः.

* पद्धळः पदार्थकीर्तिक्रियाः वाक्योज्जना।
अन्वयसंयोगः समालिङ्गः पदार्थकृत्यम्॥

$ These five steps may be versified as follows:—
पद्धळेदोन्नवोपसक्रियाः समालिङ्गिन्वेचनम्।
पदार्थोपस्तात्रव वाक्याभिव्यक्तिम्॥
'Translation' after पदायंकण, and 'Discussion of constructional aspect' (प्रशोधविवेचन) after तापयंकण as three more steps, which are dropped when the pupils are sufficiently advanced. Notwithstanding the general adoption of these five formal steps, there is full scope for the ingenuity of a tactful teacher in the treatment of his topic. One thing to be borne in mind is that every 'literature lesson' is accompanied by loud reading, which is mostly neglected in the grammar-translation method. Again, in all such lessons, pupils are required to take more active part than the teacher, who generally guides and corrects the pupils where necessary.

Reading—Generally at the initial stage the teacher reads for pupils, but after some acquaintance with language, pupils are invariably made to read a passage loudly, at the beginning of every lesson. Of course, for fear of adverse criticism from the teacher, the pupils have to practise this reading beforehand. While the reading is going on, attention is always to be paid to distinct articulation, pitch of voice, intonation, pause, emphasis, phrasing, etc. From all these points of view the reading of the Shastris is expressive and flawless, so that it would serve graduate teachers as a model for imitation. It is worthy of note that many Shastris can repeat from memory several passages in prose and verse and can teach even without the aid of a book. Thus, being free to discourse direct-

*The detailed treatment of all these will be found in 'Reading and Recitation' in this book.
ly with their pupils, they can gain the advantage over graduate teachers of making their personal influence felt more.

(1) Separation of Sandhis (पट्टेदः) - Separation of Sandhis in a sentence or verse follows the reading of the same. Here also the pupils have to take more part than the teacher as before. Along with this separation of Sandhis, the grammatical form of every word has to be recognized by the pupils. By this continued practice in the separation of words pupils develop their knowledge of Sandhis incidentally without learning rules; and when the forms of different words in a sentence are known beforehand by pupils from the रूपावर्ति, the matter of splitting Sandhis becomes an easy task for them. With the knowledge of the basic facts of the vernacular grammar, pupils are here able to give all the parts of speech, viz., a noun, a pronoun, an adjective, a verb, an indeclinable, etc. After eliciting the original forms of words (i.e. the nominative singular), pupils are led to recognize the different cases of words as used in a sentence or verse, and to connect those forms by analogy with the forms of model words already learnt in the शब्दरूपावर्ति. This is the place where pupils realize the utility and importance of having at their fingers' ends the forms in the रूपावर्ति. This procedure is resorted to at the initial stage until pupils get sufficient practice in the ready recognition of the grammatical forms of words. Although this process makes for the clear understanding of
each and every word, beginners find it rather irksome and lengthy. If young pupils are by nature more intent on the human element (story-interest) of a passage than on the grammatical forms of words, it would be expedient to postpone this detailed parsing of words to a later stage. We must, however, note that this sub-division of the first step is not compulsorily followed by all Shastra:

(ii) Construing or arrangement of words (अन्वयः)-The second step to be followed in a 'literature lesson' is 'construing' or the arrangement of words in their syntactical order. Taking into account the facts indicated above, the Shastra, in expounding literature to their students, follow a few syntactical rules, which have been recorded in some Sanskrit manuals† for beginners and which undoubtedly train those students in construing literature by self-help. It is well worthy of note that the students of the Pathashalas are able to construe any unseen passage in Sanskrit, after the study of a few cantos from चाहाय, while the students of high schools and colleges cannot do so even after studying Sanskrit for years. It is, therefore, highly desirable to bring the knowledge of those syntactical rules to bear upon the understanding of literature.

(a) व्रजन्वयः- 'Construing' or the arrangement of words in their syntactical order is the most

† Read:-(a) सम्यकम्; (b) कोपयोजनिकं; (c) भृकृतालयायि; (d) अन्यपश्चे: and (c) The concluding portions on कारक in the 'समासध्रुवम्'.
important step in a 'literature lesson'; and its proper knowledge is indispensable to the study of Sanskrit literature. When the arbitrariness of the order of words in a Sanskrit sentence necessitates this arrangement even in a prose passage, it is needless to say that verses also must be construed. For being able to construe, definite knowledge of the function of cases or कारक, as indicated above, is to be presupposed; and the most important fact to be borne in mind is, first of all, the functions of the nominative and accusative cases. So the first thing for the students to do is to find out for themselves or sometimes with the help of the teacher the principal sentence which generally consists of the subject, the object, and the finite verb. For this purpose it is necessary for them to know that in the active construction the subject is in the nominative case and the object in the accusative. When students are able to determine the inflexions of all words, they can easily distinguish the nominative from the oblique cases and find out the subject. Now, the subject can occur in a sentence in any one of the three persons and numbers, and the finite verb must agree with it in respect of both of them. If a participle is used as a finite verb, it should agree with the subject in person, number and gender also. Being equipped with this information, students can readily construe the subject with the verb or the verb with the subject according as either of them is expressed or understood. If the verb is understood, it is to be supplied according to the form of the
subject which is expressed; on the other hand, if the subject is understood, it is to be supplied according to the form of the verb which is expressed.

After being thus fully acquainted with the active construction, the next important fact for the students to remember is the passive construction, in which the subject being in the instrumental case and the object in the nominative, the finite verb agrees with the object in number and person; and if a participle is used as a finite verb, it agrees with the object in number, person and gender also. Here, parallelism between a Marathi sentence like 'त्याने कळे केले' and its corresponding Sanskrit sentence 'तेन कर्म कृतम्' can be sought with advantage. The knowledge of these basic facts, which are already known by students in their mother tongue, leads them to find out the principal sentence. When the principal sentence has thus been found out, students are led to construe the remaining words of the whole sentence.

In a Sanskrit sentence the remaining words, which are chiefly of four kinds, are the substantive, the adjective, the indeclinable and the verbal form.

The substantive can be sub-divided into a noun and pronoun, both of which can occur in a sentence in the nominative case as the subject, or in any other case-relation, gender, number and person. In a sentence, words in the instrumental case are to be placed after the subject and before words in the accusative, ablative and locative. Words in the ablative case should immediately
precede verbs governing the ablative, but sometimes they may precede even the subject, the object, and words in the instrumental and the locative. Words in the locative signifying time or place, those in the vocative, interjections and interrogative words should generally be put at the beginning of a sentence. An adjective doing the work of a noun should be treated accordingly.

Adjectives which generally qualify substantives are to be construed with the latter and placed before them. The special feature of Sanskrit is that an adjective always agrees with its substantive in gender, number and case. Of course, adjectives in a particular gender, number and case are to be construed with the substantives in the same gender, number and case. Since a Sanskrit sentence generally contains many adjectives qualifying a substantive, all of them should be put together and joined with the indeclinable `अ'. Attributive adjectives must be placed before their substantives; but predicative adjectives or adverbs should come after substantives and stand immediately before verbs or other adjectives. Adjectives to pronouns are generally placed before the latter; yet, if an adjective is intended to be more prominent than a pronoun, it should be placed in its predicative sense after the pronoun. Words in the genitive case do the work of adjectives and are to be construed with the substantives to which they are related, even though several other words occur between the genitive forms and their substantives.
As the forms of *indeclinables* are unchangeable under all circumstances, there need be no difficulty in construing them with their respective words.

*Verbal forms* denote an action, complete or incomplete. Those denoting a complete action are finite verbs or participles used as finite verbs, which are either active or passive, which show three tenses, and are to be construed with the subject and the object "according as they are transitive or intransitive. Verbal forms showing an incomplete action are absolutes and infinitives, which are invariably to be placed before finite verbs. The object to an absolute or infinitive must, of course, precede either of them. In the case of verbs governing two accusatives, the direct object should be placed just before the finite verb and after the indirect one. In short, for arranging words in a Sanskrit sentence according to their syntactical relations, the subject will have to be placed first, words in the accusative and other cases afterwards, absolutes and infinitives with their objects, if any, in the middle, and the finite verb last. The construing method, in which all the words of the whole sentence are thus arranged, is named as ‘दण्डान्वयपद्धति’. ‘दण्ड’, which means ‘a staff’ with many knots represents the whole sentence with its various parts or sections (खण्ड); or in Sanskrit ‘दण्ड’ is the vertical punctuation mark used to denote the completion of a sentence. Thus, the construing of words in a complete sentence standing between vertical marks is designated as ‘दण्डान्वय’. Hence, in the दण्डान्वय—
all the words in a complete sentence are arranged according to their grammatical function and syntactical relation. While construing, the Shastris, with due attention to these syntactical rules, desire their students to have the inner working of their minds as indicated above. So in this method questions in the mother tongue as, 'Which is the subject?', 'Which is the object?', 'Which is the verb?' etc., are asked to bring out the natural order of words in a sentence. Yet, such questions being mainly of a grammatical or formal type bore the pupils. Such a procedure, no doubt, helps clear understanding and is suited to the pupils of very small classes where individual attention is possible. But for large classes it would be monotonous.

(b) खण्डनवय:—$\frac{2}{3}$ There is another method of construing, ‘खण्डनवयपद्धति’ by name, which resembles the former only in respect of picking out first the principal sentence, but differs from the दण्डनवय with regard to the construing of the remaining words of the whole sentence. In the खण्डनवयपद्धति the use of several interrogative words in suitable Sanskrit questions enables the exponent to elicit

$\frac{2}{3}$ दण्डनवय स्कण्डनवय दिमंडोनवय उष्णते ।
आये बिशेषण पूवे विशेषण तदन्तरम् ॥
क्त्वाणसुहुण्डपुःस्त्वते पूवे दण्डनवये मनंत् ।
-ओभारादायचित्त: ‘अन्नवयप्रेष:’ ।
different adjuncts in a sentence, § and explain them by using simpler equivalents. After this construing the order of words in the whole sentence will be the same as in the रूपान्वय; but this construing is carried on in parts or sections (खण्ड) by framing questions on individual words or phrases. In this questioning students must be also assumed to possess the knowledge of the same syntactical relations as recently described, and the same rules for construing as set forth above hold good here. Yet, both these methods differ from each other in the types of questions framed and in the order in which words in a sentence are elicited. Thus in a sentence the principal clause should be elicited before words in the oblique cases (from the instrumental to the locative), absolutes and infinitives before their objects, substantives before adjectives, and verbs before adverbs. Even in the principal clause the verbal form should be elicited before the subject with its adjuncts and the subject before the object with its adjuncts.

In the रूपान्वय questions are mainly of a grammatical or formal type; while in the रूपान्वय, they are principally based on the subject-matter.

§ कर्तृकम्बियास्मात्वन्स्तम्भ्योक्षे योव्यास्तत: परम:।
किमी संपे पुरस्कृत्य तृतीयावदी नियोजनेत्।।
ल्यक्ते च दुमन्ते च क्वान्ते कर्मविभूषितम्।
-रसुरामक्तत: श्लोक्योजिनिकोपायः।
क्वाणमुद्यमप्रभृतेः पूण्य दण्डान्वये मद्वेत्।
खण्डान्वये पुनः प्रभुपूवेतमः प्रयोवेत्।।१५॥
-शैवार्दारायुक्तियप्रयोगः।
or the sense of a literary passage rather than on the grammatical function. Though in the adoption of the क्रियान्वयनप्रदूति, syntactical relations are implied in the questions on a literary piece, they are of a secondary importance. Thus questions to elicit words with different senses are asked as follows:

1. **Persons or things** denoted by nouns and pronouns in a sentence are elicited by framing questions with the various case-forms of हि as क, कम, केन, कस्ते etc.

2. **Qualities or attributes** denoted by adjectives are elicited by using in questions words like कीहा, कम्पत, किम्पत, किनिष्ट, किल्लण etc., along with substantives (nouns or pronouns).

3. **Actions** shown by verbs or participles can be elicited according to their number and person through questions wherein the subject is used with words like, ‘कि करोति—कुत्तात:—काृत्तिः’ or कुर्जत, कुत, कुतब, कलत्य etc.

4. The **priority or purpose** of an action shown by absolutes and infinitives can be elicited by using in questions words like ‘कि कुला’ and ‘कि कहुिम’, respectively.

5. **Time, place, manner, purpose, reason, etc.**, denoted by adverbs can be elicited by using with the verbal form words like क्र, कम, करप, किमप्पर, कुत्ता; करर्मात्, कारणात् etc.

These types of questions and several other types have been actually used in some Sanskrit
commentaries on the पञ्चमेहाकाव्यम and some works on Shastras by the commentators following the खण्डन्यपद्धति. These question forms can be advantageously utilized at one's discretion in the teaching of Sanskrit by maintaining variety in questioning. The characteristic of a Sanskrit sentence, however, is that its major portion generally consists of adjectives which are either single words or sentences compressed into a बहुचरित compound. It is, therefore, inevitable that the same question forms with the use of कीड़या, कथमूत etc., have often to be resorted to, there being little scope for variety in the wording of such questions every time. We thus see that the questioning in the खण्डन्यपद्धति draws the attention of students more to the spirit or the sentiment of a literary piece than to its grammatical aspect; and hence, according to the accepted technique of modern teaching the humanistic side of language study can be more attended to in the खण्डन्यपद्धति than the formal one.

Again, there are two possible ways in which the subject and the verb of a principal sentence may be elicited. In the दण्डन्यपद्धति the subject is generally picked up first and the verb afterwards; while in the खण्डन्यपद्धति the verb, which is first picked up, is connected with the subject and the object by framing suitable questions. These two methods are based on the principles laid down by the नैगाधिकृत, मीमांसक and वैद्यकरण. The नैगाधिकृत are of opinion that the subject is the principal word in
a sentence; the मीमांसक्स assert that the verbal form is the principal word to which all the words in a sentence are related; and the वैयासकस hold the root-meaning of a verbal form to be important. So the संप्रदानवपद्धति seems to have its source in the theory of the नैयायिक्स; while the संप्रदानवपद्धति owes its existence to the theory of the मीमांसक्स.

For practical purposes no distinction need be observed in regard to the precedence of the subject or the verb in construing. Yet the संप्रदानवपद्धति, which is superior to the संप्रदानव in appealing to the students' instinct of curiosity and their literary sense, naturally leads us to side with the मीमांसक्स, who recognize the precedence of the verb and the importance of आकाझर.

With special reference to the संप्रदानवपद्धति we may say that the knowledge of expectancy (आकाझर), consistency (सम्यता) and contiguity (आभिति or समिवि) as recognized by all schools of thought is quite essential to 'construing' or comprehension of a sentence. When a word cannot convey the whole meaning of a sentence owing to the absence of some other word, there is expectancy (आकाझर) or the desire to know the other word. For instance,

$ \text{आकाझर} \text{ सम्यता} \text{ समिवि} \text{ साधनयांसहनहेतु}$. (तर्कसूत्रहैं)

वाक्यमने न शाने आकाझरायोग्यतासहसनव्यायसहन चेति चतुरि

$\text{चार्गन्ति}$. (वेदान्तप्रमाण)

$\text{§ (9) पदस्य पदान्तस्यतिरिक्तप्रयुक्तसनानुमानकस्माकाझर}$. (तर्कसूत्रहैं)
if in a sentence 'रमो गर्गानासंपति' we suppose that the word 'आन्तरिक' is absent, we have a desire to know the verb. A question that naturally arises is 'किसे कैसे गर्गानासंपति?' and the expectancy is fulfilled when the verb 'आन्तरिक' is supplied. Similarly, if we suppose that the words 'रमु' and 'धर्म' are absent in the above sentence, there is a desire to know (आकार्ण) the subject and the object respectively, and further questions arise, as 'किसे आन्तरिक?' and 'किसे (किसे कैसे) आन्तरिक?' This desire to know 'What about रमु, धर्म,' etc., is curiosity itself which gives rise to various questions. The सुभाषिक while dealing with 'भावना' (energy or efficient force) refer to this आकार्ण and say that it expresses itself in three ways, viz., साद्याकार्ण, साधनाकार्ण and इतिकर्त्तव्याकार्ण. The first variety of आकार्ण is related to an 'end' or 'object' and expresses itself in the question-form 'किसे मानविते?' (What should be done?); the second is related to a 'means' or 'instrument' and expresses itself in the question-form 'कैसे मानविते?' (By what should it be done?); and the third is related to the 'manner' of doing and expresses itself in the question-form 'कैसे मानविते?' (How should it be done?). It will be

(6) यथेऽदेश दिना यथानुमानक्षेत्र भवेत् (आकार्ण)।
-भाषापरिषेध:।

(6) तत्र पदार्थां वर्त्तमानानाविभाजितं नियोजकम (आकार्ण)।
क्रियाश्रयं कारक्य, कारकस्कणं किमया; क्रियाश्रयं इतिकर्त्तव्यानां विशेषाधिकृतवात्। (वेदान्तपरिभाषा)
found that 'आकाश्या' principally leads us to ask questions, which can be framed by taking the verbal form in a sentence as the principal word, and which can be put to students with the view of helping them in construing (अन्रव) the words of a sentence and understanding their implications. It is thus clear that all questioning in language-study originates principally in this Expectancy or आकाश्या.

In addition to Expectancy there must be Consistency (योग्यता) in the words of a sentence; i.e. the meaning of a word must be consistent with that of the other. For example, in the sentence 'पदवा निर्देशित', the word 'पदवा' (water) is consistent with 'निर्देशित'. But in the sentence 'अक्षर निर्देशित', it being impossible to sprinkle anything with fire, the two words are not consistent with each other, although 'अक्षर' has 'आकाश्या' 'for' 'निर्देशित'.

Now Contiguity (आस्थि or संकिति)† is uninterrupt-ed utterance or unbroken apprehension of words which are placed in juxtaposition. If each word in a sentence is uttered after a long interval, or if

*(अ) अर्थातातम्योऽधीत| (तर्कसन्धर्न:)| (अ) पदार्थ तद्व वर्तना योग्यता परिक्षीतिष्ठ (भाषापरिणिष्ठेय:) | (ि) योग्यता च तात्त्विकप्रबंधयस्तरगात्वः (वैदन्तपरिमाण:) |

†(अ) पदानामविकल्पानं निर्णित (तर्कसन्धर्न:) | (अ) संविधानेत् तद्व पद्यशास्त्रतर्कस्मূल (भाषापरिणिष्ठेय:) | (ि) आस्थिश्चात्माष्टवनेत् पद्यशास्त्रचार्यतिष्ठ: | मानन्त्वशेषीस्थापितपद्यशास्त्रवृत्तीकृतामानी, पद्यनेति | (वैदन्तपरिमाण:) |
words in a sentence are not placed in juxtaposition, the sentence would make no sense, although the words in it might possess आकाश्या and योग्यता.

It will thus be seen that आकाश्या, योग्यता and संनिधि, the causes which yield the construed or unified meaning of a sentence, are usually taken to be the characteristics of words. Really speaking, 'आकाश्या' (Expectancy, desire to know), which is a property of the human mind, contains mainly a psychological element. For, it is not words but human beings that have a desire to know. But 'expectancy' is attributed to words in a secondary sense (उपचार), since a word conveys a meaning which further arouses in the mind of a reader or hearer a desire to know the meaning of another word connected with it. $ Again, योग्यता (Compatibility, consistency) concerns itself more with meanings or things denoted by words than with words themselves. योग्यता, which is really a property of things, is attributed to words in a secondary sense, as things and words denoting them are closely related. It is only आचरण or संनिधि (Contiguity) that is properly a property of words themselves. In short, the process of construing, particularly that in the छापानवयपद्धति, is

$सा (आकाश्या) चैतकार्याख्याते तद्गौद्वयोग्यायतम् पद्यां तत्त्वमेवाच्च
अवस्थावस्थः कः ' इत्येकार्य पुरुषपरिणाम, तथापि तत्स्या
स्वविशेषस्य आरोपः | अवमोद्यवत्तमाकाश्यात्तिदाति नवहारात् | ...
पदे आकाश्यामिति वृ आकाश्याययोग्यपद्धतिमपकास | $०

(नागेश्रकार परमचुम्मुक्षा)
based on the psychological principles of language-
study propounded by the Hindu schools of thought.

In connection with 'आकार्ण', which may
psychologically be termed 'curiosity', it can definite-
ly be said that several traces of the modern
technique of reformed teaching are found scattered
in the vast range of Sanskrit literature. In ancient
times, the *method of questions and answers* that
owes its rise to this आकार्ण was a method of wider
application in oral teaching. Various dialogues in
the Upanishads, भगवान्त, बोधाधिक, महाभारत etc., and
the dialogue-form predominantly employed in the
ancient works on different शाखा (व्याकरण, नीमान्त, etc.)
are, as it were, the actual records of the oral lessons
(प्रार्थक्ष) given, and bear ample testimony to the
fact that the method of questions and answers was
largely used in expounding a subject, though in
later times this ancient method was replaced by
the 'Lecture Method' in the शाक्तरमाध्य and similar
works. The method of questions and answers
may thus be said to have been developed in the
infancy of humanity, while the 'Lecture Method'
came into existence to suit the advanced stage of
human understanding. This fact further proves the
psychological truth that the Method of Questions
and Answers is very well suited to the curiosity
and capacity of juvenile as well as average students;
whereas the Lecture Method can be effective only
when the students' understanding, power of con-
centration, and capacity for passive listening are
sufficiently advanced.
The ancient method of questioning, however, differs in some respects from the modern one. According to the modern technique chiefly the teacher has to ask questions and the pupils to answer them; whereas in ancient times comprehensive questions (परिप्रश्न) were asked by students, and teachers answered them. Answers were given by ancient teachers at the psychological moment when the curiosity of the pupils had been fully awakened (उत्थिताकाश्च) by trying to discover things for themselves as in the Heuristic Method. Sometimes the teachers, by making use of 'Suggestion' in their teaching, created opportunities to rouse the curiosity (उत्थापनाकाश्च) of their pupils or bring about the psychological moment, when the need for explanation would be badly felt. Besides, the ancient teachers having an exceptional power of supplying concrete and apt illustrations repeatedly utilized the means of knowledge called 'comparison' (उपमानप्रमाण), and told interesting stories for expounding highly philosophical abstractions. In short, आकाश्च (expectancy or curiosity) along with ग्रेप्तता (consistency) and संविधि (contiguity) forms the backbone of the विद्यान्वयनदर्शन, which can be designated as the 'Dialogue Method', 'Conversational Method' or the 'Method of Questions and Answers'.

In contrast with the विद्यान्वयनदर्शन questions in the विद्यान्वयनदर्शन are asked in Sanskrit and not in the mother tongue; for, the construing of a Sans-
krit passage is manifestly possible in Sanskrit alone. Construing a Sanskrit poem or a prose passage in the mother tongue is a contradiction in terms, and it is as unnatural as dissolving Sanskrit compounds in the mother tongue! It is, therefore, against nature and common sense to ask questions in the mother tongue to get at Sanskrit prose order. If questions in the mother tongue could be asked on a Sanskrit passage, they would possibly be of the formal type as referred to in the treatment of the दण्डन्यायपद्वत्ति. But when the लण्डन्यायपद्वत्ति is adopted, questions have to be framed mainly on the subject-matter and secondarily on the grammatical forms of words. If exclusive use of the mother tongue is made for eliciting even the subject-matter, the answers received from students must obviously be in the mother tongue. Where is then scope for attending to the original language of a passage and ascertaining the inter-relations of words in a sentence? It is really unintelligible how according to the लण्डन्यायपद्वत्ति vernacular questions could be framed on a Sanskrit passage in prose or verse, and be answered in the vernacular! The procedure appears to be so artificial that on account of this prominence of the mother tongue in a literature-lesson, the Sanskrit language of the passage without being studied is in danger of being thrown overboard!

For a good grasp of Sanskrit, due attention to its syntax and other peculiarities ought to be paid, though it would be a means to the end which is
primarily the understanding and appreciation of literature. Various constructional aspects of Sanskrit would be properly attended to, if the actual wording of a Sanskrit passage would be elicited from the pupils for supplying full explanation in simple Sanskrit; and this is made possible only through Sanskrit questions. These are some of the reasons why in the बन्धन्यवपद्वति questions are asked in Sanskrit and not in the mother tongue.

Too much adherence to the usual question-forms in the बन्धन्यवपद्वति is likely to result in monotony, to avoid which variety in the wording of questions will have to be maintained. For instance, at the initial stage instead of dissolving compounds in the prosaic traditional way, questions should sometimes be so framed that the compounds might of themselves be dissolved, and that the pupils might be led to understand intuitively the mutual relations of their different members. The questions at the initial stage should again be amplified by other questions asked to elicit even the subject-object and verb of the principal clause, which in the बन्धन्यवपद्वति is purposely isolated from the whole sentence and supplied by the teacher or the commentator through a statement. Again, at the advanced stage of the study of Sanskrit, intelligent questions according to the बन्धन्यवपद्वति will have to be framed with tact to get at the subtle suggestion (व्यक्त्यार्थ) of words or a passage, to ascertain the purport (तात्त्वर्थ) of a literary piece, to elicit the imagery of a poem by appealing to the emotions
and imagination of students, to bring the poet's felicity of expression to their notice, and to impress upon their minds the writer's outlook on life.

Although the Shastris are aware of this खण्डानन्यपद्धति on account of their study of Sanskrit commentaries, they do not seem now-a-days to bring it into practice. Perhaps, being fond of reading learned commentaries written in a high-flown style they generally disfavour the simple and loose style of the खण्डानन्यपद्धति, which for the very reason conduces to the better understanding of students. Or possibly, owing to a very small number of pupils in their classes they are not required to adopt this method; and they find it convenient for such compact classes to have recourse to the दण्डानय, which is more favourable for 'lecturing' than for '.questioning'. When the 'Lecture Method' is still so much prevalent all over India even in English Schools and Colleges in spite of the advent of improved methods of teaching, it would be unjust to deprecate the Shastris for relying much on the 'Lecture Method'. The खण्डानन्यपद्धति, though not practised by the Shastris in their teaching, has been widely used in Sanskrit commentaries on famous poems and other classics. For explaining abstruse thoughts in different शास्त्र, as in the व्याकरणमहाभाष्य of पटव्यति.

*(a) "In Katyayana and Patanjali we can already recognise the technical reasoning, the dialectics of the Purva-Mimamsa and the philosophical schools, where the doubts and difficulties are formulated as dilemmas and where the solution of*
and the मीमांसासूत्रभाष्य of शबरस्वामी, this method has been invariably used. Thus the खण्डान्त्वपद्धति one dilemma starts the formulation of a new dilemma and so on in a long stream of debate, and where even the accuracy of expression seems to acquire mathematical exactness."


(b) The method of Patanjali's Great Commentary—"This method is analogous to that which has become familiar through the classical commentaries of शाक्तर on the Upanishads, of श्रेष्ठतिथि and कुस्तक on मंत्र, of सार्व on the Vedas, of विरोधेश्वर on यस्तंक, and so on. Its character chiefly consists in establishing, usually by repetition, the correct reading of the text, in explaining every important or doubtful word, in showing the connection of the principal parts of the sentence, and in adding such observations as may be required for a better understanding of the author. Patanjali even excels in the latter respect, the commentaries instance, for he frequently attaches his own critical remarks to the emendations of काल्वायन, often in support of the views of the latter, but not seldom, too, in order to refute his criticisms and to defend पारिपत्र; while, again, at other times, he completes the statement of one of them by his own additional rules."

—Panini, by Goldstucker, p. 100.

(c) "The महामाय is interesting stylistically as giving us a lively picture of the mode of discussion of the day. A question is posed; an आचार्य्येश्वरीय deals with it, not altogether incompetently but not quite satisfactorily, and an आचार्य solves the issue. The style, therefore, is lively, simple, animated, and...... not rarely do we find the question 'Wherefore?', 'How?', or 'What?' put and then answered. Proverbial expressions and references to matters of everyday
is not only useful in juvenile teaching, but is also of immense advantage in the higher study of Sanskrit. But the Shastris, notwithstanding their familiarity with this खण्डान्वयपद्यति, have not realized the value of their own method as the most effective means of studying and teaching language. On the other hand, University students, who study Sanskrit, being more disposed to rely upon English translations of Sanskrit works than read original texts with their Sanskrit commentaries, are quite in the dark about the खण्डान्वय. If a few of them ever care to read Sanskrit commentaries, they mostly come across commentators like महिनाथ and others, who have almost adopted the खण्डान्वय for explanation. They do not at all know that there are many published as well as unpublished Sanskrit commentaries on काल्प, written according to the

life are introduced and serve both to enliven the discussions and to give us valuable hints of the conditions of life and thought in the time of Patanjali, who thus is a source of Information for religious and social history as well as for literature.

"The कृत [ The पूर्वमीमांसाकृति ] develops a method which is common to Indian science generally, and which was adopted by the writers on law; the subject is posed, the doubt is raised; the prima facie view is set out; then the correct decision is developed, and the matter brought into connexion with other relevant doctrines."

—A History of Sanskrit Literature, by A. B. Keith.
The Problem of Sanskrit Teaching

which is the continuation of the Dialectic Method of द्वि and others, and which, being perfectly psychological, can be brought into line with the most effective methods of teaching language as recently developed in the West. Owing to this ignorance the graduates, who were keenly intent on the improvement of Sanskrit teaching, could not bring the indigenous गद्यमुद्रति

† The following are some of the Sanskrit commentaries representative of the गद्यमुद्रति—

1. नेपथ्यरतिनम्—नेपथ्यरतिनारायणीसत्यास्थितम्।
2. शिल्पपालबधम्—वहमदेवविनितस्वास्थ्यस्थितम्। [वहमदेव is a well-known Kashmirian commentator of the first half of the 10th century A.D.]
3. कुमारसम्भवम्—कुमारसम्भवीरामकुकुलीनायास्थितम्। [Unpublished]
4. वरदवम्—वहमदेवविनितस्मृतिसंयमस्थितम्।
5. मेघवदम्—सिंहरक्षकस्थितम्।
6. चंद्रकंभम्—चंद्रकंभसिंहस्थितम्।
7. गीतगोविन्दम्—गीतगोविन्दस्थितम्।
8. गीतगोविन्दम्—शकुनिमिश्रितस्मृतिसंयमस्थितम्।
9. अमितस्थितम्—अमितस्थितस्मृतिसंयमस्थितम्।
10. युन्दवम्—युन्दवस्मृतिसंयमस्थितम्।
11. संस्कृतजीवी—संस्कृतजीवीस्मृतिसंयममेता।
12. रापपाण्डवीयम्—रापपाण्डवीयस्मृतिसंयमस्थितम्।
13. विष्णुमित्रिक्रमम्—विष्णुमित्रिक्रमस्थितम्।
14. हीरसीभाग्यम्—हीरसीभाग्यस्मृतिसंयमस्थितम्।
to light and had to look for help at the Direct Method of the West!

After judging the relative merits of these two methods of construing, we find that the लघुनाब्द is far superior to the द्विनाब्द in respect of language-teaching. In the first place, it is purely a psychological method suited to the instincts of pupils, since predominance of questioning in it is expected to arouse their curiosity (उत्थाप्याकांक्षा) to the fullest extent and maintain constant interest in the classroom. Secondly, it is more suitable for group teaching than for individual teaching. Particularly for the large modern classes where heterogeneous types of pupils are trying to avail themselves of the ancient lore enshrined in Sanskrit, the लघुनाब्दपद्धति of the Sanskrit commentaries is the proper method calculated to ensure co-operation between the teacher and the taught. Thirdly, in the individual and intensive study of original Sanskrit works of a higher type, the commentaries following the लघुनाब्दपद्धति are sure to enlighten a student by making clear the inter-relations of words and ideas, nay, every minute detail, through the questions employed in them. Fourthly, the लघुनाब्द is more appropriate than the द्विनाब्द for the teaching of poetry. Prose order or the regular construing in the द्विनाब्द mars the beauty of a poem instead of enhancing it; while questions in the लघुनाब्द can be so framed as to bring the emotional content of a poem into prominence and lead the
pupils to understand automatically the relations of different words in a sentence. Thus the लघुनन्य helps us to bring out the hidden charm of a poem, heightens our sentiments and creates living poetic atmosphere which is most desirable for the real appreciation of that poem. In short, the लघुनन्यपद्धति bears close resemblance to the Direct Method, which in actual use is much akin to the 'Question-and-answer Method' that forms the main part of language lessons. It is worthy of note what the modern authorities on language-teaching say about this 'Question-and-answer Method'—

"Question-and-answer work is the most effective of all the language-learning exercises ever devised. In its various forms and grades it initiates, develops and utilizes the natural language-learning forces with which we are all endowed. It is the quickest and most effective approach both to the spoken and the written aspects of the language; it is the shortest cut to writing; and it may be adopted for purposes so diverse as the teaching of conversation, of abstract grammar, of composition, and of pronunciation"."—This Language-learning Business', By H. E. Palmer, and H. V. Redman.

It is needless to add here that the above remarks are equally applicable to the लघुनन्यपद्धति. Now that we have discovered that the indigenous लघुनन्यपद्धति, when it is amalgamated with the usage of elders (हाथयभार), is much the same as the Direct Method, many misconceptions about the New Method of teaching Sanskrit will vanish. When
we can see so much agreement between both these methods, will it not be unjust now to say that we are imitating the Westerners? Of course, in the light of the Western Principles of Language-Study, which also coincide with the main principles of the Indian schools of thought, the लण्डन-त्रयपद्दति will have to be modified a little to suit the present needs.

After thus dealing at length with the utility and importance of the second step of a 'Literature' lesson according to the Shastri method, and taking into account the manifold purposes for which their लण्डन-त्रयपद्दति could profitably be used, it would now be advisable to turn to the remaining steps.

(iii) Dissolution of compounds (समासविनिह: ) and (iv) Explanation of words unknown to pupils (पदार्थकविनिह: ).

As both these (i. e. the third and the fourth) steps are adopted simultaneously by the Shastris instead of following them one after the other, it is expedient to combine the two into one. For, the meaning of a compound is not understood unless individual words in it are explained; and the meaning of the whole sentence cannot be grasped unless all the compounds in it are dissolved. Again, in order to dissolve compounds correctly, it is necessary to know their proper context, which can be known only after understanding the meaning of the remaining words in that sentence. This is why in the Shastri method the dissolution of compounds and explanation of unknown words go on side by side.
If thus the interdependence of both these steps leads us to the clarification of the meaning of the whole sentence, it is in the fitness of things that both of them should be mixed together. Nay, as the questioning alone in the सन्धान्यप्रद्धति enables us to combine the stages of पद्धतेद्ध and अन्वयोजनानें with the above two stages, the fourfold procedure of separating the Sandhis, construing, dissolving compounds and explaining unknown words goes on side by side in a unified form. Questioning, then, is the most important stage which facilitates the automatic separation of Sandhis in the same way in which it does the automatic dissolution of compounds. Now, although 'the dissolution of compounds' and 'explanation of unknown words' are mixed together in the सन्धान्य as well as in the दुत्त, convenience of treatment obliges us here to devote individual attention to each of them.

(iii) Dissolution of compounds—Sanskrit language is noted (not 'notorious', as some people wrongly suppose) for its compounds, which are decidedly of much help in securing brevity of expression. As already remarked, the striking example of this brevity is found in the बुधवाकि compound into which a whole sentence can be compressed. We must, however, acknowledge the fact that some Sanskrit authors being fond of elaborate and florid style have carried the tendency of using compounds to excess, and made their style highly artificial and obscure at the sacrifice of lucidity. But this particular fact does in no way permit one to
generalize about the notoriety of the whole of Sanskrit literature for its compounds. विभिन्न while treating of the ऋषि style in contrast with the बौद्ध or the best style, defines त्रिता(vigour) as the profusion of compounds; and rhetoricians agree that superabundance of compounds is the characteristic of the ऋषि style.* Any way, students of Sanskrit literature must be conversant with compounds which, as indicated formerly, presuppose the knowledge of case-relations (कारक).

Pupils can be presumed to possess some knowledge of compounds through their study of poetry in the mother tongue. This knowledge can be turned to good account while teaching Sanskrit, and made more definite and exact by asking the pupils to study the यमानवल्ल, so that they themselves would be able to dissolve compounds without the aid of the teacher. Thinking that the यमानवल्ल serves all the practical needs of beginners, the Shastras value the applied knowledge of compounds more than mere theoretical knowledge, and give their pupils ample drill in recognizing and dissolving them in the proper context of literature.

† ओजः: समाससूत्रस्यमेतदेवस्य चीतितम्।
प्रेक्षाद्विधिशास्त्रावादिनिर्देशः परायणम्॥—काव्यादेशः, १८०
* ओजः: प्राचीनकाव्यवेद्यम अर्जुनार्थ: पुनः।
समासल्लह गौड़ी......॥—साहित्यवर्णः, ९१४

$ The distinguishing features of the main varieties of compounds with their examples and ways of dissolution are briefly but very clearly given in the समासवल्ल as follows:
In the case of a difficult and lengthy compound the Shastris themselves supply its literal meaning, which can express in the mother tongue all the विमक्तिः implied in that compound; and then they ask their pupils to use the corresponding विमक्तिः in Sanskrit. Here the Shastris say from a practical point of view that the length of a compound need not scare the pupils away, if the meanings of its several members are known. Their practical and useful hint for ascertaining the number of smaller compounds in a larger one is to ask the pupils to count all the words in the whole compound and then subtract the number 'One' from them. For instance, if a compound contains five words, the number of smaller compounds in it is generally four. Moreover, the Shastris show by precept and example how, while dissolving a larger compound, two components of it have to be taken each time, and how the preceding smaller member is to be connected with the following one.

(iv) Explanation of words unknown to pupils: At the initial stage the Shastris who follow the दण्डायतनपद्धती generally use the mother tongue as the medium of instruction; and the more the pupils are advanced in understanding, the more they make use of the Sanskrit medium. It is then obvious that

चक्रार्धवो दण्डः स चासी कर्मचारयः ।
वस्य चेष्टा वहुमनीः शेषस्तपुरुषः स्मृतः ॥
वृक्षशाल्या तपुरुषः शेषताथः कर्मचारयः ।
रक्षणाऽऽवहुसीहितादिक्षेत्राद्यवाकारिः ॥
at the elementary stage the meaning of every word unknown to the pupils is given by them in the mother tongue, at the intermediate stage simple Sanskrit equivalents are supplied along with their vernacular meanings, and at the advanced stage the mother tongue being dispensed with, Sanskrit explanation is given in the manner of Sanskrit commentaries. This, however, does not mean that the use of the mother tongue is totally banned at the advanced stage, or that all the Shastris without an exception employ the Sanskrit medium for higher teaching. Still this oral explanation in Sanskrit trains the pupils in the ready recognition of the language heard, establishes a 'direct bond' between words and ideas, makes for the assimilation of Sanskrit, and enlarges Sanskrit vocabulary. Moreover, the Sanskrit explanation paves the way for the study of Sanskrit commentaries, the reading of which is generally recommended at the advanced stage by the Shastris with a view to initiating their pupils in the art of construing literary passages for themselves and thus training them in self-help.

Along with the vernacular or Sanskrit explanation, lines from the Amara-Kosha are quoted every now and then by the Shastris in order to show how several synonyms can be found for a particular word in the text. These frequent quotations from the Amara-Kosha remind the pupils of the verses already learnt therein, show them how the 'स्मृति' can now be used intelligently in the proper context of the text, and help them to enrich their Sanskrit
vocabulary. We may incidentally remark here that although the frequent quoting of the अमरकोश at the time of teaching literature greatly helps the pupils to memorize words in their context, it is needless to burden the memory at least of average pupils at their tender age with the learning of the whole of the अमरकोश, which is merely a collection of versified word-lists without any context. This learning of the अमरकोश is, even in the opinion of some learned Shastris, a wastage in education, as the major portion of it is forgotten unless pupils get an opportunity of studying a good deal of literature. If we desire average pupils to use the अमरकोश with advantage, it would be expedient to introduce select verses from it in the context of literature, and recommend the use of an abridged edition of it like the अमरसार of Prof. Gole to them for constant reference and memorizing.

Some Shastris think that this explanation of individual words would not suffice, and in order to ensure clear understanding, they ask their pupils to give in a synthetic form the vernacular translation of a verse or a sentence. This process of translating need not be considered much objectionable from the psychological point of view. For, even according to the New Method occasional use of translation is made to test the understanding of pupils. As has been convincingly proved by H. E. Palmer in 'The Scientific Study and Teaching of Languages', translation is not so 'indirect' as the staunch adherents of the Direct Method suppose.
On the contrary, it is more 'direct' than a more difficult Sanskrit synonym or paraphrase, and a vague, roundabout explanation in Sanskrit. Again, what is the use of explaining the word 'सर्वः' by the word 'पूर्वविशेषः', 'चापः' by 'पूर्वविशेषः', 'मनःशिला' by 'पातविशेषः' or 'कुक्कविषुः' by 'पातविशेषः', when the corresponding equivalents in the mother tongue are more apt and intelligible than the above? Even after taking into account all the merits of the Direct Method we find that the establishment of the 'direct bond' is limited only to concrete objects, things or actions. Besides, in spite of the scrupulous avoidance of the mother tongue in the class, it is not possible for the teacher to prevent his pupils from mentally translating and thinking in the mother tongue what is spoken in the class, or from consulting an elderly person at home for vernacular equivalents or the translation of a Sanskrit passage. It is, therefore, quite necessary, in the interest of pupils, to resort occasionally to 'translation into the mother tongue.' Experience also tells us that even though a Sanskrit passage be taught by the Translation Method, 'the direct bond' between Sanskrit words and ideas

S "Translation is a more direct mode of conveying the meaning of a unit than Definition, and a fortiori, more direct than context". p. 88.

"The exclusion of translation as a regular means of conveying the meaning of units is an uneconomical and unnatural principle". p. 93.

- 'The Scientific Study and Teaching of Languages'

by H. E. Palmer.
in it can be established simply by asking the pupils to practise the loud and fluent reading of that passage for a number of times.

There are, however, other reasons why the sole use of the Translation Method for language-teaching is open to objection. In the adoption of the Translation Method in schools and colleges, it is, at present, the teacher who plays a more prominent part in the class-room than the pupils do. The teacher all the while translates literally the sentences of a passage one after another, and the pupils, having no scope for self-activity, either listen passively to what is said by the teacher, or take down what is dictated by him. Excepting a few conscientious pupils the majority of them are either inattentive or sleepy. Again, the quality of this translation is low, since little attention is paid in it to the felicity of expression or the idiom of the mother tongue. All this procedure, being laborious and disgusting, is against psychology and the technique of teaching, both of which emphasize more self-activity on the part of the pupils. We are thus faced by the new problem of group-teaching and class-management, to solve which, more effective methods must be adopted. The श्रवणपदर्थि or 'The Question-and-answer Method', as we have already observed, is of great service in giving full play to the activity of pupils and in keeping them all alert and active in the class.

The plan of the Shastris to use the Sanskrit medium for teaching in a gradually increasing
proportion is, we think, more natural than that of the Direct Methodists who employ the Sanskrit medium only at the elementary stage and recommend the use of the mother tongue at the advanced stage. Thus the Direct Method as practised at present in the teaching of Sanskrit is inadequate to the higher classes, where the Translation Method is mostly followed as an invariable alternative by the average teachers who feel diffident of using the Sanskrit medium. But the खण्डन्वयपद्दति, which unifies the two rival methods, viz., the Direct Method as well as the Translation Method, and incorporates all the best qualities of the old and new, or the Eastern and Western methods of teaching in an organized whole, is the only complete method embodying the 'eclectic' principle, and promises to be of immense advantage at the initial as well as the advanced stage of learning Sanskrit. A close study, therefore, of Sanskrit commentaries written according to the खण्डन्वयपद्दति is calculated to show the teachers of Sanskrit effective ways of supplying Sanskrit explanation through questions.

(v) Substance or purport of a sentence, paragraph or verse (तात्त्वयम्): The fifth step actually followed by the Shastris in 'literature' lessons is 'तात्त्वयकथन' or the 'telling of the purport.' This fifth step is psychologically and logically an essential step, since it sums up in a synthetic form what is taught in detail according to the खण्डन्वयपद्दति. In the adoption of the खण्डन्वयपद्दति as former-
ly treated of at length, the matter to be taught is, as it were, scattered on a wide area by the process of analysis through questions; and this circumstance might perhaps make a subject incomprehensible from the viewpoint of young learners. It must, however, be remembered that the method of कण्डान्वय is not simply an analytical process of separating a sentence into its component parts, but it is an analytico-synthetic process in which several analysed members of a sentence are combined through the comprehension of the inter-relations of words by means of the principles of आकाब्ध, भेमता and समिति; and at last, the students are led to the unified and comprehensive meaning or Purport (ताय्य) of a sentence or passage as a whole. In short, what is analysed by the कण्डान्वय is again synthesized by this Purport or Drift. This drift is generally told by the teacher in a sentence or two; but it may also be elicited from the pupils by asking questions according to the कण्डान्वय. Yet, in order to avoid too much of the monotony of the questioning process and to bring variety in teaching, it would be better for the teacher actually to tell the drift than ask questions on it. The drift is usually repeated twice at the beginning and end of a new 'thought-unit' (a sentence or passage). It is first stated in the form of an अक्तरणिका (introductory remark)† or

†The commentaries written by आनन्दगिरि on the माध्यम of शब्दरुपार्थि are generally in this form of अक्तरणिकाः, which
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प्रतिलिपि, before presenting the details of a thought-unit, after which it is repeated for the second time at the close of that thought-unit. What is newly learnt is thus cemented by this repetition of the Purport. The purport that is told at the beginning in the form of 'प्रतिलिपि' is again logically turned into 'निगमन' or conclusion at the end. This process goes on from the first step to the fifth and vice versa in a cyclic order, and presents a finished form to the teaching of that thought-unit. This repetition of the purport further creates the unified impression of a topic as a whole, and is psychologically sound in so far as it gives the idea of the 'whole', particularly in the अवतरणिका, before the learning of its parts. Modern psychology not only sanctions the learning, in general, of the whole before its parts, but combines the 'whole' and 'part' methods of learning into a Joint Method for a quick and ready recollection of the subjectmatter. Thus the method of खण्डाध्ययन and the function of तावर्ण both together create the unified impression of a subject, aid memory by making for the assimilation of what is taught and lead to the mastery of the subject learnt.

XI THOUGHT AND LANGUAGE.

In connection with the तावर्णकथन it is necessary to understand the scientific meaning of 'तावर्णद्वृति' give synthetically the purport of the पुष्करिणि of भाषा and facilitate clear understanding of the original.
as discussed by the Hindu schools of thought. But before dealing with the तात्विकता it is essential to turn to the linguistic topics that are preliminary to its full understanding. Those topics mainly relate to the nature of Speech, relation of thought and word, meaning of words in relation to objects, mutual connection of words in sentences, etc., and have been discussed in a hair-splitting manner with divergent views by the different Hindu schools of thought. The psychological implications of those views cannot be ignored, and the principles of language-learning contained in them can profitably be compared with the Western principles of language-learning. A summary of those views has already occurred in this book; yet, a more detailed treatment of them here is calculated to accentuate their importance from the philosophical, psychological, linguistic and educational points of view.

According to the Upanishadic philosophy the energy (शक्ति) of the Intelligent Universal Self (परमामर्थ) changes by magic transformation (विवर्तन) into the all-pervading Sound-essence (शब्दतत्व), which is symbolically called OM, and which is the source of all names and forms (नामरूप) of the universe. * In other words, the creative idea or thought of the Universal Self gets itself transformed into this uni-

† See pp. 118-120.

* अनादिविवर्तन शक्ति शब्दतत्वं पदार्थाम्।
विवर्तेतथंभविन् प्रक्षिया जगतो यत्॥ वाक्यपदाविषम् १११
verse with its names (speech) and forms. This creative idea or thought is further diversified through individual beings (वैच) into their individual thoughts or ideas, which are still further developed into their individual forms of speech, articulate and inarticulate. In human beings Speech is articulate (वचनात्मक), while in inanimate things and lower animals it is inarticulate (वचन्यात्मक). Thus all speech or sound is the incarnation of ओेम, the three syllables अ-उ-म of which are, cosmically as well as individually indicative of the three states of wakefulness (जागत), dream (स्वभ) and deep sleep (धुनि) respectively, through which all beings with their thoughts and speech have to pass. In the beginning Speech lying motionless in union with the cosmic energy of परमात्म, receives the name of परा बाक. This परा बाक undergoes three stages or gradually developing forms of speech, namely, पर्वन्ति, मत्वमा and बैंतरी, corresponding to स्वभ, िम and जागत, which are, in their reverse order, the aforesaid three states experienced by beings. Thus Speech, which is originally one indivisible whole (ओेम) is, as it were, divided into four forms by the limitations of the three states of individuals. The articulate speech that is used in all our daily affairs in the wakeful state is called 'बैंतरी'. Before this बैंतरी manifests itself and becomes articulate, it is identical with the idea or thought of the Universal Self or the Individual Self and is obviously the
incarnation of परा वाक्. In short, Speech is Thought itself in its developed form.

From this metaphysical point of view ‘thought’ and ‘speech’ are not two distinct entities, but speech is identical with thought. No relation can, therefore, be established between both of them except that of superimposition (अवप्रयास). But if from the phenomenal point of view speech is held for some time to be distinct from thought, then speech may be said to be the effect of thought which is the cause. Thought and speech are thus inseparably connected with each other. In the वेदांतशिस्त the psycho-physical process of the development of speech from thought is described as follows:—

"The Individual Self determines by his reasoning power the meanings (thought) to be expressed. With a desire to communicate them to others he impels his मनस् (mind) to action. The mind makes its effort to push the internal heat (at the navel), which further impels the internal breath to rise. This internal breath after moving through the passage in the chest produces a low murmuring sound."** With all this internal effort the breath allied with a motive or purpose starts from the मूलाचार-centre of the body, where it is designated as ‘परा वाक्’ or speech of the unconscious level.

* आत्मा बुद्धि द्वित्वार्थार्थता मनो युक्तसे विबक्षय। मनः कायाप्रियमाहन्ति च प्रेवलति मातृत्वं। मातृत्वसुरति चर्ममं जन्मति स्वरुपं॥ (वेदांतशिस्त, ६-१)
This breath rises up to the navel (नाभि) and is on the point of coming to the conscious level, when speech is called 'प्रकृती'. The same internal breath comes up to the chest (फुरू, हृदय), and being transformed into a distinct thought of the conscious level, it assumes the form of speech called 'मथरा'. This inaudible form of speech is indicative of the छाया (essence of speech) of the वैश्वार. When the same breath reaches the glottis (कीठ) or mouth, the speech, which was thought itself at the former stage, is changed now into an audible sound (जानि) which is termed 'वैश्व'. This वैश्व develops into human speech or language that is used in daily affairs. All languages on the earth are on a par with one another up to the limit of the 'मथरा' speech which consists of thought; but when they reach the level of वैश्व, they are diversified into languages of several countries. Human speech or language is, therefore, a developed form of वैश्व, and it consists of words combined into sentences according to a desired sequence. Really, the desire or purpose of the speaker himself comes into contact with the objects of the world and attaches meanings to words in relation to them. All words in language are,

† मध्यमानादीद्वाराचकसोटामकशाबद्ध्यक: (परमकुलमन्न्य, ५).

§ परा वाहु मुलचकस्या परवती नामिषिषिषिता। हुदिया मध्यमा जेया वैश्वी कर्षदक्षमा || वैश्वारं हि कोतो नाथ: परक्रमणमग:। मध्यमणा कोतो नाथः स्फोटवध्यक्ष उव्यते || (परमकुलमन्न्य, ५).
therefore, indicative of objects which are not apart from names and forms flashing forth from the Intelligent Self, and are inseparably associated with their meanings which are on the same level with thought. A word, therefore, is a collection of sounds or letters, which, being the transformations of thought or motive, are produced in relation to objects according to a particular order by the internal effort of the speaker. That words are permanently associated with their meanings or thoughts is a fact long ago recognized by the नैपायिक्स. The बैयाकरण्त who uphold the theory of one indivisible वाक्यस्वर एवं वाक्यस्त वेत्तिः establish eternal relation between thought and word.* The नैपायिक्स, however, say that words are non-eternal, and that Sound is a quality of the ether, though they are found to recognize that the relation between thought and word is conventional (सहस्त्रालमक). The linguistic principle that can be derived from all this is that the motive or purpose of a speaker is understood by ascertaining the inseparable association of thought and word in relation to objects.

It will now be seen how the नैपायिक्स and बैयाकरण्त express, on the psychological basis, their views about the relation of a word to its meaning. A word is a collection of sounds (letters) arranged in a particular order. Single letters or syllables, how-

* See the वातिक "सिद्धे शब्दर्थसमस्ते" and the मात्रेय thereon (पाप. म. मात्र. १)
ever, cannot convey a meaning unless they are combined into one whole to form a word. A word thus signifies a person or object only when several syllables in it are unified. For instance, single letters like यः रः एः must be unified before they denote 'a child'; This unification, however, is not possible unless there is the simultaneous perception of all the letters of a word. This simultaneous perception is impossible, since the letters of a word are perceived by us one after another and vanish as soon as they are uttered or heard. Thus each syllable of a word, when uttered, lasts for a moment and hence there can be no unification or conjunction of all letters. But here the नैपालिक्स hold that memory helps the unification of letters into a word. They add that the perception of the last syllable of a word, when it is associated with the recollected impressions of the immediately preceding syllables, gives synthetic form to a word, which then denotes an object and conveys sense according to convention (केकें). What they mean is that letters recalled and unified into a word by memory produce the sense of that word. Here an objection may be raised that even though the perception of the last syllable of a word is possible, there is no reason why all the preceding syllables should occur to the memory. It is probable that some letters will not be recollected; and even if it is supposed that all the preceding letters are recollected, we can simply say that memory helps us in recollecting letters and not in conveying
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sense. An entity distinct from letters must, therefore, be postulated for conveying sense.

This entity is, according to the वेमाक्रस, ‘स्वरूप’ or the eternal sound-essence. The वेमाक्रस recognize two forms of a word. One form is all the non-eternal and audible sounds (वचन) in language expressed by the वेमाक्र-speech. The other form is the eternal and inaudible sound-essence (स्वरूप), which is the unifying principle of all non-eternal words and their meanings, and which is indicated by the रूपण-speech. Of these two the latter is principal with reference to the former. All non-eternal words in language are, therefore, the effects of the eternal cause or ultimate germ of words known as ‘स्वरूप’. This eternal and indivisible रूप contains eternal meanings in their unmanifested form and is responsible for assigning the same meaning to the same articulate word denoting an object or person. Even though letters or words disappear as soon as they are uttered, yet the रूप, which is the cause of lending unity to a word and its meaning, remains unaffected. What the non-eternal letters, words or sentences in language do here is that when they are uttered in succession from the first to the last, they simply reveal or suggest, in a more and more distinct and synthetic form, eternal meanings already contained in the unmanifested रूप. Thus the perception of the last letter of a language-unit (a word or a sentence) aided by the impressions of preceding letters is only instru-
mental in making the eternal sense flash suddenly before our mind as an indivisible whole. Again, as the स्त्रोत is divested of parts, it is manifested as a unity directly indicating the meaning of a word, sentence, paragraph, etc. The order of letters, words, sentences, etc., is an unreal and conventional attribution to the स्त्रोत which is without order or sequence; and the grammatical process of analysing words or sentences into component parts is imagined only for conducting affairs in life and for facilitating the understanding of novices. Thus, as things on the earth and sounds in language (i.e. letters, words, etc.) are intimately connected with the स्त्रोत, words express themselves as well as the meanings of things in relation to the स्त्रोत. One thing must be noted here that it is the sound (letters, words, etc.) that is first cognized and then its meaning, and that the meaning is not produced but is revealed by letters, words, and others. The वैयाकरण्य have enumerated eight varieties of स्त्रोत; but they hold 'बायस्त्रोत' to be the principal and real one. They say that a sentence alone can reveal complete meaning, i.e., a sentence is the unit of language; while letters and words are subordinate to that sentence. This principle well corresponds with the Western principle of language-study that a sentence is the unit of language.

The Indian schools of thought (सांस्कृतिक, मीमांसा, वेदांत, चावथ and देख्य) except that of शैव do not find it necessary to postulate this स्त्रोत or sound-essence.
They either take only the physical (external) view of ‘शब्द’ or accept ‘वर्णवाद’ which embodies the principle that letters (वण) are expressive of sense, though there are subtle differences among them as to whether ‘शब्द’ is eternal or non-eternal. If we look at the internal aspect of ‘शब्द’, we need not say that the स्नेतवादिन्स are very far from truth, since their स्नेत can be identified with the मुद्रिनासpeech of the प्राण (ओम) propounded by the Upanishads. But शक्तराजार्भ, who sides with the वर्णवादिन्स thinks that the theory of स्नेत is superfluous and complicated. Quoting the opinion of उपवर्ष, an ancient मीमांकक and वैद्वतिन्स, he has refuted the theory of स्नेत in his illuminating माध्य (न. च. १२२२) and psychologically explained the relation between thought and word by establishing that letters can convey sense. A summary of his arguments will not be out of place here. He says as follows—

A word is not the स्नेत but it is a group of letters (वण). That the letters क, ख and others vanish as soon as they are uttered is a false notion. For, we have always the experience: "I repeat the same letter 'क' that I uttered before." This experience is proved to be true in respect of every letter and it is called ‘recognition’ (प्रत्ययित्रित). This experience is not based upon likeness, since we do not say: 'This letter क is like that letter क' but say: 'This is the same letter that I uttered before.' The experience of recognition is based upon the identity of
past and present experiences and not upon likeness. Again, this recognition relates itself to the individual letters क,ख and others and not to their class-notion (कल्प,खल्व, etc.); for, difference among individuals along with their similarity should be seen before they can be included in a class. As only identity of letters is recognized by us instead of their difference, we must conclude that we have the recognition of individual letters and not of their class. For instance, when we repeat the same word 'गी,' it is said that the word 'गी;' has been repeated twice and not that two words 'गी:' are repeated. If any difference is observed among individual letters क,ख, etc., it is due to the external influences such as voice, pronunciation, accentuation, etc., and not due to the innate nature of letters. The recognition that the same letters are uttered is due to the inherent nature of individual letters themselves. As sense can be gathered from a group of such letters, it is unnecessary to postulate the theory of स्कोट.

If it is said that the sense in the form of स्कोट flashes out suddenly in the mind after it has received impressions left by the perception of single letters, it may be replied that this is the \textit{synthetic activity of the mind} (समस्तप्रत्ययस्मिनी ज्ञान:) that is also connected with letters. For, after each letter of the word 'गी:' [गु+ॐ+:] has been perceived in succession, the synthetic power of the mind forms collectively a single concept which is connected with the aggregate of letters and not
with सङ्ग. As this unifying mental activity refers only to letters, it cannot be an indication to prove the existence of सङ्ग which is different from letters. For instance, when the word गोँ is desired to be spoken, only the letters ग and others occur to the mind; and the letters न and others of a word which is not desired to be spoken do not occur. If the object of cognition for the unifying activity of the mind is सङ्ग which is different from the letters ग and others, then there is no reason for ग and others to occur to the mind, just as there is no reason for a word beginning with न to occur, when a word beginning with ग is desired to be spoken. But this does not happen. Hence the synthetic mental activity which refers to the aggregate of letters is not about सङ्ग, but is only a recollection connected with the letters. Again, it is also possible for the different letters of a word to become the object of a single concept, as in the case of words like पिछ्छ (row), वन (forest), सना (army) and others. The collective sense of each of these words is understood by the synthetic mental activity, though each one contains several individual things or members (i.e. trees, soldiers). The same unifying mental activity forms an aggregate of the different letters contained in a word.

One would object to this that if only letters combined into an aggregate to form a word would become an object of a single concept, there would be no difference between words like गोँ (ape)
and 'किक' (cuckoo) on account of the occurrence of the same letters. But it may here be explained that though the aggregate of letters (of a word) would be the object of cognition to the mind, yet those letters would occur to the synthetic mental activity according to their desired sequence in that word, just as ants going one after another give us the idea of a row. Although the letters in a word would, perhaps, be the same, the particular sequence of them would help us to differentiate one word from another. The usage of elders (वृद्धज्ञातार) has established that when letters with a particular number are grouped and arranged in a particular sequence, they should be associated with a particular meaning; and when a child begins to learn a language, those letters, though they are perceived singly one after another, are similarly unified by his (or her) synthetic mental activity into different words, which invariably convey particular meanings according to the predetermined sequence and number of letters.

This process of understanding the sense from letters, as propounded by the वैद्यवादिन्द्र, is simpler than that propounded by the वेदांत as on the basis of the theory of स्तोत्र. Thus शास्त्राचार्य concludes his वाप्य by saying that in the hypothesis of स्तोत्र there is a negation of facts that are actually perceived (द्विधानि) and an assumption of what is not perceived (अत्त्वकेल्पना). That letters uttered in succession reveal the 'स्तोत्र' and that this स्तोत्र again reveals the sense
is a far-fetched and complicated idea involving the fault of 'गीत'.

The most important point to be noted in the foregoing summary of the माप्य is that the unification of single letters into aggregates (words) is made by our synthetic mental activity (समस्मयवमभिनी वुँड़िः) and that the meaning arises from such words in relation to things in the universe. This synthetic mental activity is continuously engaged in unifying letters into words, words into sentences, sentences into paragraphs, etc., and helps us to give the connected sense of a passage or a book also. This mental activity which is a reflection of Pure Consciousness (चेतन्य) assumes a particular state (हृदि) in relation to a particular word, just as it does with objects, and retains that mental state with regard to a particular word as long as it has not given rise to another state with regard to another word. In other words, the span of this mental state lasts till another state different from it has arisen, and the cognition of words, sentences, etc., in their synthetic form is made possible, though they are uttered or written one after another. Another important fact to be noted in the माप्य is that in the process of learning a language शाक्तराज्यें recognizes the prominent place occupied by the usage of elders (बुद्धवक्ष), which is held by नागेश, the celebrated grammarian, to be the chief of all the
ways of learning the meanings of words (शाक्तिमात्रकृ-शिरोमणि).

XII. THE UNIT OF LANGUAGE—a sentence or a word. (अन्तिकामित्यानवाद and अभिवित्तान्यायवाद)

The reason, why the usage of elders or popular usage (हुद्यावाद, लेक्षयावाद) is held to be so very important among the eight modes of language-learning (See p. 119), is that when a child first begins to learn a language, it is only the actual use of it by elders in daily life that counts for much; while grammar, dictionaries, commentaries, etc., do not help a child in determining the senses of words, since they are beyond its capacity. In the case of a child the psychological process of understanding the meanings of words, according to the popular usage, takes place as follows:

An elderly person ordering another elderly person (a servant, junior) says 'देवदस्त, गामानाय' (Oh देवदस्त, bring a cow). The second elderly person, who hears this sentence, performs the action of bringing the cow. A boy who sits near hears the same sentence and observes that the cow has been brought. The boy then infers that since the second elderly person performed the action of bringing

† शा न शकि: साहुविवापंत्रंवेपणि, शाक्तिमात्रकृ-शिरोमणनो-ष्यवाक्यार्थ व्यवहारस्य व्यवहारः। —परमलक्षमण, प. १।
the cow after understanding the meaning of the command, the words (i.e. the sentence) ‘गामानव’ must be related to that action. He thus broadly concludes that the meaning of the action of bringing the cow must be the meaning of the sentence ‘गामानव’. Again, the boy hears the first elderly person saying to the second, ‘गावधन’ (Tie the cow), and observing that the cow has been tied accordingly, he infers that the sense of tying the cow must be the sense of the sentence, ‘गावधन’. This is how he understands broad senses of words as combined in sentences. He again hears the first elderly person saying to the second, ‘अश्वमानव’ (Bring a horse), and observing the action of bringing the horse, he infers that the words in the sentence ‘अश्वमानव’ are related to the said action as before. After hearing these sentences he naturally begins to compare them. He then finds that in the sentences ‘गामानव’ and ‘गावधन’ one word ‘गाम’ is common, and that the beast brought and tied is also common. Then by the mental process of inclusion and exclusion (आवश्यकता-अन्तर्वयतिप्रेक्ष) he excludes the individual words आनव and वधन, and takes the common word गाम to mean ‘a cow’. Thus a direct bond (relation) between the word गाम and the beast ‘cow’ being established in his mind, he understands the meaning of that individual word. Similarly by the comparison of the sentences ‘गामानव’ and ‘अश्वमानव’ and by the process of inclusion and exclusion (अन्तर्वयतिप्रेक्ष) he finds that
the word 'अन्य', which is common, was repeated twice in connection with the same action of bringing, and concludes that 'अन्य' must mean 'Bring'. This is generally the process by which a child learns to speak. Here the child understands the senses of individual words, only when they are combined in sentences and not independently of any context or relation.

As the meaning of a word is understood only in relation to the other words or context of a connected sentence, the process of learning a language by popular usage is otherwise called 'अन्वितामिथ्यान' † (expression of the connected), and the प्रामाणकर्तमालके, who propound this theory of अन्वितामिथ्यान, are called अन्वितामिथ्यानवादिन्द्र. The अन्वितामिथ्यानवादिन्द्र say that the सहक्षेत or शक्ति (convention, power) that such and such a word should have such and such a sense, is understood through the connected sense of a sentence and in relation to an object, person or action also. Hence, according to the अन्वितामिथ्यानवाद a sentence is the unit of language and not an independent word. The नैराचिकां and आत्माचारिकां have recognized this theory of अन्वितामिथ्यान as a mode of learning the significance of words, though they do not lend complete support to it. The वेदांतिन्द्र, as referred to above, give due importance to the

* See pp. 60-61.
† अन्वितामिथ्यान मूर्ति अर्थात्तरसंबंधानामेव पदार्थायामामिथ्यानं शब्देव। प्रतिपादनम्।
usage of elders, and the वैयाकरणस call it ‘शक्तिप्राइकाशिरोमणि’ (the foremost among the modes of knowing the meaning). The वैयाकरणस do not recognize the existence of a word as apart from the indivisible sense (अखण्डाय) of a sentence (वाक्यलोक), i.e., they think that a word is unreal with reference to the word-essence (स्तोत्र) which is real; while the अन्वितामिशनवाद्विन्स recognise the separate existence of a word as a part of a sentence. Yet they lay more stress on the construed meaning (अन्वितामिशन) of a sentence than on the individual meaning of a word. Hence according to the अन्वितामिशनवाद्विन्स it is first the sentence that is understood in its connected form and then its constituent words. As in popular usage a child understands connected sentences before understanding their separate words, a sentence is the unit of thought and speech according to the ‘अन्वितामिशनवाद्विन्स. It will thus be found that in spite of their mutual difference as regards the position of a word in a sentence, the अन्वितामिशनवाद्विन्स and the वैयाकरणस seem to hold that a sentence is the unit of language, and both of them recommend the usage of elders or the actual use of a language as a superior way of teaching the meanings of words. This principle closely corresponds to the Direct Method of the West.

As described above, a child subconsciously undergoes the detailed process of hearing, observation, inference, understanding the connected sense of individual words, and the establishment of
a direct bond between a word and an object, person, etc., in their due order; and this process being thoroughly psychological is in complete harmony with the modern psychology and linguistic principles. The child here learns a language without being conscious of the fact that it learns. According to the Western principles of language-study, a child possesses, in a high degree, natural or spontaneous capacities for acquiring speech. It is not only the mother tongue but other languages also (even a classical language) that can be learnt by means of the natural capacities for the imitation of elders and sub-conscious assimilation of language units. Studial capacities for learning languages are not natural but can be acquired by conscious practice, when a child is ripened in age and understanding. This is the reason why grammar, dictionaries, and commentaries can be used for learning a language only at the advanced stage. To make exclusive use of studial capacities in language-learning from the beginning is an unnatural process. Language-learning must, therefore, begin with the use of natural capacities, which may, at the advanced stage, be supplemented by studial capacities. The studial capacities then make it possible for the teacher to lay down a corrective course for eradicating bad habits of speech and writing and for developing good ones. It will thus be found that the Eastern and Western thinkers are at one in laying due stress on the

† Read 'The Principles of Language-Study' by H. E. Palmer.
usage of elders, and that the actual use of language in its association with objects, persons, etc., was recognized long ago by the Eastern thinkers as an effective means of language-learning. For this reason the Direct Method of teaching Sanskrit to young pupils should not be regarded as an innovation, and the efficacy of teaching new Sanskrit words in the context of connected Sanskrit sentences need not be doubted.

Now the शास्त्रज्ञाधिकारिक्षेत hold that a verb is the principal word in a sentence and that the remaining words in the sentence possess a meaning only in relation to the action (क्रिया) denoted by the verb; in other words, the remaining words have a व्रतक-relationship to the verb. Then the construed meaning of the sentence not being something different from the expressed meanings of several constituent words, there is no necessity of postulating a separate function called ताप्य as has been done by the अभिन्नितिाच्यावासिन्स. They, moreover, say that the usage of elders being mostly concerned with injunctions or something to be done (उपाय), only those sentences which contain commands (विक्षंप, कार्यक), i.e., sentences like 'गानान्य', 'अथव बधान' containing verbs in श्रेष्ठ (imperative), शिष्ष (potential), etc., can convey a legitimate meaning; while the assertive sentences which are mere statements of fact (सद्वृत्तिस्त) or which do not signify something to be done are अर्थवाद्य and cannot convey any meaning independently of a विशिश्वाम्य. This view is, according
to the नैपायन्त्रक्स and ब्येदाटिन्स, not correct. For, even सिद्धाक्षण like 'देह, पुत्रस्य बालीः' (Oh देह, a son has been born to you), 'कन्या ते गर्भिणी बालीः' (Your unmarried daughter has conceived) are independent and significant enough in gladdening or saddening the person addressed. Leaving aside the implications of these divergent views of the नैपायन्त्रक्स and ब्येदाटिन्त्रक्स, we can derive from this a linguistic principle that connected sentences used in conversational lessons based on व्यक्तित्वाक्षण can be in any mood, indicative, imperative or potential, and can equally convey independent meanings. Again, as assertive sentences (सिद्धाक्षण) like 'काम्या विशुद्धं शिवुतिको नूपुरति: ', 'यव: काल्स: ' etc., are significant enough in the absence of verbs, sentences without verbs can also be used in conversational lessons without loss of meaning.

Again, the गृहक्षमान्यख्यान्त्रक्स say that every sentence is composed of two portions (अंश). Of them the first portion is the constituent words and the second is their mutual relation which is called 'construction' (अन्वय, संबंध). It is, therefore, as much necessary to understand the signification or power (शक्ति) of the portion of अन्वय, as that of the portion of constituent words. For, if we shall understand simply the signification (शक्ति) of individual words, then we shall be at a loss to understand their mutual relation. It is, therefore, essential to comprehend the signification of the portion of relation (अन्वयांश) also.
But the नैयायिक्स along with the माध्मीमालक्क्स take a different view of the matter. It is somewhat true, they say, that according to the usage of elders a child begins to learn the meanings of individual words through the connected sense of a sentence, and that the context of a sentence often helps us to understand the meaning of a word. Yet during the further stages of the learning process the child is able to understand the signification of a word in isolation or bereft of its relation to a sentence. According as he advances in understanding, he comes to know that single words exist independently in language and their meanings can be known from dictionaries, reliable persons (आत) etc. If it is supposed, say the नैयायिक्स and the माध्मीमालक्क्स, that there are no independent words having separate meanings in language, we shall not be able to classify them into different parts of speech. Again, while reading a book or hearing a speech, sentences become unintelligible, if individual words in them are not known. The meanings of sentences are thoroughly understood only when the definite meanings of difficult words in them are known from a dictionary, though the general meanings of words in dictionaries are modified a little in the context of sentences in a book. Even our former knowledge of individual words helps us to understand any new matter. Again, for supplying explanations, oral or written (commentaries), particular words or phrases are selected more than others, although their general senses are to be made
specific to suit the context. Similarly etymological explanations are supplied only in the case of detached words and not in the case of a sentence. All these instances show that words are taken by us to have general, unconnected senses. It is then the individual senses of separate words in language that must first be expressed (अभिधित) and known; and then their construction or combination (अन्वय) into a sentence would be intelligible. Thus the theory advocating the synthesis (अन्वय) of the senses of unconnected words in the form of a sentence is called अभिषिक्तान्यवाद (connection of the expressed), and the भाट्यनिषद्धक as well as the नैयाविक्षिप्त who uphold it are designated as अभिषिक्तान्यवादिनः.

According to the अभिषिक्तान्यवादिनः, then, detached words in language possess individual meanings, which are conveyed by the शृंखित (functions of words) called अभिधित (Expression) and व्यत्यास (Implication). Yet, if several independent words like ‘गौरव: पुरुषो हृद्दी’ are merely put together without any relation (अन्वय), they do not convey anything beyond denoting the meaning of each individual word. As soon as each of these words is uttered or read, its expressive power (शक्ति) after doing its work is exhausted and does not lead us further. As there is no mutual relation between the words ‘गौरव: पुरुषो हृद्दी’, they do not convey any
unified sense of a sentence. This unified sense in the form of a sentence arises, when the general meanings of detached words mutually bear a relation (अन्तर्गत), which is established by Expectancy (आकाश), Consistency (योगता), and Contiguity (संपर्क), as formerly treated of at length. This new or additional sense, which results from the correlation of individual senses, is not only a totality of them, but something more than that totality. It then assumes a peculiar shape (विषेशवृत्ति) and is distinct from the individual senses of words (अपदाध).†

The individual senses, which then become the constituents, are modified and subordinated to this principal sense of a sentence. The independent meanings of words thus becoming dependent are turned into relational ones and subserve the unified meaning, which is called the sense of a sentence (वाक्यार्थ) or the purport (तात्त्वार्थ), and which is conveyed by a separate function called तात्त्वार्थपूर्ति.

If, therefore, the correlation (संरचना, अन्तर्गत) of significant words themselves is the connected sense of a sentence, and if that correlation can be automatically established by means of आकाश, योगता and संपर्क, it is sufficient for us, say the अभिव्यक्तिवादिनीs, simply to understand the signification (शक्ति) of constituent words, and it is unnecessary to

† आकाशायोगतासंपर्कविषेशप्रणाली। सम्बन्धी तात्त्वार्थों विषेश-
बुधपदार्थविद्या वाक्यार्थः समुद्रसंतीतिसंबंधत्वादिनीमतम्।

-काश्यपकाश्य, २५६।
postulate a separate signification of the portion of 'relation' (अन्तर्गत), as the अभिव्यक्तिरुपवादिन्स do.

It may here be remarked that the views of both the अभिव्यक्तिरुपवादिन्स and अभिक्षयवादिन्स, as detailed above, contain partial truth. Although neither of them is absolutely true or superior to the other, each of them is correct and useful from its own standpoint. If the aspect of the precedence of a sentence in language-learning is taken into account, the view of the अभिव्यक्तिरुपवादिन्स is much plausible. For, when a child begins to speak, it assimilates language and thinks in the form of a connected sentence rather than in that of disconnected words, though it may express itself in single words for want of sufficient vocabulary. In order to encourage and develop this natural capacity of a child to assimilate language, the teacher will have to resort to the view of the अभिव्यक्तिरुपवादिन्स, who lay more stress on the aspect of a connected sentence than on that of words. This is how the conversational method of teaching Sanskrit at the beginner's stage finds full support in the theory of the अभिव्यक्तिरुपवादिन्स. But the theory of the अभिव्यक्तिरुपवादिन्स does not seem to be absolutely true, when the aspect of the independent existence of significant words (पद) in language, as shown by the अभिक्षयवादिन्स, is taken into consideration. There is some truth in the view of the अभिव्यक्तिरुपवादिन्स also. For, when the pupils reach the advanced stage of language-learning, they begin to realize
that words in language exist apart from their context of a sentence also, and they learn their individual meanings from different sources like dictionaries, oral explanations, written explanations (commentaries) and others. It will thus be found that the principle of अभिधिता स्वयम् is useful particularly at the advanced stage of language-learning, and that the conversational method, based on the relatively correct principle of अन्विताभिधान, has its own limitations, though it is at the beginning the natural method calculated to create a proper attitude towards Sanskrit. At the advanced stage too when the context of a connected sentence determines the meaning of a particular word in it, the principle of अन्विताभिधान is occasionally useful. But the principle of अभिधिता स्वयम्, that detached words are unified into the special sense of a sentence by the process of construing (अन्वय), is more useful at the advanced stage than that of अन्विताभिधान, since the pupils by that time are able to recognize different parts of speech as well as their distinction from a sentence (unified sense), and are expected to have developed their studial capacity for consciously learning isolated forms of words through grammar (व्याकरण), dictionaries (कोष), commentaries (विवरण), etc.

Though the अन्विताभिधानवादिनः and the अभिधिता स्वयम् वादिनः differ from each other as regards their approach to language, they are at one in recognizing the principle of अन्वय. As the अन्विताभिधानवादिनः, however, say that a sentence expresses itself only
in its construed (अन्वित) form, they are not required to resort to the separate process of correlation or construing (अन्वय) of different words into a sentence as the अभिलिक्तयात्मादिन्य do. The process of construing, specially advocated by the अभिलिक्तयात्मादिन्य, further develops into the two distinct modes of द्वारनत्य and खण्डनत्य, which have been formerly dealt with in detail. Since those two methods of construing (द्वारनत्य and खण्डनत्य) have received the form of a permanent record in the Sanskrit commentaries on Sanskrit classics, their oral use in actual teaching must have long preceded the commentary literature and must have been current in ancient times. It may thus be said that the methods of द्वारनत्य and खण्डनत्य are based more on the linguistic theory of अभिलिक्तयात्मादिन्य than on that of अन्वितात्मादिन्य.

In contrast with the अश्रुवात्मायायनावादिन्य (स्तोत्तादिन्य) the मीमांसकs and the नैयायिकs are ‘खण्डवात्मायायनावादिन्य’; for, according to them a sentence is capable of being resolved into several parts. Of these खण्ड-वात्मायायनावादिन्य, the अभिलिक्तयात्मादिन्य (माट्स्यमेर्मांकs and नैयायिकs) say that separate words, which form a sentence, can be construed and re-arranged in their proper order for the easy understanding of their connected meaning. So the views of the अभिलिक्तयात्मादिन्य seem to have played a prominent part in the development of the methods of द्वारनत्य and खण्डनत्य. As the नैयायिकs hold the ‘subject’ to be the principal word in a sentence, the method of
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बुद्धान्वय is akin to their process of understanding the meaning of a sentence. On the other hand, though the मीमांसकs in general take the verbal form to be the main word in a sentence, the views of the मानवनात्मक (अभिशिष्टात्मक्यावदिन्स) might have particularly led to give a fixed and organized form to the method of खण्डनवय, since only the मात्स are found to recognize the existence of single (detached) words and their construing. Against these खण्डवाक्यार्थवादिनिस there are the सत्तवादिनिस who are called 'अखण्डवाक्यार्थवादिनिः,' because according to them a sentence is an indivisible whole. According to their view there is no scope for the construing of words, as a sentence cannot be divided into parts. They again think that only the indivisible वाक्यप्रतिक is real, and that the disintegration (अपोद्धर) of a sentence into words, or of words into crude forms (प्रकृति) and affixes (प्रक्षय) is an unreal process resorted to for the understanding of unintelligent people. If they are thus found to adopt, against their main tenet, the imaginary process of analysis for the sake of children, there is no reason why, according to them, even the imaginary process of synthesis or construing (अन्वय) should not be adopted. The वैपायन्स may, therefore, be taken in this particular

$ For instance, the नैपायविक s understand the sentence 'देवदस्ततपुरुपजापति' as 'तपस्विकर्मकः-पाकानुकुलिकः अर्ह देवदस्तम्:' and the मीमांसकs understand the same as 'देवदस्तकर्तरुकः-तपस्व-कर्मकः-पावकिष्ट.'
sense to be favourable to the methods of construing, which facilitate understanding. Thus the recognition of significant and separate words in language and their combination into a sentence by the process of लक्षणवृत्ति and दृष्टान्त व्यय for the purpose of expressing an additional sense or purport (ताल्यं) are both of them an analytic-synthetic process adopted by the अभिविद्यान्यवादिन्.

It will then be found that the views of the अभिनवविद्यान्यवादिन् as well as of the अभिविद्यान्यवादिन् are relatively true, and that the parts of truth contained in both of them can be amalgamated for fixing a graded course in language-teaching. As indicated above, the view of the अभिनवविद्यान्यवादिन् sanctions, according to the usage of elders (इद्द्वयंभर), the conversational or oral method, which is to be adopted particularly at the initial stage of teaching Sanskrit; while the view of the अभिविद्यान्यवादिन्, who lay down the principles and methods of construing, will be of great help in teaching at the advanced stage, when the pupils have learnt to read and write that language. It has already been seen that the natural capacities, which can be utilized in the oral teaching of language, do not suffice when boys begin to read and write. Reading, writing (dictation, composition, translation, etc.), analysis, synthesis, conjugation and declension require studious capacities, which can be developed by making use of intelligence, eyes and hands in addition to ears. At
the first stage, therefore, sufficient scope for hearing, imitating and reproducing language, all of which require natural capacities for assimilation, may be given; yet these natural capacities must be gradually assisted by studial capacities, if an all-round course in language-teaching, following the linguistic principles of 'Gradation', 'Proportion', 'Rational Order of Progression' and 'Multiple Line of Approach',* is to be prepared. The methods of दण्डान्वय and खण्डान्वय, which require the use of studial capacities, are expected to give a finished and graded form to the Sanskrit course. It has formerly been shown in detail that the method of खण्डान्वय, which is based on the principles of अभिशिर्तान्बयवाद, is far superior to that of दण्डान्वय, since it is a psychological method making a prominent use of questions and answers. Question-and-answer work being an important feature of the Conversational or Direct Method, the method of खण्डान्वय has been found to bear much resemblance to it. Thus the oral use of the method of खण्डान्वय for teaching Sanskrit at the advanced stage will be a natural growth of the Conversational Method, which is based on the बृजन्लिक्ष्यवहार of the अन्नितामिशानवादिन् and which is to be utilized at the elementary stage. This combination (समुक्त) of the theories of अन्नितामिशान and अभिशिर्तान्वय is calculated to prove very beneficial to the practice of Sanskrit teaching, which will thus be based on the Eastern

*Read 'The Principles of Language-Study,' by H. E. Palmer.
linguistic principles gradually evolved from the peculiar nature and structure of Sanskrit language. Moreover, the Eastern linguistic principles and methods finding their parallels in those of the West, will stand the test of the modern scientific methods of language-teaching. It may be remarked in passing that the above combination (समुच्चय) of अभिधित्वादिन्य and अभिधित्वान्य is not an innovation; for such समुच्चयवादिन्य, as referred to by 'मुक्त' in his 'अभिधाबृति-मातुक' seem to have already existed in ancient times.†

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XIII. EXPRESSION (अभिधा).

It will now be opportune to see how the अभिधित्वान्यवादिन्य, after accepting the independent existence of words in language, explain their individual significance. Among them the नैवादिक, while dealing with the psychological process of the comprehension of words, say that mere words in language are not the cause of verbal comprehension. In the first place, the perception of a word must take place; i.e., a word spoken or written must be

† अन्यपान्त दु मते पदार्थि तततामान्यमुत्रो वाच्येतथः। वाक्ययु दु वर्त्त्यावित्तः पदार्थि हि पदार्थायामहितान्यः। वाक्यक्षेत्रः वाच्यः लोकसमजानान्। एवं विषयाचरितान्त्यवाच्यमहितान्यायः समुच्चय हि इति।

अभिधाबृति-मातुक, कारिका ৫, ৮
actually heard or read. Secondly, we must possess the knowledge of शक्ति or the inherent power of a word to facilitate the memory of a certain meaning*; i.e., we must be aware of the convention (सहृद्य) that such and such a word should denote such and such a meaning.† Thirdly, this knowledge of शक्ति or सहृद्य leads, through the association of words, to the recollection of meaning in relation to objects. Now the law of mental association is that if one out of two related things is seen, it naturally reminds us of the other thing related to it.§ For example, if a man knows the relation of 'the served and the servant' (सेवकर्ममल्ल) between an elephant and an elephant-driver respectively, he will be reminded of the other, in case he comes in sight of one of them. As in the present case a word and its meaning are two related things, the knowledge of the power (शक्ति) of a word immediately reminds us of its meaning, which is related to an object. This recollection of meaning by association takes place through 'दृष्टिः' or significatory function, which is a conventional relation between a word and an object (the idea of an object, i.e., the meaning) signified by it. For instance, if the word 'घर' (jar) is known, it awakens, when uttered, the memory of the object 'घर' (i.e., the meaning) through the conventional

* अर्थस्मूलनूसूल: पदवर्षसवर्ण: शक्ति:। (तत्तद्दीपिका)।
† अर्थात्मदाननयों वेदवर्ण हतिधरशक्ता: शक्ति:। (तत्तद्दृष्टि:।
§ एकसंभवचारनमपरसाधनभवितमार्कमिति न्यायात्।
relation (शृव्वत्ति) established between the word ‘वद’ and the object ‘वद’. In short, the instrument of verbal comprehension is the knowledge of a word, the intermediate mental action in it is the recollection of the sense (the idea of an object) of that word, its auxiliary is the knowledge of the denotative power of a word, and the result is the verbal knowledge in relation to an object. * Now the relation (शृव्वत्ति) of a word to its meaning is, according to the नेत्रायणिक्ष, of two kinds, viz., शक्ति or अभिव्व (Expression) and लक्षण (Implication); while according to the आलोचनिक्ष it is of three kinds, viz., अभिव्व, लक्षण and ज्ञान (Suggestion). Of these the direct or conventional relation between a word and its meaning leading to the immediate comprehension of the primary sense is called ‘शक्ति’ or ‘अभिव्व’. For example, the word ‘वद’ directly expresses a particular object with a shape having a large bottom, body, etc. † Hence this direct relation between the word ‘वद’ and the object signified by it is called शक्ति, लक्षण or अभिव्व. Since the meaning of a word is contained in its relation to the object signified, the meaning recollected by the help of शक्ति (inherent power) being primary (मुख्य) is termed ‘शक्ति’ (what is denoted by शक्ति) or ‘वाच्य’ (the expressed), and the word

* पदशालं हु करण द्वारं तत्र पदार्थाः। शाख्यवीचः फलं तत्र शक्तिवि। सहकारिः। (भाषार्थमैत्रर्ग, ८२)

† शक्तिनांम पदानामधेयं शुच्यव शृव्वत्ति। तथा भवदवत्त्वम प्रशुब्रो-दराशाकतिविशिष्ठे वस्त्रविशेषं शृव्वति। (सेवनपरिशिष्ट, ४)
having such a meaning is designated as 'वक्त' (having the power to express) or 'वाचक' (expressive).

There are divergent views among the Hindu schools of thought about the question whether the श्रुति called 'वक्त' or 'अभिधा', i.e., the power or convention (सहील) of a word, is concerned with a class (जाति) or an individual (व्यक्ति). The नवनियाविकs and साहस्यs, who are 'केवलव्यक्तिवादिन्स', think that the convention of a word should be understood with reference to an individual (व्यक्ति), since it is the individual (a concrete substance or form) alone that can become the object of sense-perception (sound, touch, colour, taste and smell) and practical activity, and not the class or genus (जाति). For, when we say 'गामानव', we refer to the individual 'गौ' (cow) and not to 'गोत्व' (cowness) as 'गोत्व' cannot be the object of the practical activity of bringing, milking, etc. (अपरक्यावाकारिल). Similarly, in sentences like 'This is a flower', 'This is a book', etc., we do not refer to their class but to the individual.

The नवनियाविकs object to this theory of individual denotation (केवलव्यक्तिवाद), and say that it is the genus (जाति) that is denoted by a word and not an individual. Firstly, if the convention of the word 'गौ' would be understood with respect to all individual cows, the fault of endlessness (अनन्त्य) would occur. As the individuals are numberless, it is impossible for us to understand the convention or power of the word 'गौ' with reference to all of them at
the same time. We shall, in that case, have to use as many different words as there are cows on the earth; and those words being distinct from one another, we shall have to understand the convention of each of those words separately. This is against our actual experience that one word should denote one primary sense. Thus the convention of a word cannot be understood with reference to all individuals. Secondly, if it is supposed that the convention of a word can be understood with regard to one individual or some individuals, the fault of violation (व्यविचार) occurs. In other words, the rule that a word denotes that sense alone in regard to which a convention is known, is violated. For instance, if we shall understand the convention of the word 'गाय,' with reference to 'a white cow' we shall not be able to understand the same convention with reference to 'a black cow' i.e., the black cow will have to be excluded from the said convention (स्पष्टविचार), just as a jar (पट) cannot be the object of that convention. This leads us to the fault of violation (व्यविचार), which 'occurs when we understand the convention with respect to one individual or some individuals. The convention of the word 'गाय' is, however, usually understood by us with regard to any cow, white, black or tawny. In other words, we actually apply the word 'गाय' to a white as well as a black cow without distinction, though no special convention is made regarding the black cow. Thirdly, if we suppose that words denote individuals alone, the words
being used with respect to one and the same individual, would be synonymous; i.e., the scope of those words as nouns, adjectives, verbs, etc., not being distinct, the objects denoted by them would not be differentiated, and such synonymous words would not form a complete sentence. It must, therefore, be concluded, say the मीमांसकर्, that the convention or power of a word must be understood in respect of the genus or class (जाति), which is the attribute (उपाधि) of an individual.† As the genus is the common property residing in similar individuals, it gives us a comprehensive knowledge of several things that possess this common property or attribute. The genus is, therefore, one eternal property among non-eternal things. What is then meant by the word 'गी:' is not the particular 'गी:' but the common attribute or property 'गोल्क' which resides in all cows. If it is objected that 'जाति' (गोल्क, धर्त्र, etc.) cannot be brought for practical purposes, but the individual 'गोल्कक' can be brought, the मीमांसकर् say that the individual (व्यक्ति) can be understood by implication (आक्षेप, व्यक्ति), as the individual is inseparably connected with its class (जाति). According to the मीमांसकर्, therefore, it is the genus or class (जाति) that is

† पवित्रपर्यक्षिशाकारितव प्रक्रियामितियोग्यम् व्यक्तिरेनु, तथापि-मन्त्राध्यापिनिरारायण तथा चक्ष्यः कुंठि न सुच्चित इति, गी: दुःखशहो विद्य इत्यादिनां शब्दानां विपर्ययिताणि न प्राकृतितिः तद्प्राप्तावेष सक्षेतः।

-कामयपकाशः, उ. २.
primarily understood by the convention of a word, the individual being known secondarily (क्षणवा).
Thus the word 'गी' primarily means 'मॉन' (the common property 'cowness') and secondarily the individual 'गी' (cow).

The मीमांसक्स and the वैयाकरण्ण agree in holding the view that convention can be understood with reference to the genus (जाति) which is an attribute (उपाधि) of an individual, though they differ as regards the number of उपाधिः. The मीमांसक्स, who are केरलाभिवादिन्स, regard mere जाति as the attribute of an individual, in respect of which (जाति) the convention of a word is established; while the वैयाकरण्ण, who are जात्वादिवादिन्स, say that the convention of a word is to be understood with regard to the four attributes of an individual, viz., जाति, गुण, किमा and संज्जा or यज्ञाञ्च, as words in language can be divided into four groups.¥ Again, while discussing whether the sense of a word is जाति (आकृति) or व्यक्ति (द्रव्य) पत्रङ्कि says on the basis of पानिनि's धृवस that the sense of a word is both जाति and व्यक्ति.¥ Out of the four attributes mentioned above 'जाति' (genus) is an attribute which being inherent in a thing gives life to it. For

§ चतुष्ट्री श्वादानां प्रदूः। वाजिवाग्न्ति मूलाबन्ध:। केरलाभिवादिन्ततुहः। पत्रः महामाधम, ता। २, खः २।

$ किमुत्राइर्दु: परायं आहोसिन्द्रू द्रव्यम्। उभमितवाह | कर्ष्या चाहते। उभस्या ध्वानामेऽऽ तुलाणि परिवर्तितः। पा। म। माधम, ता। १।
instance, the cowness (गोंच) in a cow (गौः) is the very essence which can never be separated from 'गौः' and which distinguishes गोजाति from other animals. All common nouns in language are thus indicative of this common attribute 'genus' (जाति). The second attribute, according to the वैयाकरणाः, is a quality (गुण) which distinguishes a thing from others of the same class. A quality like 'white' or 'black' can be separated from a class like 'a garment' in which it resides; and all the words showing such a quality are adjectives. The third attribute 'किया' consists of a series of actions, which are prior and posterior, and which occupy successive portions of time. For instance, the main action of cooking rice consists of several successive actions, viz., the taking of rice in a winnowing basket, its winnowing, its putting into a pot with water, the placing of the pot on the fireplace, boiling, and lastly the taking of the pot from the fireplace. All verbs in language denote this किया or a series of actions.

F. Goûn in his 'Art of Teaching and Studying Languages' has invented the 'linguistic series' on the basis of such series of actions. He has included several subordinate actions under one main action and prepared his linguistic series for the purpose of teaching any language by the Conversational Method. Occasional use of such linguistic series of actions may also be made while teaching Sanskrit by the Conversational Method. Fourthly, रंग or नायन्य is an attribute which is impose upon
a person or a thing by the will of the speaker, and which is, therefore, called a proper noun. The आल्प्नारिक्ष, from a practical point of view favour this view of the बैयाोकरण for the purpose of signifying the manifold function of words.

The ancient नैयायिक्ष assume a different position as regards the import of words. They say that a word does not denote an individual (यक्ति) alone, as the faults of आन्त्य and आपिन्चार occur in that case. Again, a word does not signify only the genus (जाति), since it is, for instance, the individual ‘गौः’ that is related to the primary meaning of a word as well as to the practical activity of ‘bringing’, ‘milking’, etc., and since it is absurd to bring the genus ‘cowness’ (गोव). Thus, after rejecting the extreme views of the केवल्यान्त्यवादिनः and the केवलजाति-वादिनः the ancient नैयायिक्ष strike a golden mean and further say that the word ‘गौः’ indicates all the three factors, viz., यक्ति, जाति and आकृति at the same time. In other words, a word denotes an individual, connotes the genus or class of similar individuals, and distinguishes the individual from other dissimilar individuals by its peculiar form or configuration. Now the form or configuration of an individual is the arrangement or conjunction of its constituent parts or limbs in a particular way; and this peculiar configuration being the common property of similar individuals leads us to the idea of the genus. Thus the word ‘गौः’ denotes the individual ‘गौः’, distinguishes the ‘गौः’ from other animals owing to
her peculiar form 'सालादिमत्व' (possession of dewlap, etc.), and connotes the genus 'गोल' (cowness) on account of the possession of the common property 'सालादिमत्व'. What the नैवाकिकs mean is that a word refers to an individual as characterized by its class or genus (जातिनिर्दिष्ट्वक्ष्यक्) or to an individual as distinguished by its class and configuration (जात्याकृतिनिर्दिष्ट्वक्ष्यक्). The word 'गोळ' then denotes the individual 'गोळ' as qualified by गोलजाति, which is in intimate union with the concrete गोलक्ष्यक्. If a word thus refers to an individual and its peculiar form or shape, it cannot be said that it signifies the genus alone, as the शैवालिकs assert. For, a class or genus can be apprehended only through the individuals forming it and through their form or shape. It must, therefore, be said that व्याक्ति, आकृति and जाति are the three factors, which are present in the sense of every word, and which taken together give us the full meaning of that word. Although all these factors are present in the sense of a word, yet the motive or interest shown by the speaker in a particular factor or aspect gives more or less prominence to that factor. If we say, 'This is a cow', we give prominence to the individual aspect; if we say 'This cow is possessed of the dewlap, hump, etc.', we lay stress on her form, and if we say "A cow is called 'a cow' because of her intimate relation to cowness", we emphasize the class-notion or genus. It may be remarked here that the form or shape of an individual not being
apart from its class, the आकृति may be included in जाति, and that the view of the old देवाधिकायकास that a word denotes an individual as distinguished by its class or genus (जातिविभिन्नन्याशि) may be held as representative.

Against all these views about the import of words the गृह्वास say that a word indicates neither व्यक्ति nor जाति, since व्यक्ति, जाति, etc., being simply the conceptions of our mind imposed upon the so-called external things, are momentary and unreal. They, therefore, uphold the principle of अपौरुष or अतुल्यायति (distinction or exclusion of a thing from what it is not), and say that a word like ‘घट’ indicates a thing, which possesses peculiarities distinguishing it from all other things like पट, गृह्वास, etc. Thus by saying that ‘घट’ is not ‘घट’ they hold that the import of words is of a negative nature.

Now the अनुवादवान्यां hold from the absolute (परमाधिक) point of view that the word is an illusory form (विकर्त) of the Absolute अवधान, and that the distinctions of व्यक्ति and जाति are simply the conceptions of the mind. According to them, therefore, the most expressive word is that which after its own negation seeks to pass beyond all distinctions of व्यक्ति, जाति, etc., and helps one to merge in the all-pervading silence of the Absolute अवधान, or which is instrumental in establishing the primal identity of the individual soul with the Universal Soul. Yet, in order to help the individual soul to reach that
Absolute State by easy and graded steps, they resort to the phenomenal reality (शब्दहरिक्षण), and in alliance with the मीमांसकs they try to reconcile the above conflicting views. Along with the मीमांसकs they then think that शक्ति (power or significance) is an independent category, and that the thing which becomes an object of this power (शक्ति) is called ‘शक्त्य’ (what is capable of direct signification). Again, like the मीमांसकs they say that the शक्त्य (capacity of being directly signified) belongs to the genus and not to the individual. With the same view श्रिकृष्णाचार्य says that words are related to the eternal genus (आकृति=जाति) and not to the non-eternal individuals.† According to the Vedant there is identity between an attribute (विभिन्न) and the thing possessing that attribute (विभिन्न), i.e., between जाति and शक्ति respectively. The same cognition, therefore, that can cognize the genus (जाति) can also cognize the individuals.§ The वेदांतिन्स further express a reasonable view that the foregoing independent power (शक्ति) of a word resides in an individual (शक्ति) as well as in a genus (जाति), though in different degrees. In an individual it remains, by its mere existence (स्तंभस्तति), latent or unknown; while in a genus it is

† आकृतिमिश्र शब्दान्य सम्बन्धों न व्यक्तिमि:। न. च. मा. १.३.२८
§ कथ तद्दि गवाधिपवादू व्यक्तिमानमृति चतु, जानिव्यक्तिमानमिनि-त्वेदेष्याल्पानिति कमः।। वेदांतपरिचाय, प्र. ४।
express or known. $ For the cognition of the
-genus the power or significance as known is
necessary, while for the cognition of an individual it
is unnecessary that the power should be known. It
is sufficient that the power exists in the individual in
a latent form. When from the word ‘गौँ,’ we have to
cognize गौँजाति, we are required to know the power
residing in गौँजाति; but for the cognition of गौँजाति we
are not required separately to know the power in
गौँजाति, if the same power is latently existent there.
For, the word ‘गौँ,’ itself can give us the idea of
गौँजाति through गौँजाति. As soon as the cognition of
जाति arises in us after the knowledge of the power in
जाति, the same power that latently exists in जाति
can lead us immediately to the cognition of गौँजाति.
In other words, if after hearing a word we have
cognized the genus through its express power
(शालक्षक), we can without delay cognize the individ-
dual which is inseparable from the genus, even
though we have no knowledge of the power resid-
ing in the individual. † For this reason, the individ-
dual has no capacity of being directly signified
(शक्ति, वाच्यक), though the power (शक्ति) exists in it.
On the other hand, the genus alone has the capac-
ity of direct signification, since it is the genus,

$ यहा महाविद्यार्थी व्यक्ति शक्ति: त्वृपसति, न दु जाता; जाती
हा शा जाता हेतु। देवान्तपरिमाय, प्र. ४.

† जातिशक्तिमित्रस्य स्वी शक्तिशक्तिमित्रस्य विना व्यक्तिशक्तिमित्रस्य
-मात्र सयूँ। देवान्तपरिमाय, प्र. ४.
and not the individual, that becomes the object of शब्दिक as known, and only that which is an object of शब्दिक as known is capable of direct signification (शब्द, बाण्य). This, in short, means that a word primarily signifies शब्दि and secondarily शब्दिक.

Thus there are five conflicting views propounded by the Indian schools of thought regarding the import of words. Now in the terminology of Western Logic words are denotative according to the केवलप्रग्नियतिवादिन्ध, connotative according to the केवलप्रतियतिवादिन्ध, both denotative and connotative according to the आत्मच्छिद्वद्यक्तिवादिन्ध, and the जात्यादि-वादिन्ध and neither denotative nor connotative according to the अप्रहवादिन्ध. Every view contains a grain of truth and none can be wholly rejected, since the function of language is to indicate the individual aspect as well as the class-aspect of a word. The problem, then rests on what aspect gives us the direct signification of words; and it is preferable, on the whole, to say that the aspect of genus or class has the capacity of direct signification. Words in language are by nature never perfectly expressive of the internal meaning; but there are higher and lower degrees of perfect expression in the use of words. It may, therefore, be said that the aspect of genus contains a higher degree of perfect expression.
From the standpoint of Western psychology it will be seen that the केतुलतिश्वरादिनीs stress the perceptual aspect of words, the केतुलतिश्वरादिनीs emphasize the conceptual aspect, and the बालादिनीs and बालिनिश्वरादिनीs attend [both to the perceptual and conceptual aspects. 'Perception' is concerned with concrete objects or things affecting the five sense-organs; yet the object of perception, which is the result of sensations caused in the mind by an external object, is not the actual object in the external world; it is the 'psychical object', which is supplied by the mind itself in order to help the interpretation of the unity of our sensations, and which is, therefore, more directly present in our consciousness than the external object. This psychical object being a sign or symbol of the outer object is different from the latter. It, therefore, partakes of the aspects of an individual as well as a class or genus, or of the particular as well as the general at the same time. Or, it may be said from another point of view that the psychical object is neither particular nor general, as it is detached both from the external object and the 'Concept'. This double and dubious character of the psychical object accounts for the divergence of views held by the Indian schools of thought about the import of words. This is the reason why the केतुलतिश्वरादिनीs stress the individual aspect of words, the बालादिनीs and the बालिनिश्वरादिनीs take into account the aspects of both the individual and the class, and the अनोदिनीs deny the existence of वृत्ति and वृत्ति.
This *psychical object*, which is aroused in the mind itself by our present and past experiences, supplies us, in relation to the external object, with a 'meaning'. Our mind has a natural tendency to find out a relation between two or more things mentally presented to it. The relation thus established between the psychical object and the actual object by our present or past experiences contributes to the meaning, which arises in the mind itself rather than in the outer object, and which also depends on the relations formerly established in the mind. In order to denote this meaning words in language are conventionally used as symbols or signs; and the meaning remains individual, concrete and incomplete until the psychical object has assumed a definite form of the class-aspect; i.e., words used to denote merely objects in perception cannot convey their full significance unless they have widened their scope by the help of the generic aspect in conceptual thinking. This is why there is much truth in the view of the केवलात्मातिवादिनुप.

When, therefore, the class-aspect of words becomes definite in the mind by the transformation of a 'percept' into a 'concept' or a general idea, the meaning in our mind assumes a complete form. The concept is formed in us by the analytico-synthetic process of the observation of several individuals, analysis of their attributes, comparison for finding out their similarities and differences, abstraction of similarities from differences, synthesis of common properties or attri-
butes, and the use of names or linguistic symbols for fixing the unified idea in the mind. The unified idea itself contains a full meaning, for indicating which verbal symbols or words in language are used as in the case of the perceptual or individual objects. The unified idea formed by the analyticosynthetic process is the concept, pattern or schema of similar individual objects in the world, and it being a developed form of the 'psychical object' enables us to interpret comprehensively several individuals so as to obtain a general meaning. The concepts or patterns in our mind being separated from the concrete and particular objects in the perceptual world are of a general and abstract nature. They, therefore, give us a comprehensive knowledge of things by including many particular individuals in a general category; and the more such concepts or patterns are stored in our mind, the more we develop our power of understanding the universe. Here we understand the propriety of the view of the केवलातितिवादिनः that the power (शक्ति) of a word is primarily understood in शास्ति and secondarily in शक्ति. Human mind has been, from generation to generation, so accustomed to the above patterns that the power of conceptual thinking is, as in the case of the concepts of time and space, inborn in us along with our power of the perception of individual objects.

It may, however, be said that our thinking is never purely perceptual, but it is both perceptual and conceptual from our childhood. Although the
psychical object in us partakes of a tinge of abstraction on account of its isolation from the actual object, yet the concrete and individual aspect seems to be prominent in it. It is, therefore, true that our thinking in childhood is more perceptual than conceptual, though we find from the behaviour and speech of children that generic images, which are based more on similarities than on difference of objects, are gradually being formed in them, leading them slowly to the conceptual level. Though children use words to express generic images of things, yet they are not fully conscious of the class-aspect of those words, as they learn their use mostly by the imitation of elders (बुद्धिविद्यारूप). The use of words by children is, therefore, denotative rather than connotative; and here we realize the importance of the theories of जात्यादिवादिनूs and जातिविद्याविद्यादिनूs. The process of perceptual and conceptual thinking thus goes on alternately throughout the whole life, and we have correspondingly to attend to the individual as well as the generic aspect of words in the use of language. Thus words, which are, as indicated above, the external linguistic signs or symbols of inner ideas, perceptual or conceptual, help us to recall them in our minds and carry on our daily affairs by means of the communication of those ideas. Language, therefore, not only aids, records and preserves our thought, but assists us in our communication, which may be known to be its chief function, particularly in language-teaching.
The teaching of a new language to children should accordingly be based on both the aspects mentioned above, though the individual and concrete aspect of words depending on perceptual thinking would occupy a prominent position in their case. Language-teaching in childhood will thus be fruitful, if we shall gradually start from the perceptual to the conceptual level. In other words, gestures, pictures, diagrams, etc., will be used in association with spoken words. Here the common truth contained in the views of ब्राह्मणवादिन् and जातिविशिष्ट्यवादिन् will be amalgamated in the interest of young pupils, after taking into account the aspects of जाति (genus), व्यक्ति (individual), and आकृति (concrete form of objects).

An important point must be noted here that although the मीमांसकs in general recognize the theory of class-connotation of words (केन्द्रवाचनवाद), yet the अन्नितामिशानवादिन् among them, who hold that a sentence is the unit of language, recommend the usage of elders (ब्रह्मचार्य) and the learning of individual words through the context of a sentence as a superior way of learning language. In the usage of elders and in the imitation of it by children the perceptual (individual) aspect of words seems to be more prominent than the conceptual (generic) aspect, which is the mainstay of the theory of केन्द्रवाचनवाद. How is this contradiction in the views of the अन्नितामिशानवादिन् to be removed? The answer is that the conceptual aspect of words is not
altogether absent in the minds of children and that it is gradually developed in them through the mental process of inclusion and exclusion or the analytico-synthetic process (अनुवदन्तिरूढ) as formerly treated of. The pupils, therefore, by the time they begin to learn a new language like Sanskrit, have already their power of conceptual thinking more developed than that in childhood. Particularly, in the use of their mother tongue, at this stage, they are accustomed to be more conscious of the class-aspect of words than the individual one. In other words, they can, by the use of 'common nouns' in the mother tongue, understand individual objects or persons (व्यक्ति) secondarily through class-notions (वाति). Inasmuch as these class-notions exist in the minds of pupils at this stage and lead them still further to understand other class-notions, the theory of न्यायाज्ञातिवाद is correct. This theory can, therefore, be reconciled with the 'usage of elders' particularly at the stage of learning a new language like Sanskrit. It will then be found that while teaching individual words, at this stage, in the context of a connected sentence and in association with concrete things, the class-notion of those words is not to be newly formed by the teacher. The class-notion, being already existent in the minds of pupils, is simply to be awakened through concrete objects, pictures, etc., so as to establish a direct bond between a new word and an idea (concept). The pupils, while learning new words in association with concrete objects, do not also take particular
words to mean only the objects shown by the teacher, but understand them in the light of their class-notions of those objects. The class-aspect of words here *primarily* arises in their minds and the individual aspect *secondarily*. In other words, the same cognition of pupils that cognizes the genus (बाति) also cognizes the individual (अवकि). When the words in an unknown language are being newly introduced in association with objects, it is the class-aspect of words present in the minds of pupils that instantly suggests the corresponding words in the mother tongue to them as a result of mental translation; and those known words are sometimes impatiently given out by them. The theory of केन्द्र जातिवाद in alliance with शृद्धत्ववाद is thus found to be consistent particularly at the pupil's stage of learning a language other than the mother tongue.

One would ask here why words in the mother tongue should not be brought into relation with new words in an unknown language by the process of 'translation', when the pupils have thus reached the conceptual level. The answer is that the process of *translation* is purely conceptual and results in the tedium and disgust of young pupils, in whose case the perceptual aspect of teaching is beneficial. Translation may, of course, be resorted to in the case of abstract words, as the next direct way of introducing them. But we must not forget that words in any language are dead things unless they are made alive by the concrete devices of gestures, intonation, objects, context, etc., in oral
teaching. Again, it is an obvious fact that while forming new concepts or learning an unknown subject the tendency of all human beings, young and old, is generally to think in terms of concrete things which symbolize those concepts and facilitate clear understanding. It need not be told how the use of concrete illustrations and symbolism makes an abstract and abstruse subject intelligible. Hence, while teaching a new language, concrete things like models, pictures, diagrams, etc., are calculated to serve the purpose of fixing, even in the minds of advanced students, the concepts already formed by them through their mother tongue; and they awaken the 'apperception masses' of pupils after bringing out the relation between 'a psychical object' and 'an actual object,' or between a concept and a concrete thing. In other words, they revive their memory and help the direct communication of the meaning of a word. As the relation (तुलना) between a new word and its meaning (पद और पदार्थ) is here directly established by immediately showing an object closely related to the meaning and by making the pupils briskly repeat that word in chorus and individually, very little chance is left for its mental translation by the pupils; and the new word being coloured and made alive by concrete life-situations can be well learnt and recollected owing to the association of ideas. This principle of the modern Direct or Conversational Method may, therefore, be advantageously followed at the elementary
and intermediate stages of teaching Sanskrit, since it, without being antagonistic, can be well reconciled with the above linguistic principles formulated by the Indian schools of thought, more particularly with the ‘usage of elders’ (बृद्धवश्य) sanctioned by the अविनताभिषानवादिन्य. Just as the आधुनिक have in general tried to harmonize the views of the above Indian schools and specially followed the जालादिवादिन्य (ैयायक्रम) for the practical purpose of explaining the poetic function of words, we too have here tried to harmonize the Oriental and Western views for the purpose of their practical application to the teaching of Sanskrit words.

After discussing the problem as to where the expressive power (शक्ति) of a word resides and after dealing with its practical implications, we shall turn to the four kinds of शक्ति viz., ग्रंथ, लिपि, गौरव and वैभवक्षण, corresponding to which words are divided into four classes, viz., वैभवक्षण, लिपि, गौरव and वैभवक्षण, according to the different modes through which they yield their meanings. ‘नीति’ means etymology, derivation or the significance of the component parts of a word (अवयवशक्ति). Here, of course, the meaning of a word is understood from its component parts, which are either a root or a noun and a prefix or a suffix. The वैभवक्षण word does not signify anything more or less than the meanings of its parts, but yields, on the whole, only that meaning which is implied in the parts. For instance, the meaning of the word ‘पालक’ is understood by
us as ‘पक्रकता’ (a cook) from the root ‘पञ्च’ (to cook) and the क्रीरिक suffix ‘अक्र’. Secondly, ‘कृदि’ means the popular, conventional or customary significance of a word. In the case of a सू० word the meaning is determined by the power of the whole word (समुदायशक्ति) without reference to the meanings of its parts. For instance, the word ‘मण्ड्य’ etymologically means ‘one who protects scum’ (मण्ड + ्प = मण्ड्य पतलित); but this meaning rarely occurs to us, since we conventionally understand the collective meaning of the whole word ‘मण्ड्य’ as ‘an open hall’. The तेल्क (etymologists) and the वैयक्तांग propound a theory that all nouns in language are derived from roots (‘आश्वातस्वातन्त्र नामानि’—निन्दक). But this is an extreme case, as the conventional meanings of सू० words are seen to have acquired more significance than their root-meanings, which can rarely be traced in the former. Thirdly, a ‘शेषकट’ or derivatively conventional word is that which yields its meaning through derivation or etymology (ग्रं) as well as convention (कृदि). Here both the derivative meaning and the conventional meaning coincide with each other, as both of them refer to the same object. In other words, the meaning obtained from the component parts of a word is the same as that obtained collectively from the whole word. For example, the etymological meaning of the word ‘पञ्च’, when it is derived from its component parts, is ‘what grows in the mud’ (पञ्च + व = पञ्चावजवे)
This meaning is joined through contiguity to the conventional or collective meaning of the whole word ‘पुष्प’ which signifies ‘a lotus’. Both these meanings referring to the same object agree with each other. It must be noted here that the conventional meaning is more proximate to the mind than the etymological one, as the former occurs to us instantly; while the etymological meaning occurring late to the mind is distant from us, as it is necessary for us to possess the knowledge of पुष्पि (crude form) and पुष्प (affix) before we understand the root-meaning. Many Sanskrit words belong to this ‘योगक्षेत्र’ type, since both the etymological and conventional meanings can be traced in them. There is, however, a linguistic rule in Sanskrit that convention or usage is more powerful than etymology (योगक्षेत्रवल्लिपी). Lastly, a ‘वैमिकक्षेत्र’ or derivative-and-conventional word is that, the meaning of which is ascertained either etymologically by the powers of its component parts or conventionally by the power of the whole. In this case both the meanings being determined independently of each other, both of them are understood separately. The word ‘उद्दित्’, for example, etymologically means ‘what shoots up or a tree’ (उद्द् + धित् = उध्वि मिन्धति), while conventionally ‘उद्दित्’ is a kind of sacrifice. Here the two independent meanings are understood from the same word, yet they refer to separate objects.

An important point to be noted is that ‘क्षेत्र’ words always prevail over ‘वैमिक’ words as regards
the determination of meaning. The नृणामत्स too while discussing the relative importance of the six modes of evidence (प्रमाण) in the treatment of ‘injunctions of application’ (विनियोगविधि) lay down a very sound principle of interpretation that विद्वान or the word-meaning established by usage (कृदि) is a stronger mode of evidence than ‘समालोच्या’ or name, the meaning in which is determined by वैशेषिक (etymology). Thus in the matter of interpretation they attach more importance to the conventional meanings (क्ष्या) of words than to the etymological ones (वैशेषिक). They further say that etymology is to be resorted to only when other more important means of interpretation are unavailable. This important linguistic principle is as much useful in language-teaching as it is in the interpretation of advanced Shastric works. Sanskrit teachers, who have up to this time been so fond of laying undue stress on the teaching of verbs so as to enable their pupils to derive Sanskrit words from their root-stems, will, it is hoped, note this principle and will kindly abstain from the predominantly etymological teaching of Sanskrit language and literature. They will bear in mind the fact that etymology is purely an analytical and tedious process of dissolving a unified word into a crude form (प्रकृति) and an affix (प्रत्यय). If this process is resorted to, particularly at the elementary and intermediate stages of Sanskrit teaching, pupils are left in the dark about the beauty of ideas and expression in Sanskrit
literature, and are bound to be scared away from the subject. To engage oneself simply in the etymological study of words bereft of their context of a sentence is a futile attempt. This does not, of course, mean that while teaching Sanskrit literature to advanced students, the etymology of a word or two should not be given here and there, if without marring the beauty of a passage it adds to the purport (synthetic meaning) of a sentence or a paragraph. Yet it is advisable for the sake of literary appreciation and interest of pupils to accept the conventional meanings of words as they are current in Sanskrit literature, and teach them in their proper context. The Sanskrit words, therefore, that are to be introduced according to ‘वृद्धव्यवहार’ at the beginner’s stage, should all of them be concrete rather than abstract, and of conventional meanings (व्याख्या) rather than of etymological ones (वैणिकार्थ).

XIV. PURPORT (तात्पर्य)

Thus the अभिभितान्यसवारिन्द्र, with whom even the नैवायिक्स should be classed, after dealing with the detached meanings of words existing independently in language say that when a relation is established between the senses of such words in a sentence by means of आकाशा, योप्यता and सबबी, a new meaning, which is not the meaning of indivi-
dual words but which is that of the sentence as a whole, arises in the form of तात्पर्य. It will then be found that unlike the अभितित्वायवादिन्स they [start from words to a sentence rather than from a sentence to words. It has already been observed that the views of the अभितित्वायवादिन्स are useful at the initial stage of Sanskrit teaching, that those of the अभितित्वायवादिन्स must be taken into account particularly at the advanced stage, and that the combination (समूच) of both of them would thus be fruitful in Sanskrit teaching as a whole. It is with this end in view that the principles of the अभितित्वायवादिन्स about the power (शक्ति) of detached words in language have been detailed in the preceding section. While dealing with the इण्डन्य and लण्डन्य we have already explained the significance of the three principles of आकाशा, शेम्यता and नतिज्ञि as formulated by the अभितित्वायवादिन्स. It will now be advisable to turn to the तात्पर्यशृंति of that school after noting the special features of आकाशा, शेम्यता and नतिज्ञि, which establish relations between the senses of independent words and lead us to तात्पर्य, the meaning of the whole sentence. According to the अभितित्वायवादिन्स then a sentence is a group of words* possessing आकाशा, शेम्यता and नतिज्ञि.

Now the special feature of आकाशा is that it does not merely lie in the juxtaposition of words, as in

* वाक्य पदपूलितः— वर्कड़ भाषः
the expression घटः कर्ममान्याम धृति: (pot-objecthood; bringing-action) in which words are not mutually expectant (संकार्य). आकाशः can be found between the crude form (प्रकृति) of a word and the affix (प्रवृत्ति) applied to it. For example, in the sentence 'घटमान्यः' (Bring a pot) the apprehension (शान) of the objective case-affix 'अम्' after the word 'घटः' shows its expectancy with the words 'घटः' and 'आन्यः' and becomes the cause of the verbal comprehension (शाप्योंच) that 'घटः' is the object of the verb 'आन्यः'.

Secondly, संपत्ता means consistency or proper connection (अन्यः समम्बरा) of the meaning of a word with that of another word. This proper connection depends upon the non-contradiction of our empiric experience. For instance, in the sentence 'घटमान्यः' the meanings of the words 'घटः' and 'आन्यः' have between them a proper connection or consistency which does not contradict our experience. The sentence, therefore, leads us to verbal comprehension. On the other hand, in the sentence 'आकाशमान्यः' (Bring the sky) the meanings of the words 'आकाशः' and 'आन्यः' have between them an improper connection which contradicts our experience. The latter sentence, therefore, does not yield a consistent meaning.

Thirdly, संस्थिति or आस्थिति (contiguity, proximity) is usually defined as the juxtaposition of consecutive words without an interval. If words are
separated from one another by the intervention of other words, the connection (अन्वय) of their meanings cannot be understood. For instance, if we say 'गिरिमुक्कममिद्धारं देवदत्तम' (the mountain, has eaten, fiery, Devadatta), the expression does not lead to verbal comprehension, since suitable words are not placed in juxtaposition; while the sentences 'गिरिमिद्धारं, शुंकि देवदत्तम' (The mountain is fiery; देवदत्त has eaten) yield meanings on account of juxtaposition. The नव्येद्यायिक, however, reject this kind of आस्थि and psychologically define it as an immediate recollection (उपस्थिति, सम्बंधि) of the meanings of words through their 'बूति' (relation of words to meanings).

They say that even when words in a verse are separated by the intervention of other words, we can have verbal comprehension. Hence contiguity or proximity in the form of uninterrupted recollection of meanings related to words through the बूति called शक्ति (expression) or सल्लजन (implication) is the cause of verbal comprehension, and not the first kind of contiguity. It does not matter whether words in a sentence are proximate or not proximate to one another; but the recollection of word-meanings mutually related must be immediate. This does not imply that any meaning of any word in any form is recollected. The suitability of words depends, of course, upon the non-contradiction of our experience. Such आस्थि itself is the cause of verbal comprehension and not the knowledge of आस्थि.
In connection with this आस्थि the नैतिक्ष psychologically explain how the comprehension of a sentence takes place through individual words. In this respect they say that while reading a book or hearing a speech the perception of the first word in a sentence leaves an impression on our mind and then that of the second, third, etc. Though such perceptions are transitory, the impressions left by them last for a long time and awaken our memory. Thus through the impressions of consecutive words left on the mind there arises in us a collective recollection of all words. This recollection is of the nature of collective cognition (समुहालम्बनाल्यक ज्ञान) and is itself the knowledge of आस्थि. Like a single perception arising from the contact of our sense-organs with a collection of objects, as a picture, a book, a table, a clock, etc., a single recollection can arise in us from several impressions of words. The stimulus of the collective recollection (समुहालम्बनाल्यक स्मृति) is the perception of the last letter of the last word, accompanied by the impressions of preceding words. Just as the collective recollection of a single word ‘देवदत्त’ occurs to us by the perception of the last letter ‘त’, aided by the consecutive impressions of the preceding letters, similarly the recollection of the last letter of the last word in a sentence, aided by the consecutive impressions of the preceding words in it, arises in us. As this collective recollection of words, otherwise called आस्थि, does take place in the mind, it
becomes the cause of creating a synthetic comprehension of words, sentences, paragraphs, etc.

The प्राचीनमैथिलिकs, however, describe the genesis of this recollection in a somewhat different way. As all knowledge, they say, is a transient phenomenon, the recollection of every preceding word also is transient. Hence several recollections of several words would not stand together simultaneously, and thus verbal comprehension would be impossible. For this reason it must be said that the recollection, which is related to the meanings of words and which is the cause of verbal comprehension, itself being of the nature of collective cognition, is one and not manifold. This collective recollection alone leads to the simultaneous verbal comprehension of the meanings of all words connected as क्रिया (action), कमः (object), क्रेण (instrument), etc., according to the maxim of 'pigeons on a threshing-floor' (कलेकपोतन्याय).

Relating to this maxim there is a verse which means as follows: "Just as pigeons old, full-grown and young, simultaneously come down to a threshing-floor for picking grains, similarly in a sentence (e.g. धर्मानव) the meanings of words (e.g. धर्म and आनव) being mutually connected together as क्रिया, कमः, etc., become the object of simultaneous verbal comprehension." †

† चुङ्का युक्तम् विशवः क्रोतंत्रः सऽहे यथामी सुगपत्तति।
वधिव यथे सुगपत्तादायः परस्तेर्नान्तान्यो मधवति॥
Quoted in the विद्वानमुकावलि under verse 83.
Some नैपायिक्स who do not recognize the above simultaneous recollection (सुमुहाद्यनामक स्मृति) say: "That meaning of a word, which is expectant of, and consistent with, the meaning of another contiguous word, can be understood from words themselves, after it is connected with another meaning." This is to say, the meaning of a word having a connection with another meaning is first understood from words. Similarly, the meaning of the parts of a sentence (खण्डवाक्य) arising from the connection of several meanings can first be obtained from words, and the comprehension of the meanings of parts (खण्डवाक्य) then leads to the comprehension of the meaning of the whole sentence (महावाक्य). Even though we suppose that the comprehension of the meaning of former parts vanishes on account of the transitoriness of knowledge, yet the recollection of the meaning of those parts or subordinate clauses (अवातस्रवाक्य) lasts in our mind. This recollection, therefore, leads us to the verbal comprehension of the whole sentence. For instance, in the sentence ‘चर्मानय’, we first understand from the word ‘चर्म’ the meaning of the part that ‘च’ (jar) is the object (क्रि) of some action, or is connected with some action. This meaning of the word ‘चर्म’ being connected with the meaning of ‘bringing’ obtained from the

$यदादाकाशिते योग्य शक्तियां प्रपन्धते$।
$तैन तेनान्वित: स्वाभ्य: पदरौषवाधम्भेत।$।

Quoted in the सिद्धान्तहृदयकाव्य under verse 83.
word 'अनाय' yields the meaning of the whole sentence. The नेयानिप्प, therefore, are not required to postulate the superfluous स्त्रेण which, according to the वेयाकण, is said to contain the whole unified meaning of an author or speaker, and is also said to be revealed by the letters, words, sentences, paragraphs, nay, the whole book he writes. शास्त्रपाथाय here tells us, as we have already seen, that the synthetic activity of the mind (समस्तप्रत्ययमात्मानी बुद्धि) is able to give us a unified meaning from letters, words, sentences, paragraphs, etc. (विद्वानत्तुषाकारिव).

Now what should be supplied (अभ्याहित) when a sentence is incomplete in consequence of something being unexpressed? Are we to supply an actual word or simply its meaning? That is to say, if, for instance, in the incomplete sentence 'वार्म्—' (—door) the verb is unexpressed, should we supply the actual word 'विचित्रि' (shut) or would it do if simply the general meaning of 'shutting' occurs to the mind without our being required to supply a particular word in the sentence? Here the प्रायाकरमीपाक्स say that it is better to supply simply the meaning than the word, since we are more concerned with the meaning than with the word used to indicate it; and unless the meaning of 'shutting' first occurs to us from the incomplete sentence 'वार्म्—', we cannot supply the word 'विचित्रि'. The meaning which first occurs to us in such cases should, therefore, be supplied rather than the actual word. It is not necessary that the
recolloection of meaning should arise only through a word; for, it can also arise without the use of a word. It is, therefore, preferable to supply in an incomplete sentence 'meaning' (अर्थच्याहार) rather than a 'word' (पदच्याहार). The नैपानिक्ष and क्वान्तिन्स say against this that in such cases a word must be supplied and not simply its meaning, if we want to have verbal comprehension. Meaning, without the actual use of a word, can be conveyed by perception (प्रणक्षप्रमाण) also. If, for example, a jar (घट) is placed in front of us, we can show it merely by means of gesture (i.e. with the finger) and say 'एन—पस्य' (See this—) without using the word 'घटम्'. Here, the meaning of the object 'घट' is understood, though the actual word 'घट' for it is not used. But it must be remembered that this meaning of the jar is understood through perception and not through verbal comprehension (शास्त्रव्य), which requires us to understand the connection (अन्त्य) of words in a sentence. It is, therefore, necessary to supply the actual words 'पिकेल्हि' and 'घटम्' in the incomplete sentences 'हारम्—' and 'एन—पस्य' respectively, so as to show the connection of words and have verbal comprehension. For, verbal comprehension is possible only if the cognition of mean-

* नानान्तरवर्णविशमध्यायणाभ्यां साक्षात् पदच्याहार, एवत् एवमुखतथाते वतंत्रदाब्याः। 'हारम्' इत्यादी 'पिकेल्हि' हित।

—वेदान्तपरिभाषा, प्र. ४; विद्वान्तमुकाग्य, स्वेतक ३२।
ing takes place through particular words, which must be supplied to complete the sense of a sentence. When a word is thus supplied, the perception of it conveys to us its meaning by means of शृद्धिः (relation of a word to its meaning), and the apprehension of this meaning further leads us to the verbal comprehension of the whole sentence. Again, in every sentence the verb and words with particular case-affixes (कार्यपदार्थ) are expectant (साक्षर) of one another. Unless, therefore, the actual verb ‘तिकिक्षितः’ is supplied (पदार्थव्याहार), the कार्यपद ‘हारस्’ would not yield its complete meaning. There are other examples where a word alone must be supplied (पदार्थव्याहार) and not its meaning. If we simply say ‘पुष्पिणी:—’ (—for flowers), the actual word ‘स्थूलपतिः’ (craves) must be supplied, as the peculiar use of the dative case in the word ‘पुष्पिणी:’ requires us, according to a grammatical rule, to supply the verb ‘स्थूलपतिः’ alone and not merely the meaning of ‘craving’ which may be expressed in any other way. This principle of पदार्थव्याहार (supplying a word) is very important in language-teaching. When a language is being taught newly, mere gestures, intonation, etc., used by the teacher will sometimes convey meanings to the students. It must, however, be noted that though the meaning can be conveyed by gestures, etc., without the use of words, yet in language-teaching actual words introduced to pupils are more important than other means of
conveying the meaning. It will, therefore, be advisable to make a clear statement of actual words in sentences, though gestures, etc., will be used in direct association with those words for amplifying their meanings. In the matter of construing and understanding literature at the advanced stage too it is necessary to supply actual words in incomplete sentences rather than their meanings only. (विद्वान्तकुकावली, तर्कदीपिका).

It has been observed above that the recollection of the meanings of parts or subordinate clauses (अवातरक्ष) leads us to the verbal comprehension of a large sentence or paragraph (महावाक्य) as a whole. In other words, a large sentence or paragraph is a collection of subordinate clauses, which are mutually connected together by means of आहारा, शेषयम् and वाक्ष्यिनि. When, after knowing the mutual connection of different subordinate clauses, a special unified sense (वाक्ष्यिनि) is exhibited, we get syntactical unity (एकवाक्ष्यित). This syntactical unity is based on a two-fold relation: (1) that of a word to a sentence of which it forms part (पद्यप्रकारकयः), and (2) that of a sentence to another sentence (वाक्ष्यिनि). (1) As regards पद्यप्रकारकयः the मीमांसक्स think that अर्थावस् (corroborative or eulogistic sentences) never directly signify a command (विशिष्ट) or prohibition (विशिष्ट); but that they indicate their meanings by means of an

† वाक्ष्यिनि महावाक्यम् (वाहिनश्यस्य, २१५)
explanatory repetition (अनुवाद) or a subordinate statement. The sentences comprising अर्थवाद cannot, therefore, yield the principal meaning, but merely praise or censure an injunction (विधि), which indicates the principal meaning. The अर्थवाद are not, however, meaningless, since they are syntactically connected with an injunction or the principal sentence. Thus the collection of words contained in an अर्थवाद conveys the meaning of ‘praise’ which is required by an injunction, occupies the position of a single word, and forms syntactical unity with the sentence containing that injunction. Hence अर्थवाद serving as a single word forms a syntactical whole with an injunction (विधि). In other words, the relation of an अर्थवाद to an injunction is respectively that of a word to a sentence of which it forms part. This is called पदेक्रियाक्रम by the भौमिकलक.

(2) Now syntactical unity manifested in the relation of a sentence† to another sentence (वाक्यवाच्यता) can be found where two (or more) sentences, each of which indicates distinctly a

† क तत्तिति वाक्यवाच्यता । यन प्रतेक भिन्नभिन्नसंस्कृति पादक्रियाक्रियाभिनययुक्त महावाक्यवाच्यक्रियात् । ... वाक्यानि परस्परभिन्नक्रियाभिनयं एकवाच्यता । तद्यथ महादेवः—
‘वाक्यविभाजनोपसंगृहं महावाक्यवाच्यपेक्षा। वाक्यानिन्दितावं गुणं शहवान्याचेते॥२३४ तद्।’

—वेदान्तपरिमाण, प्र. ४।
different relation of words and their meanings, yield the meaning of a larger sentence or paragraph on account of their mutual expectancy. Here, the meaning of one sentence being connected with that of another, the two (or more) sentences together express one meaning in the form of purport (ताप्ति). Thus sentences showing the mutually expected relation of principal and subordinate, are found to possess syntactical unity. Here, कुमारिलस्वामी says—"When sentences, which are complete in respect of their own meanings, again combine because of their relation of principal and subordinate, they form syntactical unity. "This syntactical unity in respect of sentences (वाक्य्यक्वाक्यता) is itself the meaning of a major sentence or a passage in the form of purport (ताप्ति). Before we understand the meaning of such a longer sentence or a passage (महावाक्य), it is necessary for us to understand the meanings of subordinate clauses (अवान्तरवाक्य).

The above syntactical unity lies especially in the intended meaning or purport (ताप्ति) of a speaker or writer according to the नेवारविक्षित. They, therefore, hold that the unified meaning of a sentence depends upon the intention of the speaker or writer and that a definite knowledge of this intention is as much the cause of verbal comprehension as that of आकार्य, ब्रम्यता and आत्मि. Whether

$ (a) वक्तुरिन्द्र्वा है ताप्तम्। —माधवप्रियचे, 87
(b) वक्तुरिन्द्र्वा है ताप्तम्। —तंकधीर्मिक
the meaning of a word should be construed with the meaning of a particular word alone depends more on the intention of the speaker or writer than on आकाशव ा. For instance, in the sentence ‘अपमेति पुजो रकः पुजोपपकार्यवाम’ there is expectancy (आकाशव ा) between the words ‘पुजः’ and ‘रकः’ as well as ‘रकः’ and ‘पुजः’; and the sentence being thus ambiguous would either mean, ‘Here comes the son of the King, the man should be removed’, or ‘Here comes the son (my son), the man (officer) of the King should be removed.’ In this case a doubt arises whether the word ‘रकः’ is to be construed with ‘पुजः’ or ‘पुजः’; and it can be removed by knowing the intended meaning (वायुद्ध) of the speaker or writer that the word ‘रकः’ is to be construed with ‘पुजः’ and not with ‘पुजः’. Knowledge of वायु (रुपय, दृष्टि) is, therefore, the fourth condition necessary for verbal comprehension in addition to आकाशव ा, विषयता and आवासिता. Again, a word in a sentence has sometimes more than one meaning. Whether it means this or that in a particular context depends also upon the intention of the speaker or writer. For example, the sentence ‘केबलुप्पना’ can either mean ‘Bring salt’ or ‘Bring a horse’, as the word ‘केबलु’ has two meanings, viz., ‘salt’ or ‘a horse’. Which of these two meanings is to be accepted in a particular context is determined by the hearer after knowing the intention of the speaker. If the speaker is dining, the word ‘केबलु’ would mean ‘salt’ and if
he is going out, it would mean 'a horse'. For, at the
time of dining the speaker's intention cannot be
that a horse should be brought; while at the time
of going out he cannot intend that salt should be
brought. The particular occasion or context (प्रकरण),
therefore, demands that we should understand only
a particular meaning which can be determined by
knowing the intention or purport of the speaker.
If we suppose that the apprehension of purport
is not a cause of verbal comprehension, the word
'कैलाक्र व' would not sometimes mean 'salt' and
sometimes 'a horse'. For this reason it must be
admitted that there is a causal relation between
the knowledge of intention or purport and verbal
comprehension.

नानायस्थन निम्न अथवाप्राकृति, क्षेत्र,
प्रकरण, प्रयोग, विधि, क्षण, रूप, जानकारी,
और रूपक समानता तथा प्रयोगमैत्री-विशेषादेश
विद्यालय में अध्यादेश है। जिसके आधार
पर तात्पर्य निष्पादित किया जाता है।

$ \text{नानायस्थने} \text{ लोके } \text{तात्पर्ये एवं एवत्सरे वाक्ये वा एवत्सर-प्रस्तावे}
\text{मयोचारयं इति प्रयोगसूचिकारप्रमाणस्य } \text{तात्पर्यनियमकं}
\text{च } \text{लोके } \text{प्रक-}
\text{रणार्थिकावै।}

$ \text{परमकुमलित्य।}

† अर्थां प्रकरणार्थिक्षाहौ विचारहेतु विद्यालय
\
\text{शब्दार्थका विभिन्नता न रूपार्थ्य केवलत्।}
of ताल्यम्, should be held to be the causes of verbal comprehension. The नैपालिक्स, however, think that if 'context' etc., are taken to be the causes, it is clear that all those causes precede every verbal comprehension. But since those causes are manifold, it cannot be decided what particular cause precedes what particular verbal comprehension. Instead of grouping together all those manifold causes as showing the purport or intention, it is better, according to the law of parsimony (ञञञञ), to accept the knowledge of purport itself as a single cause of verbal comprehension. According to the नैपालिक्स God is the author or speaker of the Vedas and the apprehension of his intention is the cause of verbal comprehension; while in the case of words mechanically repeated by a parrot they take the intention of God or a human trainer to be the cause.

The वेदान्तिन्स along with the मीमांसिक्स accept ताल्यम् as the cause of verbal comprehension. If they would not accept ताल्यम्, all their attempts for the ascertainment of the purport of Vedic sentences would be futile. They, however, say that the definitions of ताल्यम् formulated by the नैपालिक्स, as, 'the intention of the speaker' (वाक्युरिच्छा) or 'the utterance of words with a desire to convey a meaning' (तथातीलीच्छयोचरित्वम्) are not correct. For, it is not always true that there is an intention or desire of the speaker to convey a meaning. For instance, there can be no intention or desire of
communication in the words mechanically uttered by a parrot or an idiot; yet those words are understood by us. Secondly, a Vedic priest repeating Vedic texts without knowing their meaning cannot be said to have an intention or desire to convey a meaning; yet the words uttered by him can be understood by one who knows their meaning. Thirdly, when a teacher is found to give a wrong explanation of a text, the student realizes that the teacher does not understand what he says. It cannot be here said that the teacher has a definite intention or purport, since what he supplies as an explanation differs from actual experience and the meaning of the text. We cannot even say that in the Vedic texts uttered unintentionally by a Vedic priest there is the intention or purport of God who is supposed to be the author of the Vedas. For, schools like those of the नास्तिकs and the नीतास्तिकs deny the existence of God and his authorship of the Vedas; yet they are found to interpret the meaning of the Vedas. Thus declaring the नैयायिकs' definition of सास्त्र to be wrong the वेदान्तिन्कs say that सास्त्र (purport) is 'the capacity of words in a sentence to express a particular meaning.' † That is to say, words themselves have the inherent capacity (शक्ति) to produce a particular cognition of the correlation (संस्रग, अन्तः) of their meanings. If the sentence 'गोस्वी घर्र' (A pot in the house) is uttered without understanding its meaning, the sentence

† तवत्तीतिविजन्योगोत्तर सास्त्रम्। -वेदान्तपरिभाषा, म. ॥
itself has the inherent capacity for producing the cognition of the relation of 'पत्र' (a pot)—and not that of 'पत्र' (a garment)—to 'घर' (the house). The listener is able to understand this particular meaning in spite of its comprehension or non-comprehension by the speaker. Hence the capacity of the sentence to convey the particular relation between 'घर' and 'घर' is called लावण (purport), and the apprehension of this लावण leads us to verbal comprehension. This capacity or power (शक्ति) of a sentence is known when it is not impossible for us to show the mutual relation of words in that sentence. As in the sentence 'घर पत्र', there is no impossibility of establishing the relation (अन्तर्गतत्परति) between 'घर' and 'घर', the capacity of that sentence to show the particular relation of 'location and the thing fit to be located' (आवार-वेयमासाधन) is purport itself. Thus according to the वैद्यतिन्य the impossibility of establishing a relation (अन्तर्गतत्परति), non-accomplishment of purpose (प्रयोजनातिक) and context, etc. (प्रकरणातिक) help us indirectly in determining the purport of sentences. If, then, the existence, in a sentence, of words fit to convey a particular sense can be defined as 'purport', a non-Vedic (वैदिक) or a Vedic sentence, though unintelligible to the speaker, has inherent capacity to convey a meaning according to this flawless definition.

Here the नेवालिका after quoting the sentence 'क्यों व्यवहाराव्य' raise an objection that although the word
has capacity to signify \( \text{तपतैतिचननयोग्य} \) two meanings, yet the speaker’s desire \( \text{कमुरुष्ट्वा} \) to convey a specific meaning (‘salt’ or ‘a horse’) in a specific context must be taken into account.

The \( \text{वेदान्तिन्स} \) answer this objection by adding a qualification, viz., ‘\( \text{तदन्तपतैतिचननयोग्य} \)’ to their above definition of \( \text{ायष्ट्व} \), and give the whole definition as: ‘\( \text{तपतैतिचननयोग्य} \) तंतीतिचननपूर्वभित्ति तदन्तपतैतिचननयोग्यां\( \text{भरतिलम्} \)’ Purport then means “the capacity of words to convey a particular meaning in the absence of their utterance with the desire or intention of conveying any other meaning.” In this way, though the word ‘\( \text{के:ष्ट्व} \)’ has capacity to signify two meanings, viz., ‘salt’ and ‘a horse’, yet if a person utters that word while dining, his servant, after understanding the purport of the sentence from this particular context, will take the word ‘\( \text{के:ष्ट्व} \)’ to mean ‘salt’ alone and not ‘a horse’, because the word ‘\( \text{के:ष्ट्व} \)’ having capacity to mean ‘salt’ is not uttered with the intention of conveying the other meaning, viz., ‘a horse’. Again, the word ‘\( \text{के:ष्ट्व} \)’ cannot simultaneously suggest the two meanings. For, when the purport of the sentence ‘\( \text{के:ष्ट्वमाने} \)’ is understood, the meaning that first occurs to the servant is ‘salt’ and then ‘a horse’ in due order. Although we suppose that the two meanings of an equivocal word—as in the case of \( \text{हेढ़} \)—are meant to be simultaneously perceived in a literary passage, the above definition is not inapplicable, since the
word ‘तब्र’ in the definition can include two meanings also. This definition of ‘तब्र’ is thus equally applicable to non-Vedic as well as Vedic sentences unintelligently uttered either by a parrot or a priest without any desire or intention of communication.

According to the मीमांसक्ष्याक and वेदान्तिन्याशिक or the inherent power residing in all things is a distinct category. Just as there is inherent power in the fire to burn anything, so in words also, say the मीमांसक्ष्याक and वेदान्तिन्याशिक, there is inherent power, which being distinct from words and objects denoted by them is the determining characteristic (अवचेदक) of their capacity to express a particular meaning. Such words in a sentence having inherent power in them to show the mutual relation of their meanings naturally express Purport. Thus purport, which consists in the inherent power of words or sentences to produce a synthetic cognition independently of the intention of the speaker (वक्तुद्विच्छ), is a cause of verbal comprehension according to the वेदान्तिन्याशिक. The वेदान्तिन्याशिक and the मीमांसक्ष्याक, therefore, accept तात्पर्यत्व in this particular sense and often utilize this important linguistic principle in determining the unified sense of the Vedic texts. They always determine the purport or synthetic meaning of the Vedas by employing the six मीमांसक्ष्याशास्त्र rules of interpretation, viz. (i) Unity of the beginning and conclusion of a work (उपक्रमोपसंहर), (ii) Repetition of the main topic in various
contexts (अभ्यास), (iii) Novelty of the subject-matter (अपूर्वता), (iv) Fruit or result (फल), (v) Praise or incidental remarks as distinguished from the main theme (अर्थवाद), and (vi) Arguments in favour of the main topic (उपपति). The सौरवन्ति employ these rules for determining the purport of the कर्मकाण्ड of the Vedas, while the वेदान्तिन्य (शब्दकवियां) use them for establishing the unified meaning or तालवें of the हानकाण्ड that all Upanishadic sentences are closely related in their meaning to the all-pervading ब्रह्म alone. The above rules of नीलांकन are also very useful in determining the purport of the विद्वान्त (law); while in the case of secular (सौत्रिक) sentences contained in poetry and other forms of literature the purport is determined by means of प्रकरण (context), श्रद्धा (propriety), देश (place), काल (time) etc., as referred to above.

Here आम्रपल्लव says that though the apprehension of purport (तालवेन) is necessary for verbal comprehension at particular places, it is not required for every verbal comprehension. He further adds that when there arises a doubt about the purport of a passage or when it is certain that there is the total absence of purport, no verbal comprehension is possible. But if in the beginning we are in doubt about the purport and if afterwards we gradually determine the purport, verbal compre-

संस्कृत: के आम्रपल्लव नाप्पचानि तालवेनितिविवाचार्यं प्रतिपालकयों समुदायतां। —स्र. सू. मार्ग, १.२.२।
hension is possible. In other words, the knowledge of purport becomes the cause of verbal comprehension after the period of doubt. If we are doubtful as to whether a sentence means this or that, the knowledge of ताल्पृति helps us to understand the unified sense of that sentence. Or, if we misunderstand the view of a speaker or writer, the knowledge of purport is useful for removing our misunderstanding. It is, therefore, not true that all verbal comprehension takes place only after the knowledge of ताल्पृति. [वेदान्तपरिभाषा, भ. ५]

It may be said in connection with the above view that students learning a language like Sanskrit are always in doubt regarding the purport of a sentence, verse or paragraph of the book they read. It is, therefore, desirable to remove this doubt by telling the purport and facilitating verbal comprehension before and after the detailed study of a thought-unit. With this end in view Shastras usually tell the purport twice, before and after the detailed study of a passage; and Sanskrit commentators supply in their commentaries अवतरितादि or introductory remarks containing the purport of sentences and paragraphs of the original texts. This procedure in oral teaching or in written commentaries really helps the analytic-synthetic or intensive study of literature and Shastras in the following way. The detailed study of a passage enables the teacher and the taught to analyse the principal and subordinate parts of sentences conveying corresponding ideas; while the purport told at the beginning and end of
the detailed study maintains *synthesis* of ideas. The telling of the purport (ताल्पर्क्षण), as adopted by Shastris in their teaching is, therefore, a wise plan worthy of being followed by all teachers of Sanskrit. The teacher may either tell this purport to students or may elicit it from them through suitable questions. Any way, due attention to the *Purport* must always be paid by the teacher in the teaching of prose rather than of poetry.

It has been observed above that the वेदांतिन्य अंकुण्ड (power) as a distinct category give a rigidly technical definition of ताल्पर्क्षण as "the inherent capacity of words to produce the cognition of a particular meaning." The नैयायिकs, however, do not accept शक्ति as a distinct category, but identify it with the will or intention (हंस्त) of God or a human speaker. This is why they define ताल्पर्क्षण as "the intention or will of the speaker." With the exception of words reproduced by a parrot, an idiot, a Vedic priest or a gramophone it may be generalized that intention is a predominant factor of any speech or writing. Although there is no intention in a parrot, an idiot, a gramophone or a book itself, yet the original speaker or writer whose words are reproduced or recorded by each of the above has definitely an intention. Unless words are uttered with a conscious purpose or intention, they cannot be meaningful. It is only due to the speaker's intention that peculiar words acquire peculiar meanings in different contexts. There is, therefore, much truth in the definition of
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The given by the नैयायिक्य, though that definition might be faulty from a strictly scientific point of view. While dealing with equivocal words and adding the qualification 'तद्वाप्रतिलोकयोऽनुवधितिलोमि' (non-utterance with the intention of conveying any other meaning) to their own definition of ताल्ल्य even the वेदान्तिन्ध indirectly acknowledge the factor of intention. Hence the definition of the नैयायिक्य is serviceable for all practical purposes. Although the sentences repeated by a parrot or an idiot are not uttered with the intention or desire of communication, yet it cannot be said that Vedic sentences mechanically repeated by priests and speeches or songs recorded by gramophones are not uttered with a desire of communication. It is then found that Vedic sentences etc., are uttered with the desire of communicating their meaning to the hearer, and that the knowledge of ताल्ल्य is the cause of understanding the meaning arising from sentences desired to be communicated. That ताल्ल्य is contained in the intention of the speaker or writer is a well-known fact. Nothing, therefore, can be gained except contradiction to this well-known fact in formulating a rigidly technical definition of ताल्ल्य as the वेदान्तिन्ध do. As the cases where the intention of the speaker is absent are rare, it is preferable to accept for practical purposes the definition of ताल्ल्य as formulated by the नैयायिक्य and to pay due attention to the intention of the speaker or writer in language-study. The knowledge of ताल्ल्य is, therefore,
the cause of verbal comprehension which arises from a sentence desired to be communicated.

XV. IMPLICATION (ँक्षणा)

Sometimes peculiar words in a sentence stand in the way of understanding its general purport (तापयं). We are, therefore, required to understand those words in a sense other than the primary one (वाच्य, शब्द) for the purpose of making them suit the context or purport. Thus when after hearing or reading a word in a sentence we have to abandon its primary sense (मुख्यार्थार्थ) on account of its inapplicability to or incompatibility with (अनुपपत्ति) the other words or context of that sentence, and when we accept there another (implied) sense, which is in some way related to the primary sense (तथोग, प्रत्ययसम्बन्ध), we have to resort to the process called Implication or लक्षणा. In other words, लक्षणा occurs when the primary sense, which is opposed to some means of knowledge like 'direct perception' (प्रत्यक्षमाण), cannot be accepted, and when, for the suitability of the context, we have to suppose another meaning which is related to the express or primary meaning. For instance, in the sentence 'गंगायो गोपः' (A hamlet is situated on the Ganges) the primary meaning of the word 'गंगा' is 'गंगाप्रवाह' (the stream of the Ganges) which first arises in our mind; but this meaning is opposed to the direct
perception, as the hamlet cannot be situated on the stream. The purport of the speaker in uttering the sentence is that we should understand the meaning 'गंगालेख' (the bank of the Ganges) from the word 'गंगा', and not the express meaning 'प्रवाह' (the stream) which is incompatible with the purport. We, therefore, abandon the primary or express meaning 'the stream' and understand the implied or secondary meaning 'the bank' which is related to the primary meaning 'the stream'. We understand the implied meaning (विवरण) 'bank' from the word 'गंगा' according to the following psychological process—

The Knowledge of 'the bank' does not first arise in our mind but arises after the knowledge of the primary meaning 'stream'. We first know the word 'गंगा' and its primary meaning 'stream', after which we understand the implication that the express meaning 'stream' is related to 'the bank' through the relation of proximity (समान्त) or conjunction (संयोग). Here, according to the mental law of association that the knowledge of one thing leads to the memory of another thing related to it, we recollect the bank. We have already seen that there is a relation (सम्बन्ध) between a word and its meaning, and that the two related things (सम्बन्धी) showing that relation are a word and its meaning. When one related thing, i.e., a word is known, we can recollect another related thing, i.e., the mean-

$\text{एकसम्बन्धिकानमपरस्मा} \text{विवरणमार्कम्}$
ning. Here, according to this mental law the knowledge of the one related thing, i.e., the word 'पड़ा' which also contains the implied meaning 'bank' through its relation of conjunction or proximity to the primary meaning 'stream', leads us to recollect the other related thing, viz., the implied meaning 'bank.' Thus from the whole sentence 'पड़ा ग्रामों पेड़' we understand by Implication (सम्बन्ध) the reasonable sense that the hamlet is situated on the 'bank' (पड़ा-ग्रामों पेड़). Here, the relation of the word 'ग्राम' with its primary meaning 'stream' is direct and with the secondary meaning 'bank' it is indirect (परपरात्मकता), since the word 'ग्राम' is directly related to the primary meaning 'stream' which is again related to the secondary meaning 'bank'. व्यवस्थापित thus occurs when the relation of a word is understood indirectly through the primary meaning. The relation of conjunction (सम्बन्ध) between the primary meaning 'stream' and the secondary meaning 'bank' is here called सम्बन्ध or Implication.† Although this relation of conjunction is originally between the things 'ग्राम' and 'तर', i.e., between 'the stream' and 'the bank' and not between the words 'ग्राम' and 'तर', yet the word 'ग्राम' is indirectly related to the word 'तर'. Thus the knowledge of 'the bank' being derived from implication (सम्बन्ध), the meaning 'bank' becomes 'सम्बन्ध' (the thing implied). The well-known meaning of a word is its express or primary

† सम्बन्ध: शब्दसम्बन्धस्वतात्वानुपपत्ति: ॥ —मापापरिलेखः, ८२
meaning, yet when this meaning is incompatible with the context, we invariably resort to वक्षण. The implied meaning (वक्षण) is, however, of secondary importance as compared to the express meaning. Of course, if the purport of the speaker can be ascertained by means of the primary meanings of words, it is not proper to resort to वक्षण and accept the secondary meaning.

Now wherein does the incompatibility (अनुपपत्ति), which is the essential condition of Implication (सम्बन्ध), lie? Does it lie in अन्यथानुपपत्ति (Incompatibility of ascertaining the logical or syntactical relation) or in तत्त्वानुपपत्ति (Incompatibility of ascertaining the Purport of the speaker)? Here, some schools, the प्राचीननैपातिक्स and the आद्यान्तिक्स, for instance, say that अन्यथानुपपत्ति is the essential condition of वक्षण. But instead of regarding अन्यथानुपपत्ति as a separate condition of Implication it is better, according to other schools like the न्यायनैपातिक्स and the वेदांतिक्स to regard तत्त्वानुपपत्ति as the essential condition in all cases, and include the former in the latter. The reasons for this are as follows—

For example, in the sentence ‘पक्षी: एक्षित' (Admit the sticks into the dining room) there would be no necessity of resorting to Implication. For, if being possible to admit the sticks into the room, the logical connection (अन्वय) between ‘एक्षित' and the primary meaning of ‘पक्षी' (sticks) can be well established. Hence अन्यथानुपपत्ति which is supposed to be the essential condition of Implication does not occur in
this sentence. On the other hand, there is तात्त्वाञ्चन्पत्ति here, since the purport of the speaker is not that 'sticks' (primary meaning) should be admitted, but it is that 'ascetics with sticks' (शिष्यराजः) should be admitted for dining. If the primary meaning of 'यहीः' (sticks) would be accepted here, it would be impossible to serve food to the sticks. This incompatibility can be removed by taking the implied meaning of 'यहीः' as 'शिष्यराजः' (ascetics with sticks). The implication is thus rooted in तात्त्वाञ्चन्पत्ति and we, therefore, take the sentence 'यही: प्रवेक्षक' to mean 'शिष्यराजः प्रवेक्षक' (The ascetics with sticks should be admitted).

Again, in the sentence 'कक्षे: दणि रक्षताम्' (Protect the curds from the crows) it is possible to establish the syntactical relation (अन्वय) between 'रक्षताम्' and 'कक्षे: ', the primary meaning of which is 'crows'. If we shall understand from this sentence that animals other than the crows may be allowed to spoil the curds, then we might miss the purport of the speaker. According to the purport of the speaker we should not merely understand the primary meaning 'crows' from the word 'कक्षे: ', but should also take by implication all creatures that spoil the curds (कणुपण्डाका: प्राणिन: ). For, the purport of the speaker here is that the curds should be protected from all creatures. If we would take simply the primary meaning 'crows', there would be तात्त्वाञ्चन्पत्ति which can be removed by resorting to रक्षण and understanding that the
curds should be protected not only from the crows but from all creatures.

Similarly, in the sentence 'क्रिया यानिक' (The men with umbrellas are going) we are not to understand from the word 'क्रिया' merely its primary meaning, viz., 'men with umbrellas', but also to understand by implication 'the collection of all men with and without umbrellas', since the purport of the speaker is to make us know the latter meaning which is implied. If simply the primary meaning of 'क्रिया' be taken, there would be तात्त्वानुपस्ति which can be removed by taking the latter meaning.

Again, in the sentence 'विण्ड मुक्तम्' (Eat poison) the logical relation (अन्वय) of the primary meanings of the words 'विण्ड' and 'मुक्तम्', i.e., of the object and the verb respectively, can be well established, though the eating of poison will surely result in death. The father's intended meaning (तात्विक), however, in saying this sentence to his son is not that he should eat poison which causes death. The intended meaning is that the son should desist from dining at the house of the enemy. For all these reasons the condition of the incompatibility of establishing the logical relation (अन्वयानुपस्तिक्षणाशीतम्) being non-pervasive (अच्छन्त), it is necessary to accept the incompatibility of ascertaining the Purport as the essential condition of Implication (तात्त्वानुपस्तिक्षणाशीतम्).

Moreover, all sentences in which there is अन्वयानुपस्ति can be shown to involve तात्त्वानुपस्ति also.
The sentence 'गड्गावा बोले:' is generally quoted as an example of अन्तर्ज्ञाप, The आद्वत्तिकास say here that the primary (express) meaning of the word 'गड्गा' viz., 'the stream' cannot be logically connected with the meaning of 'बोले' (a hamlet) and that the implied meaning 'bank' should be understood from the word 'गड्गा'. But this is an example as much of वाचनानुपाति as of अन्तर्ज्ञाप. For, if we take the primary meaning of the word 'गड्गा', the sentence is also incapable of yielding the purport, which should imply 'the bank'. It is, therefore, better, according to the law of parsimony (लक्ष्य) to take वाचनानुपाति as the only essential condition of Implication. There are several factors that determine the purport of a sentence. Thus in the example 'गड्गावा बोले: अन्तर्ज्ञाप is helpful as a factor of determining the Purport; in 'कालिकं दिशि रक्ताति' non-accomplishment of purpose (प्रयोजनासिद्धि) is helpful and in 'कैथचाचाचानव' etc., context (प्रकृति), time (काल), and place (देश) are helpful in determining the purport.

If only अन्तर्ज्ञाप be supposed to be the cause of implication, another fault occurs as follows:—In the sentence 'गड्गावा बोले:', the speaker purports that we should understand 'the bank' from the word 'गड्गा', and we do understand actually that 'the bank' is implied by the word 'गड्गा'. Now if the speaker purports that we should understand the meaning 'fish' from the word 'बोले', the implied meaning of 'बोले' would be 'a fish'. This rule for
understanding the speaker's purport would be violated if अन्तर्वान्विति would be supposed to be the condition of Implication. For, there would be no criterion to decide when the word 'गहरा' should imply 'the bank' and when the word 'बीमा' should imply 'a fish'. For this reason it is necessary to accept the incompatibility of ascertaining the purport (तात्त्वान्विति) as the only cause of Implication. In short, the knowledge of the speaker's purport leads us to understand the implied meaning (स्वाधी).

[विद्यानुसार, वेदान्तपरिमाणा.]

कल्पना is divided into several varieties by the आलक्ष्याकारिकम्, नैवाचिकम् and वेदान्तिन्द्र according to different principles of division and the peculiar process involved in each variety. The most important and common varieties that are indispensable to the expounding and understanding of the inner spirit of literature and शास्त्र may be noted as follows—

मध्यत्र gives the third condition of कल्पना as 'रूपित-प्रयोजनान्वितवत्' meaning thereby that along with the two conditions 'भूमिकार्जुण' and 'तदोष' either 'established usage' (रूपित) or 'a definite motive or purpose' (प्रयोजन) must justify a कल्पना. The first variety is, therefore, called by him 'निरुद्धकल्पना' and the second 'प्रयोजनवती कल्पना'. He, from a scientific point of view, accepts निरुद्धकल्पना in the case of words like 'कुशल', which etymologically (कुशान्लातिति) and hence primarily means 'रमेशाधीता' (one who handles कुश
grass), and which through usage or secondarily means 'चुर' (clever). The purpose of this लक्षण, which is rooted in this etymological sense, might have been known by people in ancient times; yet it is forgotten by us now owing to the convention, usage of the word 'कुशल' in the sense of 'चुर', which we now take as the primary meaning of that word. The same may be said about the word 'वायु' which etymologically means 'saltiness' (वर्णन वायु:) and conventionally or primarily means 'beauty'. All similar words like 'तेलम' (तिलम विकार:), 'दिरेष्ट' (दी देश्ट ऊष्ठ) etc., are now understood by us in their conventional and hence primary senses through usage, and their etymological senses are known by few persons. As we now take the conventional senses of those words to be primary, it is unnecessary for all practical purposes to resort to लक्षण in the case of those conventional (रुप:) words. This is why शास्त्रिदेवीकुल and हेमचंद्र are inclined not to recognize निरुक्तकुल in the case of the above words, and there is some truth in their view.†

If निरुक्तकुल is left out, all other varieties of लक्षण are found to proceed from a definite purpose or motive and are, therefore, collectively termed 'प्रयोजनकवती लक्षण'. For instance, there is a definite

† कुशलार्थपार्थलेखणसूत्रितविनिर्देशक शस्त्रस्पर्यव मुख्यार्थोत्तर. अन्यद्विए देवदास. स्वास्थ्यकोषमान्यत्व प्रमुखचिन्हितमं. —शास्त्रिदेवी, 2
कुशलदिरेष्टहितकार्यत: साधारणकुलकुलितकवियत्वमुख्य: एकति न शस्त्रस्पर्यवत्वयं हेतुवेनास्माधिकाः। —काव्यात्माकाशम्, १ (२, २५)
purpose of लक्षण in the use of the sentence 'गहुमायें घोष' and it is in suggesting the extreme coolness and purity of the bank and of the hamlet situated on it. Although the sentence 'गहुमायें घोष,' is capable of suggesting these qualities, yet it is unnecessary to resort to लक्षण in it. Moreover, the excess or abundance of these qualities is not so much suggested by the word 'तर' in the sentence 'गहुमायें घोष,' as it is done by the peculiar mode of the word 'गहु' in 'गहुमायें घोष.' The word 'गहु' can imply not only 'the bank' but can also suggest a third sense, viz., 'coolness and sanctity' (शायमाल) of गहु in an excessive degree. Thus the suggestion of the excess of 'coolness and sanctity' which really belongs to the stream, but which is transferred to 'the hamlet' (घोष) through association, is the motive or purpose of लक्षण in the sentence 'गहुमायें घोष.' It may then generally be said that the definite purpose of प्रयोजनवती लक्षण is to help the process of suggestion (व्याख्या) and suggest a third sense, which is the same as the purpose and other than the express (शायच्य) and implied (लक्ष्य) senses.

This suggestion depends, of course, upon the individual frame of mind of which one is possessed, and it is, therefore, subjective rather than objective.

Now the mental process involved in प्रयोजनवती लक्षण leading to व्याख्या (suggestion) is this:— In all the varieties of प्रयोजनवती लक्षण the understanding of the purpose (प्रयोजन), which is in the form of
'suggestion', depends upon the consciousness of identity (अभिव्यक्ति) between the primary sense (वाच्यार्थ) and the secondary sense (कथार्थ). This consciousness of identity leads us to transfer the characteristics (षड्य) of the primary sense to the secondary sense. This transfer further makes possible the association of those characteristics with the secondary sense, and the association then enables us to understand the purpose in the form of 'suggestion'. For instance, in 'मल्लिया रोकः' when the identity of the primary sense 'stream' and the secondary sense 'bank' is realized, we transfer the characteristics of 'coolness and sanctity' belonging to 'the stream' to 'the bank', and the association of 'coolness and sanctity' with the bank makes us conscious of the purpose of कथार्थ, viz., the suggestion of 'coolness and sanctity' attaching to the bank and the hamlet.

प्रायोजकता कथार्थ is divided into two main varieties viz., धूर्त (Pure) and गौरी (Qualitative). In धूर्त कथार्थ there is the absence of 'उपचार' which, in its restricted sense, means 'the secondary use of a word' owing to similarity between its primary sense (वाच्यार्थ) and implied sense (कथार्थ). We must remember here that 'उपचार' in its wider sense means the secondary or figurative use of a word, and such उपचार being present in all varieties of कथार्थ (even in धूर्त कथार्थ) becomes an equivalent of कथार्थ, since कथार्थ also is the secondary or figurative use of a word. The word 'उपचार' in this wider sense is used
in different systems of Hindu philosophy. But the distinction between शुद्ध लक्षण and गौरी लक्षण without being based on this wider sense of उपचार is based on its restricted sense. In शुद्ध लक्षण, therefore, the primary sense and the implied sense of a word have between themselves a relation which is other than that of similarity (वाद्यक्तिसमवेत). Some of the numerous relations other than the one of similarity are—(i) conjunction or association (संयोग or साहचर्य) as between 'कुन्ता:' (lances) and 'कुन्तिन:' (lancers) in the example 'कुन्ता: पलविङ्गि', (ii) proximity (सामीच्छ) as between the stream and the bank in the example 'गूढ़ावो गोप:', (iii) effect and cause (कार्यकारणमुक्त) as between 'long life' and 'life-prolonging property' (ghee) in the example 'आयुप्रथमः', (iv) subserviency or serving the purpose of another (तात्त्विक), as between 'इंद्र' and the 'post (स्थूलः) serving the purpose of इंद्र' in the example 'यथमान इंद्रः (स्थूलः) पूजनिः', etc.

In the other main variety of प्रयोजनवती लक्षण, viz., the गौरी लक्षण there is the presence of 'उपचार' in its restricted sense. In other words, there is the secondary use of a word in it owing to the relation of similarity or extreme resemblance (साह्यक्तिसमवेत) between its primary sense and implied sense. 'गौरी' (qualitative) etymologically means 'one which proceeds from qualities' (गुणायथ आगतः) that are common to the primary sense and the implied sense. For example, in the case of the words 'चन्द्र:' and 'अक्ष:' that are
उपचरित or लाभकित (figuratively used) in the sentences 'मुली चन्द्रः' and 'माणकः अमः', there is the relation of similarity between the primary senses of those words, viz., 'the moon' and 'fire', and the secondary senses of the same, viz., 'the face' and 'the boy' respectively. The identity between 'चन्द्रः' and 'सूर्यः' or 'माणकः' and 'अमः' is then felt by us owing to the extreme resemblance of their qualities, though the primary sense and the secondary sense of 'चन्द्रः' and 'अमः' are quite separate things.

There are four subdivisions of शब्दकः, viz., उपादन, स्वार्थ, सारोप and सच्चवकार, which are dealt with in their order as follows—

(1) उपादनकः (Inclusive implication), which is also called अवलोकाः or अवलोक्यः, is that in which there is the inclusion or acceptance (उपादन) of the primary sense in the implied sense. In other words, उपादनकः is that in which the primary sense accepts an additional sense for the purpose of establishing itself (primary sense) in the context of a sentence. In this कः the primary sense of a word is not given up (न कहानि पर श्लाङ्य श्लाङ्यः) but in combination with the additional sense it is included in the implied sense. Thus the sentences—युध्यः (पशुपत: पुष्पः) प्रविष्टिः, कुन्तः (कुन्तिन: पुष्प: ) प्रविष्टिः, तेतः (असः ) प्रविष्टिः, धारिनः (र्वत्कुष्माक: प्रविष्टिः) दधी रक्षताम्, छन्दः (छन्द: प्रविष्टिः) याचि, are all examples of the inclusion of the primary senses of the words in bold type, along with additional senses, in their implied senses.
(ii) नक्शवव (Exclusive implication), otherwise called जहत्तात्त्वा or वहहबव, is that in which there is the exclusion or abandonment of the primary sense, which being incompatible with the context of a sentence indicates (स्थुनेन उपविवित्रा) another sense connected with it so as to suit the context of that sentence. For instance, in the sentences 'गङ्गायां (गङ्गातेर) वोन:' and 'मद्या: (ममयस्या: बलका:) वर्णिति' (The children on the cots cry), the primary senses of the words 'गङ्गाः' (stream) and 'मद्या:' (cots) are excluded or given up in order to point out the implied senses 'bank' and 'children on the cots' respectively.

In connection with these two sub-divisions of गङ्गाक्षणा, an independent variety 'महत्तात्त्वा' (Quasi-inclusive or partial implication), otherwise named 'भागवव' or 'भागववागक्षणा', may be mentioned. Though this variety has not been recognized by the बाल्करिकस or the नेयाविक, it is usually resorted to by the बेलाल्निकह for establishing the identity of the Individual Soul with the Universal Soul while expounding the great Vedic dictum 'तत्सम' (Thou art That). Thus जहहत्तात्त्वा occurs when a word signifying some qualified entity (विशिष्ट) abandons one part of its primary sense and retains another part.*

* वर्ण हि विशिष्टवाचकः: गङ्गाः: एकदेशं विवृतं एकदेशय वतीते तथ जहहत्तात्त्वा, वया 'सोद्रं देवदश: ' हि। -नेयात्तपरमिया, म. 7 जहहत्तात्त्वा सा स्वयां सत्यस्यण्डेशभूमिः। वृक्षविति चैवेदेशं सोद्रं दु: इति। उनिदायश्येवेनाम्। इ.

श्रीरायणविक तथामुनित्वम्, ६५
For instance, in the sentence ‘समुद्र देवदत्त:’ (This is that देवदत्त) the two qualified entities signified by the words ‘स्’ and ‘अवस्’ referring respectively to देवदत्त of the past time and देवदत्त of the present time cannot be identical. The two words, however, refer to the same विशेष or substantive, viz., the individual देवदत्त, who is unrelated to time, past and present. When, therefore, the identity of the qualified entities is not possible, the part consisting of attributes (विशेषण) of these entities is abandoned and the part indicating the substantive is retained or accepted. Thus the attributes or qualifications of the past time and of the present time being abandoned, the substantive ‘देवदत्त’ is retained for establishing the unity of देवदत्त. Similarly, when in the sentence ‘तत्त्वज्ञानी’ [Thou (जीव) art That (ईश्वर)] we eliminate parts of the primary senses of ‘Thou’ and ‘That’, viz., the adjuncts or qualifications ‘limited intelligence’ (विशिष्टज्ञता) and ‘omniscience’ (सर्वज्ञता) of जीव and ईश्वर respectively, Pure Consciousness common to जीव and ईश्वर is left, and the difference between both of them being annihilated, the identity of both is established.

(iii) Now सारोपा गृहण (Superimponent Implication), the third sub-division of शुद्ध as recognized by the आलंकारिक्ष, involves the process of superimposition (आरोप) of one thing on the other. The सारोपा गृहण, therefore, occurs when the object of superimposition (विषय-आरोपावध्य) is identified with the thing
superimposed (विपत्ति-आरोपयमाण), and when both of them are distinctly mentioned by using separate words. In this variety of शूद्रा ध्वन्य the relation between the primary sense and the implied sense of a word is other than that of similarity. For instance, in the sentence 'पृथ्वायु: ' (Ghee is life) 'पृथ्व' which is the object of superimposition is identified with 'आयु:' which is the thing superimposed, since ghee conduces to long life. Again, as there is the causal relation between the primary sense (long life) and the implied sense (life-prolonging article, i.e., ghee) of the word 'आयु:', and as both the object of super-imposition and the thing super-imposed are distinctly mentioned by using separate words, the sentence 'पृथ्वायु: ' is an example of शूद्रासारोप ध्वन्य.

(iv) In the fourth or last sub-division of शूद्रा ध्वन्य, i.e., in the शार्चवक्षाननक्षण (Introsusceptive Implication) there is the introspection or taking in (अर्पवान) of the object of super-imposition (विपत्ति) by the thing super-imposed (विपत्ति). In other words, the object of superimposition is completely swallowed (निर्गति) by the thing super-imposed. Hence the object of superimposition is not expressed in a word, while only the thing superimposed is expressed by means of a word. Moreover, there is a relation other than that of similarity between the primary sense and implied sense of that word. The sentence 'आयुर्वेदम्' or 'आयु:विपत्ति' is an example of this शूद्रासारोपननक्षण. Here the object of super-imposition viz., 'पृथ्व' is completely
taken in (अन्तःकृत) by the thing superimposed viz., 'अलुः'; and it is only the word 'अलुः' that is expressed. Again, as already stated, there is the causal relation between the primary sense and the implied sense of the word 'अलुः'.

Now the गौण्य लक्षण has only two varieties viz., (a) सार्थक and (b) साध्ववसान, and the examples of both of them are 'बाह्रको गौः' and 'अन्य गौः' or 'गौण्यविश्वर्ति' respectively. Here we identify 'बाह्रकः' (विषय-उपमेय) with 'गौः' (विषय-उपमान), as both of them possess the common qualities of 'dullness and stupidity' (बाह्रकमान्याधि). In the first example, i. e., of the गौण्य सार्थक both the object of superimposition or the thing compared (विषय-उपमेय) and the thing superimposed or the standard of comparison (विषय-उपमान) are separately mentioned; while in the examples of गौण्य साध्ववसान they (विषय and विषय) are not separately mentioned, the विषय or उपमेय being swallowed (निर्ग्रिर्न) by the विषय or उपमान. We have already seen that the गौण्य लक्षण occurs when the primary sense (वाच्याथ) and the implied sense (लक्ष्याथ) of a लक्षणिक word are found to possess similar qualities (गुण), or when there is the relation of similarity between the वाच्याथ and लक्ष्याथ. In other words, the primary sense is found to possess the same qualities as those possessed by the implied sense. In the sentence 'बाह्रको गौः' there is the relation of similarity between the primary sense 'bull' of the उपचरित or लक्षणिक word 'गौः' and its implied sense 'बाह्रकः', since
the primary sense 'bull' possesses the same qualities of 'dullness' etc., as are possessed by the implied sense 'वाहीकः'. Thus the वाहीकः word 'गोः' implies 'a man possessed of dullness', i.e., 'वाहीकः' on account of similarity between 'गोः' and 'वाहीकः'. As both these words are in the same case (समानाविक्षण), they signify one and the same person and hence yield one and the same sense (एकार्थाभिव्याय). Other examples of the गौरावसायक्षण are 'माण्डकिः' and 'मुख चन्द्रः' or 'मुखचन्द्र उदेति', and those of the गौरावसायवसायक्षण are 'अद्वितिकः' or 'चन्द्र उदेति'. From all such examples we find that the गौरावसायक्षण is at the basis of the figure रूपक and the गौरावसायवसायक्षण is at the basis of अतिशयोक्ति, otherwise called रूपकातिशयोक्ति. In both the गौरावसाय and गौरावसायवसाय we seek to suggest the identity of the दिक्ष (उपमेन) with the दिक्ष (उपमान). But in the गौरावसाय the extreme similarity between the दिक्ष and the दिक्ष leads us to realize the identity of both, though they are mentioned separately; while in the गौरावसायवसाय the sense of similarity reaches such a point that the दिक्ष is thought to be the दिक्ष itself. This is why the word standing for the दिक्ष is swallowed and hence not expressed.

Authors like कुमारिल distinguish गौरी द्वित from श्माण by saying that श्माण occurs when there is the apprehension of the secondary sense which is merely connected with the primary sense, i.e., when the connection between the primary sense and the
implied sense is other than that of similarity; and that गौरी वृत्ति occurs when the connection between the वाच्यम और वद्यम is through the qualities of the thing implied, i.e., when there is the connection of similarity between वाच्यम और वद्यम. The examples of गौरी वृत्ति usually quoted are ‘माणवकोद्वनि’, ‘देवदत्त: सिहः’ etc. In these examples the primary senses of ‘अद्वित’ and ‘सिहः’ are ‘fire’ and ‘lion’ respectively. As these senses are incompatible with the Purport of the sentences, i.e., as the primary senses of these words cannot be properly connected with ‘माणवकः’ and ‘देवदत्तः’ respectively, we have to resort to वद्यम. Now the implied senses of ‘अद्वित’ and ‘सिहः’ are respectively ‘a boy with the qualities of fire (brightness, etc.)’ and ‘देवदत्तः possessing the qualities of a lion (bravery, etc.).’ Thus the connection between ‘माणवकः and अद्वितः’ or ‘देवदत्तः and सिहः’ is established through their common qualities. But, as has already been shown, this गौरी वृत्ति of कुमारिलः is the same as the गाणी वद्यम of मम्मतः, and the वद्यम of the former is nothing but the शुद्धि वद्यम of the latter. Thus मम्मतः takes गौरी वृत्ति to be a division of वद्यम and not an independent function as कुमारिलः does. It is, therefore, unnecessary to hold वद्यम and गौरी वृत्ति to be separate functions.

Quoted in the काव्यमूर्कित from the तत्त्वावर्तिक.
It has already been shown that the consciousness of identity (अभिवल्पति) between the primary sense and the implied sense of a साधारण word is indispensable to the understanding of the purpose (म्योजन) of all the varieties of प्रभुत्वति ज्ञाना viz., इत्या and गौं. This means that the feeling of identity leading to the understanding of the purpose is as much necessary in the case of उपासनस्वात्म and धन्य-स्वात्म as it is in the case of the सारे एवं साधारण स्वात्म varieties of both द्वारकाम and गौंलकाम. Generally the purpose of ज्ञाना being closely related to the primary sense is felt by us in association with the implied sense. We must, therefore, realize the identity between the primary sense and the implied sense in order that the characteristics of the former should be associated with the latter. But mere perception of the relation between the primary sense and the implied sense cannot make us alive to the Purpose. For example, the sentence 'गाढ़ार्दी जोपा:' does not suggest the Purpose in the form of 'coolness and sanctity' that are associated with the bank, even though we can perceive the relation between 'गाढ़ा' and 'जोपा'. On the other hand, in the sentence 'गाढ़ार्दी जोपा:', which is an example of रक्षणस्वात्म, the साधारण word 'गाढ़ा' helps us to feel the identity between its primary sense 'stream' and the implied sense 'bank'; and this feeling of indentity further becomes a step to the Suggestion of the Purpose viz., 'coolness and sanctity' in association with the bank.
and the hamlet situated on it. Coolness and sanctity are really the characteristics of the 'stream' and not of the 'bank'. When, however, the identity between the primary sense 'stream' and the implied sense 'bank' is felt by us, these characteristics can be associated with the bank. Similarly, in the sentence 'कुंला: प्रसविशति', which is an example of उपादान स्त्रणा, the feeling of identity between the primary sense (lances) of the word 'कुंला:' and its implied sense (lancers) becomes a step to the understanding of the Purpose, which is to suggest the sharpness and harshness of lancers. This purpose is understood, when, after the consciousness of identity between 'lances' and 'lancers', we associate the characteristics of sharpness etc., really belonging to 'lances' (primary sense) with 'lancers' (implied sense). Thus even in उपादानस्त्रणा and स्त्रणा, the varieties of श्रदा, we must feel identity between the primary sense and the implied sense. Yet in both these varieties of श्रदा the identity between the त्राय and स्त्रण is not prominently felt by us until we begin to think of the Purpose, which is other than that identity. Hence the identity in उपादानस्त्रणा and स्त्रणस्त्रणा being indirectly felt becomes a step to the understanding of the Purpose.

Now the Purpose in 'कुलमायु', which is an example of श्रद्धारोपस्त्रणा, is the suggestion that ghee is superior to the other articles of food in bringing about its desired result (अम्लंचल्प्याणं कांपकारिलम्); while in 'आयु: निषिद्धि', which is an example of श्रद्ध-
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...the purpose is the suggestion that ghee invariably brings about its desired result (अथ्यत्तरवृद्धि नायकम्यादिन) since complete identity between ghee and life is shown through the introsusception (सामान्यता) of the word 'पुलम' by the word 'आयु'; In both these varieties of पुल, the superimposition (अत्यधिक) in 'पुलमात्र', and the introsusception (अथ्यत्तरवृद्धि) in 'आयु: विभिन्न' make the identity between 'पुलम' and 'आयु:' more perceptible than that in उपदानवृद्धि and क्षणवृद्धि.

On the other hand, in गौणसायनाः the purpose is the apprehension of identity between the विधय and the विरिय, even though the distinction between the two is felt by us owing to their separate mention. For example, in the sentence 'वार्देकी गी:', the difference between 'वार्देकी' (विधय) and 'गी:' (विरिय) can be observed by us on account of the distinct mention of the two. In spite of this difference the identity of the two is felt by us in consequence of the same case-relation (सामान्यविभिन्न) of those two words. This consciousness of identity between the विधय and the विरिय, in spite of their difference, is itself the Purpose of गौणसायनाः in all its examples like 'वार्देकी गी:', 'पुलम चतुर:' 'नामकोतिसि:' etc. Again, in गौणसायनाः the Purpose is the apprehension of complete identity between the विधय and the विरिय on account of the introsusception of the former by the latter. For instance, in the sentence 'गीविषिवित' complete identity between 'वार्देकी: ' and 'गी:' is felt, since the विधय
has been swallowed by the विषय (ृं); This consciousness of complete identity between the विषय and the विषय is itself the purpose of गौणसाधिबंधनक्षण in all its examples like 'मृत्युं' 'चन्द्र क्रेति', 'अकि: कुप्पति' etc. Thus the purposes of गौणसाधिबंधनक्षण and गौणसाधिबंधनक्षण are common to all their respective examples, since the गौणक्षण in general proceeds from the relation of similarity alone.

Although the consciousness of identity (अन्तर-प्रतिपति) between the primary sense and the implied sense is a necessary factor common to all varieties of प्रयोजनवती क्षण, a distinction between शुद्ध विन्यास and गौणिते विन्यास may be observed. While the sense of identity in शुद्ध विन्यास is only a step or means to the understanding of the Purpose which is different from that identity, the sense of identity itself in गौणिते विन्यास becomes the Purpose. In other words, the identity in शुद्ध is indirectly felt and has to be apprehended for the sake of the Purpose, which is something else; while the identity in गौणिते विन्यास is prominently or directly felt and itself occupies the position of the Purpose. A still more subtle distinction between उपादनक्षण and विन्यासक्षण on the one hand and गौणसाधिबंधनक्षण and गौणसाधिते विन्यासक्षण on the other, may be noted that in the former the sense of identity being indirectly felt becomes a step to the apprehension of the Purpose; while in the latter the sense of

†अन्त्र गौणमेदयोमे́दयोऽत्र तात्प्रथमतृति: कथाचारमेदावगमम प्रयोजनम्। शुद्ध-मेदयोस्तवन्यवेलक्षणम् अवब्यभिचरिन च काय्कारितम्।-काल्पनकारण: उ.र.
identity being directly felt occupies the position of the Purpose on account of the process of superimposition (अरोप) and introsusception (अच्छवसान).

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XVI. SUGGESTION (विज्ञान)

We have seen that every variety of the प्रयोजनवती रक्षण is accompanied by a purpose (प्रयोजन) which being different from the communication of 'the primary sense' and 'the implied sense' is understood through the process of Suggestion (विज्ञान). In the sentence 'ग्राम घोषणा' the primary sense of the word 'ग्राम' is 'the stream' and its implied sense is 'the bank'; but the peculiar use of the अक्षरित word 'ग्राम' in the sentence enables us to understand the additional sense 'coolness and sanctity', which is other than the primary and implied ones, and which is, therefore, conveyed to us through no other process than that of Suggestion. This suggested sense becomes manifest to us when we understand the speaker's purpose or Intention, which is to suggest that the pleasant properties of 'coolness and sanctity' really belonging to the stream are associated with or possessed by the bank. Hence the suggested sense which itself is the purpose of रक्षण is different from the primary sense 'stream' and the implied sense 'bank'. Thus for understanding the Purpose of the speaker we must
postulate a third function called 'व्यञ्जना' or 'ञि' (Suggestion) in addition to the functions of अभिधा (Expression) and लक्षणा (Implication). Unless the Purpose contains a beautiful idea, the suggested sense is not prominently felt by us in poetry. The speaker's purpose in using the sentence 'गङ्गा किनारः' is to suggest 'the extreme coolness and sanctity of the bank' and unlike the primary sense and the implied sense this suggested sense contains a delightful idea, which appeals to our emotions rather than to our Reason. This beautiful sense or purpose is, therefore, conveyed to us by the only process of व्यञ्जना, which is the mental process of the pleasant and immediate association of ideas apart from words. The purpose of the speaker is sometimes to convey his ideas directly through Expression (अभिधा) and sometimes he skilfully conceals that purpose in such a way that it should be circumstantially realized by the hearer. This is why the purpose containing a beautiful idea is suggested rather than expressed. Hence the suggested sense (ञि), which is superior to the expressed and implied senses, is held to be the distinguishing mark of excellent poetry.

Western psychologists include 'Suggestion under 'Mimesis' which means 'imitation' in a wider sense. In the psychology of the group 'mimesis' is said to be a manifestation of the gregarious (social) instinct, the three aspects of which are 'sympathy', 'suggestion' and 'imitation'. 'Sympathy' is imitation in feeling, 'Suggestion' is
imitation in *ideas* or *thought*, and 'imitation' in its narrow sense is imitation in *action*. When two or more persons come together so as to form 'a psychological group', these three aspects of 'mimesis' are set in motion. These three aspects are so closely related to one another, that when one aspect is at work, another is aroused, because there is close relation between subtle suggestion and feeling. These aspects stand both on the instinctive (unwitting) as well as conscious levels. Of them Suggestion is the unwitting acceptance of the ideas of others. McDougall defines Suggestion as "a process of communication resulting in the acceptance with conviction of the communicated proposition in the absence of logically adequate grounds for its acceptance." $\S$ As suggestion is unwitting in the case of the person who accepts the ideas, the instinct of 'submission' is aroused in him; while in the superior person who suggests the ideas, the process of suggestion may be conscious or deliberate. If we apply these psychological facts to a good poet and his reader, we find that the poet, who has an artistic or literary interest in Suggestion, consciously or purposefully suggests beautiful ideas, though while actually composing poetry he forgets himself and is one with the emotions and ideas, the 'constructive instinct' being aroused in him; while in the reader who appreciates or admires his ideas unwittingly or without logical discrimination, the instincts of 'submission' and

$\S$ An Introduction to Social Psychology by McDougall, p. 83.
'curiosity' are awakened. Thus the process of suggestion working in the poet as well as in the reader being closely related to Feeling gives rise to the feelings of Sympathy and admiration in the latter.

The Sanskrit term for Suggestion in poetry is 'वचनि' which is used by आनंदवर्धन, the first exponent of the वचनि-theory, in his वचनान्योक. It is, he says, borrowed from the grammarians, who, as we have already seen, employ it for the audible and non-eternal sounds (वचनि) that suggest the eternal स्वर. Although the वचनवादियों do not recognize the theory of स्वर on account of their acceptance of the suggestiveness of words as well as their parts, yet by the analogy of the suggestiveness of non-eternal words as held by the grammarians, they employ the term 'वचनि' to connote the wider significance of the suggestiveness of words as well as their senses. Thus the term 'वचनि' of the वचनवादियों widely includes its various connotations, viz., suggestive words, their expressed senses which are suggestive, suggested sense, function of suggestion, and suggestive poetry. As in all good poetry prominence is found to be given to the वचनि or स्वरप्राय (suggested sense) in relation to which a word and its expressed sense occupy a subordinate position, आनंदवर्धन establishes

$ \text{ते (वैयाकरण)} \text{ च श्रूय्यमाणेषु कोणपु वचनिरिति व्यहर्षिति} \text{। तशोविन्दस्तातिसाररहिती: सरिमि: काल्यत्ववर्धदिहिरिरा-व्यथान्तरत्समिष्टः: शब्दान्य काम्यमिति व्यपदेशो व्याकरणसाम्याद् वचनिरितिकृतः:।}

(वचनान्योक: ११२६)
the synthetic principle of criticism that व्याख्या is the soul of poetry.† Further, this व्याख्या-theory naturally leads अनुमानवन्त and his illustrious commentator अभिमुक्त to the psychological exposition of the theory of रस. They, therefore, establish the aesthetic principle that रसचनि (suggestion of sentiments) is the foremost of all the varieties of व्याख्या, and that अहंकार (figures of speech), गुण (excellences), रीति (style), कस्तु (plot), etc., must all subserv the main purpose of the development of रस. This is predominantly a synthetic method of the criticism of literature.

Now the suggested sense (व्याख्या or व्याख्या) cannot be conveyed by the power of अभिमुक्त (Expression). For, the अभिमुक्त establishes a direct and conventional relation between an already existing thing and the words denoting it; and after it has performed its function of denoting one conventional sense, it is exhausted.* A separate function must, therefore, be postulated for the purpose of conveying a sense other than the primary or conventional one; and it is performed by the suggestive power residing in the expressed sense of words. Hence we find that the suggested sense is indirectly related to words; and if it is supposed that it is directly related, the existence of a sense other than the primary one

† यन्यथा: शब्दो वा तमथे प्रमुखस्ततिकायाँ। ब्रह्म: काव्य- विषेषः स णमिर्धिः सूर्धिः कथित: || (व्याख्यालोकः, ११२३)।

* विषेषम् नामिता गन्धेतु, श्रीमफलिविशेषेन। -काव्यप्रशासः, २१५
would never be possible.† If thus the suggestive power resides in the expressed sense of words, the suggested sense cannot be apprehended by us unless we first know the whole expressed sense and the words denoting it.§ At such places the expressed sense of words with their various aspects, viz., their syllables, order, etc., becomes instrumental to the apprehension of the suggested sense which is principal. Here the expressed sense without being cancelled helps the manifestation of the suggested sense. The variety of वचन that occurs in this case is called 'विवक्षितान्तरस्थिति' (in which the expressed sense is meant for the sake of another-suggested-sense) or 'अभिधामूल' (based on Expression). It may be noted that in this variety of वचन the suggested sense is indirectly related to words. The subdivisions of this variety of वचन are 'संवक्षेत्रायम्य' and 'असंवक्षेत्रायम्य' or 'स्वचनि'. The mental process involved in both is this:—In the former the graded steps of realizing the suggested sense from the expressed sense can be well ascertained; whereas in the latter the understanding of the expressed sense in the form of the representation of the विभावस (causes of emotions or determinants), अनुभावस (after-effects of emotions or consequents)

† वचनो यथा : शास्त्रादित्यः परम्परायः सम्बन्धे। तद्विश्वासितमर्श्चित्तम् : संबन्धितसंबन्धे। यदि च स्वस्वसूचिल्यः शास्त्रादित्यम् िः, तदाद योनिक्षेत्रायः पावेन न द्वारात्। —वचनावलोकः, ๑११३

§ वचनार्थसतीतिपूर्विका व्यक्तिमार्थव्यः प्रतिपद्धि! —वचनावलोकः, ๑१२०
and व्यभिचारिन्द्रय (transient emotions) wakes without well discernible steps or immediately the स्थायिकावृत्तम (permanent moods) latent in us, and instantly gives rise to the रस which is the suggested sense. Although there are some intermediate steps between the understanding of the expressed sense and the realization of the रस here, yet the process takes place so quickly that the steps cannot be perceived, and the suggestion of the रस appears to be instantaneous.†

An example of the लक्ष्मणनीमन्दिर is found in the sixth canto of the कुमारसम्भव. When the divine sages approached the father of पार्वती and when अक्षिण, their leader, requested him to offer पार्वती in marriage to विव, पार्वती who was inwardly delighted at this proposal, is described as follows—

एवंबादिति देवपौँ पार्वें पितुरंधोरसुली।

तीलाकमलावण्णन गणयमास पार्वती॥ —कुमारे १०८४

“When the heavenly sage (अक्षिण) spoke thus, पार्वती, who was by the side of her father, counted the petals of her play-lotus with a down-cast look.”

Here, though पार्वती was pleased in her mind, she could not, out of bashfulness, display her love

§ Read pages 136–143.

† न हि विमाननामवय्यभिन्तरिण एव रसा इति कस्यचिदवगम्।

अव एव च विमानदिप्रतलपनामभविनी रसार्थीं न प्रतितिलिति तत्

तीलो लम्बकर्णभवेन व्यस्यानां कर्मस्वमावध भविताय। स व भाषायाम

प्रकाशयते ‘इत्यदस्यकममा एव च चतो व्यक्त्रया र्यादय: ’हलकम्।

—वन्यालोकः १२३
for शिव in the presence of the elderly persons. She, therefore, tried to conceal her feelings by pretending to count the petals with a down-cast look. Here, पावती's transient emotion (्विचारिक्ष) 'bashfulness' (क्ष) is suggested. This suggestion is realized by us when, after understanding the expressed sense which is subordinated, we take into account पावती's former love for शिव, the mention of शिव as the proposed husband, and पावती's counting of petals with a down-cast look. This suggestion of the विचारिक्ष appeals to us through these clearly perceptible stages and not immediately after the understanding of the expressed sense. For, the counting of petals with a down-cast look may also take place on account of circumstances other than bashfulness. Thus in order to realize the suggestion of this bashfulness we have to undergo the stages, viz., पावती's love for शिव, her penance, शिव's mention, etc.

An example of the असंलक्षकम्यक्षक्षत्क्रय occurs in the third canto of the कुमारसम्भव. In the former part of this canto the following incidents have been described. मदन in order to excite the love of शिव for पावती goes with his friend बसन्त (the Vernal Season) to the place where शिव is practising penance. पावती, who is in the prime of her youth, is attending upon शिव out of love for him. She offers to शिव a rosary of

$\text{श्रीलक्ष्मण} \text{मुपस्तनी} \text{कवित्वप} \text{श्रवान्ये} \text{विनेवार्यों} \text{विचारिक्षक्षत्क्रय प्रकाशयति} \text{।} -\text{व्यालोकः} \text{। 1223}$
lotus-seeds which he accepts through love. At the very moment मदन is ready to discharge his arrow on शिव, who is then described as follows—

हरस्त किर्तिनिरस्तृत्य अन्नत्राय िवास्तुराष्टम्।
भमामुः किस्मनिरस्तृत्य व्याधारायामास विलोचनानि॥

“शिव, slightly losing his firmness like the ocean at the rising of the moon, cast his eyes on पार्वती's face with its lower lip like the Bimba fruit.”

In this verse the स्थायिमाव (permanent mood) is the love (रति) of शिव, the आलम्बनिमाव (fundamental determinant) is पार्वती; the उद्रीपनिमाव (excitant determinants) are the vernal season and the darting of the arrow by मदन; and the अनुमाव (consequent emotions) are शिव's loss of firmness and his glance at पार्वती's face. This representation of the विमाव and अनुमाव suddenly or without discernible steps suggests to the reader the व्याधिमाव (transient emotions), viz., eagerness, joy, agitation, etc., which give the suggestion of शृङ्खलाः। It will thus be found that the अभिमा-power of words is inadequate to convey the inner sentiments (रस), which can only be suggested by means of the skillful and

† यह साधारणदि, विभावनामावस्धिषिताविशिष्टो रक्षादीनं प्रतीति। तत्त (अन्तत्त्वमन्यथम्यथ) केवलस्य मार्गः। वया
कुमारसम्बन्धे महुप्रणं वसन्तस्यामरणं वहन्या देव्या आगमनादितीर्णानं
मनोविषयात्र च वेदात्मविषयवर्णस्तिति
साधारणदि, विभावनामावस्धिषिताविशिष्टो रक्षादीनं।—व्याप्तोऽ, २१२२।
harmonious" delineation of the विमावस etc. $ This is the chief variety of suggestion called ‘सम्मति’, where the चनि-theory being happily blended with the रस-theory culminates in the latter.

The variety named ‘संबंधज्ञानचक्रवर्ण’ is again subdivided into वस्तुचनि (suggestion of an idea or fact) and अवलंबचनि (suggestion of a figure of speech). The suggested sense of fact (वस्तुचनि) is so different from the expressed sense that when the former is negative, the latter is positive and vice versa. It must be noted that the अवलंब cannot go beyond beautifying words and their expressed sense. Their real function, according to आन्दवचन, is to serve the purpose of the development of रस (इंध. २।१६). अभिव्यक्त, therefore, says that रसचनि is really the soul of poetry and that वस्तुचनि and अवलंबचनि wholly terminate in the development of रस. Yet as these two varieties of चनि are superior to the expressed sense, they are included under the comprehensive term ‘चनि’, and a general statement is made by आन्दवचन that Suggestion is the soul of poetry.†

$ तृतीयस्तु रसादिलक्षणो न हु साधारणद्वारापरिपय इति वाच्यान्वितिमिषय एव | .... यत्कर्ष स्नायुरार्यमन्तराः के वैवेद्विद्वन्तिणि विमाचार्यादिष्टो विशिष्टेः रसादिनाम प्रतीति:।-चन्यालोकः, १५४।

† आचार: (वस्तुचनि:) तामाद्रमेदी वाच्यादृढ्वर विमेदवान। च कदाचिद्राच्छे विभिन्नरूपरूपे प्रतीतिप्रकृतिः। कन्यार्थाये प्रतिष्ठापने विभिन्नरूपे।-चन्यालोकः, १५४।

† रस एवं वस्तुत भामा, वस्तुव्याख्याति तु सर्वशा रस स्वतिन परमस्तेः इति वाच्यादृढ़वर तावित्यमिरापिः चनि: काव्यस्तातिति सामान्यनेतरम्।।-चन्यालोकलोचनम, १५५।
अभिव्यक्ति is generally related to one object; yet in the Sanskrit language we usually meet with words having the same form but possessing more primary senses than one, as they are related to more objects than one. For instance, words like कर, मधु, नग, मित्र, पञ्च, etc., possess more primary senses than one owing to their reference to more objects than one. The existence of such words in Sanskrit has led Sanskrit poets to use the शेषापाँचक to such an extent that they have missed the real purpose of poetry and have made it artificial. A 'शेष' generally occurs when a writer intends to convey two or more primary senses of a word. But when out of many primary senses of a word only one is intended to be conveyed on account of the presence of the following factors restricting that particular sense, we apprehend the primary senses, not intended to be conveyed, by the process of Suggestion. It is, therefore, said that when there is a doubt with respect to the sense of a word which has more senses than one, the causes that lead to the restriction of a particular sense out of many are—(1) संयोग—conjunction or existence of a well-known and general connection between two things, (2) विप्रयोग—disjunction or the loss of that connection, (3) साहचर्य—mutual association or companionship, (4) विरोधित—well-known hostility, (5) अर्थ—motive or purpose, (6) प्रकरणम्—context, (7) विख्रम—a special attribute or characteristic, (8) शब्दस्थायलक्षणिक—proximity of another word, (9) साप्तत्त्व—power that has already
manifested its result. (10) औचित्—propriety or fitness, (11) देश—place, (12) काल—time, (13) व्यक्ति—gender, (14) लघ—accent or change of voice, and others, i.e., अभिव्यक्ति (gestures), अन्तर्देश (pointing out directly or making definite by gestures), etc. § This suggestion of another primary sense of a word in consequence of its restricted sense is called 'अभिव्यक्ति'. Here the restricted sense is understood by the power of अभिव्यक्ति and the other sense, though a primary one occurs to us by the process of Suggestion. This अभिव्यक्ति (Suggestion based upon Expression) along with लक्षणाभिव्यक्ति (Suggestion based upon Implication) is called 'शाब्दि', as the particular words used in it are more important than their sense, i.e., the words are incapable of being changed by the use of synonyms (परावर्तिकृतसह).

It is not, however, always true that Suggestion solely depends upon words; for, even in the absence of words merely the melody of music, gestures, etc., the sense of which is not fixed but varied, are suggestive of sentiments or the inner motive. * Again, the अभिव्यक्ति power is limited to a particular object or objects, while the suggested sense assumes varied forms according to the speciality of the speaker.

§ See the काल्यणकाम् (2142), the साहित्यदर्शन (2142), and the quotation 'संयोगो विद्यते योग' etc., with the respective illustrations of each factor.

* अष्टकस्यापि गीताध्याय: (साहित्यपाठाव्रोगमद्विद्यानां, अष्टकस्यापि चेप्चावेर्शविश्वसनकाशनान्यिदेव:।

-(च. 2132).
the person addressed, the sentence, the proximity of another person, the expressed sense, the occasion, the place, the time, the intonation or gestures, § and affords free scope for the imagination of the reader. This व्यञ्जन is called ‘आपि’, since the sense of words in it is more important than particular words, i.e., words in it are capable of being exchanged for synonyms (पयोऽपरस्परतिलक).

Moreover, the expressed sense exists only in individual words, while the suggested sense shines through words, their syllables, a sentence, a mode of expression (सह्यन्त्र) or the whole poetic composition, and thus presents a synthetic aspect to the whole meaning of the poet. † Lastly, the expressed sense relating itself to the already existing things appeals only to our understanding, whereas the suggested sense prominently appeals to our emotions and brings instantly before our inner vision ‘the light that never was on sea or land.’ $ It will thus be clear that owing to the insufficiency of the function of अभिव, it is not possible to realize the suggested sense simply by knowing the meanings of words from a dictionary, or by studying

§ काल्पनिकां (२१२२) and साहित्यदर्शन (२१६२७).
† वस्तुवधक्रमवस्तुद्यो व्याख्यातायं पदार्थमि।
कालेण सह्यान्त्रयाः स प्रकृतिप्रयोग्यं पदार्थमि। —वन्यालोकः, २१२।
$ तद्विषेवतः होद्यों वाच्याभविविश्वासानां।
तद्वेव विश्वासानां शतिवेवादमाश्व || —पद, २१२।
grammar. The suggested sense (वहि) can be appreciated only by a man of fine literary taste (कहूँ).

श्युज्या differs from श्युज्या just as it differs from अभिज्ञ. If it is supposed that in ‘गण्मावा चोपः’ the PURPOSE (प्रयोजन), which is conveyed by the suggested sense ‘coolness and sanctity’, is conveyed by श्युज्या, we shall have to adopt a second श्युज्या in order to imply that Purpose. After the adoption of the first श्युज्या, the sentence ‘गण्मावा चोपः’ assumes the form of ‘गण्मावें चोपः’. Now, if a second श्युज्या is adopted here, the three conditions of श्युज्या are not fulfilled. For, ‘गण्मातर्’ is not the primary sense of the word ‘गण्मा’ but the secondary one, which is not inapplicable to the present context. Secondly, the properties of ‘coolness and sanctity’ are connected with the stream and not with the bank. Thirdly, popular usage (रूढ़ि) does not allow us to use the word ‘तर’ in order to imply the properties of coolness and sanctity. Moreover, there is no second प्रयोजन which will enable us to understand the first प्रयोजन by implication. If the second प्रयोजन is supposed to exist, a third प्रयोजन will have to be supposed for the implication of the second प्रयोजन, and so on ad infinitum. The three conditions of श्युज्या thus not being fulfilled, the प्रयोजन of the first श्युज्या cannot be implied by a second श्युज्या, but can be suggested by

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9 श्युद्धार्थशास्त्रान्तरां न वेष्टे।
वेष्टे तु कान्यार्थशास्त्राशोक्ती नवलम्॥ प्र. ११७।
the power of लक्षणा alone. But even in the absence of the three conditions of लक्षणा, the word 'मल्ला' itself is not unable to communicate the प्रयोजन 'coolness and sanctity', which is conveyed by the independent function of लक्षणा. The function of लक्षणा ceases after conveying the implied sense 'bank'; and the प्रयोजन in the form of 'coolness and sanctity' can be apprehended by लक्षणा alone. लक्षणा may sometimes depend upon लक्षणा as in the case of 'लक्षणामूलस्तक्षणा' (suggestion based upon Implication); yet लक्षणा is not the same as लक्षणा which, just like अभिज्ञा, is only a means to the apprehension of the suggested sense.

Some ancient आलंकारिकs identify चन्द्र (लक्षणा) with भौतिक (लक्षणा), and deny the existence of the former. 'भौतिक' is to be understood here in the sense of 'उपचार', which in its restricted sense means 'the secondary use of a word proceeding from extreme similarity.' This भौतिक or गौणवृत्ति (secondary function) is, therefore, the same as the गौणी लक्षणा (Qualitative Implication) formerly dealt with. Both भौतिक (गौणलक्षणा) and लक्षणा or शुद्धलक्षणा (Pure Implication) can thus be included under the general term 'लक्षणा' and can be

$\text{(अ) स्वयं न मृत्युं नाप्टव बाधो योगः पनेन ने।}
\text{न प्रयोजनभीतिः च सद्यः सक्षमप्रतिः। काव्यप्रकाशः। २१२१।}
\text{(आ) मृत्युं शृति परिलक्ष्य गौणलक्षणार्थस्यम्।}
\text{मृत्युं शृति परिलक्ष्य गौणलक्षणार्थस्यम्। काव्यप्रकाशः। २१२१।}
\text{उपचारमात्राः दु भौतिकः। कः २१२१।}$
differentiated from व्यज्ञना. योगसङ्गीतच्चन says here that व्यज्ञना and वचन differ from each other with regard to their nature and subject-matter. The difference in their nature is that व्यज्ञना is the process of understanding the secondary sense of a word after cancelling its primary sense; while व्यज्ञना is the process of apprehending the suggested sense, which being the principal one does not necessarily discard the primary sense of a word. For, the sense derived from the suggestion of रूप, etc., can never be a secondary one. Again, as व्यज्ञना is based only on the primary sense of a word, it is, as some people say, merely an extension or tail of Expression (अभिव्यक्तिच); while वचन, which depends only upon the suggestiveness of words, is quite different from their expressiveness. § Another distinction between both of them is that in व्यज्ञना, when the expressed sense loses itself in favour of the secondary one, the former itself is developed into the latter and ceases there only; while in व्यज्ञना, when the expressed sense suggests another sense, it illuminates itself as well as the suggested sense, just as a lamp illuminates itself and other objects.$ For instance, the expressed sense of the verse 'सौराणिकधारण गणयामात पावली' makes itself known to us and suggests

§ यथाचालकाद्वियंत्व गुणाण्वि वर्णिताः।
व्यज्ञनविद्वैतस्य व्यज्ञनं स्वाभाविक कौशलम्। —च. १२२।

$ ब्यज्ञनविधि कर्मे यदा गीतांतरम चित्ततिः, तदा व्यज्ञनः
प्रकाशविशेषेनाविषयत्य प्रकाशकः प्रतीयते प्रदीपत। —च. १२५।
the bashfulness of पारंती. Here the expressed sense, without being discarded, is suggestive of the other sense of bashfulness. If it is supposed to be understood by implication, there would be the contingency of taking the subordinate function of वक्षण to be the principal one. For, sentences generally possess an independent synthetic sense apart from the expressed senses of individual words, which light up that synthetic sense. The expressed sense can become suggestive only when words are modified by the peculiarity of the speaker, context, and the like. The suggested sense thus aided by words becomes prominent and principal. Yet this principal sense yielded by the function of Suggestion cannot be identified with the primary sense, which is yielded by the function of अभिधा. For, अभिधा is based upon convention, while वक्षण depends upon the peculiarity of the speaker, etc., and reveals a unique sense.

Even the topics of वक्षण and व्यक्त are manifestly different. The subject-matter of वक्षण is only an ordinary fact (वस्तु) which is understood after cancelling the primary sense and making the implied sense compatible with the senses of other words in a sentence. On the other hand, there are three topics that come under the domain of व्यक्त, viz., रस, particular अलंकारs and वस्तु that can be suggested rather than implied. The suggested sense is, therefore, that which is not derived from the cancellation of the primary sense, which
is not conventional, and which is distinct from any other sense. It is impossible to say that the realization of र व and others is a secondary function like that of लक्षण. The suggested sense is likewise that which, incapable of being conveyed by words, is desired to be communicated for the purpose of realizing its inherent charm. In other words, चनि consists in the prominent manifestation of a charming sense that cannot be conveyed by any means other than suggestive words.† It should be incidentally noted that a slight concealment and suggestion of the poet's purpose lend charm to his poetry.§ It cannot be said that all this charm comes within the purview of लक्षण. For, मन्त्र or लक्षण is found to be employed even when the suggested sense is not charming or is not meant to be conveyed.

All examples of the secondary use of words proceeding from सूति, as 'लवण्यम्', 'कम्पणि कुशलः', 'कठिण: ब्रह्मिकः', 'आम: पलावितः', etc., do not contain any purpose. Even though in examples like 'केशे भाचितः', 'कुन्ता: प्रियिणि', 'मद्या: कौषिणि' some purpose may be detected, yet that purpose does not comprise any beautiful idea. Poets are also found to make a secondary use of words without any special purpose of suggesting a charming idea. For instance, in the line, 'कुशाग्रः सन्तानं बदति विद्विनीषचन्द्रयनम्' [The bed of lotus-leaves speaks for, i. e., shows the torment of

† उन्नतरक्षणात्वत् यत् तचात्वं प्रकाशयन्।
बंदो व्यक्तकता मिनष्ट्र धन्यनुकेतिन्यभिः मचेत।॥ -प्र. ११९।
§ अथो गीतामविनित: विद्वित्र भिक्षुः। कूमारायमेति मरर्दवपुङ्क्ताचाम:॥
the lady with a slender frame] the secondary use of the word ‘विन्यास’ does not suggest a specially charming idea. In all these cases विश्वास is employed even in the absence of a special purpose. It can, therefore, be clearly distinguished from विश्वास.

Although विश्वास is thus distinct from अविश्वास and विश्वास, it depends upon both of them. Suggestiveness sometimes rests on the expressiveness of words, as in the variety of विश्वास called ‘विश्वासप्रकरण’; where, as we have already seen, there is no scope for विश्वास; and sometimes it resorts to the secondary significance of words, as in the other variety of विश्वास named ‘अविश्वासप्रकरण’, where the expressed sense is not desired to be communicated and is hence discarded. This latter variety of विश्वास is, therefore, otherwise termed ‘विश्वासप्रकरणाः’ or Suggestion based upon Implication.

The following verse is an example of the अविश्वासप्रकरण or विश्वासप्रकरण:-

**सुर्विन्यासं पृथिवी भिन्नति पुष्पाकः** ||
**शुरुः इतरिद्ध यक्ष ज्ञाति सेवितम्** ||

"Three persons gather gold flowers from the extensive earth—the brave, the learned and one who knows how to serve."

As gold flowers cannot be found on the earth, the word ‘सुर्विन्यासम्’ here is incompatible with the sense of ‘gathering’. The primary sense of that word not being meant here (अविश्वासप्रकरण) is to be dropped in favour of another sense bearing resemblance to it, viz., ‘abundant wealth’.
This suggestion, therefore, depends upon the word ‘सुवर्णपुष्पम्’.

Another example of the same variety is—

पृवति: क्षमा द्या चोरूं कराणयं वागनिदुरा।
मित्राणां चानभिरोह: सतेता: समिचि: बिषय: ||

"Fortitude, forgiveness, mercy, purity of mind, compassion, gentle words and non-injury to friends—these seven are the sacrificial fuel of wealth."

Here, the primary sense of the word ‘समिचि:’ (fuel) is incompatible with ‘wealth’, because wealth can neither be increased by fuel nor can it blaze like fire. The literal sense is, therefore, to be dropped and another sense similar to it, viz., ‘that which increases or promotes’ is to be understood from the word ‘समिचि:’, so as to suit the context, just as we do in the example ‘आयुष्यम्’. This suggestion, which is realized by us from the word ‘समिचि:’, is based upon श्रवणा. The word ‘समिचि:’ again suggests one more happy idea that wealth must be acquired by fair means and used for good purposes, just as the sacred fire kindled with sacrificial sticks is to be kept up for holy purposes.

The अविवक्तवाच्यवचनि is further classified into two sub-divisions, viz., अत्यन्ति-विवक्तवाच्य and अत्यन्ति-सक्रमितवाच्य. In the former, the primary sense of a word being incompatible is completely discarded in favour of some suggested sense; while in the latter, the primary sense, though not incompatible with the context, is transferred to the suggestion of
some other beautiful sense. The following verse, which describes राम’s affliction caused by his separation from शीता, is an example of both these subdivisions. राम says——

४
वाला: शीतलिंगोऽपमहर्षिणीः प्रायेदामन्दन्ते
क्लेश: ।
कामं सदू दृशं कतोराश्रये रामोऽर्थस्मि सवः सह
वैदेही तु कर्यं मतिरति हः हा हा देवि धीरा भव ||

—विनायकः, २

"Let there be clouds that have besmeared (pervaded) the sky with their oily and dark-blue lustre and that have cranes moving about sportively in them; let there be winds mixed with water-drops; let there be the joyful and sweet cries of the friends of clouds (peacocks). I, hard-hearted Rama, can bear all this; but what will be the condition of वैदेही now? Alas! Oh lady, have courage!"

In this verse the primary sense of the word ‘विप्रत’ (besmeared) has to be discarded completely and the other qualitatively similar sense ‘व्याप्त’ (pervaded) has to be understood in its stead, since it is impossible to besmear the formless sky with anything. Again, as it is impossible to have friendship with inanimate clouds, the expressed sense of ‘भृद्धाम्’ (friends) has to be abandoned completely and the other sense ‘peacocks’ has to be understood on account of the connection of ‘भृद्धाम्’ with ‘केक्का’ (the cry of a peacock). Thus the suggestion of the other senses is awakened in us when the expressed senses of ‘विप्रत’ and ‘भृद्ध’ are
completely discarded" (अत्यन्ततत्त्ववाच्य). But in the use of the word 'राम' there is the suggestion called 'अर्थान्तरस्वामितवाच्य'. The expressed sense of the word 'राम' is 'the son of रावण,' and this sense is not incompatible with the context. Yet the propriety of that word is understood when we transfer this expressed sense to the realization of the suggested sense, viz., 'राम who is patient in spite of the calamities of forest life'. When this sense appeals to us, we know why राम can stand all the sights and sounds of the rainy season, though they are excitant of his emotion of love for श्रीता.

आन्तरवर्ण recognizes the fact that his predecessors like उद्दर and वामन slightly touched the principle of चविनि. For, they admit that धक्कि, a variety of वक्षण, is based upon the relation of extreme resemblance or identity between the expressed sense and the secondary sense, and hence conduces much to poetic charm.§ Thus धक्कि, otherwise called 'वक्षक्कि' by वामन,* is found to stand just on the border of चविनि. Yet आन्तरवर्ण contends that these predecessors could not define this poetic mode in precise terms, and erred in taking it to be a second-

§ वचनि न च धविनिशवद्दशक्तितेने काव्यश्लेषवचियापिनिर्पूणाकृतितिनि वा न कथितप्रकार: प्रकाशित, तथापि अमुक्षविक्या काल्पितु व्यवहारे दशरथता चविनिमागो मनाकस्वप्रोक्ति न कवित इति परिक्ल्येवमुक्तम्—'माकमहास्तमि' इति। -च. १०१.
* 'चाद्यवाणक्षण वक्षक्कि: | (वामन-काव्यावलिस्मयम् ४१२८).
ary function and in not recognizing its distinct value as a form of श्रव. We have already seen that it is chiefly the purpose of the poet that makes us seek similarity or identity between विपय and विपयिय, and use words in a sense other than the primary one. As in घन्टि or गोगार्, the extreme similarity or identity itself assumes the prominent position of the purpose which develops into the suggested sense, it is not proper to call this merely a secondary function. It is, therefore, advisable to give this poetic mode a place under the prominent function of Suggestion and call it 'अविनितवाच्यविनि'. आनन्द-बन्धन, therefore, says that it does not matter if घन्टि or लक्षण becomes occasionally a distinguishing mark (उपलक्षण) of only the variety named 'अविनितवाच्य'. Thereby लक्षण is not exalted, nor is श्रव rendered useless. Thus though लक्षण depends upon both अभिव and लक्षण, it cannot be identified with either of them, since there are other varieties of श्रव in which neither अभिव nor लक्षण is present. As sometimes in the अविनितवाच्य variety, श्रव is based upon लक्षण, it cannot be identical with अभिव. Again, as in the विनितवाच्यपरंपरा variety श्रव is found to rest on अभिव and not on लक्षण, it cannot be identical with लक्षण. Nor can we say that because श्रव partakes of the characteristics of both अभिव and लक्षण, it is identical with both. For, लक्षण also exists in the

§ केत्तकित श्रविनितवाच्य सा हि त्रायुक्तविनितवाच्य ।
लक्षणेन्द्रोऽस्मात् नाम प्रभवगतिसिद्धिनां न: ॥ -भ. १२२।
tunes of music which are free from the processes of अभिव्यक्ति and लक्षणा. It has already been shown that tunes of music are suggestive of sentiments. Again, suggestiveness exists not only in sounds but also in silent gestures. Although suggestion sometimes seeks the aid of गुणवृत्ति (secondary signification) or लक्षणा, yet a clear distinction must be observed between गुणवृत्ति (लक्षणा) that is employed without a special purpose or charming sense and the same resorted to for the special purpose of suggesting a beautiful idea. Wherever it (गुणवृत्ति) becomes the cause of apprehending a charming suggestive sense, it does not do so on its own merits but only on the merits of suggestiveness. Just as the expressed sense of "गलोसस्तम्कः" (The sun has set) becomes charming not on account of the power of अभिव्यक्ति, but on the merits of its various suggestions occurring to different people, so the गुणवृत्ति or लक्षणा also becomes charming owing to its suggestive power alone. In the verse 'सुभूमिपति प्रथितिवीर्य' etc., where the expressed sense of the word 'सुभूमिपति' is discarded, the suggestion of the pleasing sense referred to above is the only motive. It is then reasonable to say in general that even when such use of secondary signification is made, it should be understood as the process of लक्षणा and not that of लक्षणा. It must, therefore, be concluded that in both the sub-divisions of अभिव्यक्तिविधित्वाद्वादनिधि the secondary signification is qualified by the common characteristic of suggestiveness. That signification should be differentiated from the secondary
signification without the above qualification of 'suggestiveness', since the latter does not yield a suggested sense, which would gladden the hearts of connoisseurs. [ध्यालोकः, उद्घोत १ एवं २ ]

ध्यान शास्त्र should also be distinguished from तार्कय, तार्कयवृत्ति, as has formerly been shown, is postulated by the अभिविद्वारवादिन्द्री for the purpose of understanding the synthetic sense of a whole sentence, and is held to be a function distinct from अभिि and लक्षणा, which are concerned with individual words. The powers of अभिि and लक्षणा, they say, are exhausted after yielding the expressed and implied senses of individual words. Hence the logical connection (अन्तः) of words in the form of the unified sense of a sentence is established, according to the अभिविद्वारवादिन्द्री, by the separate power of तार्कय. The sense of a sentence (वाक्याय) is principal (पर) in relation to the words contained in it, and words achieving that principal object (तपत्=वाक्यायपर) are shown to have a logical relation among them on account of आकाङ्क्षा, वेष्यता and हिन्नि by the separate function of तार्कय. The generic senses of individual words are then turned into the specific sense of a sentence, which emerges from the intention or purpose of the speaker (वक्तुरिच्छा तार्कयवृत्ति). The अभिविद्वारवादिन्द्री, therefore, assert that the purpose of the speaker is conveyed by the तार्कयवृत्ति, and that it is unnecessary to take ध्यान, which too is held to convey the
purpose, as a function separate from ताल्पय. The rhetoricians, on the other hand, are generally unwilling to accept ताल्पय as a separate function, and include it under the function of व्यक्ति. This confusion about the identity of ताल्पय and व्यक्ति arises on account of a few common characteristics possessed by both. In the first place, both ताल्पय and व्यक्ति are said to manifest the purpose of the speaker. Secondly, both convey the principal sense with reference to the subordinate senses yielded by अभिव्यक्ति and व्यक्ति. Thirdly, both begin to function after the powers of अभिव्यक्ति and व्यक्ति are exhausted, though both of them depend upon अभिव्यक्ति and व्यक्ति. Fourthly, both are said to rely on the speciality of the speaker, context, etc., and require the aid of the determinants of the special meanings of words, viz., संयोग, विपण्योग and others, as formerly referred to. Fifthly, both of them are found to convey the synthetic sense of a sentence, though व्यक्ति sometimes yields the suggested sense of words and their syllables also. These common characteristics of both lead the दीर्घांकक्स to include व्यक्ति in ताल्पय and the rhetoricians to include ताल्पय in व्यक्ति according to the prominent part played by the word-aspect in their respective systems. सम्पत्ति, however, seems to be the first rhetorician, who with clear insight makes a compromise between these two views. Whenever he has an occasion to refer to these two functions, he, instead of including ताल्पय in व्यक्ति, makes a separate mention of it along with.
This perhaps means that he wants to accept तात्त्विकति, though with reservation, as a function distinct from व्यवनावृत्ति. The necessity of recognizing तात्त्विकति might have been felt by him for the reason that it is तात्त्विकति rather than व्यवनावृत्ति that is indispensable to the understanding of the purport of intellectual topics in शास्त्र and prose works. Thus with the view of reserving the province of शास्त्र and kindred subjects for तात्त्विकति he invariably makes a separate mention of it. On the other hand, in the case of emotional subjects like poetry he seems to think it preferable to give due importance to the function of व्यवना rather than to that of तात्त्विकति. The suggested sense manifested by व्यवना is prominently emotional and culminates naturally in the रसवृत्ति, as remarked above. It is, therefore, quite necessary to distinguish this emotional process of व्यवना from the intellectual one of तात्त्विकति. तात्त्विकति can at most bind together the individual senses of words conveyed by अभिधा and व्यवना, and can exhibit the synthetic sense or purpose of ordinary thoughts and scientific subjects which require the use of Reason for their grasp. It is,

- तात्त्विकति केपुचित (का. म. २१६); तदादृशी व सिन्धिशी: पवनवाद्वयिन्ति चाभिधातात्त्विक्लवणाम् व्यापारात्मकत: सम्भव: (का. म. २११८); अभिधातात्त्विकलवणामकव्यापारविवाहितशी व्यापारोपनधातिक एव (का. म. ५१४३); इति सिद्धभिधातात्त्विक-लवणामवारतितिक्ष व्यानम (शब्दव्यापारविचार:)
however, inadequate to convey the suggested sense (वचन) which awakens our emotions and imagination, and sometimes baffles verbal expression. In the apprehension of the suggested sense we have to undergo three or four mental stages. The first stage is the recollection of the conventional or generic senses arising from words owing to the power of अभिधा. At the second stage the power of अभिधा being exhausted, the comprehension of the sense of the whole sentence takes place through the separate function of तात्पर्य, which establishes logical relation (संबंध, अन्बव) among the generic senses, transforms them into particular ones, and gives a peculiar form to the sense of the whole sentence. Thus the mutual relation, which itself assumes a peculiar form of the sense of the whole sentence owing to the तात्पर्यादिक, is not conveyed by the power of अभिधा, since the sense of a sentence is not the sense of individual words in it. If there is incompatibility of ascertaining the तात्पर्य, वर्णन will perform its function, and after the removal of that incompatibility at the third stage the तात्पर्यादिक will be re-established. At the last or fourth stage when the sense of the whole sentence is understood, i.e., when the तात्पर्यादिक has exhausted its power, the suggested sense (वचन) in poetry will arise. If thus the power of अभिधा is already exhausted at the second stage, how can it extend its function to the fourth stage of realizing the suggested sense? If the function
of अभिशा is distant from the function of ताल्लूक, it is
doubtless more distant from the function of व्यवहार which is remote from ताल्लूकार्थिः." It will thus be
clear that the function of ताल्लूक is exhausted merely
in establishing the logical connection of the ex-
pressed and implied senses of words in a sentence
and can lead us no further. § It is only after we
have uninterruptedly understood the sense of the
whole sentence that we are enabled to realize the
suggested sense. The ताल्लूक may sometimes help
the manifestation of the suggested sense; yet the
suggested sense is unique in comparison with the
ताल्लूक, just as the ताल्लूक is a new sense in compar-
ison with the conventional sense of a word.
The शीमांसका specify the meaning of ताल्लूक in the
following way. According to them a sentence is
composed of two parts (the Subject and the Predi-
cate) conveying respectively two kinds of sense,
viz., सूत (प्रेष) and मध्य (लाल्लू). The portion consist-
ing of the Subject contains senses that are already

* अर्थशास्त्रमुलेकांति विशेषं संकेत: कर्तु न युक्तिः इति शास्त्रार्थकोशानुसारतार्थकोशायत्तरस्वरस्वभावातैव व्यापारस्थानं
* विशेषयुक्ति वाक्यार्थेन ताल्लूकार्थिता महितान्वयनादेः का वार्ता व्यापाराविभागतान्वयनाः। (काम्यप्रकाशः, उ. ४, शास्त्रकृतक्रक्ता शास्त्रकृत). See also the

§ विशेषयुक्ति वाक्यार्थेन ताल्लूकार्थितं परस्तराविभाेत:। प्रक्ष्यात्त्वान्यवाच्या नाभिवाक्या ष्ठ, तस्या: पदार्थप्रतिपदावाच्यं विभाज्याव्यापारार्थितं
* ताल्लूकार्थकालेवान्यवाच्यं प्रतिदिनतिः। व्यापारावः नाभिवाक्यम्, समयाभावातू। न
tाल्लूकार्थम्, तस्यावाच्यं प्रतीताविवेच परिप्रेक्ष्यायतू| -विन्यायोक्तिकोश, ११४.
existent (सिद्ध) or obtained from other sources; while the part representing the Predicate comprises the senses that are yet to be brought into existence (वाच्य). As the former portion is already known, any predication (विचार) with respect to it is thought to be useless; while the latter portion which is yet to be known is thought to be worthy of predication (विचेय). Thus in a sentence the former portion is used for completing the sense of the latter. The ताल्पर्व of a sentence is then found only in this latter portion; and only that portion which contains the ताल्पर्व is determined to be the sense of the whole sentence. A sentence is always employed to convey only this sense which is not yet known by other means. The latter portion is, therefore, held to be the criterion of understanding the unknown sense of that sentence and is hence predicated. For instance, in the sentence ‘देव उषोहि’ (He offers sacrifice with curds) the ‘offering’ and the ‘curds’ are already known from other sources of knowledge; but the instrumentality (करणत्व) of ‘देव’ with respect to ‘हवन’ (offering) is a fact yet to be known (वाच्य). The ताल्पर्व of this sentence, therefore, lies only in the instrumentality which is worthy of being predicated (विचेय). * This ताल्पर्व again lies only in the
sense of a word that is pronounced or uttered, and not in the sense that is known from any other relation or source of knowledge.

Of course, these peculiarities of the ताल्पयांथ evident distinguish it from the suggested sense (वचन) which is neither predicated nor pronounced by means of words. Again, as the expressed senses of words prominently come within the range of ताल्पयांति, the unified sense of a sentence like 'गतोस्त्तमः' (The sun is set) yielded by it admits of no difference, but is uniform and fixed in spite of the diversity of the speaker, context, etc., and if the ताल्पयांथ might not be uniform and fixed, the purport of ordinary statements and शाब्द might be wrong or unintelligible. It is, therefore, necessary for all the शाब्द, which involve an intellectual process of thinking and reasoning, to yield one and the same meaning under varying circumstances.† On the other hand, the suggested sense of the sentence 'गतोस्त्तमः' can be manifold according to the diversity of the speaker, context, etc., § and this manifoldness of the suggested sense instead of falsifying विषेषम् ... 'देव विषेषं ततेव ताल्पयांथ' इत्युपात्तेव शब्दस्याः ताल्पयांथ, न हु प्रतीतमाने्—काव्यप्रकाशः, न. ५ (सार्वकार, प. २२६)

† शाब्द हि एकटिकरति, समस्तकलमाः प्रतिपादवस्तुमहिद्धानेक-समस्तस्थूल्योगालकथमहिद्धानेकम्। अभिरक्तां वा तालानेको वाक्यां स: त्याम्। स्त्रेण विरम्यावापारायणोः। पुरुषारितेति वाक्ये स: प्रजा, समस्तद्रक्षराङ्कुस्तत्तत्वाद्।—कन. लोचनम्, ११२१।

§ See 'काव्यप्रकाश', न. ५ (सार्वकार, प. २४०)।
it enhances its poetic charm. Moreover, as we have already seen, the suggested sense, unlike the तत्सवर्ण, does not depend merely on words or sentences, but is manifested even by tunes and silent gestures. Thus the mental process involved in understanding the तत्सवर्ण is different from that involved in the realization of the ब्यस्तवर्ण. Although every sentence in language can be found to convey some purpose of the speaker, yet a distinction should be made between the purpose of thoughts contained in ordinary statements and शास्त्र on the one hand, and that of exquisite and emotional ideas in poetry on the other. The former may come within the range of तात्सवर्ण, whereas the latter deservedly belong to the domain of वाति.

Now from the absolute (परमार्थक) point of view of the वेदांतिन्त the whole universe is unreal and hence the relation between words and senses also is unreal. Yet, if from the phenomenal point of view (व्यावहारिक्सन) they accept the relative existence of words and their senses, they cannot negate the process of Suggestion. Moreover, as Suggestion is not an intellectual process, it cannot be identified with the logical process of inference (अनुमान), since no invariable concomitance (व्याहिति) is found to exist between the suggestor (व्याख्य) and the suggested (व्याख्य), just as it is found between the middle term (भेद) and the major term (शाख्य). Nor can Suggestion be called a process of recollection (स्मृति): for, recollection is based upon the experiences of the
past. Memory cannot be awakened in the absence of past experiences. On the other hand, Suggestion is a process of the direct, immediate and unprecedented realization of the suggested sense which naturally culminates in the रसचनि (Suggestion of sentiments). Thus the existence and uniqueness of चनि cannot be denied in any way, since चनि is a fact belonging to the actual experience of the appreciators of poetic beauty (महद्वया).

XVII. THE AESTHETIC EXPERIENCE.

It has been formerly shown that अभिनवगुप्त holds the रसचनि (suggestion of sentiments) to be the most important of all the varieties of चनि. He has here made an original and substantial contribution to the theory of poetry by harmonizing the doctrine of चनि with the रस-doctrine of भरत. It is भरत who first stressed the emotional aspect of the drama and treated of the psychological process of realizing रस. After him आनन्दद्वर्तन and particularly अभिनवगुप्त systematized and expounded in detail those psychological facts for the first time and applied them in a comprehensive manner to the theory of poetry. That भरत, आनन्दद्वर्तन and अभिनवगुप्त should employ psychology in the exposition of the aesthetic experience derived from literature is a fact which really redounds to the credit of their far-reaching insight, when it is
seen that the psychological treatment of literature is a tendency only recently developed in the West. It is, therefore, advisable to turn to the psychological process of realizing रस, which is held by अभिनवगुप्त to be suggested rather than expressed.

The theory of the aesthetic experience of रस in literature is briefly stated in the well-known aphorism of भरत, viz., 'विमानाभुमावलिप्रभिन्नरिजप्रभिज्ञायतनिष्पति.' (The union of the Excitants, the Ensuants and the Accessory Emotions leads to the manifestation of रस). 5 and on account of the ambiguity of the words 'सम्पूर्ण' and 'निपातित' the रस has given rise to various interpretations and theories propounded by महेश्तात, भौषिणकुक and महानायक, the predecessors of अभिनवगुप्त. 6 महेश्तात, who is a भौमायक, thinks that the correlation (सम्पूर्ण) of the विमास इत्यादि, with the रस is that of उत्तादक (cause) and उत्ताध (effect). He thus means 'उत्ताध' by the word 'निपातित' and puts forth the 'Production Theory' (उत्ताधिकरण) of रस. भौषिणकुक, एक नैसाचीक, holds that the relation between the विमास etc., and the रस corresponds to the relation between the middle term (ङ्गित्र) and the major term (साध्य); in other words, the विमास etc., are अनुमाप्त or the ground of inference) and the रस is असुलाम (the thing to be inferred). He, therefore, means 'अनुमाप्ति' (inference).

5 भरत-वायुवाचनम्, अ, ६. See Pages 140-144.

6 See the अभिनवभारती अ, ६, the भौमायलसंग्रह, उद्धरण १-२, and काल्पनिकाश, अ, ६.
ential knowledge] by the word 'निपति' and resorts to the theory of the Logical Inference of रश (अनुमितिवाद). This theory was in later times upheld by महिममद्द, who tried to demolish the 'Suggestion Theory' in his व्यक्तिविवेक.

These theories have been refuted by महत्नायक, who for the first time gives a somewhat correct interpretation of भरत's रसदृश. He says that the relation between the विभाव and the रश is that of भौकक (cause of enjoyment) and भौस्य (the enjoyed); and thus signifying 'सुक्ति' by the word 'निपति' he establishes the Theory of the Enjoyment of रश (सुक्तिवाद) on the basis of the साहित्य psychology and metaphysics. He thinks that रश is not produced; for, if it is supposed that क्रण (the Pathetic) is really produced, no one would think of enjoying it.† Again, रश cannot be inferred, because inference is an intellectual process which cannot enhance a sentiment. For the exposition of the enjoyment of रश through the विभाव etc., महत्नायक postulates three functions of the poetic language as distinguished from the language of prose and शास्त्र; and they are अभिषास, मावना (मावकल) and मो० (मो०कल). (a) अभिषास is, according to him, concerned with the expressed sense of a word and includes क्रण also. He means by this अभिषास the use of rhetorical language and

† उल्लिखित 'क्रणस्योतप्तादाय कुलिलि क्रणप्रभावः पुनरायति: स्मारति।

-ध्वन्यालोकोचनम्, ॥
felicity of phrase, which are different from the अभिमित्सा in शास्त्र, where words are important. When the अभिमित्सा is accepted, there is no need, he says, of postulating the function of व्यञ्जना as propounded by the ध्वनिवादिन्. Recognizing the importance of रस he says that the essence of this रस is beyond verbal expression. Thus though he does not accept ध्वनि as the soul of poetry, yet in defiance of वस्तुध्वनि and अवसाधारणविनि he appears to give his partial sanction to रसध्वनि. According to his verse quoted by अभिमवक्षम in his लोकन he seems to acknowledge ध्वनि (i.e., रसध्वनि) as a constituent (अंश) of poetry and not its essence (रस). It, therefore, appears that he does not much differ from अभिमवक्षम. (b) The second function postulated by him is माधवन or भावकल, which is also called 'साधारणीकरण' or the function of generalization or universalization, by which the विमाच्य etc., depicted in poetry or drama lose their colour of particularity and are generalized or idealized in the minds of the readers of poetry or spectators of the drama by their power of imagination. This generalization made by the power of imagination must, of course, be distinguished from the generalization arrived at by the intellect from particular facts. It may properly be called 'idealization' or 'universalization'. The readers or spectators then lose their consciousness;

$ ध्वनिनामपरो ध्वनिन्ति ध्वनिर्वरो ध्वनितामकः।

तथ्य सिद्धपरी मेद्व स्थापत्ययेयशत्वं न रूपता॥-ध्वनिलोकोचनम्, ॥
and their स्थानिमाच (Sentiment) also being idealized, they identify themselves with the poetic situation through their universalized sympathy. According to महानायक गुणम and अलंकारस in poetry help to bring about this idealization (साधारणीकरण), which, along with अभिवचन inhere in poetry. (c) At the third stage, when the स्थानिमाच aided by the विमाच etc., is idealized or generalized by means of अभिवचन and भावकल्प, it reaches its climax and is enjoyed by the reader or spectator as pure bliss, enlightenment and repose owing to the excess of सत्त्वगुण. This enjoyment of रस is variously named as ‘भोग, भोजन, भोजनीकरण’ etc., and is different from inference (अनुमान), reminiscence (स्मृति) and perception (प्रत्यय).

An important thing to be noted here is that महानायक is the first Sanskrit critic who rightly stresses the subjective aspect of रस as the aesthetic experience of the reader or spectator rather than that of the poet, the characters and the actors, though sentiments exist in the latter also. Again the threefold process of अभिवचन, भावकल्प (साधारणीकरण) and भोग is in consonance with modern psychology; for, the understanding of the senses of words by means of अभिवचन is the process of cognition which subserves the idealization of emotions by the power of ‘साधारणीकरण’, wherein imagination plays a prominent part. The imagination of the reader bringing before his mental eye rich imagery heightens his sentiment, awakens universal sympathy and raises the sentiment to the state of aesthetic pleasure.
अभिमन्वयन has stated all these views of his predecessors and pointed out their flaws in his masterly and psychological exposition of the theory of रस contained in his commentaries on मरत्स् नाश्वशाखा and the चन्द्याचयक. His main contention is that these views do not truly represent the intended meaning of the कथकल of मरत. He, therefore, bases his own interpretation only on मरत’s actual words and trend of thought at different places in the नाश्वशाखा, and finds ample support for explaining the word ‘निपति’ by the word ‘अभिलक्ष’ or ‘अभिलक्षन’. He further adds that the relation (संबंध) between the विमावा etc., and the रस is respectively that of व्यवस्थ (suggestion) and अयुक्त (the suggested). This is how he, with his penetrating insight, represents the true import of मरत and harmonizes it with the theory of ध्वनि or ध्वनना. Although he does not, on the whole, differ much from महानायक, yet he criticizes him for rejecting ध्वनना and inventing the two functions of मानवकल्य and मोग, which are not supported by the words of मरत and which must be included in the process of रसनयना according to the import of मरत. He partially acknowledges the मानवकल्य or सांपरणकल्य of महानायक; yet he shows the correspondence of मानवकल्य with व्यवस्थ (suggestiveness) and that of भोग with the अयुक्त (suggested sense) which is the same as रसप्राप्ति or रसार्थवाद (relish of रस). He, therefore, says that there is no testimony of मरत for inventing the two words ‘मानवकल्य’ and ‘भोग’.
He further points out that the विभावस, etc., together with the proper employment of गुणов and अस्तुर्यास in poetry, are themselves represented in a generic or idealized form. The भावक्ति or साधारणश्रौति of महनावक is, therefore, inherent in all of them,\(^*\) nay, in all poetry. When the स्थायिमाव, which is also idealized, is united with the idealized विभावस etc., there is the manifestation (निष्ठित-अभिव्यक्ति) of रूप. The विभावस etc., are expressed by the power of अभिव्यक्ति, yet they become suggestors (स्वाभाक्ति) on account of their inherent suggestive power; while emotions, particularly the स्थायिमाव, cannot be expressed by अभिव्यक्ति, but can only be suggested (स्वाभाक्ति). This is why there is no express mention of the स्थायिमाव in the रूपक of भाव. These स्थायिमाव, which are dormant in the form of instincts (वासना) in all beings, and which themselves are idealized (साधारणश्रौति) in poetry, manifest रूप in union with the विभावस etc. It is not, therefore, advisable to postulate the separate power of भावक्ति which naturally exists in the poetic language and its sense possessing the power of suggestion. It must, however, be remembered that though the rhetorical language generally possesses suggestiveness, yet Suggestion is something more than the rhetorical language, which properly comes within

\(^*\) भावक्तिमाव समुचितगुणाल्हकारायमाखम् \ldots तामादू स्वाभाक्तवास्तेन स्वार्थमेण गुणाल्हकारोस्तित्वादिविवेकायत्वया काल्यं भावक रखान् मात्यति भवं वास्तवम् भावनायं कर्षांचे ध्यानमेव निपतति।
the domain of अभिमान. Lastly, the भोग of महावधुर इ is the same as the realization of the suggested sense (व्यकृत्वः) or the relish of ṛथ, the source of which is the र्थायिमान or the predominant passion of poetry that possesses suggestive power. Thus both the आवक्त्व and भोग of महावधुर come under the process of Suggestion and should not be taken to be independent processes.$

It has been said above that the विमाच्छ etc., are represented in poetry in an idealized form. This means that the विमाच्छ, अनुभव and अभिमाच्छारमाच्छ are respectively not the causes, effects and accessories in the worldly (वैक्रिकः) sense, but are the generalized or extraordinary (अवैक्रिकः) causes, effects and accessories imagined for the purposes of poetry. In the real world the stimuli or the worldly causes of awakening the instincts (वासनाः) are not always accompanied by a pleasurable emotional response. In the idealized or transcendental (अवैक्रिकः) world of poetry, however, the विमाच्छ, अनुभव and अभिमाच्छारमाच्छ being graphically depicted in union with the र्थायिमान or the main theme invariably manifest र्थ or delight. According to अभिमाच्छ र्थायिमाच्छ already exist in the minds of all beings in the form of latent impressions (सृंख्याः) or dispositions (वासनाः), which are held to be innate (ैक्रिकः) on account of their transmission.

$ मत्त्योपत्त्वः [महावधुरमत्त्वः] पुव्रस्मानमत्त्वः [अभिमाच्छारमत्त्वः] आवकलव्याप्तत्त्वस्वस्ततिस्वस्विकार पर विशेषः। भोगतुस्त्व व्यक्तिः। भोगक्षणः। व्यक्तिस्व अभिमाच्छारमाच्छ। अन्यां तू सृंख्य र्थायिमान।। -रणगुणाचार, २.
from the past birth to the present one, and may be called 'instincts' according to modern psychology. These instincts being trained or organized by experience in the present birth become चिन्तन्तः which may be termed 'sentiments'.† In human beings and particularly in the appreciators of literature (शहद्य) the sentiments are developed to a high degree of sensitiveness owing to the study of fine arts and the observation of the behaviour of others. In the real world the शहद्याः get sufficient practice in inferring the moods of others from their behaviour on account of the invariable connection between the ordinary causes and effects, or psychologically, between stimulus and response. This observation of the real world and the study of literature train their sentiments and imagination, and help them in appreciating similar situations in poetry and drama, in which the same sentiments (चित्तः) depicted in a generalized form receive the name of श्यामिन्याः. As then the श्यामिन्याः latently exist in all of us, there is no doubt that the श्स exists in a potential state in the reader or the spectator on the one hand, and in the poet, his poetry or drama, characters and actors on the other. But the श्स in the latter is called चौकिति (ordinary) and that revealed in the hearts of the former is called

† शंभासनाभिस्मादं शास्त्रमेतेषां शास्त्रार्थाभिजाते। चतुर्वत्वमिति: वंदिति: प्रातो भवति।...न श्रेत्रतिविन्द्रासनात्मकः प्राणी भवति। शश्मास्त्रिर्विन्द्रचन्द्रिविकः सूता एवामी श्यामिन्यः।

—अभिमनवभारती, अ. ५
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अलौकिक (extraordinary), since it is manifested in the appreciators alone, through the union of the idealized विमाल्स etc., with the idealized स्थायिमल्स of the appreciators. Of course, the difference between the लौकिक रस and the अलौकिक रस is not the difference in kind but only in degree; and the अलौकिक रस is the sublimation of the लौकिक रस. As then the रस in the appreciators (सहलल्य) is अलौकिक (transcendental) in the sense that it is the sublimated form of ordinary emotions, the process of its realization is described in Sanskrit literary criticism particularly from the viewpoint of appreciators. Thus the readers and spectators who are possessed of keen sensitiveness and imagination (विमल्यनिमालनशाबिल्हद्वा:) are alone entitled to appreciate literature.

It will, therefore, be instructive to observe how अभिनवगुण psychologically expounds in the अभिनवबारती the process of aesthetic experience in the appreciator's mind while the latter reads a poem or witnesses a drama. He takes the examples of two verses from the कुमारसम्भव and one from the शाकुन्तल for elucidating this mental process. Of the two verses from the कुमारसम्भव one beginning with 'हरस्तु कबिष्ट्व' has formerly been dealt with. We shall now take the famous verse from the शाकुन्तल, viz., 'श्रीवाम्भोगम पुरुसंस्करिति खंडने बद्दलहः' etc., which अभिनवगुण has particularly selected for his psychological explanation from the viewpoint of the appreciator. This verse contains a very graphic description of a deer, who, chased by कुमार, is running at a great
speed through fear. When we begin to read this verse or witness the scene in the drama, we first cognize the meaning of sentences in it. At the first stage, therefore, the cognition of meaning, which is an intellectual process, takes place, when we follow the sequence of individual words and sentences through the functions of अभिशा and ताल्प्रेती. But at the second stage, after the meaning of the whole verse has been understood, there stands vividly before us a mental image of the scene in which the sequence of individual sentences totally disappears and cognition gives place to the free play of our imagination, which is automatically at work owing to the idealized representation, in the verse, of the विमाण in union with the स्थापितत्व of fear.* The frightened deer that stands before the eye of our imagination is thus divested of all particularity and appears in an idealized form, on account of the power of generalization inherent in words and ideas. At the third stage the स्थापितत्व of fear corresponding to the fear of the deer is awakened in our hearts. The actual deer being now idealized is deprived of the limits of time and place, and the individual consciousness, viz., 'I am afraid', 'He is

* अभिशाप्रेती चार विमाणप्रतिमानशास्त्रिकाम्। तस्य च 'ग्रीवामलाबितं' इति। 'हरस्य विकिरितं' इत्यादिवचनंस्यो वाक्यार्थंप्रतिपत्तिः-सन्नते मानसी साक्ष्यत्कारत्सिमकास्पदत्ततत्तांतित्तांत्येषांतांकारिकार्दिविमाण तवत्ति प्रतीतिविधायते। तस्य च यो मूमगोदकादिभूति तत्स्व
विभेदस्यादिभावाणीत इति वाक्यक्यापारमार्थिकास्यायत्तेषां परं देवस्तं-कालाचरणशिल्पितम्।

-अभिनवभारती, अ. ६.
afraid,' 'The enemy is afraid,' 'The friend is afraid,' or 'A third person is afraid' is completely lost here. Thus at the third stage the sentiment of fear being realized in the absence of any barriers of the external world and heightened by our imagination is directly experienced by us as the pleasurable मथनक रस. This happens in the case of every appreciator who reads that verse. This universalization (साधारण) of sentiments is, therefore, not limited to place, time or an individual, but transcends all these barriers. This is the identification of our soul with the poetic situation experienced by ourselves through the power of imagination, after the obstacle of the sense of individuality and the physical world is removed. In the case of the audience witnessing the drama this idealized स्थायिभाव of fear develops into the sentiment of the group or community (समस्त), as the instincts (वासना) handed down from time immemorial are common to all. At this time the self-illuminant soul, which is of the nature of pure consciousness (चित्त=विद्व) and bliss (आनन्द) and which illuminates all their mental states, reveals itself in the form of delightful surprise (चमका) which exhibits tremor and horripilation on the body. ज्योतिर्श्यान says that this is the suggestion or manifestation of the pure consciousness of the soul, the veil of ignorance (अनिविष्क) on which has passed away, and that the विभाष in union with the स्थायिभाव presenting themselves as mental images are illuminated by the Eternal Seer (साधृ), just as objects seen
in a dream and silver appearing on tin owing to optic illusion in wakefulness are illuminated by the Eternal Seer in the प्रातिभासिक (illusory) state, according to the ब्रह्माण्ड philosophy. § Though this transcendental relish (चब्बषा, आस्वाद) is akin to the relish of प्रकाश, it is not the absolute state of परमात्मा. This ineffable रस is, therefore, the suggested sense (वैभव), the suggestors (विभक्त) of which are the idealized विभाब्द etc. Here, it is the रस्यविभाव alone that is fit to be relished, yet the रस्यविभाव itself is not रस. Nor can the विभाब्द etc., be individually called रस, just as the ingredients of a beverage cannot be called a beverage. As long as the रस्यविभाव comes into contact with the विभाब्द and others, the union of all manifests itself as a synthetic inward experience or the relish of रस, which vanishes when that union is disturbed. As, however, the separateness of the रस्यविभाव and the विभाब्द is not felt in the realization of रस, the latter (रस) is free from the limitations of the former. It is only for the relish of this रस or a short liberation from the bonds of the physical world that the रस्यविभाव read and enjoy poetry again and again. It cannot be said that a poem once enjoyed is not enjoyable again and is to be thrown away. It is repeatedly read not because words in

§ व्यक्तिक भमारणा कितू।...प्रकाशयति रस्य च प्रकाशयते आत्म-चैतन्य विभाबदिर्शविशिष्टानं रस्यदीन। अन्तःकरणमाणि सार्वभास्य-लाच्यपुगते। विभाबदीनामापि स्थम्भतुरगाधीनामिनि रस्यतादीनामिनि सार्वभास्यप्रत्यविचिंभ। -रक्षग्नाथारः, १.
It convey only an expressed sense which once known need not be known again, but because poetic words are capable of yielding a suggested sense which is ever new to the appreciator. This suggested sense is the रसचनि, the stages in the realization of which are imperceptible (अलक्ष्यक्रम). *

अभिनवगुप्त, however, broadly marks, as detailed above, three psychological stages in the realization of the रस in a poem by the reader. The first stage involves the cognition of the formal or intellectual elements of the poem, and serves as a means to the second. The second stage consists of the idealization of things in poetry or drama by the power of Imagination in the reader or spectator. The third stage can be marked as the climax of the inexpressible affective (emotional) condition of the reader or spectator. When thus the formal or intellectual, imaginative and emotional elements of a poem blended into one predominant sentiment and making a simultaneous appeal awaken the स्थायिमाल of the reader or spectator, the relish of रस is manifested as a unity in his heart, leaving no trace of the constituent elements; and this is why the रसचनि is called ‘अलक्ष्यक्रमय्यह’ or the suggested sense without imperceptible stages.

* हस्यते हि तदेव काव्यं पुनः पुनः परिश्रवणाभं यहदयो लोकः।
न तु काव्यस्ततः ‘उपादयानि ये हेमा’ इति न्यायेऽकृतैर्तितिकस्या
द्वयोग प्रथेति शब्दवाचारी भाषनस्यापारः। अति एवालक्ष्यक्रमतः।

—प्रस्मारकोचनम्, ११५०.
It may be noted here that Dr. I. A. Richards recognizes in his 'Principles of Literary Criticism' (Chapter XVI) the following six stages of the aesthetic experience derived from a poem: (I) The visual sensations of the printed words; (II) Tied imagery or images very closely associated with these sensations; (III) Free imagery or images relatively free; (IV) References to, or 'thinkings of', various things; (V) Emotions; (VI) Affective-volitional attitudes. The Stages I and II can be broadly included in the \textit{first stage} referred to by \textit{अभिव्यर्थन}, stages III and IV in his \textit{second stage}, and stages V and VI in his \textit{third stage}. This comparison will show that the stages marked by \textit{अभिव्यर्थन} agree in general with those stated by Dr. Richards, though the details given by the latter are not mentioned by the former. Yet it will be found that the details of Dr. Richards are implied in the three stages referred to by \textit{अभिव्यर्थन}. It is essential, however, to remember here the difference between the \textit{संस्कृतमूलमन्यन्त्यन्ति} and the \textit{असंस्कृतमूलमन्यन्त्यन्ति}. While ascertaining the exact number of stages the following sentences of Dr. Richards should be particularly noted: "The facts upon which speculations as to the relations between thoughts and the things which they are 'of' have been based, have as a rule been taken from introspection. But the facts which introspection yields are notoriously uncertain, and the special position of the observer may well preclude success. Introspection is competent, in some cases, to discover the
relations between events which take place within the mind, but cannot by itself give information as to the relations of these events with the external world (p. 126) ... ... ... It is difficult to represent diagrammatically what takes place in thought in any satisfactory fashion (p. 131)." † Under such circumstances it is immaterial whether the number of stages is three or six. On the whole, the mental process of aesthetic experience described by अभिनवगृह is generally in agreement with the Western Psychology.

It may also be said that the same process goes on in the mind of the poet while composing a poem, since he is possessed of the same mental outfit, though the affective, cognitive, conative and imaginative elements unified in a synthetic whole are at work in him in a higher degree than in the reader. It is worthy of note what Coleridge says in his enlightened exposition of the poet's mind. It is as follows—

"The poet, described in ideal perfection, brings the whole soul of man into activity, with the subordination of its faculties to each other according to their relative worth and dignity. He diffuses a tone and spirit of unity, that blends, and (as it were) fuses, each into each, by that synthetic and magical power, to which I would exclusively appropriate the name of Imagination. This power, first put in action by the will and understanding, and retained under their irremissive, though gentle

† Principles of Literary Criticism, Chapter XVI.
and unnoticed, control, reveals itself in the balance or reconciliation of opposite or discordant qualities: of sameness with difference; of the general with the concrete; the idea with the image; the individual with the representative; the sense of novelty and freshness with old and familiar objects; a more than usual state of emotion with more than usual order; judgment ever awake and steady self-possession with enthusiasm and feeling profound or vehement; and while it blends and harmonizes the natural and the artificial, still subordinates art to nature; the manner to the matter; and our admiration of the poet to our sympathy with the poetry... Finally, Good Sense is the body of poetic genius, Fancy its Drapery, Motion its Life, and Imagination the Soul that is everywhere, and in each; and forms all into one graceful and intelligent whole."

—Biographia Literaria, Chapter XIV.

It is worth remembering that the mental process up to the limit of the actual realization of र्स can be described in psychological terms; and the same has been done by अभिप्रयूत from whom the Western critics and psychologists do not seem to differ. But even the modern psychology is unable to expound the actual relish of र्स as experienced by the reader or the poet, and cannot proceed beyond using merely the words 'Aesthetic Pleasure' or 'Poetic Attitude' to indicate it. The fact is that the very moment we begin to think, 'What is this relish?' or 'I am enjoying that relish', the र्स vanishes. This awareness is really an impediment in the realization
of ऐ, where the Knower and the Known become one. We may entertain the above thoughts before and after that ineffable state, but they can never be directly indicative of the experience of ऐ. The reason why psychology is inadequate to expound the actual relish of ऐ is that it has limited its own scope particularly to the conscious states (Affection, Cognition and Conation) of the mind, and even if it has recently begun to seek the aid of the 'Unconscious' for the explanation of the conscious behaviour, yet it cannot explain the definite nature and limits of the 'Unconscious'. Moreover, Western literary critics like I. A. Richards have lately begun to apply psychology to Literature and Literary Criticism. Under such circumstances it would be unwise to seek the exclusive aid of psychology for explaining aesthetic experiences. If poetry aspires to transcend the physical as well as the mental planes, how can it rest solely on psychology for the elucidation of all the facts of its experience? Shelley says, "A poet participates in the eternal, the infinite and the one; as far as relates to his conceptions, time and place and number are not." — (A Defence of Poetry). Is it not then natural for poets and literary critics to rely on philosophy in matters where psychology fails? Is not Coleridge's brilliant exposition of the 'Creative Imagination' in his 'Biographia Literaria' based on philosophy? Does he not again harmonize poetry with philosophy by saying: "No man was ever yet a great poet, without being at the same time a pro-
found philosopher”? अभिनवगुप्त, after fully supplying the psychological exposition of the inward aesthetic experience of the reader, depends upon philosophy in the last resort, and all later critics up to जानशाक्ति have followed him in this respect. Particularly जानशाक्ति has clarified अभिनवगुप्त’s doctrine by adding that this aesthetic experience is ‘मन्त्रिन्द्र चित्र’ [pure consciousness free from the veil of ignorance] or that it is वास्तायन [illuminated by the Eternal Seer]. When this is a perfectly scientific explanation and the last word on the actual aesthetic experience, it is nothing less than short-sightedness to reject it. Why, the noted authors of Sanskrit Poetics not only avail themselves of the ब्रम्हान्त philosophy, but also of the शास्त्र like व्याकरण, मीमांसा, भाष्य and साहित्य, as we have formerly dealt with in detail. Branches of human knowledge are always correlated; and it is only for the convenience of treatment that we specify them as different sciences. If these facts are taken into account, it appears unjust to blame the Sanskrit critics for giving a philosophical aspect to their exposition of the poetic (aesthetic) experience, when it is quite evident that even the Western poets and critics have done the same. Of course, in addition to the above, the modern psychology ought to be applied to literature and literary criticism as a valuable aid. Its limitations, however, should never be lost sight of, just as the limitations of the above ones have never been ignored by the ancient Sanskrit critics.
In this general survey of the Hindu Methodology we have found that the methods of teaching handed down by oral tradition for several generations and followed by the Shastris up to this time are corroborated by the mutually acknowledged linguistic theories of the Hindu schools of thought and by the actual records of those methods of explanation in the commentary literature in Sanskrit. We have, therefore, traced this Methodology in the oral tradition of the Shastris as well as in the vast range of Sanskrit literature, so as to preserve the best parts of it for future use in study and teaching. Further, while entering into the details we have discovered that the chief characteristics of this General Methodology are the distinctness and unity of purpose, the Causal Relation of things, the means of proof (प्रमाण), the enumeration, classification and definition of categories or topics of discussion, and the organization of subordinate and principal elements or parts and the whole of a subject. These features have been found by comparison to be common to the Eastern as well as Western Methodology, which has, therefore, been prominently *analyticco-synthetic* (अन्यप्रथमंतरितिकामयक). It will, therefore, be frequently noticed that all the preceding sections dealing with the methods of various शाखास (नाय, व्याकरण, मीमांसा, वेदान्त, साहित्य, etc.) and with the mental process of verbal comprehension (शब्द्वेष ) described by them are, as it were, united with the
common bond of this analytico-synthetic aspect or अन्वयच्युतिक into an organized whole.

We have then shown that both the Eastern Logic and the Western Logic have largely contributed to the development of the General Methodology, though the comparison of the Eastern and Western psychology has disclosed to us the fact that psychology has played no small part in that development. We have then seen that the Eastern psychology compares favourably with the Western psychology, has conduced to the development of the principles of education according to the Oriental outlook, and has contributed much to the theory of ‘literary criticism’ and the appreciation of literature by propounding the theory of साह as in भरत’s नाट्यशास्त्र. In this context we have also suggested that some of भरत’s tenets of dramaturgy can be applied with advantage to the science of teaching.

In the comparison of the Eastern and Western Logic we have discovered that Induction is not the privileged province of the Western Logic alone, but that it corresponds to the व्यासित्रिव्याय (the process of arriving at the invariable concomitance) and is implied in the ‘deductive-inductive’ syllogism as propounded by the Indian Logic (व्यव). Then after showing that corresponding to the general methodology some common methodical forms of literature have come into existence in Sanskrit, we have turned to the methods of the व्यासित्रिव्याय, मीमांसा and बेदांत, which exemplify the common characteristics of the general methodology. Those methods have, as we
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have demonstrated, been developed according to the nature (Nominal Style) of the Sanskrit language and the divergent theories upheld by each system of thought. Again, we have been able to disclose that even though those methods are ancient, they bear a striking resemblance to the psychological methods of studying and teaching language as recently developed and recognized by all in the West. In India too Logic is particularly found to have helped the methodical development of the linguistic principles of पद, वाक्य and ग्रन्थ, which are not sectarian or limited to the शास्त्र that propound them, but have been accepted as the general principles of the method of interpretation even by the शास्त्र like the वेदांत, शास्त्र, etc., which have again derived for their own exposition much assistance from the Eastern psychology. Particularly the वेदांत and the शास्त्र have harmonized the logical principles of पद (ग्यायुण), वाक्य (मीमांसा) and ग्रन्थ (न्याय) as well as the psychological principles of the Upanishads, the साहाय्य-system and the dramaturgy of भूत into a synthetic whole. Both these are, therefore, the शास्त्र prominently advocating the Synthetic Method of study. Since the न्याय, as a general science (स्ववेदाङ्गलोकारक) with its deductive-inductive aspect, has influenced all other शास्त्र, it has been shown to conduce to the development of the critical or scientific methods of study. Again, the combination of पद, वाक्य and ग्रन्थ has itself made for the correlation of studies and testifies to the existence of the Comparative
Method in ancient India, though the modern Historical Method does not seem to have existed in ancient times.

Almost all the शास्त्रस recognize the four प्रमाण of the नेवारिकाः, viz., प्रत्येक, अनुभाग, उपमान, and शब्द, of which the शब्दप्रमाण (verbal testimony) is emphasized more than others in the General Science of Interpretation, formulated by the mutual help of the theories of पद, बाक्य and प्रमाण. The common linguistic principles included under the wider शब्दप्रमाण have not only been theoretically dealt with in detail by the Indian systems of thought, but have been practically employed in the oral explanations (teaching) and written explanations (commentaries) of intellectual and emotional subjects (i.e. शास्त्र and दास्त). The practical application of the interpretative methods of पद, बाक्य and प्रमाण is evidenced by the Sanskrit commentaries following the methods of तत्त्वान्यय and शृवत्त्वय, the various characteristics of which have been revealed by us in the light of the modern principles of language-teaching, so that the ancient method of शृवत्त्वय in its modified form should find general acceptance in schools and colleges as the reformed method of teaching Sanskrit.

As the शृवत्त्वयप्रवृत्ति is distinctly analytico-synthetic in character, culminating naturally in the 'telling of the purport' (तात्त्वकशन), the preliminary linguistic principles that fall under the शब्दप्रमाण and lead us to the 'तात्त्वकशन' have been
presented in detail, discovering at each step their philosophical, psychological and educational implications in comparison with the Western psychology, principles of language-study and their educational bearings. It is with this particular end in view that the linguistic theories (Sections XI-XVI) of the वैद्यकण्स, वेदांतिक्स, मीमांसिक्स (अन्तिमतिप्राप्तिवादिन्य and अभिविधितत्ववादिन्य), नैतिक्स and आध्यात्मिक्स have been set forth after organizing and bringing out in relief their scattered psychological thoughts about the process of verbal comprehension (शाब्दबोध) and omitting their hair-splitting distinctions unnecessary for the purpose in hand. Various views of the Hindu schools of thought about the 'अनुष्ठान' (Expression) and 'the import of words' have then been detailed and compared with similar ones as explained by the Western psychology, so as to accentuate their importance in language-teaching. In all this treatment sufficient attention has been paid to the difference to be observed while teaching Sanskrit to the students of elementary, intermediate and advanced stages. The principles of अनुष्ठान and verbal comprehension being based on the mental process of analysis and synthesis lead us ultimately to the principles of तात्त्विकत्व (Purport), which is predominantly concerned with the synthesis of the individual meaning of words. Hence the psychological process involved in this synthesis according to the Hindu schools of thought has been expounded after harmonizing the divergent views. It has also been pointed out that all these linguistic
principles including the ताल्लुक्ति are as much useful in understanding the unified sense of the prose material studied at the school stage as in determining the purport of the highly intellectual subjects dealt with in शास्त्र and studied at the higher stage; and they can be employed as much in the teaching of language and literature at both the stages as in the self-study of the same.

The understanding of the purport depends much on the uninterrupted comprehension of the unified sense of words, which convey either an express (शाच्य) or implied (लक्ष्य) meaning. After the treatment of अभिधा and ताल्प्रपात, therefore, we have dealt with लक्षण, which arises from the incompatibility of ascertaining the purport (ताल्प्रपातः पपति). That all Hindu schools of thought except that of the आल्लाहुरिक्स recognize only the two functions of अभिधा and लक्षणा, is the indication of the fact that the knowledge of both of them is indispensable to the study and teaching of the inner meaning of prose works and शास्त्र. But as लक्षणा has also been accepted by the आल्लाहुरिक्स, we come to know that लक्षणा involves even a subtler aspect of 'fancy' and emotion. It naturally leads us to use some figures of speech and partly culminates in शक्कि, which is prominently an emotional process, and which has been recognized only by the आल्लाहुरिक्स as the third function. The knowledge of लक्षणा and of the mental process behind its employment is as much necessary for the appreciation of the inner aspects of poetry as
for the understanding of intellectual subjects and शाक्य. These intellectual and emotional aspects of शल्प शिक्षा have, therefore, been purposely set forth, since the knowledge of both is very useful in the study and teaching of literature and शाख. Further, the special function of शक्ति (शिक्षा) and the realization of शिक्षा have been treated of in detail, with examples, in the light of the Western psychology and Eastern philosophy, after taking into account the fact that their knowledge is indispensable to the synthetic study and teaching of poetry. We have shown that though both the functions of शिक्षा and शक्ति result in the synthesis of meaning, they differ widely in their effects on the readers’ or students’ minds. The effect of the former is intellectual, while that of the latter is manifestly emotional, since the latter develops into शिक्षा. The detailed treatment of शक्ति and शिक्षा is, therefore, calculated to contribute to the successful teaching of poetry as well as to the synthetic criticism of Sanskrit literature. We have attempted in this context to describe, as far as possible, the psychological process of the realization of शिक्षा or the aesthetic experience by comparing the views of the Eastern and Western critics. It has then been suggested that ‘synthetic literary criticism’ in Sanskrit would assume a definite form, if the theories of शिक्षा and शक्ति with their originally synthetic character would be supported by psychology as well as philosophy, Eastern and Western.

These aesthetic principles of literary criticism, which are particularly useful at the advanced stage.
of studying Sanskrit literature, are also calculated to enlighten the teachers of Sanskrit on the emotional approach to be made by them while teaching the appreciation of poetry. In other words, the teachers of Sanskrit, being equipped with the knowledge of तत्त्व, शक्य, व्यज्ञना and रस, should be keenly alive to the implied (शक्य) and suggested (व्यह्न्य) senses of words in sentences or passages, should either tell them to students or explain them through questions as framed according to the खण्डान्वयप्रदृशि, and should always aim at the synthetic teaching of literature and the enhancement of रस. Much, of course, depends on the general appreciative attitude, keen sensitiveness and liveliness, which are inborn in some teachers, but which can be developed to some extent in others by the deep, continuous and varied reading of Sanskrit literature in the light of Poetics. It is with this practical aim that शक्य, व्यज्ञना and रस have been particularly discussed along with their psychological bearings, which have been newly revealed here.

Now the theories of अभितात्विन्य and अभिहितात्विन्य previous to the above topics will show teachers how Sanskrit should be taught at the initial and advanced stages respectively; those of the relation of 'Thought and Language' and of अभिधा will elucidate how the 'direct bond' between a word and an idea can be established according to the Hindu outlook, and how words should be taught; and those of ज्ञर्थ will be helpful in the teaching of the synthetic meaning of literary passages. One
thing must be borne in mind that the principles of अभिव्यक्ति and शास्त्र will facilitate only the understanding of literature, while those of लक्षणा partially, and those of चक्षुस and रस wholly, will help the appreciation of the same. Thus we have not only detailed the methods of teaching Sanskrit at the initial stage, but also those of teaching the शास्त्रs and literature at the higher stage, so as to maintain the continuity of the psychological method of लक्षणभवम at all the stages.

It is worth remembering that the commonly recognized linguistic principles of पद, वाक्य and प्रभाव as formulated by the वेदांगज्ञs, मीमांसकs and नैसर्गिकs respectively have been accepted and synthesized by the वेदांतिन्यs for the interpretation of the Upanishadic philosophy, and also by the आलंकारिकs for the practical purpose of the appreciation of poetry. With the same practical end in view the आलंकारिकs have not only availed themselves of the theories of the above schools of thought regarding अभिव्यक्ति and लक्षणा, but after harmonizing them they have made original contributions to the linguistic science in general and to the Poetics in particular by expounding the theory of रस and ध्वनि in the light of the साहित्य and वेदान्त systems. Again, it is noteworthy that side by side with the exposition of the theory of poetry the आलंकारिकs have also dealt with the practice of poetry by writing works on the training of poets, in whose pursuit of composing poetry they desire to offer aid by means of the practical
hints embodied in their own works, though it is doubtful whether a poet can be made in this way. Among such works on the training of poets (कवित्विनिर्माण) we find the औतिष्विनिर्मिति of श्रीमद्धारमण of केमेन्द्र, the काम्यकल्पनायुक्ति of अरिन्दिन्द्र and अमरचन्द, the कविकल्पना of देवेशर and the काय्यमीमांसा of राजेश्वर.

When all these attempts have been made by our worthy ancestors in Sanskrit literature, it is not unnatural for us to proceed a step further and extend the practical applications of all the above theories to the science of teaching, by suggesting reforms in Sanskrit teaching on the fundamental basis of the Hindu Methodology in its combination with the Western Methodology. It is with this practical purpose in view that by mainly adopting the Comparative Method and the psychological approach we have so far traced the principles of the Hindu Methodology, which is fraught with educational implications. The aim of all this comparative and psychological approach is manifestly to supply a sound theoretical and practical basis for the study and teaching of Sanskrit from beginning to end. We have here attempted to supply this basis after taking into account the nominal (मुक्तम्यम) character of the Sanskrit language. It is now high time to bring this Hindu Methodology into practice for the purpose of the intensive and extensive study and teaching of the Sanskrit language and literature, when we see similar attempts being made in the West to base language-teaching on psychology and linguistics.
There is no doubt that the above principles of अभिधा, तात्त्व, लक्षण and व्याख्या are already known by the Shastris and that they are studied by higher students of Sanskrit in Arts Colleges. Now in the case of the Shastris it may be said that though they possess in general a comparative outlook with regard to the Hindu शास्त्र like the व्याकरण, मीमांसा, व्याय and others, many of them being unacquainted with English are not in a position to compare their own principles with similar Western principles and realize the value of their own ones; while though the Sanskrit students in Arts Colleges or graduates of the University study in outline the above linguistic principles in works like the कल्पनकार्य, they do not seem to have realized their psychological and educational implications, since many of them study and teach them only for the sake of examinations, and do not know the Western psychology and principles of language-study so as to adopt a comparative view of the Eastern and Western principles. Even though some people possess the knowledge of the Western psychology and science of teaching, yet on account of general apathy towards Sanskrit, they have not cared to study Sanskrit with interest and assiduity and to see whether the Eastern principles can be compared with the Western ones. It is due to this general apathy that even the lovers of Sanskrit have perhaps been carried away by the general impression that Sanskrit literature contains scanty material as regards methodology and methods of teaching. Nor have they found it worth while to
investigate into the details of the oral traditions of the Shastris. This is why the lovers of Sanskrit have tried, with good intentions of course, to introduce reforms with favourable results in Sanskrit teaching on the lines laid down by the Western authorities for the reformed teaching of classical languages like Greek and Latin. There is, of course, no harm in adopting foreign methods (e.g. the Conversational or Direct Method) if they are beneficial particularly to pupils; but it is certainly better to draw upon the natural resources of our own soil, to amalgamate them with good things in the West for the purpose of achieving better results, than to resort exclusively to the foreign things. Although the public in general is sceptical about the efficacy of those Western methods, we aver, on the basis of the Hindu Methodology detailed so far and of our own experience, that some of those methods, with modifications suited to the nature of the Sanskrit language and our culture, are calculated to prove beneficial. We shall, of course, support the modern methods of teaching Sanskrit in many respects by suggesting a similar procedure to be adopted by teachers in their lessons in the class; yet the main unattempted work that we have done so far is that of supplying a sound theoretical basis for that practical procedure from the Oriental point of view. We have, therefore, attempted so far to trace similar methods in the oral traditions of the Shastris as well as in the actual records of them (e.g. क्षण्डकाव्य) in the commentary literature in Sanskrit. Moreover, we have supplied the theoretical
and psychological background of these methods as found in the common linguistic theories of the various Hindu schools of thought.

Our comparison of the Eastern Methodology with the Western one will, doubtless, prove that the former is in no way inferior to the latter, but is more fundamental and subtle from the philosophical and psychological points of view. Again, it will be repeatedly noticed that the Hindu schools of thought too have their own psychological ideas, on the basis of which they propound their linguistic theories and try to explain the process of verbal comprehension. We have, therefore, not solely depended upon a particular Sanskrit work in the task of our comparison, but have assiduously searched for such linguistic psychology in the Sanskrit works of different schools of thought by selecting similar topics in all, by noting similarity or contrast in their treatment, and at last by comparing those topics with the Western thoughts corresponding to them. Much matter, therefore, that is not given in the usual text-books will be found to have been revealed by us from a new point of view. The general manner of treatment of the Eastern principles of language and poetry as adopted here is first to reproduce them with examples in close conformity with the different Hindu schools of thought and then to reveal, along with our own thoughts, their psychological and educational implications in the light of the psychology, principles of language-study and theories of
poetry in the West. It will thus be noticed that though the same old principles of पर, बाक्य and प्रमाण or अभिधा, व्यक्ति and व्यक्तना have been reproduced by us, yet they have been looked at from a new (comparative) and practical point of view. Of course, no small amount of mental effort is required for a thorough grasp of those abstruse Eastern principles and also for their organized reproduction with the view of preserving the rich thoughts of the past for future use and facilitating the understanding of novices. Yet a more distinctive feature than their reproduction would perhaps be their persistent study, concentrated reflection and mental organization with a definite purpose, i.e., with the comparative, psychological and educational outlook, and also their presentation from the same standpoint, so as to obtain fruitful results in Sanskrit teaching. It is for the worthy judges to decide how far we have succeeded in this attempt.
READING AND RECITATION

Sanskrit literature evinces tendencies towards minute analysis of facts and logical organization of thoughts. These characteristics of methodology are distinctly observable in all the branches of knowledge to which Hindus have substantially contributed. The development of the different Shastras was chiefly due to this methodology; for, the word 'Shastra' signifies nothing less than systematization of knowledge. Although the Shastras are logical in their treatment, we need not suppose that the province of psychology altogether escaped the attention of Hindus. Many works in Sanskrit literature bear testimony to scattered thoughts on psychology, which, however, were not unified into a separate science in the modern sense of the term. The psychology of the group also received due attention in the science of dramaturgy, which had highly developed and specially treated of the practical principles and ways of heightening the interest of the audience. The attitude of apathy towards Sanskrit language and literature is responsible for the general impression that Hindus had little to contribute to methodology and methods of teaching. The study of original Sanskrit works, however, sometimes reveals to us illuminating ideas on methods of teaching. Practical psychology has found enough scope in the treatment of emotions and sentiments in dramaturgy.
The science of phonetics developed in the व्रतिव्याख्यान्यां and शिल्पां to such an extent in Sanskrit that it has been instrumental in preserving the pristine purity of that language up to the present day. If correct pronunciation is not properly attended to in the teaching of Sanskrit, it is not Sanskrit that is taught but a corrupt form of language like प्राकृत, which owed their rise to corrupt pronunciation. The importance of correct pronunciation and good reading was much stressed by Sanskrit writers on phonetics, and valuable suggestions on expressive reading and recitation were made in detail in the वैधिविद्या, the नामव्याख्या of मृत and the काल्पनिका of राजेन्द्र. They compare favourably with similar suggestions in English books on phonetics, and are as helpful to teachers of languages as to actors on the stage. It must, however, be remembered that though dramatic aptitude is a great asset to a teacher, it is needless for him to aspire after as much proficiency in histrionics as is demanded of actors on the stage. पतिष्ठि in his अपक्रमणमहाभाष्य clearly distinguishes between शास्त्रिक or reciters who represented the feelings by words alone and शौभिकाः (शौभिकाः) who were teachers of actors and managers of the stage. Teachers are here to assume the role of शास्त्रिक, not of शौभिकाः, and conduct their reading and recitation in an expressive manner. It is here proposed to put together those stray suggestions in an organized form for the use of teachers.

The वैधिविद्या after dealing with the internal and external effort required for producing sounds
locates the letters of all classes in the mouth and shows how they are to be correctly articulated. According to the नामूषयान, the matter to be read or recited consists of words which are divided into several parts; as vowels, consonants, Sandhis or euphonic combinations, case-terminations, nouns, verbs, prepositions, indeclinables, compounds, and nominal as well as verbal derivatives. Gestures performed in combination with these words in sentences are called वाचिकाभिनय.

Now, the characteristics of good reading and recitation, according to भर्त, are seven musical notes, three places or organs of utterance, four accents, two varieties of intonation, six embellishments and six auxiliaries.

I. Notes—The seven musical notes are प्रव, रूपम, गान्यार, मथ्यम, प्रवाम, देवत and नियाद, which are used as basic sounds to express different sentiments. For instance, मथ्यम and प्रवाम are employed as basic notes to express humour and erotic sentiment (हास्य and नवाचार), प्रव and रूपम to represent the sentiments of heroism, wrath and surprise (बीर, शैल and अद्भुत), गान्यार and नियाद to reveal pathos (क्रोण), and देवत to show terror and repulsion (भयानक and शीतल) .

II. Places—The three places or organs of utterance are the chest or lungs, the throat or glottis and the head or palate in which originate the low (मन्द्र), middle, (मथ्य) and high (वार) pitches while modulating the voice. When a person is at a dis-
tance, we speak with him in a high pitch; when he is not far off, we speak in a middle pitch; and when he is very near, we speak in a low pitch. In ordinary speech we make use of the middle pitch; but in reading and recitation, a sentence should generally start in a low pitch from the chest, should rise to a high pitch towards the palate or head and should stop at the middle pitch in the throat. In reading poetry possessed of प्रकाश, the voice should be brought to a low pitch; in reading poetry containing आखु, the voice should be raised to a high pitch and the poetry of a general type should be read with lower and higher pitches in succession.

III. Accents—The four accents are उदात्त, अनुदात्त, स्वरित and क्रिपत. As their use prevails particularly in the Vedic Sanskrit, their consideration is of little concern to those who are more interested in Classical Sanskrit.

IV. Intonation—राजेश्वर, who in his काश्यपमीतांति has dealt with intonation in detail, says that intonation or काकु is a quality of expressive reading and that it serves to bring out the proper sense of a literary passage. The reader should make use of intonation in his reading with due attention to the three styles of composition, viz., the वेदभिं which is lucid and perspicuous, the नौट्थि which is full of lengthy compounds, and the पांजाबि which is mid-way between the two. There are two main varieties of intonation, viz., साक्षात and निरक्षात. The intonation which expresses expectancy
on account of the incompleteness of sense in a sentence, is called साकांक्ष. It shows that the sense of a sentence is not complete unless another sentence is assumed to follow it. When another sentence is thus supplied, the intonation required to show that the sense is complete, is called निरस्तकांक्ष. The साकांक्ष (Expectant intonation) can still further be subdivided into three varieties to express an objection, a question and a conjecture; while the निरस्तकांक्ष (Non-expectant intonation) also can be subdivided into three varieties to denote a statement, an answer and a decision. The same sentence can be shown to be complete or incomplete simply by the use of proper intonation. Thus the change of intonation employed in the same sentence implying an objection, a question and a conjecture, can be made to imply a statement, an answer and a decision respectively. This being the case, the two main varieties of intonation with their subdivisions are mutually related. There are other countless varieties of intonation, which are devoid of any mutual relation, but which express several subtle emotions. They denote acceptance, entreaty, ridicule, consent or approval, affirmation, concealment of feelings, sorrow or repentance, roughness, encouragement, ardent desire or eagerness, despondency or disgust, etc.

More than one of the various intonations can be combined in several ways in a sentence or verse to express various emotions. The use of intonation is not only prevalent in ordinary speech, but it reigns supreme even in Shastras, and it is, as it
were, the life of poetry. Intonation allied with flawless pronunciation not only reveals change in meaning, but also unfolds the skill of a trained person in expressive acting. A poet, therefore, should compose poetry and an intelligent reader should read it in such a manner, that the reading would shed a new light on the minds of hearers. An adept in the poetic art might compose poetry in any way he likes; but he, whose speech is accomplished, knows how to read. Just as good voice is the result of repeated practice in the previous birth, so excellence in reading is attained after many births.

V. Embellishments—The six embellishments (पाम्पृल्लक्षण) which lend charm and colour to reading and recitation are the varieties of the three pitches तार, मन्द्र and मध्य, as stated above. Thus, the high pitch (तार) can be subdivided into उच्च and दीप्त, the low pitch (मन्द्र) into मन्द्र and नीच, and the middle one (मध्य) into सुंदर and विलंबित.

The उच्च sound, which is synonymous with the तार or high pitch, is produced in the head or palate and is used while speaking with a person at a distance or calling him, while expressing astonishment or frightening another person, and in an exchange of hot words. The दीप्त sound also rises from the head or palate, but being higher than उच्च or तार, it is used to act a quarrel, debate, reflation, delirium, violence, expostulation, anger, heroism, haughtiness or harshness of words.

The low sound (मन्द्र) comes out of the chest or lungs and is used to express despair, fatigue,
hesitation or fear, anxiety, pitiable condition, uneasiness, sickness, wounded state, swooning or drunkeness. The नीच sound which also comes out of the chest is lower than the मध्य. It represents speech in a normal state of mind or signifies sickness, fatigue, fear, swooning, etc., in an extreme form.

The मध्य sound, a variety of the middle pitch (मध्य), is produced rapidly in the throat or glottis to show stumbling, whirling sensation, lust, fear, shivering, vexation, etc., and to communicate an affair which is not secret. The other variety of the middle pitch is the विलयन tone, which is produced slowly in the glottis to express amour, conjecture, deliberation, indignation, jealousy, lisping, bashfulness or shame, anxiety, threatening, wonder, fault-finding, and prolonged displeasure.

Several permutations and combinations of these embellishments of pitch and intonation can be made in reading to show blendings of different sentiments. Thus while dramatizing the sentiments of love, humour and pathos, intonation with the विलयन pitch should be used; while expressing the sentiments of heroism, wrath and wonder, the pitch of intonation should be दीन and उच्च, and while suggesting fear or disgust, the pitch should be नीच and नीच. These combinations being too minute to be enumerated, mere theorizing in this matter is of less value than practice. Keen observation of human behaviour and repeated practice in this imitative art can impart skill in the blendings of different sentiments.
VI. Auxiliaries—Lastly, the six auxiliaries of reading (पाठ्याल्प) are the break or pause (विक्रेद्विराम), resonance (अर्था), emphasis (विसर्ग), phrasing (अनुक्रम), the upward glide of voice (दीप) and the downward glide (प्रशामन).

(1) Pause—The break or pause is to be made with a definite purpose according to the completion of meaning either in a sentence or after letters varying in number from one to four. These purposeful or psychological pauses, which are the exponents of meaning, should be differentiated from the pauses (विरिस) in prosody. So, not only in the reading of prose but also in the recitation of poetry, attention should be paid more to the psychological than to the metrical pauses.

Effort should be made to show these pauses along with gestures (वाचिकाभिनय), since gestures bring out the sense of a passage in full relief. Gestures in reading and recitation consist of the movement of hands and eyes along with the pauses indicating the sense. While expressing the sentiments of heroism and wrath, the hands should be in the position of striking with a weapon; while showing the sentiments of repulsion, they should be contracted as if in contempt; while representing humour and pathos, they should be stretched according to the respective purpose of those sentiments; and while acting the sentiments of astonishment and fear, they should stand still as if in amazement and terror respectively. Thus the movement of
hands allied with pauses and embellishments aids
the definite comprehension of meaning.

We may then say in general that pauses are to
be used either after inflected words or after the
completion of meaning. In the case of an un-
usually lengthy compound, however, breaks or
pauses are to be made after as many members of
that compound as can be uttered in a single breath.
Care, of course, must be taken to utter the com-
pound in such a way that its individual members
are distinctly shown without breaking their unity
as a compound. But in all other cases, the sense
alone would decide where one should pause.

The next question arises as to how long the
reader should pause according to the sense. Broadly
speaking, if despair, intolerance or change of mood
is to be shown, and if a question is to be put, the
pause should be made for about eight seconds. But in
the case of other sentiments, the length of the
pause should vary according to the sense from
eight to forty-eight seconds. Even if a letter before
the pause is long (æ,ë), the pause should not be
unduly lengthened; i.e., the length of that pause
should not exceed forty-eight seconds. In the
recitation of poetry, the pauses in a particular
metre should be decided with due attention to the
sentiments therein. The reader should not corrupt
words in his reading, nor recite a verse in a wrong
metre, nor pause where he ought not to, nor read
without emotion and intonation. In good recitation
verses are set to proper tunes, with due regard to
the length of the pause, beats of time (ताल), rhythm (ख्य) and completeness of sense.

(2) Resonance—The voice should be so used with ease and charm that the whole place, where reading or recitation is going on, should resound with it. This is, of course, to be accomplished with due consideration to the other characteristics of good reading and to the heightening of the main sentiment (स्थापिमाव) with the help of fleeting emotions (स्मिन्चारिमाव).

(3) Emphasis (विक्रम)—Words as well as clauses in a sentence should be read with proper emphasis according to their relative importance, so that monotony in speech or reading might be avoided. Forethought will have to be devoted to the ascertainment of the places needing emphasis.

(4) Phrasing (अनुक्रम)—A word or words are to be grouped with the preceding or following ones to suit the meaning of a passage. This is called 'phrasing' in English; and it depends as much upon the grammatical construction of a sentence as upon breath. For instance, adjectives should be grouped with their substantives and adverbs with their verbs. Generally, in the construction of a Sanskrit sentence the शून्याः compound, doing the work of an adjective, predominates. If many such adjectives of considerable length follow one another, the grouping of words, as shown above, will not be possible. The reader should, in this case, stop a little and connect the preceding
adjective immediately with the following one in such a way that all such adjectives together might be taken to belong to the same part of speech and then grouped with their substantive.

In 'phrasing' the question of observing Sandhis sets in. In the reading of poetry many Sandhis are observed for fear that the rules of prosody might be violated. But in the reading of prose as well as in Speech, अंधकार्य are rarely observed even by the reputed Shastris. This practice of the Shastris is corroborated by a well-known Sanskrit verse † which says that the Sandhi, in an inflected word, between a root and its prefix, and in a compound, is compulsory (निम्न); while in a sentence it is optional, i.e., it depends upon the speaker's will. From this rule we may generalize that अंधकार्य between the different words of a sentence need not be observed, in order that our reading might be intelligible to the hearers. We may still further say that in the reading of a passage, the quick and ready separation of अंधकार्य in the words of a sentence testifies to the better understanding of the reader. निम्नकार्य, however, must be observed in reading and speech, since the idea of organic unity or oneness is always implied in an inflected word, a root with its prefix, and a compound. In the observation of निम्नकार्य, assimilation of sounds takes place and it further helps the reader to simplify the articulation of letters (vowels and consonants). The separa-

† संहिताकृपये निम्न निम्न घातूपरमार्गः।

निम्न गमाने बाले तु शा विवधानमेष्टे॥
tion of स्त्रिः, even in the three varieties above specified, is artificial and not much conducive to the comprehension of meaning. It may then be stated in general that स्त्रि हs are useful more for the purpose of writing than that of reading and speaking.

(5-6) Inflexion—Both रूपन and प्रशमन together are called 'Inflexion' in English. रूपन is the upward glide of voice. In रूपन, the reader or speaker should take particular care that his voice glides upwards through the pitches मन्द, मध्य and तार, and does not rise abruptly in a discordant manner. On the other hand, in प्रशमन the voice should glide downwards through the तार, मध्य and मन्द pitches in succession.

While expressing humour and erotic sentiment, a sentence should be read with the use of resonance, pauses, upward glide and downward glide; while representing pathos, heroism and wonder, it should be read with pauses, downward glide, resonance, upward glide and phrasing; and while showing repulsion and fear, it should be read with pauses and resonance.

Conclusion—In short, sweetness and distinctness of letters, proper separation of words, good voice, composure (gravity) and rhythm or assimilation of sounds are the six qualities of reading. The reading, which is accompanied by intonation, where pauses are made with due attention to the sense, and where articulation of individual letters is distinct and pleasing to the ear, is graceful. Again, depth of voice, harmony, proper finish of
high and low sounds, and charming utterance of conjunct consonants are the characteristics of good reading. A tigress while carrying her young ones in her jaws does not hurt them with her tusks, yet holds them fast lest they should fall; letters should be articulated in the same manner. In other words, letters should neither be articulated indistinctly nor stressed unduly. One who properly articulates letters is held in great esteem. In good reading case-terminations are distinctly shown, compounds are not deformed and ग्रंथि are not unnaturally split. An intelligent reader, therefore, should not unite detached words, separate compounds or mutilate the verbal form. The essence of good reading is, then, the making of pauses suited to the sense and the articulation of letters according to the five varieties of utterance, viz., accent, time-measure, pitch and internal as well as external effort.

On the other hand, reading in a sing-song fashion, unnecessary haste, purposeless nodding of the head, mere repetition of what is written, non-comprehension of meaning and feeble voice are the six faults of reading. Again, the reading, which is too speedy or too slow, loud or inaudible, too harsh or too mild, and in which words are separated wrongly and uttered indistinctly, is faulty.

* पाणिनीविश्वासः, verses 25 & 31-37; काल्पालीमाण्ड, Chap. VII; भरतनाथासाह्ज्ञम्, अ. २१. ।
Part III—Practice

THE STUDY AND TEACHING
OF
SANSKRIT LITERATURE.

Now that a sound theoretical basis of the Hindu Methodology has been supplied here for Sanskrit teaching, the teachers of Sanskrit should not be sceptical about the methods to be adopted by them. The only thing that is required of them is genuine love for Sanskrit (language and literature), constant study of it, and inner urge for the improvement of its teaching. The Sanskrit teachers (in schools and colleges) must, therefore, remember that no half-hearted attempts from the sole point of view of examinations will do here. Their sole aim must be to try heart and soul to popularize the study of Sanskrit irrespective of material gain; and that aim will, it is hoped, be achieved, if the theory of Sanskrit teaching as detailed in the former part and the practical procedure, that will be demonstrated in this part in the light of that theory, will be known and employed in actual teaching. Hence, for the proper application and general adoption of the लघु नववर्ति in secondary schools, it would not be out of place to suggest here an improved procedure, which, in combination with the Western methods of language-teaching, could be advanta-
geously followed as supplementary to the method of लक्ष्यान्वय, while giving explanations.

In the study of Sanskrit literature it is advisable to begin with prose rather than with poetry, if the principle of gradation should be attended to. At the initial stage, pupils, who are generally more familiar with the language of prose in the mother-tongue than that of poetry, can grasp and master Sanskrit prose easily, though occasional use of simple गुप्तसंस्कार may be recommended for the sake of variety. Now, lessons in Sanskrit prose mostly comprise descriptions, stories, dialogues or passages from dramas and rarely reflective passages, the story-form of literature predominating over others.

The first requisite, therefore, is that of a good text-book containing a variety of such interesting prose lessons graded in vocabulary and other linguistic aspects. Good Sanskrit text-books must be written for the elementary and intermediate stages, after taking into account the Hindu culture in which the pupils are brought up and also the recognized principles according to which good text-books are written in the West. The subject-matter of text-books should be connected, varied and interesting, and not monotonous or representing only one type of literature. It should embody descriptions of Nature, dialogues, mythological stories, folklore and fairy tales, stories of animals and a few reflective passages, all of which are to be culled from the vast range of Sanskrit literature. For the initial stages, lessons will have to be newly written in
simple prose, so as to suit the capacities of beginners. Topics in text-books should be familiar to students, yet they should not be childish, since students, when they begin to learn Sanskrit, are comparatively advanced in age and understanding. Select mythological stories from the महाभारत and the रामायण; folk-lore, fairy-tales and legends from works like the कथासिरितागर, भोजप्रकाश, वैनायकविशालि, etc., humorous animal stories from the पञ्जतन्त्र and the हितोंपदेश, and descriptions of Nature, in various seasons, from the रामायण may be taken and kept as models for re-writing the same in easy prose. Although a few reflective and moral passages from the works like the मनुस्मृति, चाणक्यनीति, etc., may be taken and transformed into prose, they should not be abstruse or abstract, but should bear upon the life of students. Readers for beginners should contain more prose than poetry, which should be gradually introduced, in accordance with the development of students' understanding. Simple and concrete पुराण and सौरस containing graphic descriptions of deities may be introduced at the initial stage, after which original poetic passages from the रामायण, महाभारत, रघुवंश, etc., should be included in the text-books for the intermediate and advanced stages, along with original and simple extracts from the दशकुमारचरिति, कादम्बरी, etc. No passages from the Vedas, आद्वान्त, or उपनिषद्यां should be taken in the text-books for schools, since the Vedic Sanskrit is an antiquated form of language, while the Classical
Sanskrit is akin to the vocabulary, idiom and structure of the mother-tongue. It is also seen that the commentaries on the Vedic literature have been written in Classical Sanskrit, which is naturally the main door through which the Vedic literature can be approached. If any interesting matter for school pupils is to be culled from the Vedic literature, it should be presented in the garb of Classical Sanskrit. The language, therefore, that must be used in the text-books for schools should be after the models of Classical Sanskrit. For beginners, easy and interesting descriptions and dialogues bearing upon the experience of students will have to be newly written in imitation of good descriptions in Sanskrit literature and of the colloquial style of classical dramas; while in the readers for advanced pupils original, descriptive and dramatic passages from माध, काव्यदाश, वाण, महर्षि, etc., may be inserted. The lessons to be read at the initial stage should be short, and those at the advanced stage may be a little longer.

The language of Sanskrit text-books should proceed from easy specimens to difficult ones and approach Classical Sanskrit in a graded manner. It should be graded in matters of vocabulary, grammatical points, idiom and syntax, and not more than ten new words should be introduced in each lesson. Due attention to the high frequency of words in the descriptive and story forms of literature should be paid, and those frequent words may be used in lessons along with pure Sanskrit (तत्काल)
words current in the mother-tongue. Particularly in the first lessons in Sanskrit no सन्तिस्वा should be observed, and there should be a large proportion of सन्तिस्वा words. When सन्तिस्वा and सांतिस्वा are to be introduced in lessons, they should be used gradually. New words in a passage should be judiciously distributed over a number of lessons, and the same words should recur in different contexts. Necessary grammatical facts should also be distributed over various lessons; but they must be made subservient to the literary charm of ideas. Some irregularities in language are indispensable and may find their way in text-books so as not to allow pupils to form an impression that Sanskrit language is composed only of regular forms; yet those irregularities must be much less in number than regularities. The types of sentences to be employed in the text-books for beginners should generally consist of simple and compound sentences, complex ones being used in those for advanced pupils.

Sanskrit text-books should, moreover, be supplied with intelligent questions and exercises on the subject-matter and language of individual lessons. Illustrations, that would be helpful in explaining the text and would aid the imagination of pupils, may, of course, be presented to add to the attractiveness of books. At the end of every reader organized lists of ready-made grammatical forms of nouns and verbs may be appended for frequent reference. In this way, there should be
three or four graduated readers that would make a gradual approach to Classical Sanskrit.

Before beginning the study of textbooks one fact must be taken into consideration that pupils are generally found to possess a vocabulary of more than 800 तत्त्व words,* as frequently met with in the mother-tongue, by the time they begin to study Sanskrit in English schools. It is worthy of note here that the vocabulary of Basic English consists of 850 words only. Owing to this advantage, Hindu pupils, after the learning of Sanskrit inflexions and their functions, can grasp at least the general sense of a simple Sanskrit passage, story, or verse, though not its details, even before its explanation or translation is attempted. Again, even if translation from Sanskrit into the mother-tongue be attempted, the translation of तत्त्व words is the translation of inflexions rather than that of those words, as many of them are, and can be, retained in the vernacular translation without any change. These are some of the reasons why Sanskrit can be used with advantage as a medium of instruction and why the exclusive use of the Translation Method is superfluous in the teaching of Sanskrit. Thus Sanskrit is not a foreign language like English to Hindu pupils, who have

* We have given this approximate number after counting Sanskrit words in Marathi text-books studied by pupils from the primary to the secondary stage. This number has not, however, been corroborated by giving vocabulary tests to pupils.
an aptitude for picking up its general sense; and the more they are advanced in the study of their mother-tongue, the more their general understanding of Sanskrit is developed.

We shall now see how this general understanding of Sanskrit is further developed in the various purposeful steps of prose lessons.

The teaching of literature is conducted through three successive types of lessons, viz., (1) General Study, (2) Detailed Study, and (3) Review or Revision. The division of procedure in each lesson into three main stages, viz., (1) Preparation or Introduction, (2) Presentation or Development, and (3) Application or Conclusion, is more practicable and elastic than the rigid process of the five formal steps of Herbart. Let us now turn to the 'Preparation' stage—

I. PREPARATION

(a) Introduction of words—At the elementary stage all the concrete and unknown words in a new lesson are introduced by the teacher in direct association with objects, actions, sketches, diagrams or pictures. Personal pronouns, 'action' verbs, concrete nouns, concrete adjectives and concrete indeclinables can be well introduced by using these concrete devices. Such words are to be introduced by the teacher in the context of a familiar topic and not in a disconnected manner. As the unit of language is a sentence, these words are to be used in sentences which should all be mutually connected to form a link or association of ideas.
These short sentences develop, as it were, into a series of little descriptions of objects and actions shown. If proper association of ideas with objects, etc., is formed, pupils can easily learn and recollect new words and phrases thus introduced, since suitable context is a good aid to memory. This is really a relieving feature of the new method and it serves to develop a proper mental attitude of pupils towards Sanskrit. On the other hand, pupils taught by the Translation Method have to undergo the tedious process of memorizing lengthy word-lists, which are, of course, unsuccessfully recollected and reproduced by them for want of context. In addition to the association of ideas enough sense-appeal is made to give a concrete aspect to the subject-matter, as follows—

The teacher after using a new word in a sentence and establishing a direct bond between the word and its underlying idea, repeats that word thrice and asks the pupils to hear and repeat the same thrice after him in chorus. Here, the Sanskrit teacher is naturally expected to be an expert in Sanskrit phonetics. Particularly from the point of view of Sanskrit phonology, distinct articulation of sounds representing letters, their differentiation, and location of places in the mouth are quite necessary. While a word is thus being drilled in chorus, the teacher writes it on the black-board and then checks the correct pronunciation of it by making the pupils repeat it individually. In writing new words on the black-board he should follow a pre-arranged plan. He should write—
(a) **Nouns** with their nominative singular forms so as to show their different genders and endings.

(b) **Adjectives** in their original form without any gender to show that they agree with nouns in all genders, and

(c) **Verbs** with their third person singular forms of the present tense to suggest their different conjugations (नूतन). Again, words of different parts of speech may be arranged in separate columns. Pupils are to take down in their note-books these new words in the same order in which they are being written by the teacher on the black-board, so that along with hearing and repeating, they can practise the correct writing of those words with their hands. Accuracy must be observed in pronunciation, writing, and semanticizing, proportionate attention being devoted to each of these aspects.† This process involves hearing or reception, repetition or ready reproduction, and unconscious assimilation of language, for which spontaneous capacities of pupils for learning language are utilized. Briskness in this oral drill helps proper assimilation of language, as pupils are given no time for mental translation. In this process three senses, viz., ears, tongue, and eyes are appealed to, and the principle of 'Gradation' is followed by making use of (a) ears before eyes, (b) reception before reproduction, (c) oral reproduction before reading, (d) immediate memory before prolonged memory, (e) chorus work before individual work, and (f) drill work before free work. † In chorus work pupils'
instincts of gregariousness, self-assertion and pugnacity are awakened and their imitative tendency is revived. Pupils spontaneously imitate their teacher and actively participate in the lesson by confidently expressing themselves with the spirit of play and emulation. A sort of rhythm is felt in the chorus repetition after the teacher, and pupils instinctively like this rhythmic repetition which also serves as an aid to their memory. This give and take between the teacher and the taught heightens the interest of pupils who begin to feel a sense of achievement in their work. The immediate memory of pupils is tested every now and then by asking them to show actions, objects or pictures and repeat the words signifying them. Repeated appeal to this immediate memory strengthens associations and gives satisfactory results when prolonged memory is appealed to after a number of days. The use of connected Sanskrit speech in sentences instead of disconnected words creates proper Sanskrit atmosphere, which helps the pupils to develop a proper mental attitude towards the subject. The actual use of the language makes an impression on their minds that Sanskrit can be better learnt by use than by tedious and abstruse rules. Thus the oral drill in Sanskrit goes on until all the new words in the lesson to be read are introduced. One thing should be noted here that while introducing new words in a lesson, the teacher should ascertain which Sanskrit words have been met with by pupils in their mother-tongue, so that he might not be required to introduce them as new words. Care
will, however, have to be taken to drill some of those words for removing the vernacular influence, for introducing their correct Sanskrit forms and for showing their proper pronunciation. But under no circumstances should the teacher try to elicit new words from the pupils, supposing that they might be known to them. Nobody should here suppose that exclusive use of Sanskrit is to be made throughout the whole lesson. The use of the Sanskrit medium is to be made for cultivating good language habits which will ultimately serve as a means to good reading.

Importance of oral drill had been already recognized by the reciters of the Vedas, and the sequence of stages in it had been actually followed by them in their recitation, long before the Vedas were committed to writing. In spite of the existence of their printed texts at present, oral reproduction of the Vedas is still held in great esteem. Thus the oral drill in 'language lessons' is just like the 'आवर्तन' or 'शंका' of Vedic students, who are still found repeating after their preceptor in chorus as well as individually. The first lesson in the study of the Vedas begins with the recitation of the गावकीमन्द्र at the time of the उपनयन ceremony. The नागरकूट describe the procedure of this recitation in the following way: "The pupil, after invoking the deities for bestowing Memory (नैच्छिक) and spiritual power (तेजस्क) on himself, requests the preceptor to teach him the गावकी, which also contains an invocation for developing understanding. The preceptor is to recite the
पन्थ thrice in the following manner: First, in order to enable the pupil to follow him well, the teacher should stop after every quarter of the verse, then after every hemistich and lastly he should recite the whole verse, the pupil every time repeating after him. According to the capacity of the pupil, the preceptor should, in the beginning, cause him to recite even four letters each time." This clearly shows that the Vedic teachers did not desire their pupils merely to repeat mechanically but wanted them to be coupled with understanding, since the deities were invoked for the gift of Understanding, Memory and Spiritual power.

The स्वेदभावातिका, which sets down minute phonetic rules relating to the recitation of the स्वेद, gives a detailed procedure for recitation. The important part of it is as follows:-In order to give a clear suggestion to his pupils the teacher should pronounce particular words twice. Generally a collection of three शब्द (verses) to be studied is called a प्रश्न. If the प्रश्न contains a compound, the teacher should pronounce one word only; and if there is no compound, he should recite two words.

$ नवि मेषा मनि प्रजा मन्यकिस्ते द्राहादु ....... इत्युपराय
बुयात-अच्छि मो: साविशी भो अनुभूति ... साविशीम्नवाह फळोकृ
पैनेश्च: स्वरूप: | यथाशक्ति वाच्यवित। (अध्य. य. च. १२२ १२१०-१२);
(आप. य. च. प. ४, स. १२४, ८-१०);-तत्स्मा अन्वाह 'तत्स्विता' रिति।
फळोकृपैनेश्चतांतर्हौः (९-१०)।

यस्माय साविशीम्नवाह फळोकृपैनेश्च: सबो तु तत्त्वन वहात्तत्वन।

- कायायनसमु; २१३।
Then the first pupil on his right side should repeat the first word and others should repeat the same after him *in chorus*. After thus finishing one word, all the pupils should repeat the whole of it again and again*. Here, the part and whole methods of memorizing seem to have been combined.

(क्रमांतः १५१२-१८, १३-१४)

Again, the modern introduction of words in direct association with actions and objects bears much resemblance to the sacrificial procedure followed by priests, who perform successive actions in a sacrifice in association with मन्त्रः and sentences describing those actions. If the Sanskrit teacher adopts the same procedure to the instincts and capacities of children for teaching them Classical Sanskrit, he will find almost no difference between that procedure and the modern one for introducing words. Moreover, in language-learning the Hindu schools of thought have already taken account of the tendency of imitation. They have given due prominence to the usage of elders (पुरातन व्यवहार) in the denotative function of words and acknowledged the principle that language can be better learnt by use (प्रयोग). No one should, therefore, form an opinion that this procedure is foreign to Sanskrit or that the Direct Method of teaching Sanskrit is a blind imitation of the Westerners.

* * *

† शुद्धीम्य पदमाह मुख्यय समासशेषसमासी यदि हेतु
प्राप्तेन कश्चेत समाप्त प्राप्तेन प्रयोज्यपुलवरेव सर्वे ||
-क्षेत्रभाषावलयम् १५१९
(b) Other ways of introducing a lesson—This oral practice of new words in a lesson before its reading is quite in keeping with the principles of language-study. If new words in a lesson are thus independently introduced at the 'preparation' stage, the whole lesson to be studied becomes automatically intelligible to the pupils, and the reading of that lesson can be conducted without repeated interruptions of explanation. It must be here remembered that only concrete words can thus be introduced at the initial stage. At the advanced stage, however, this device proves to be inadequate, and ideas contained in abstract words or subtle shades of meanings of peculiar expressions cannot be explained except in the proper context of the passage to be studied, since difficulties of classical authors are rooted in their context.

So, at the intermediate and advanced stages familiar experiences of pupils might be awakened and connected with the unknown ones by starting at the 'preparation' stage an oral discussion bearing upon the topic of the lesson. If, for instance, the story 'बुद्धिमान बल तथ्य' is to be studied, the general characteristics (residence, food, appearance, nature, etc.,) of the hare and the lion may be elicited through questions in Sanskrit or the mother-tongue. If possible, a few unknown words in the story may be introduced through a suitable picture and be drilled as above indicated. But the more the pupils are advanced, the less there is an occasion for independent word-practice. Sometimes the oral discussion may be based on a familiar topic
relating to the theme of the lesson, without in the least revealing the main theme, and merely making it serve as an 'introduction' to the lesson. If the subject-matter be prematurely disclosed in the introduction, the pupils would lose interest in the 'presentation' stage. Such an introductory talk may sometimes be continued in the mother-tongue. In any case, the teacher should try his best to raise a problem in the introduction and awaken the curiosity of pupils, so that they might be well prepared to receive the new matter at the 'presentation' stage.

II PRESENTATION

(a) Story-telling—At the elementary and intermediate stages the general study of a prose lesson begins with story-telling or oral reproduction of a passage, in simple Sanskrit. Since the principles of language-study lay down that hearing must precede reading, and since language can be more effectively mastered by ear-imitation than by actual reading or rules, pupils must be given opportunities of hearing language before reading. The oral reproduction of a story with the teacher's living voice, gestures, emphasis, etc., is doubtless more enlivening than the reading of the same from the cold print. Moreover, a clear idea of the story as a whole being given with much economy of time, the pupils can afterwards begin their reading with the synthetic view of the whole and with more understanding. At the advanced stage this story-telling will become unnecessary,
but it may be attempted in the general study, only if a story is unduly lengthy.

What should be the medium for story-telling depends upon the individual ability of the teacher. If he feels quite at home in Sanskrit and is possessed of the art of expressive 'telling', he should use Sanskrit alone for story-telling. On the other hand, if he feels diffident of using the Sanskrit medium, or if the difficult nature of a particular story or passage demands the use of the mother-tongue, he may freely employ the medium of the mother-tongue. The use of the Sanskrit medium for story-telling is, however, not beyond the capacities of average teachers, who will be able to acquit themselves well after a little practice.

A story is generally told twice for deepening its impression. If the teacher wants to use the mother-tongue, an improvement can be suggested. The teacher may make a gradual approach to the language of the original by first telling it in the mother-tongue and then in simple Sanskrit, so that Sanskrit atmosphere is preserved in the lesson. In case a story is already known to the pupils, one of them should be encouraged to tell it in the mother-tongue and then the teacher should tell it in Sanskrit. In such cases the subject-matter being known, the form of the language is the unknown, which is to be studied.

The interest of the pupils in the novelty of a story need not slacken, even if it is told more than once. If a story is really good and if its telling is
expressive enough, the pupils are not tired of two hearings at least. On the contrary, if story-telling is merely a cold reproduction of the original, and if the teacher cannot use the Sanskrit medium confidently, story-telling is bound to be a failure; and the pupils, instead of hearing it, are naturally tempted to read it in their text-books. It may be noted here that the pupils are not to be allowed to open their text-books while the story is being told.

It is worthy of note that many Shastris are endowed with this skill in 'expressive telling', particularly story-telling, to such a high degree that they can make their pupils spell-bound by it. Sanskrit teachers must, therefore, do their best to acquire or develop this skill. They must also realize that the expressive telling of a story is certainly more impressive than even the expressive reading of the same from a book. For, the teacher, with a keen dramatic sense, being free from the impediment of a book, gets full scope for making his living presence felt more, and enabling the pupils to live in the actual atmosphere of the story. For example, if there are several characters in a story or a dramatic piece, a skilful teacher in his 'telling' can play their role and reproduce their speeches effectively. This skill stands him in good stead even in reading and explanation.

(b) General questions—In order to test how far the pupils have followed or understood the story, general questions may be asked either in the mother-tongue or in Sanskrit. Those questions may be based on the main stages of the story, so that the
teacher can elicit the general drift of the whole. The number of questions may depend upon the main stages of the story; yet generally it should not exceed three. Under no circumstances should teachers waste their time asking pupils to repeat correct answers to general questions.

(c) Model Reading $ by the Teacher-General questions will be followed by the teacher's model reading, which must be practised by him beforehand, if it should be a model one. After the pupils have received enough oral practice in new words and after they have got the opportunity of hearing the story, oral (loud) reading by the teacher is quite necessary; for, the teacher does all this oral work for ultimately approaching the language of the text-book, i.e., as a preparation for, or a means to intelligent reading. Pupils should here be asked to open their books and follow the model reading silently in them. The teacher, simply by his expressive reading, can now give his pupils indirect instructions in correct pronunciation, phrasing, pause, emphasis, intonation, etc., so as to facilitate understanding. In his reading the teacher should dissolve all संक्षिप्त in a passage, as the observation of संक्षिप्त is optional in Sanskrit † and as the splitting of संक्षिप्त facilitates understanding. This reading by the teacher is a sort of explanation, and it helps the pupils to make an intelligent approach to the

$ See 'Reading and Recitation'.
† संक्षिप्तायं नित्या नित्या वातुपसगंतोऽ।
नित्या समस्या बाक्ये हृ चा विविधामपेशते॥
original language of a lesson in the light of their general understanding of the same in oral reproduction.

(d) Chorus reading—At the elementary stage the model reading by the teacher is sometimes followed by chorus reading, which the teacher may give at his discretion either before detailed questioning, or after it. If it is given before detailed questioning, it enables the pupils to reproduce orally the language of the story; and thus bringing them in closer touch with the language of the text, it prepares them well for giving intelligent answers in the detailed study. This chorus reading may be dropped at the advanced stage.

(e) Silent reading—The model reading by the teacher may be followed by the silent reading of pupils. This silent reading is suitable for the advanced stage only, as pupils at the elementary stage prefer self-expression and self-activity to silence and passivity. To be able to tackle a problem well in its details, it is first necessary to observe hurriedly its main aspects. Hence, the purpose of this silent reading is to cause the pupils, at the beginning of a lesson, to get the proper perspective or general trend of a passage as a whole by going through it rapidly; i.e., the pupils are to discover the main points of a lesson, their mutual relations and the proper place of each point in the whole scheme. They are also to note important and difficult portions of the lesson and distinguish between essentials and non-essentials. They
can thus be made to tackle the general meaning of a passage by themselves and are trained in self-help. If the general idea of the whole is to be obtained by noting the essentials, briskness is quite necessary in silent reading. It has been experimentally proved that understanding depends much upon speed in silent reading. It is, therefore, very desirable to develop this practice gradually among the pupils, since 'silent reading' is the only variety of reading calculated to be of much use in later life. This rapid silent reading of a passage well prepares the pupils to enter upon the detailed study of the same in an intelligent manner.

If 'silent reading' is to go on methodically and yield good results, it should proceed along the central theme of a passage or a comprehensive problem, for the solution of which two or three objectives may be given. With this end in view the teacher, after thorough preparation at home, should find out the main points, determine their interrelations, anticipate the linguistic difficulties of pupils and frame questions for study in the class. The objectives, which are based on the main divisions of a theme or problem, may be presented in the class before the silent reading commences, so that pupils should read the lesson with a definite purpose.

When the silent reading is going on, the teacher should move about in the class and help the pupils to solve their common difficulties by supplying the meanings of a few unknown words
orally or on the black-board. The meanings may be given either in the form of simpler Sanskrit equivalents or words in the mother-tongue, or both. Later on, the use of a small Sanskrit dictionary may be recommended to pupils for looking up unknown words. After the silent reading is over, answers to the objectives may be elicited either immediately or in the detailed questioning. If they are elicited immediately, the teacher should take particular care to connect the objectives properly to the detailed questioning in such a way that the detailed study might be a natural development of the objectives indicating the main problem. Better still to reserve the answers to the objectives for the 'recapitulation stage' which unifies all the salient features in the form of a summary and maintains the organic unity of the whole lesson.

(1) Detailed questioning and explanation—The detailed study of a passage commences after all this preparation in the 'general study', which facilitates general understanding and gives the synthetic idea of the passage as a whole. If the lesson is unduly lengthy, it may be divided into convenient units for detailed study. What then remains for the teacher to do is to draw the attention of his pupils, in the light of general understanding, to important words, phrases or expressions which are elicited, through questions, by him in the form of answers from the pupils and then explained fully in Sanskrit. This explanation is to be supplied not hurriedly but distinctly and slowly,
so that pupils should be able to follow it easily. *Explanation in Sanskrit* is not an innovation imported from the West; for, almost *all the commentaries on Sanskrit works are in Sanskrit* and not in the mother-tongue. Those who advocate exclusive use of the mother-tongue for explanation, should sufficiently account for the absence of commentaries in the mother-tongue from ancient times up to the present day. Thus explanation in simple Sanskrit is quite in consonance with the traditional method of teaching language.

It must be remembered here that questions in *language lessons* are to be employed not only *for testing the understanding of pupils*, but also *for eliciting difficult and important portions in the text* with a view to supplying their clear explanation. Of course, the teacher should allow his pupils to *keep their text-books open* for enabling them to find out and note important points and supply them in the form of answers to questions. This process of questioning involves the anticipation of the difficulties of pupils and *eliciting them for the purpose of giving explanation*. In following this procedure we can quote no better authority than that of the Sanskrit commentaries written according to the लघुकावयवपद्धति, in which detailed explanations are supplied after eliciting the words of the text through typical questions. Furthermore, as already stated, the लघुकावयवपद्धति is mainly based on the psychological principle of expectancy or curiosity (आकांक्षा) which is to be awakened (उत्थापन) by
the teacher among his pupils by raising a problem or creating the need for explanation through questions. When pupils are thus employed in the activity of finding out important things in the text through such questions, the need for explanation being naturally created in their minds, the teacher can give his explanation at the psychological moment. There are, therefore, two types of questions, viz., (1) Testing Questions and (2) Teaching Questions. Testing Questions do not aim at the search for new knowledge, but are used for awakening the 'apperception masses' of pupils, i.e., for reviving and ascertaining their former knowledge and for connecting it with the new one. Thus questions for testing the understanding of pupils are asked either on portions previously studied by them or on those already intelligible to them. They are, therefore, asked mostly in the 'Preparation' and 'Application' stages of a new lesson, and in Revision Lessons. On the other hand, Teaching Questions awaken the curiosity of pupils to acquire new knowledge and are generally employed in the 'Presentation' stage or detailed study. The instinct of curiosity is roused at the sight of new things or situations that cannot be fully grasped, and induces one to search for further information or fuller knowledge of the same. Teaching questions, therefore, concentrate the attention of pupils on the novelty of situations or aspects, and prepare their mental attitude to receive thorough explanations of new facts from the teacher in the form of his 'telling'. The teacher should, therefore, utilize 'teaching questions' for drawing the attention of
students to the prominent linguistic aspects of the text, for distinguishing between simple and difficult portions or essential and non-essential points and for causing the students to study the important parts more minutely. It is then obvious that 'teaching questions' are asked on the portion yet to be studied, with the view of helping students to find out important things and answer them in the wording of the text. Moreover, 'teaching questions' help the teacher and the taught to analyse a complex whole into its component parts, a difficult problem or expression into several smaller units and a comprehensive thought into its subsidiary ideas. This analysis through questions leads to the simplification, reorganization and solution of the whole problem. Every thought contains several constituents denoting persons or things, attributes, actions, time, place, manner, purpose, cause, effect, etc., and those constituents can be elicited by using in questions interrogative pronouns, adjectives and adverbs in Sanskrit (forms of किम्, सीद्ध, कथमेवृत्, कदा, इत्य, कथम्, किमथम्, etc.,) as employed in the लंकाद्वयपद्धति. Corresponding to the thoughts in a literary passage to be studied, every sentence is composed of words of several parts of speech which are mutually related. The important or difficult ones of them are to be 'singled out for special attention and associated with the words in questions' (B.J Dumville) in such a way that they would also be included in the answers of students. These questioning devices, when they
are thoroughly known to pupils serve a very useful purpose in the successful development of a 'literature' lesson and can be widely used for the teaching of literature and even शास्त्र. A teacher, if he is a good judge of the capacities of his students, can anticipate their difficulties and can enunciate them as problems in the class in the form of statements and 'teaching questions' with a view to eliciting from the students the words of the text and supplying their explanation. For learning the idioms and different constructions in any unknown language and even in the detailed study of the mother-tongue the teacher is bound to utilize 'teaching questions' more than 'testing questions'. The form of 'teaching questions' and 'testing questions' is, however, the same, although the purpose in asking them varies as the matter taught is a new lesson or a 'review' lesson.

As indicated above, every sentence involves a thought process indicating doubt, discrimination, causal relation, sequence, etc. Thus every thought process represents a problem, the solution of which depends upon its analysis into minor parts. This analysis or simplification of the problem is facilitated by 'teaching questions'. The thought process indicating a causal relation or sequence of facts generally involves an inference (अनुमान), which can be expressed in a five-membered (पञ्चावधय) syllogism; and questions of a logical type are to be asked for clarifying the nature of that inference. It is thus ascertained whether the inference is
made of an effect from its cause (पूतवत्त अनुमान), or of a cause from its effect (शेषवत्), or of common experience (सामान्यते दृष्टि). The problem approaches solution, when the inference involved in it is stated in the form of a syllogism with its five distinct members, the third member or the concrete example (उदाहरण) helping most the clarification of an abstract thought. Such 'thought questions' for eliciting the separate members of a syllogism can, of course, be used at the advanced stage in the teaching of शास्त्र, where thought is predominant. Shastris are still found making the statement of a five-membered syllogism instead of questioning on it, when a knotty problem or an important proposition of any शास्त्र is to be well impressed on the minds of their students. It must be remembered here that questions bringing out the synthesis, or the summing-up of thoughts are as much necessary as those used for the analysis of the same into their component parts; and they may be asked every now and then for ascertaining how far pupils have grasped the idea of the whole or the former portions of the text. Instead of asking questions on the synthesis of ideas, the teacher may sometimes express the synthesis or Purport (तत्त्वं) of ideas in the form of his own statement.

In the teaching of literature, however, 'thought questions' occur in a very small degree, and 'psychological questions' enhancing the 'emotional content' of a passage and appealing to the emotions and imagination of pupils are generally to be em-
ployed. Particularly, at the elementary stage, where a new language is to be learnt, there is less scope for 'thought questions' than for 'drill questions', which doubtless make for the assimilation of that language. For, in language-learning the subject-matter or thought generally is, and ought to be, simpler than that in other branches of knowledge, the linguistic expression being the unknown and more important aspect of study. This, however, does not mean that there is no scope in language-study for 'thought questions', which may occasionally be asked in the mother-tongue for removing vagueness in the understanding of a theme and for eliciting the causal connection of successive incidents in a lesson. In language lessons 'drill questions' are more predominant, of course, at the initial stage than at the advanced stage, and answers to them are given and repeated by several pupils in the wording of the text, so as to improve articulation and pronunciation, and to assimilate the language of the text. This assimilation of language in the preceding stages gradually enlarges the understanding of pupils and enables them to take up more difficult language for study in the succeeding stages.

As language is inseparably connected with ideas or thought, the linguistic peculiarities to be taught in 'a language lesson' cannot be dissociated from ideas contained in them. Hence, questions in 'language lessons' will have to be framed in such a way that linguistic expressions and their corresponding ideas might be grasped side by side with each other. The formal study of a language divorc-
ed from ideas in it tends to be tedious. On the other hand, linguistic expressions taught in association with ideas in literature arouse interest. The general policy in the teaching of language and literature should, therefore, be to connect language-material with thoughts or ideas, though in the study of a language at the elementary and intermediate stages, linguistic expression will predominate over ideas; and in the teaching of literature at the advanced stage ideas will be more attended to than their linguistic expression. At the advanced stage also particular idioms, phrases or constructions will have to be explained; yet they cannot be properly explained, exemplified, and fixed in the mind, unless they are elicited through questions in their original wording. It is not here necessary that each and every word of the textual expressions included in the answers of pupils should have been fully understood by them. For, in the general study of a passage, pupils are previously given the idea of the whole; and hence, the meaning of the textual expressions being broadly known by them, they are in a position to answer the questions of the teacher in the detailed study by intelligently including those expressions in their answers. This process should not, therefore, be considered mechanical or unintelligent, since detailed explanation of the words just elicited is immediately to be given by the teacher. Moreover, in answering such questions, pupils have actively to think over the form of the question, the matter to be included in the answer
and the wording of that answer. Again, the general sense of the passage as a whole having been already grasped, and even the meanings of some unknown words being guessed by the pupils in the light of the general context, there is no reason why the answers given by them should be supposed to be unintelligent or 'mechanical'. One thing must be noted here that the highly inflexional nature of Sanskrit facilitates quick grasp of questions containing interrogative words with particular inflexions. Those interrogative words naturally give a clue to the words with similar inflexions in the text, which can be readily reproduced by pupils in the form of answers. If the questions and answers thus going on appear hackneyed, stereotyped, or mechanical to some, then along the same line of reasoning, the inflexional character of Sanskrit itself is to blame; and further, all the Sanskrit commentaries written, according to the खण्ड्हान्वयपद्य, which best suits this character of Sanskrit, will have to be called mechanical! Those who will take into account this nature of Sanskrit and the distinguishing features of the खण्ड्हान्वयपद्य, will be less prone to call these questions and answers 'mechanical.'

We, however, admit that questions and answers may sometimes tend to be mechanical, as pupils are generally inclined to include in their answers unessential words in the text, or reproduce, without understanding, the whole sentence instead of the required expressions. The teacher
should, therefore, take every possible care to check this tendency by putting pointed questions and accepting nothing but pointed answers; in other words, he must never allow his pupils to repeat unessential words or expressions. Experienced teachers know well enough where pupils are expected to give mechanical answers, and they can check this mechanical repetition either in the manner shown above, or by asking pupils to translate Sanskrit expressions or sentences thus repeated. But in all cases, translation as a test of understanding is to follow detailed explanation in Sanskrit.

When the teacher, as previously dealt with, tries to facilitate the understanding of pupils through the different stages of the lessons for 'general study' and 'detailed study', will it not be sheer misrepresentation of facts to say that questions and answers in Sanskrit lessons are merely mechanical? Typical question-forms with interrogative words like 'who' (क्यों or कैसे), 'which' (किस), 'how' (कैसे), 'when' (कब), 'where' (कहाँ), 'why' (किसलिए), etc., have always to be settled and utilized in the methods of teaching any language, for the proper organization of the material to be taught. If the material thus organized in the form of questions and answers be called 'mechanical' then all the new methods and formal steps of teaching will have to be called 'mechanical', and consequently 'Translation' would be the only intelligent and natural method of teaching languages!
Thus, if the pupils can grasp the general sense of a passage on account of the reasons stated above, they cannot be presumed to answer all questions mechanically. It should, however, be acknowledged that this understanding is not perfect; and hence the need for filling in the gaps in the understanding of pupils in the detailed study by supplying detailed explanation through questions.

One reason why questioning in Sanskrit appears to be rigid or stereotyped is that average teachers cannot use the Sanskrit medium with facility, for want of practice or constant touch with Sanskrit literature. For being able to use the Sanskrit medium with ease, it is necessary for teachers to have at their fingers' ends the case-forms (विसंस्करण) of nouns which are imperfectly known even by themselves. Such teachers try to conceal their own ignorance by finding fault with the method, and after being trained are more inclined to follow the Translation Method than the Question-and-Answer Method, even if they are allowed to use the mother-tongue occasionally. Much hue and cry has been raised by such teachers against the Question-and-Answer Method, and the Sanskrit Medium has been a much vexed problem. These teachers say that real understanding is possible through the medium of the mother-tongue or English, and that the mother-tongue may freely be used for asking questions, though they cannot show how questions are to be framed in the mother-tongue on a Sanskrit passage. There is much plausibility in saying that the mother-
tongue undoubtedly helps real understanding; but it appears strange when it is also said that the English medium helps real understanding! If the unnatural English medium for teaching and understanding Sanskrit appears to be natural to some, it is simply the force of habit and constant touch. If it is admitted that Sanskrit is more akin to the mother-tongue than the foreign English medium, is it not advisable to develop practice in the Sanskrit medium rather than in the English one for Sanskrit teaching? If the English medium appears to be natural by the force of habit, why should the Sanskrit medium not appear natural after constant practice and habit? Sanskrit explanations are well followed by pupils, if they are gradually accustomed to them. If it is really beneficial to use the Sanskrit medium for enriching the vocabulary of pupils, Sanskrit teachers may be well advised to study original Sanskrit works more assiduously for cultivating facility of Sanskrit expression.

It is then obligatory on every teacher of Sanskrit to be in close contact with Sanskrit literature and imbibe the Classical Spirit in the sole interest of his pupils. No amount of the technique of teaching mastered in Training Colleges would be of any avail, unless Sanskrit teachers drink deep at the original fountain, develop their individuality by imbibing that Classical Spirit in themselves and are well equipped with the knowledge of Sanskrit to arouse intrinsic interest and supply Sanskrit explanation in the manner of Sanskrit commentaries. Much of the hue and cry raised against the Sanskrit
medium would be silenced if it would be perfectly realized that commentaries on Sanskrit works are in Sanskrit, even if Sanskrit has ceased to be a spoken language. Sanskrit speech is more apt and easy than any other medium for teaching Sanskrit literature; and it can be mastered after some practice. The crux of the whole situation is that teachers are reluctant to study Sanskrit literature afresh, with particular attention to the beauty of expression, and to put in more effort in their lessons. Why should Sanskrit teachers not condescend to understand the importance of being more and more efficient and of not remaining simply average teachers? For a teacher to continue to be always an average teacher is really a low aim. The needs of average teachers should, of course, be taken into account, but to adopt the method of teaching to the needs of average teachers is certainly to lower our aim of Sanskrit teaching. If then Sanskrit questioning appears to be stereotyped or mechanical to some, it is not the fault of the method but of individual teachers, who do their work half-heartedly, and fail to acquire sufficient knowledge of Sanskrit, which every Sanskrit teacher is expected to possess. In short, specialists are required for teaching Sanskrit, just as specialists are required for other subjects.

The Sanskrit teacher must, therefore, possess, in the first place, sound knowledge of Sanskrit language and literature. Secondly, he must know the mother-tongue of his students, so as to be able
to seek with advantage parallelism between Sanskrit and the mother-tongue in his teaching, and to use it at times for explaining abstruse ideas. Thirdly, he must know the stock of Sanskrit vocabulary possessed by his pupils and their capacity for understanding the new 'language material'. Fourthly, he must be thoroughly acquainted with the technique of teaching which he should use as a means to the achievement of interest. Being equipped with all these qualifications, he must plan in advance the lesson to be taught. In this planning he will have (i) to decide the successive steps of his lesson, (ii) to determine what material is to be supplied by 'telling' and what by questioning; (iii) to distinguish between 'teaching' questions and 'testing' questions, essential and unessential points of the lesson, and logical and psychological aspects of the 'language material', (iv) to settle what linguistic expressions should be more stressed than others for assimilation, (v) to observe the principle of 'proportion' in drill-work and free-work, and in questioning and telling, (vi) to decide what words or expressions are to be taught by the use of direct association, translation, definition or context, (vii) to devise good application exercises and assignments for the self-study of students, and (viii) to attend to other important aspects of the lesson. In all cases he will have to adapt his teaching to the needs and capacities of his pupils and bear in mind that the quality of teaching matters more than the quantity of matter taught. After being thus fully
prepared, the Sanskrit teacher will be able to conduct his lesson well in the class.

Now, in the detailed study of the lesson all the aspects as mentioned above are taken for class discussion, which is mainly based on the text-book. The method of using the text-book for class discussion is as follows—

"The testing purpose is entirely absent and the pupils should understand it so. If the discussion is on the text-book, books may, and probably will, be open... The activity is intended as directed, co-operative study—not as testing. The teacher takes a prominent part, pointing out main divisions and important points, asking questions, giving incidentally considerable supplementary information, or re-stating and clarifying the statement of the text-book. The pupils follow in their texts by reading silently sentences or passages as directed from time to time, answering questions to show their understanding, and raising questions when they do not understand... This class-period explanation-and-study method may also be intentionally adapted to the pupils' consciously acquiring important elements in study technique. ... This type of discussion period may be used in connection with various other general methods, or it may be thought of as a general method of instruction to be followed from day to day as a distinctive type. The class-discussion, directed by the teacher, is a common phase of the inductive-development method, and... the question-and-answer device may be used in each of the five formal steps of the
induction...Perhaps the most constant and most important phase of the discussion period is the use of questions and answers. Their use for teaching instead of testing will considerably modify the questioning technique."

—Progressive Methods of Teaching, by Martin J. Stormzand.

We shall now see how in the class questions should be asked and explanations should be supplied according to the different stages of pupils' development. At the elementary stage, it is advisable to deviate as little from the wording of the text as possible. As the third person of nouns, pronouns, and verbs predominates in descriptions and stories, it is easy to frame suitable questions on them. But as sentences in dialogues or dramatic passages mostly contain pronouns and verbs in the first two persons, there is less scope for suitable questions in them than in the passages of other types. This difficulty can be got over either by using in questions the third person for the remaining two persons or by asking the pupils to quote the actual words of a particular character in the dialogue. At the initial stage, questions may be asked almost on every word of a sentence for the purpose of fixing in the minds of pupils the function of cases (विभाजन) and interrelations of words in that sentence. Briskness in questioning and repetition of correct answers by pupils train them in the immediate comprehension and unconscious assimilation of language. If text-books are pro-
perly graded, they help this assimilation without giving the least chance for 'translation'. A small passage may suggest a large number of questions; but the teacher must have enough sense of proportion and judgment as to which words or expressions should be elicited through questions. For instance, questions on the words already known by pupils may be dropped, and those on important or unknown words or expressions may be asked, so as to supply immediately their explanation. In this way it would be wise to lessen the number of questions gradually in proportion to the development of pupils' understanding. At the advanced stage, it would be more intelligent to ask questions bringing out the causal connection of different incidents in a story or the various stages of the development of a theme than base them merely on the wording of the book. It is most desirable for the teacher to frame his questions from the viewpoint of his pupils rather than that of his own, and also to rouse, in his explanation, their interest by quoting concrete examples designed to make a striking appeal to their familiar experience. Here, questions may and can be framed in the mother-tongue for eliciting the experience of pupils and for relating it to the life-situations described in lessons. Such questions add to the interest of the class and make the lesson more graphic. Sometimes imaginary and probable life-situations may be placed before the class as examples and pupils may be asked how they would meet those situations.
Teachers under training believing that 'telling' is a sin, are inclined to ask too many questions without supplying explanations. Again, teachers, who feel diffident of expressing themselves with ease in Sanskrit, ask mere questions or supply meagre explanation in the form of disconnected equivalents. This is how they make their own lesson mechanical! It must be remembered that too much of analysis through questions disturbs the unity of the theme and thus spoils the charm of the whole lesson. The central idea of the lesson, on which depends the organic unity of a theme, should never be lost sight of, and questioning must be made subservient to it, so as to maintain synthesis through analysis. This synthesis is maintained as much by 'telling' as by moderate questioning. Judicious 'telling' is, therefore, never to be under-rated, since inspired 'telling' requires much skill, which is inborn in some, but which can also be developed by practice. As has been shown previously, introduction of words in direct association with objects, story-telling, descriptions of situations, easy equivalents supplied to unknown words and connected explanations of sentences or paragraphs are the various forms of 'telling' usually resorted to by the teacher, as the matter in all these cases is new to the pupils. All new information should, therefore, be supplied by 'telling'. The time unnecessarily wasted in the detailed process of questioning can be saved by instantly telling the meanings of words or by presenting an idea in a few sentences. The pupils should then be asked to think over what is
told and sometimes they may be encouraged to give connected accounts of their experiences and observations. They may be given scope also for asking their own questions in the manner of the ancient Hindu students, who put comprehensive questions (प्रश्न) to their teachers when they were in doubt about a knotty point. After the students have thus asked their own questions, the teacher is to supply the required information by telling. This ‘telling’, when it becomes continuous in the absence of questions by the teacher, is transformed into ‘lecturing’, which is suitable for the advanced stage. At the initial stage, however, too much of ‘telling’ or ‘lecturing’ bores young pupils, and hence the need, in their case, for alternating ‘telling’ with questioning. As the pupils advance in understanding, ‘telling’ may be more resorted to than questioning by making repeated statements and giving detailed explanations. Particularly in the teaching of literature at the advanced stage inspirational ‘telling’ becomes more effective than questioning. In ‘telling’ or giving explanations, simple language suited to the capacity of pupils must be employed, and the statements of important things must be distinct, slow, clear and impressive, so that pupils would get more time for careful listening and assimilation. Here, proper use of intonation, stress, pause and emotion accompanied by a few gestures conduces to bring in suitable atmosphere and interest.

Imagination of pupils can be stimulated by supplying graphic descriptions of concrete things
and by placing before their mental vision imagery or word-pictures which enable them to visualise the whole situation. Such word-pictures can be presented as concrete illustrations to abstract ideas in a passage by appealing to the experiences of pupils.

There are two kinds of 'illustrations', viz., 'material' illustrations and 'verbal' illustrations. Material illustrations are models of objects, pictures, diagrams etc., which should be used particularly at the initial stage, as they contain the element of 'perception' rather than that of the 'imagination'. Use of the black-board may preferably be made to draw sketches and diagrams, which can be used also at the advanced stage for clarifying inter-relations of ideas. Verbal illustrations appeal mainly to the imagination and can be supplied in the form of parables, legends, myths, descriptions, word-pictures, familiar expressions, allusions, etc. They are useful at the initial as well as advanced stages of pupils. The mental process involved in quoting concrete illustrations is that of comparison of things that have the element of similarity. Many times verbal illustrations with the element of similarity or identity are expressed in a literary passage itself in the form of figures of speech as उपमा (simile), उपास्क (poetical fancy), रूपक (metaphor) etc. These figures can be explained by a distinct mention of उपमेय (object of comparison), उपमान (standard of comparison), and सामान्य वर्ण (common quality), and by showing
parallelism between उपेय and उपमान with the help of diagrams drawn on the black-board. This method of explanation undoubtedly leads pupils to the clear understanding of ideas in a passage. For intensifying impressions of ideas 'contrast' of things having the element of 'difference' may sometimes be shown. The ideas of contrast are, at times, expressed in a literary passage itself, for bringing vividness in descriptions. The distinguishing marks of recognizing comparison and contrast are 'द्व' and 'का-का' respectively in Sanskrit, and students should be made to know the definite use of those words. Of course, all these literary devices and their explanations are suitable for the advanced stage rather than for the elementary one. Mythological or scriptural allusions can also be told as illustrations for introducing 'human interest' in the lesson and for showing their cultural aspect. These allusions might appear to be digressions; but they are very useful for broadening the cultural outlook of students. Care should, however, be taken to make those digressions proportionate to the central idea of the lesson and to suit them to the understanding of pupils. Quotations from Sanskrit literature containing parallel ideas may be cited, if they can be easily understood by pupils without explanation.

Over-analysis of ideas or excess of explanation should be avoided, and what is quite essential and subservient to the understanding and appreciation of the whole should be presented, so as to maintain the unity of the topic and help the assimilation of
ideas and language. It must be remembered here that understanding and appreciation go hand in hand and are not to be dealt with as separate aspects. Explanations should, therefore, be such as would induce pupils to enjoy and imitate the best models placed before them. Appreciation coupled with understanding means the enjoyment and admiration of the aesthetic elements of a passage. Excellence of thought (अर्थ) and perfection of form (शब्द) are the two things to be taken into account in appreciation. The comprehensive term ‘thought’ includes in itself the implied sense of words (शब्दार्थ), sentiments (रस), ideas with their suggestion (धनि), descriptions of Nature, characterization, etc., while the term ‘form’ comprises linguistic aspects, such as, style (रीति), felicity of words and phrases, rhythm, metre, etc. When the unification of all these elements into a harmonious whole dawns upon the mind, pupils are led intensely to feel literary delight or aesthetic pleasure, which is predominantly emotional rather than intellectual. This delight is experienced by pupils, when the teacher, with intrinsic interest in literature, keenly feels the beauty of a passage and exhibits his excited emotions in his effective speech. The real appreciation of a passage is possible, if the teacher enters into the spirit of his lesson or is deeply absorbed in the sentiments expressed. This mental attitude of the teacher, particularly in

*Read: इशान्यमुखेनः [इशान्यमुखेनः] स्वे स्वाध्यायते मया।
नामुल्ले विख्यते किशिशान्यमेविकुम्भते॥ —मदिनाय: ॥
the case of subtle emotions and suggestions, baffles his verbal expression, and is instinctively caught by students, who are then led to appreciate the niceties of the passage. It is not, however, possible to appreciate all the inexplicable subtleties of emotions and suggestions in the class. They can be fully appreciated in later life, when one recollects the situations described in the passage, and ponders over them in the light of one's own experience in similar situations. These remarks apply both to the appreciation of poetry and prose, since Sanskrit literature contains a good deal of poetic prose wherein the versified form matters little, and feelings and ideas dominate. In the appreciation of all poetic literature, discussions on style (रीति), choice of words, qualities (वर्ण), figures of speech (बल्कार) etc., should mainly subserve the subtle suggestion (चिन्ता) and heighten the predominant sentiment (रस). Although the 'prose' in works like the पञ्जाबर, हिन्दोपदेश etc., is comparatively simple and lacks in high flights of imagination, yet it abounds in subtle humour suggested at several places. This humour may be brought out by conducting discussions on the behaviour of several characters in the stories of those works, and human interest may thus be awakened among students even at their initial and intermediate stages.

All such literary discussions can be conducted successfully, when the students are sufficiently grown-up in understanding. Many of these discussions are suitable for advanced pupils in schools
and colleges. They fail flat unless students have mastered the fundamentals of the Sanskrit language, and are so much acquainted with the language as to get over, by self-help, at least a few difficulties met with. At the elementary and intermediate stages, therefore, linguistic difficulties of a passage will have to be discussed in detail, in combination, of course, with its emotional aspect and human interest. For maintaining this interest explanation will have to be given with feeling and modulation of voice, and not in a cold, prosaic or monotonous way. Simple matter may be skipped over by making short statements to connect the main thread of the topic, or simply by reading the matter in an expressive manner. It is quite essential to realize the importance of good reading, modulation of voice, and dramatization with suitable gestures as explanatory devices, which are more effective than verbal explanations.

'Vertal explanation' means the clarification, in simple language, of the inter-relations of sentences and ideas corresponding to them through the analytical-synthetic process. Inter-relations of words with clauses, of clauses with a larger sentence, of sentences with paragraphs, of each preceding paragraph with the succeeding one, and of paragraphs with the central idea of the whole passage are to be explained through analysis and synthesis. All discussions of the linguistic aspects of a passage should be conducted, as indicated above, mainly in relation to the ideas in it, so as to humanize the lesson; and recourse to synthesis or purport (तापने)
may repeatedly be had at the end of each paragraph and of the lesson, for the purpose of establishing organic unity of the whole. Sometimes it is preferable to give the idea or purport (तालम्पूर) of a paragraph at the beginning of its discussion; for, when the idea of the whole is comprehended, it is possible for the pupils to gather the meanings of difficult words in their proper context and association. Association and context are of great help in explaining the meanings of individual words. Of course, the meanings of difficult words and phrases must be told by the teacher in the proper context. Explanation of words, phrases, clauses, etc., should generally be supplied in the form of complete sentences rather than disconnected or isolated equivalents. If equivalents alone are required, they should be familiar to pupils and be simpler than unknown words in the original; and if no simpler Sanskrit equivalents are available, the teacher should not hesitate to give equivalents in the mother-tongue. In order to test whether the meanings of difficult words have been understood by pupils, the teacher should ask them to use the same words in sentences of their own.

Sentences in paragraphs are simple, compound, complex or mixed. Clauses in complex sentences are, of course, more closely related than those in compound ones. Hence the co-ordination of compound sentences and close relations of subordinate clauses with the principal one should be clearly stated. Transformation of a complex sentence into several simple sentences is an effective explanatory
device. In the case of a complex sentence in the text, the principal clause in it should first be elicited through questions and explained, subordinate clauses being afterwards taken for discussion in their due order. Sometimes the same idea may be expressed in a variety of forms with the view of developing the vocabulary and expressive power of pupils, who should have many occasions to hear language in its various forms. Simple Sanskrit paraphrase may here be given to show how the same idea can be expressed in various ways. For instance—

(a) Two ideas compressed into one sentence by the use of 'हा' may be expressed in two separate sentences by using तथा and द्वारा.

(b) Passive constructions should be changed into active ones and vice versa. For this purpose, sentences in the passive construction should be elicited by asking questions in the passive construction, and those in the active should be elicited through questions in the active.

(c) A sentence containing absolutes (क्वालिटा and लक्षवाद) may be split into several sentences by using finite verbs for absolutes, आदि—प्रथमम्—पूर्वाय i.e. in the preceding sentence, अन्ति—पूर्वाय in the succeeding sentence, and the indeclinable 'च' at the end (if necessary); e.g. अहं मुख्य प्रकाशत्व तुच्छं विशामि=(आदि) अहं मुख्य प्रकाशत्वामि, (अन्ति) तुच्छं विशामि | or... प्रकाशत्वामि...

... विशामि च।
(d) Nouns in the dative case can be substituted for infinitives (हुतन्त्रान्त्र); e.g. गत्तुमृ—गमनाया.

(e) Genitive and Locative Absolutes (अनादे दानी आणि वाते समाचा) can be replaced by the use of वदन—वदन or चधपि—चधपि according to the suitable context.

(f) Attention of pupils should be drawn to the independent use of वस्त, वस्त, चत्तु and to that of चत्तु—चत्तु, यथा—यथा, यथा—यथा, यथि—यथि etc., as correlatives of each other in sentences. Their respective meanings with examples should be supplied according to their contexts.

(g) Gerunds in अमू or गमुत्त रस can be paraphrased as follows—

(i) स्मार स्मार (बारंबार स्मार) नमी; (ii) स्वाभाबिक (स्वाभाबिक) मुक्ते; (iii) नामानाम (नाम यहीं) आह, वित्; (iv) उदाहरण (उदाहरण उदाहरण) मुक्ते; (v) पादुपाद (पादुपाद पादुपाद पादुपाद) हनि, उदाहरण (उदाहरण) पिनहि; (vi) हस्ताक्षर—हस्ताक्षर यहीं तथा etc., etc.

The ways indicated above are not exhaustive but merely suggestive. In addition to these, certain types of sentences, constructions, idioms or phrases must be learnt intensively. Particularly, the idiomatic use of क्रस and particles must be explained and illustrated in the context of the text by supplying several examples of similar constructions in different contexts; and then the pupils should be led to arrive at generalization. It should be borne in mind that such syntactical peculiarities are to be
elicited and explained only in ‘prose’ lessons and not in ‘poetry’ lessons, wherein pupils have to be led to visualize situations through questions and answers making sense-appeal. The examples quoted in ‘prose’ lessons may be introduced by saying अयं at the beginning of all of them; and then they may be connected with the construction in the text by saying अयं. Mere repetition of such examples helps pupils to frame the rule by themselves. As oral work must precede written work according to the accepted principles of language-study, all syntactical peculiarities will first be introduced purely through oral work, and only important things may afterwards be written on the black-board. If examples of a similar construction have to be cited, they should be newly composed by the teacher in simple language and on the basis of familiar experiences of pupils, since examples selected from the classical literature are beyond their comprehension.

*Compounds in Sanskrit* are a stumbling block in the understanding of students. After they have been inductively taught in independent lessons, students may be made to dissolve them orally in literature lessons. The teacher should, of course, help his students when unusually lengthy and difficult compounds are met with. Typical compounds in a passage may be written on the black-board with their dissolutions and names. It must here be borne in mind that compounds can be mastered more by constant practice in their dissolution than
by rules. In short, the linguistic aspects to be dealt with in literature lessons are syntax and the form, function and etymology of words. *Etymology of words* is sometimes helpful in understanding their real meanings; yet it should not so exceed its limit as to bore the pupils and spoil interest. The most important linguistic principle that will always guide the teacher is that the distinguishing features of a language are learnt mainly through the imitation of varied and connected models of the best style, and that it is needless for the teacher to account for each and every form of a word or construction with the help of rules.$

Though the use of the Sanskrit medium is predominantly to be made for story-telling, questions, answers and explanations in literature lessons, it is not obligatory on every teacher to employ that medium alone in his teaching. If the aim of teaching is ultimately to facilitate understanding or clarify meaning, it is advisable, in the interest of pupils, occasionally to make free use of the mother-tongue (i) for explaining syntactical peculiarities, (ii) for supplying mythological allusions and other incidental information, (iii) for quoting concrete

$ It is worth noting what Goethe says about his own way of learning Latin: "I had learned Latin only through practice, without rule and without system. I neglected the grammar as well as the rhetoric; everything seemed to come naturally to me. I retained the words, their formations and transformations in my ear and in my mind, and I employed the language with ease for writing and talking.

Quoted by Jespersen: *How to teach a Foreign Language.*
illustrations from life, (iv) for elucidating abstract ideas, and (v) for comparing and contrasting idiomatic usages and colloquial expressions in Sanskrit with the corresponding ones in the mother-tongue. At such places free translation should be preferred to the literal one. Recourse will, however, be had to literal translation when a Sanskrit sentence might be very difficult or might contain a linguistic peculiarity. While thus making a rational use of 'Translation,' more attention will have to be paid to the idiom of the mother-tongue, so that the translated matter would read like an original passage in the mother-tongue. The translation of a बहुतैदि compound, for instance, into a complete sentence is always to be preferred to the literal translation of the same. Every care must, however, be taken to see that the translation is faithful to the original Sanskrit passage, and not merely the sum and substance of it.

(g) Recapitulation—Thus after the detailed study of a 'literature' lesson from the viewpoint of ideas and language, the teacher should recapitulate the whole in a few sentences for creating a synthetic impression of the same. This recapitulation is just like the 'तात्पर्यद्विभाषा' of Shastris, who tell the purport (तात्पर्य) of the matter taught at the end of their lessons. A topic can be recapitulated by asking questions to pupils or by 'telling'. The teacher may, therefore, resort either to questions or 'telling' at his discretion. This तात्पर्य or recapitulation is, however, useful only in 'prose' lessons. It
It is adopted in 'poetry' lessons, it mars the poetic beauty. This recapitulation of the subject-matter may be followed by a second reading of the lesson by the teacher, if necessary.

III APPLICATION

After recapitulation the 'application' stage begins. Here, various 'language exercises' based on the matter of the text are to be attempted by pupils as 'fixing devices.' There are several exercises that are introduced at this stage. The teacher may devise varied and new exercises; or according to the nature of the textual matter, the capacity of pupils and the time at his disposal he may choose any one of the following exercises:

(1) The reading of a story, etc., or dramatization of a dialogue by pupils is a kind of 'application exercise' calculated to fix in their minds the language of the text in its connected form. At the end of a 'revision' lesson pupils may be asked to reproduce the story orally in Sanskrit. If questioning has been well conducted in previous lessons, the reproduction of the story by pupils proves very successful.

(2) Words in the singular number may be changed into the plural, and vice versa.

(3) Verbs in the present tense may be changed into the past or future and vice versa.

(4) Words in the first person may be changed into the second or third, and vice versa.
N. B. In exercises 2, 3 and 4 it is necessary to see whether the changes made are possible and sensible according to their context. Particular Sanskrit sentences selected for changes may then be repeated with the above changes.

(5) Active constructions may be changed into passive ones, and vice versa. This exercise can be attempted in the case of isolated sentences.

(6) Subordinate clauses are changed into co-ordinate ones, and vice versa.

(7) Synthesis of sentences may be attempted by making use of यदि, यावत्, यत्, यति, चेत् etc., or of कल्पनात्स, लिप्त्स and दुम्प्त्स.

(8) A complex event may be separated into its component parts or a series of actions, in the manner of the 'linguistic series' given by F. Gouin in 'The Art of Teaching and Studying Languages.'

(9) Synonyms of a word as are scattered in different lessons of the text may be collected by pupils. In addition to this exercise the अमक्रोध may be used for finding out other synonyms.

(10) Particular sentences may be given for 'transformation'. Pupils may be asked to express each of such sentences in as many ways as possible. Here, the Sanskrit explanation given previously by the teacher becomes helpful.
(11) Pupils may decline and conjugate important nouns and verbs in the passage studied. In the conjugation of verbs pupils should use suitable pronouns as subjects before verbs.

(12) Pupils may collect scattered examples of the same syntactical peculiarity from various lessons. Each peculiarity may be taken at a time. A separate page in the note-book should be reserved by pupils for collecting sentences containing the same peculiarity. In this way different pages may be devoted to different peculiarities.

(13) 'Substitution tables' in Sanskrit may be constructed on the lines laid down by H. E. Palmer in his '100 Substitution Tables'. Such tables may be used as application exercises.

(14) Crude forms of nouns (प्रारम्भिक) may be given, and pupils may tell their genders.

(15) Pupils may fill in the gaps in sentences by using appropriate words or phrases.

(16) Pupils may use present, past, future and potential passive participles (वत्तु, शान्ति, क, जन्मु, तत्त्व, अन्निमि etc.) for finite verbs in sentences.

(17) Genitive or locative absolutes may be used in sentences containing the words यदि-तदा, यथापि-यथापि etc. Care must be taken to see that the subject in the absolute construction is different from that in the principal sentence.
(18) Various compounds (समस्तिक) of separate words in sentences may be formed.

(19) समस्तिक of separate words in sentences may be formed, or words joined with शृङ्खला may be split.

(20) An exercise for "translation into Sanskrit" may be given. For this purpose, sentences or a passage should be so composed in the mother-tongue that the pupils would be required to use in their Sanskrit translation the same syntactical peculiarities as already learnt by them in the text.

N. B.—All exercises are to be conducted through the medium of Sanskrit. Of course, for many of the above exercises the teacher should select complete sentences from the text rather than disconnected words.

CONCLUDING REMARKS—

Proper understanding of literature depends much on the knowledge of idiom and syntax, which must be explained by the teacher, inductively in the context of the text. This procedure need not be supposed to be a promiscuous mixing of grammar and literature in one lesson, since syntax and idiom cannot be explained and understood except in the proper context of literature. This is why Shastris explain शास्त्रसंस्कृत and प्रयोग,† the syntactical parts of

† प्रयोगः ( a ) कर्मकोषिकायुक्तः प्रयोगः स्वात्त्वकर्मकः ||
अकर्मकः कर्मशृङ्खः कर्मदन्दो विकर्मकः ||
grammar, side by side with literature rather than in an isolated manner. Furthermore, 'syntax' must be distinguished from 'accidence' (declension and conjugation) which may admit of treatment independent of the context of literature.

But unlike Shastris the followers of the Grammar-translation method in secondary schools are found to devote their time and energy more to accidence than to syntax, more to the conjugation of verbs than to the verbal derivatives, more to the second group of conjugations than to the first group, and more to the formation of nouns and verbs than to their ready-made forms. While attempts are being made to popularize the study of English through the Basic Vocabulary, short-sighted Sanskrit teachers do not as yet condescend to realize the urgency of minimizing the burden of unnecessary grammatical portions and making grammar subservient to the teaching of literature. If Sanskrit is to be popularized, the idea of Basic Sanskrit will have to be worked out. If, again, practical approach to grammar is to be made in the interest of average pupils, the irrational order

(b) प्रयोग: प्रश्नविचार: | सर्वमूलंकर्मकः कर्माणि मा वे

-समावेशकम् |
of grammatical portions, as above, will have to be reversed, and an appropriate measure of attention will have to be paid to syntax, verbal derivatives, formation of the first group of conjugations and the ready-made forms of regular nouns and of some verbs of the second group.

Up to this time Apte’s Guide to Sanskrit Composition has been prescribed in the school course for the study of syntax; but despite the fact that it is an indispensable guide to Sanskrit teachers in the teaching of syntax, it is beyond the capacity of average pupils in respect of language, treatment and difficult examples from classical literature. Students cannot, therefore, proceed further than understand imperfectly a few first lessons of this book, and are generally left in the dark about Sanskrit syntax and idiomatic use of the language. Another mistaken policy in this respect is to divorce the teaching of syntax through this book from the regular study of literature. Sanskrit teachers may here be well advised to use this book for their own constant reference, and revive their knowledge of Sanskrit idiom and syntax. Instead of teaching this book in the class they may utilize the information contained in it for pointing out syntactical peculiarities in the proper context of literature actually studied by pupils in the class. For introducing ‘Sanskrit composition’ in schools and colleges on systematic lines, the latter part of this book is a valuable guide. But this part is rarely read either by teachers or by students! In
short, the information in this book should be made subservient to the teaching of Sanskrit literature and composition. The natural result of all the malpractice described above is that pupils are kept away from real literature, and even after the completion of their school course they are unable to tackle the meaning of a normal Sanskrit passage! The learning of Sanskrit thus defeats its own end! On the other hand, pupils taught by the 'पाठशाला' method, as the Shastris assure, are able to construe by themselves passages of normal style from the पुराण or the हितोपदेश and from the रामायण and the महाभारत, after the intensive study of only one canto from any of the five पाठ्यक्रम. Nay, they can attain as much proficiency in literature (लघुपत्ति) as a graduate can, only in four years which are ordinarily required for completing the course preliminary to the study of ग्रंथ. The point, therefore, that needs reiteration is that the teaching of syntax in the proper context of literature must receive due attention.

SYLLABUS IN SANSKRIT

I

After observing and comparing in detail the courses in different subjects prescribed at present in various पाठशालास and Sanskrit colleges all over India, we have been able to ascertain that the course in Literature (लघुत्ति and साहित्य) is not stand-
ardized, but varies in point of duration and the relative importance attached in it to grammar. In spite of this difference, it is possible to note in it the common features, which will lead us to standardization.

Generally the course in literature extends over a period varying from four to six years. We can, therefore, safely deduce that approximately five years are quite sufficient for acquiring mastery of the language. In the 'course' of four years' duration the मध्यकौटिव is studied for the knowledge of grammar, and it really serves all the practical needs of those who do not want merely to specialize in grammar, but desire to devote their attention to the special study of one of the several शाखां like the नाम, the मीमांसा or the ब्राह्मण. If the course is extended to five or six years, the सिद्धान्तकौटिव is generally studied for the last two or three years, which are required for finishing the major portion of that work. In the four years' course the मध्यकौटिव is generally studied in the second or third year, either simultaneously with literature or after the reading of a fair amount of it for three years. In the course lasting for five or six years the लघुकौटिव is taught by some Shastris in the second year after the learning of preliminary grammar (रुपावलि, समाष्ठक, etc.) and a few cantos from a महाकाव्य, the सिद्धान्तकौटिव being taught in the last two or three years, as indicated above. Here, the लघुकौटिव is taught with the view of acquainting the pupil with the Paninian terminology.
in a broad outline; but this teaching of the लघुकौमुदी is not prevalent all over India. Many Shastras are inclined to exclude the लघुकौमुदी from the six years’ course and teach the विद्वानकौमुदी after the study of the पञ्चमहाकाव्य. In any case we find that the study of grammar ‘as a science’ is mostly not commenced unless pupils have studied a sufficient amount of literature. In some parts of India (Bengal and N. India) setting aside the difficult treatment of the Paninian system in the कौमुदी, simpler grammatical treatises like the काल्पन्क (कल्पन), सारस्वत or मुच्छोप are widely used, since they are specially designed for those who want to learn grammar as a means to the study of literature. Cases, however, are not rare where pupils could study literature and even शास्त्र, only with the minimum of grammatical knowledge of the ready-made forms of nouns and verbs, case-relations (कारक) and compounds (शब्दरूपावलि, चालु-रूपावलि and वस्मास्चुक). This clearly indicates that all Shastras were not necessarily वैयाकरण (specialists in grammar), even though they were proficient in Literature or other शास्त्र; and this state of things well accounts for the existence of amusing गुमातित purporting the censure* of grammarians by the

* (अ) सूत्र: पाणिनिमित्वेतेहृतेनिन्माय शब्दावलि
वैकुण्ठस्वामलमा रचयितु मिथ्याशमा: शास्त्विकः ||

(आ) प्राय: काल्पनिकविवाह: पाणिनीयान्युः
सारस्वातपरिकविन्त्यायाधाः पुंवा: ||
वादाश्वे विद्वतनयो वाच्यमें समायो
महा निष्प भवति किवति पस्य कंद्रांवर्षाम् ||
नैयायिका, और सीमास्त्र, और the retort of the वैद्विकस् to both of them. Those who lay undue stress on the teaching of grammar in English schools should note this fact.

The different types of literature studied in the पाठ्यालार्थ are poetry, prose, drama and चापू. In ‘poetry’ five or six cantos from each of the पद्मपान्य (सुबंधा, कुमारस्मिन, तिराट्तुशील, विद्यालत्रत्र and नैयायिका) are studied; in ‘prose’ fables and romances like the हितोपदेश, पद्मथन, दशकुमारचरित, इतिहासरत्रि and कामदीप्रय are read; in ‘drama’ four or five select plays are prescribed, the choice mostly falling on the बेन्द्रीसंहार, मुन्नहोटिक, शाकुन्तल, उत्तरप्रणालि and सुदाराम; and the ‘mixed types’ of literature like the भारतमूर्ति, विद्वान्यादर्शमूर्ति, etc., which are more difficult than other types, are taught at the end. Thorough understanding of the above representatives of Classical Sanskrit is mostly coupled with appreciation, for which a standard work on poetics like the चंद्रशेखर, कुब्जमनमत्र, साहित्यश्रेणि or काव्यप्रकाश is studied at the advanced stage. The dangers of narrow specialization are avoided in this literary course by prescribing along with literature (साहित्य) manuals (प्रकरणान्व) on the न्याय, मीमांसा and बेदान्त as the तत्त्वस्माद्विधिपरिषद् or विद्वान्तमुक्तविलिङ्ग, अर्थसम्बंध or आपदेशी and बेदान्तसार, वेदान्तपरिभाषा or पञ्चदशीमूर्ति.

(है) नैयायिका या नन्द शाब्दिका या विचित्रिता सुम्रमवालिनो या।
बदलाहि बिन्निता जामिनीलक्ष्यायोगीहि सति मीमसाकुरः॥

†
शब्दशास्त्रब्रम्भीयशः पुमानुपकुल्मिन् सम्मानं।
कुल्मिन्वयति वेन मोदकर्त्ति हसिन इतनः कमलनालतज्जना॥
respectively, which maintain the principles of continuity and correlation of studies, and pave the way for specialization in different शास्त्र at the higher stage. For the first four or five years this course in literature is common to all pupils alike, and is followed by special courses in शास्त्र for four or five years more.

From the psychological point of view this course is not much faulty except in the case of proper gradation. As literature prominently appeals to senses and emotions, its reading at the lower stages, as designed by the Shastris, is quite suited to the capacities of young pupils. Yet attention must be paid by them to the necessity of prescribing easy books at the elementary stage and approach to more difficult works must be gradual. Here, the Shastris seem to have almost ignored the reading of the रामायण and the महाभारत which have greatly influenced the whole of the later literature in its ideas and form, and the language of which is more natural, living and suited to the capacities of beginners than that of the latter. Perhaps, the Shastris do not think it desirable to place before their pupils the language of the great epics, as it deviates from the rules of पाणिनि at some places. Such deviations, however, not being rare even in the literature written after पाणिनि, there is no adequate reason why selections from the रामायण and the महाभारत should not be studied in the beginning, before the study of the पञ्चमहाकाव्य. Again, in a few cases, the early beginning of the study of
grammar as a science makes the curriculum of the पाठशालास more logical than psychological, and hence unsuited to the capacities of children; yet this practice is not current everywhere. Broadly speaking, this curriculum in literature is more psychological than logical, and is made more logical only at the advanced stage. It being, moreover, concentrated, there is almost no wastage which is found in the University curriculum. Within the period of four or five years a student of the पाठशाला masters much more Sanskrit than a graduate can within double the time allotted to it in the universities. One thing must be borne in mind here that the pupils of पाठशालास and Sanskrit colleges belong mostly to advanced classes, learn Sanskrit for its own sake, and have to study nothing but Sanskrit throughout their course; whereas in English schools and colleges Sanskrit is taught as one among many subjects in the curriculum to the pupils of all classes without any distinction.

Nowadays in पाठशालास and Sanskrit colleges, exclusive use of the ‘Lecture Method’ is made everywhere in teaching, and the ancient method of अन्वयन has ceased to be employed. Generally the medium of instruction in them is the mother-tongue at the elementary and intermediate stages, and Sanskrit in some cases at the advanced stage. Side by side with Sanskrit explanation at the advanced stage, Sanskrit commentaries of original works are sometimes read in the class, so as to encourage students to read them independently and get their
difficulties solved by self-help. In the teaching of literature clear understanding of the text is more aimed at than the synthetic appreciation of their poetic beauty. Complete memorizing and repeated revision of the books prescribed are the only methods of study adopted by students. Thus the methods of study and teaching are predominantly intensive, though the comparative, critical and historical methods of extensive study are conspicuous by their absence. We must, therefore, admit that there are in the Shastri method a few flaws which will have to be removed for the purpose of making it suit the present conditions. But its merits in other respects, as mentioned above, far outweigh its demerits; and in spite of its flaws it is far superior to the methods of teaching Sanskrit as employed in English schools and colleges. Of course, taking into account the modest position of Sanskrit in the University curriculum, we think that the merits of the Shastri methods can be retained with advantage even in English schools and colleges. The Sanskrit books prescribed for the University examinations are almost the same as mentioned above; yet reform in the methods of teaching Sanskrit is a desideratum.

II

Improvements are, therefore, suggested here in the Sanskrit syllabus for high schools, so as to enable intelligent as well as average pupils to receive the maximum of the benefit of their study of Sanskrit. Up to the Matriculation Examination the
course should be common to all types of pupils alike, and the standard of Sanskrit to be attained by them should be the understanding, with the help of a Sanskrit Dictionary alone, of the type of Sanskrit prose contained in the एतिपद्यम्, पवित्रयुग and a few simpler portions of the दयाकुमारनिर्ति and बादम्बरी; of Sanskrit verse in the महाभारत, रामायण, नीतिशालक, and a canto from the शब्दकृत्यम्; and of a drama of भारत. All efforts in schools should, therefore, be concentrated on developing gradually the practice of pupils in construing and understanding themselves passages from literature with the thorough knowledge of as much grammar as is required for understanding literature.

GRAMMAR

The most essential grammatical portions to be mastered are—the declension of regular nouns and pronouns, conjugation in frequent tenses and moods of the verbs of the First Group (1st, 4th, 6th and 10th conjugations) in detail, and of the Second Group in a broad outline; Compounds, case-usages (कारक) and a few verbal and nominal derivatives.

* It is worthy of note what Lok: Tilak, the great Sanskrit scholar, writes in a letter addressed to the teacher of his sons about the teaching of Sanskrit, particularly Sanskrit Grammar—

"Instead of taking the boys to learn dry rules or difficult portions e. g. frequentative or desiderative, etc., confine to ordinary declensions and simple tenses—like the present, past and futures, imperative and potential. The knowledge of other portions may be more or less accurate; but those
This grammar should generally be taught on inductive lines, the deductive method being resorted to in a few inevitable cases (viz., numerals, declension of nouns ending in consonants, and some conjugations of the second group), where there is an ultimate saving of time and energy. The thorough learning of the ready-made forms of nouns in the म र प व ति may be recommended, since it is the most effective and time-honoured way of learning necessary grammar. In the learning of similar grammatical forms, use of analogy (in the forms of words) may advantageously be made. More stress should be laid on the teaching of case-usages (कारक), compounds and syntax than on that of verbs and their formation with the help of rules. We must remember here that Sanskrit literature is distinguished for its Nominal rather than for the Verbal Style. It is, therefore, necessary to indicated above should be thorough and accurate, so that a student should find no hesitation in answering any question in them. A few rules of कारक (cases Govt.) should be added from Apte's Guide or the Kaumudi. Along with these, I would continue the reading of Hitopadesh—not continuous—but selected portions and learning by heart the important verses therein which improves Sanskrit composition. Care should be taken that whatever the boys know, they know it thoroughly and definitely. It matters not if they omit the complicated portions of Grammar; but they must be able to thoroughly answer the ordinary questions.

—लोषं दिल्लक: याच्या आठबाणी व आत्मालिका, खंड २ रा, प्र. २०६-२०९.
economize the labour of the detailed teaching of verbs. Frequent conjugations, tenses, moods, verbal derivatives (present, past, future and potential participles) and nominal derivatives with important nominal suffixes may be taught inductively in the proper context of literature, using discretion in differentiating forms for recognition from those for formation. In the examination papers, questions on grammar should consist of exercises in syntax, i.e., exercises in substitution, synthesis, transformation, change of voice and use of grammatical forms in sentences rather than the isolated forms of words.

Here those, who object to the learning of ready-made grammatical forms and favour the teaching of their detailed formations with the help of rules, assert that training the pupils in the habit of accounting for the grammatical forms of words met with in the language, awakens thought in them and thus has a high educational value. From the logical point of view all this is well and good only in the case of intelligent and advanced students; but psychological considerations hardly allow us to agree with these people. As modern psychology propounds, the treatment of a subject in the case of beginners or young pupils must be psychological rather than logical, if it should awaken intrinsic interest in the subject and love for it. Undoubtedly, awakening of thought among pupils must always be kept in view by a teacher; yet it ought to be an end rather than a means. Every conscientious teacher
attending to the instincts, individual differences and needs of pupils must bear in mind that thought can be awakened gradually and not prematurely. Although the purely deductive method of teaching the grammatical formation of words might be the only scientific method from the adult point of view, long experience has sufficiently proved it to be laborious and disgusting in the eyes of young pupils. Of course, the learning of readymade grammatical forms is much less laborious and more economical than the formation of words with the help of rules. Again, in the teaching of grammar, the empirical method, which proceeds from the particular to the general, from the concrete to the abstract, or from examples to the rule, and which, if properly organized, develops into the 'Inductive Method', is not only far from being unscientific, but it positively conduces to the pupils' interest, better understanding and gradual awakening of thought.

We are at a loss to understand why the learning of ready-made forms in the स्पष्टकृति, the speedy means of learning Sanskrit, should be so much disfavoured by some. If it be supposed that the repetition of words in the स्पष्टकृति is mechanical, the same charge can be laid upon abstract grammatical rules which the pupils learn by heart with little understanding. According to the modern principles of language-study a language can be better learnt by use and intelligent repetition than by rules. If this principle is translated into practice, there should be no objection to the learning of ready-
made forms in the क्वालिनि. We aver that reputed Shastris are in perfect agreement with us on this point, and that the शान्तवालिनि can very well serve the need of those pupils who want to be early introduced to Sanskrit literature. Moreover, old manuscripts of शान्तवालिनि belonging to the beginning of the 17th century A.D., are extant and testify to the fact that the practice of teaching ready-made forms of nouns is current among us at least for three hundred years. Again, it is heard that there are Jain manuscripts of शान्तवालिनि and शालकवालिनि, which are still older than those mentioned above. It may, therefore, be concluded that this practice might not have continued for so long a period, unless it had been of utility and advantage. It may be suggested in passing that while learning by heart the शान्तवालिनि, irregular nouns of rare occurrence may safely be dropped.

Some people being led by philological and etymological considerations and influenced by वास्तुकृत's principle that nouns in the language are derived from roots, lay undue stress on the teaching of verbs in the 'school course'. But what is the good of carrying average pupils, who want something humanistic rather than formal, through the meandering and bewildering process of the detailed formation of verbs? To enable pupils to account for verbal forms in the light of rules, so as to encourage thought, might possess a high educational value in the opinion of some people; but this is a process involving ratiocination and is suitable only for the
pupils that have reached the conceptual level. We must here admit that some tenses and moods are simpler and more useful than others. Yet it is advisable, for all practical purposes, to observe a clear distinction between detailed formation and recognition, and to acquire mastery over important portions. For instance, the Second Group of Conjugations, Perfect (third person only), Aorist, etc., should be reserved for recognition only, as they are found difficult by average pupils. However, the claims of etymology as furthering the cause of the mother-tongue be strongly put forth, the following compromise may be effected.

As the roots of the First Group of Conjugations far outnumber those of the Second Group and are more frequent in literature, they are more important than the latter. The verbs of the 'second group' may be broadly learnt for recognition; yet for some of the verbs of that group, verbs of the

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<th>Conjug.</th>
<th>First Group</th>
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<th>Second Group</th>
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<td>1</td>
<td>1035</td>
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<td>2</td>
<td>72</td>
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Thus the total number of roots in the Sanskrit language is 1968.

$ According to the धातुपाठ of प्राणिनि the number of roots in each of the two groups is as follows:
'first group' having the same meaning may be used by pupils in their composition. For all these reasons the formation of the verbs of the First Group, which is also comparatively easy, may be advantageously taught in four or five lessons with the help of rules, so as to give pupils the idea that many words in Sanskrit and words in the mother-tongue can be derived from Sanskrit roots. It may incidentally be remarked here that the 'first group' of conjugations can be taught inductively and in a manner more simplified, organized and synthetic than in that adopted at present. This teaching of the 'first group' will further prepare ground for the teaching of verbal derivatives, which are more important and frequent in Sanskrit than the actual forms of finite verbs. The knowledge of the verbal derivatives of the 'first group' will stand pupils in good stead while forming, from the roots of the 'second group', participles, which may preferably and idiomatically be used by average pupils for the finite verbs of the same. This is one of the reasons why the 'second group' of conjugations should be prescribed for recognition only. Thus, the knowledge of the 'first group' of conjugations might, no doubt, help one to carry on the etymological study of the mother-tongue. Yet, so much etymological aspect to the teaching of grammar is quite sufficient in schools, and intelligent students, if they have any aptitude for etymology or philology, might give it free scope in their 'college course' as well as in later life. But in the case of average pupils, who generally do
not want to bother themselves about this kind of work, the learning of ready-made forms in the शालक्षणिक may be recommended without hesitation. Nobody can expect, even if he wishes, all pupils to turn out philologists under the present system. Why should then the majority of pupils, who are in need of the flesh and blood of ideas in literature be ridden to it, without any distinction, and be forced against their will to rest satisfied with the dry bones of formal grammar? If the whole school course in Sanskrit be framed with the view of developing the tendency of pupils to analyse words and derive them from their root-stems, it is bound to be rigid and tiresome, and the pupils, in that measure, being kept away from the reading of literature, are naturally inclined to bid farewell to Sanskrit. Language-learning in the school course, at least, should be synthetic rather than analytic, if it should be interesting and really beneficial.

In order to give a definite idea of what has been said above in general about the teaching of grammar and to enable one to ascertain what portions are quite necessary for the understanding of literature, it is proposed here to set down in a graded manner fixed grammatical portions to be finished in each standard. Though the portion prescribed for Std. III is very small, the procedure to be followed in it is purposely described in detail, so as to remove vagueness as to how one should proceed at the beginner's stage. In the case of the conjugation of the 'second group' and the declension of irregular words, actual lists of important roots and
words, whose ready-made forms should be learnt, are given. Those roots and words are quite sufficient for all practical purposes. Stress on those roots and irregular words and on the third person of the Perfect will, it is hoped, relieve pupils of the drudgery and tedium of learning unessential things. The other more important or less important portions are indicated at their proper places. The portions of grammar to be done in each standard are as follows—

**STANDARD III**

In order to create a proper attitude towards the subject and to supply a systematic basis for its learning, it is advisable to begin Sanskrit in Std. III of High Schools. The teaching of Sanskrit should start with complete sentences in conversational lessons on familiar topics, through which the pupils will be acquainted with the structure of a Sanskrit sentence. For this purpose nouns, pronouns, adjectives, verbs and indeclinables of frequent occurrence will be used gradually as parts of sentences for conversation. The inflexional nature of Sanskrit will be made known by introducing in sentences the forms of words in all विभक्तिः in a graded way and by making clear their कारक—relation through actions. The कारक—relation will be the most important fact to be impressed on the minds of pupils and the ready-made forms of ‘action’—verbs in the present tense will occupy a modest position in a sentence so as to subserve the कारक—relation. Thus the idea of the
structure of a Sanskrit sentence is to be given exclusively through conversational lessons, by introducing gradually several syntactical parts of that sentence. Of course, behind those conversational lessons there will be a graduated grammatical scheme; yet the lessons will be composed and conducted in such a way that the pupils will learn the fundamentals of the language without being conscious of the fact that there is a grammatical scheme behind what they learn. After a fair number of such lessons have been finished, the pupils will be acquainted, bit by bit, with the grammatical scheme underlying them. Here, the function of cases (विभक्तिः) in a Sanskrit sentence is the most important aspect to be taught, and first of all, the functions of the nominative and accusative cases serving the purpose of the subject and the object respectively will be well impressed on the minds of beginners. The pupils’ grammatical knowledge of the mother-tongue should here be advantageously utilized for comparison and contrast, since the mother-tongue contains the same number of विभक्तिः as Sanskrit, and differs only in respect of the number of वचन्. Then the ready-made forms of words as already learnt in the conversational lessons will be classified and tabulated, with the help of pupils, according to their different विभक्तिः and वचन्. When

* I myself have composed about twenty such conversational lessons, which were conducted in Std. III by B.T. students under my guidance in the S.M. T.T. College, Kolhapur, for four consecutive years with much success.
this will be done, the pupils will realize the utility of learning by heart the ready-made forms in the शब्दरूपावली. After such conversational lessons and the explanation of their grammatical (syntactical) scheme, lessons comprising connected descriptions and stories may be begun. The grammatical scheme that will underlie the conversational lessons for beginners will be as follows—

(a) **Nouns**—Nouns denoting concrete objects and ending in अ (masc. and neuter) and आ (feml.) should be taken at this stage. Or, if they are abstract nouns, they should preferably be अखर words (Sanskrit words used in the mother-tongue). While declining those nouns the principle of analogy may be adopted for pointing out the similarity of forms and thus facilitating memory-work. Nouns should be taught in association with the forms of किम.

(b) **Pronouns**—All the forms of एतु and किम are very useful for conversational purposes; yet the forms of एत्त, एत्तू and एत्ता in all विनिंकिस can also be taught easily by using the principle of analogy in the case of similar forms. Only very common and useful forms of अस्मत्त and अम्बू may be taught in conversation.

(c) **Adjectives**—Common adjectives ending in अ may be selected. Pupils may be shown that adjectives in Sanskrit agree with the nouns they qualify in case, gender and number unlike those in the mother-tongue. Here, adjectives in the mother-
tongue may be contrasted with those in Sanskrit. Numerals from one to ten can be taught by actually counting things. Forms of एक, दो, तीन, चतुर्थ in the nominative case and all genders can be used in conversational lessons and easily learnt. Declension of these in the other विभक्तिः is unnecessary. Adjectives may be taught in association with words like कीर्ति, कथन, etc.

(d) Verbs—As verbs denoting physical actions can be taught by actually performing actions, they may first be introduced. Distinguishing features of different conjugations need not be observed at this stage. The present tense and imperative mood (2nd person only) of the ready-made forms of such verbs may be introduced so as to give a broad idea of verbs. Such verbs may be conjugated by analogy, without entering into the details of formation. The forms of कृ (present tense and imperative mood) may be used along with the forms of कि म in questions asked to elicit verbs.

(e) Indeclinables—The most common ones should be used in lessons. Concrete adverbs can be taught by performing actions and by modulation of voice in conversation. They may again be taught in association with कूद, कृत, कथम, किमरथम्, कृत: etc.

From this grammatical scheme of conversational lessons it need not be supposed that the course for the third standard would be made too much grammatical. In this scheme the formation of verbs has no place. The verb in its ready-made form will occupy in a sentence the modest position
of subserving the सङ्कर-relation of several words which are of different parts of speech. It will, therefore, be found that in a Sanskrit sentence inflected words other than the verb—particularly the subject and the object—will hold a prominent position. For understanding those words and their relations nothing more is required than the simpler aspects of the grammar of the mother-tongue, viz., the knowledge of different parts of speech, विभक्तिः, gender, number and person. Pupils beginning to learn Sanskrit must be presumed to possess at least this much knowledge of the grammar of their mother-tongue. Thus the grammatical scheme set forth here is mainly based upon the fundamentals of the grammar of the mother-tongue. Unless it is ascertained that pupils possess this minimum of the vernacular grammar, Sanskrit cannot be begun well. The grammatical scheme given above is, therefore, not at all beyond the capacity of pupils. What the beginners in Sanskrit have here to do, after the conversational lessons are finished, is simply to classify, tabulate and learn by heart, according to विभक्तिः and वचनः, the forms of words already drilled in lessons. This slight grammatical, or rather syntactical, aspect will prepare a good grounding for the study of Sanskrit. Moreover, all the forms of किम् and other interrogative words being introduced in conversation, will acquaint the pupils, from the very beginning, with the typical question-forms in Sanskrit. Those question-forms are, according to the लेख्यन्त्र-यप्यनुसारितः, indispensable.
ble to the methodical development of literature lessons through the medium of Sanskrit; and if they are introduced from the beginning, pupils, instead of giving mechanically Sanskrit answers to Sanskrit questions, will give them with understanding and intelligence. As the beginner's stage in the study of Sanskrit is so very important, things to be taught in Std. III have been given here in detail.

**STANDARD IV**

(a) Declension of regular nouns and adjectives ending in vowels, of the pronouns अत्तर्, युप्त, अद्व, and इद्रम, and of the first five numerals.—The शास्त्र-रूपाणि may be freely used for learning the ready-made forms of all of them.

(b) Conjugation of roots of the 'first group' (1st, 4th, 6th and 10th ग्रंथ—both the ग्रंथs) in the present and past (अनवृत्त) tenses, and in the imperative and potential moods.—This may be taught in detail with the help of rules on inductive lines. The first and the sixth ग्रंथ may be taught together for comparison and contrast. Forms of other roots of the same ग्रंथs may be learnt from the बादूसपालिका.

(c) The passive voice and उपसन्धs may be taught just after the teaching of the present tense in both the ग्रंथs.

(d) **Past passive participles (with त), indeclinable participles (with ता, या, हुम)**—Past passive participles may be introduced after the teaching of अनवृत्त. After broadly knowing the rules for their
formation, their ready-made forms may be learnt from the भाटुरुपाविल.

(e) स्वरसिद्धि, विस्तारसिद्धि and a few व्यज्ञानसिद्धि, change of न to ण. — तत्सिद्धि may be begun after the pupils have been able to recognize readily the forms of nouns, verbs and कुदनस, since the knowledge of the grammatical forms of words is quite essential to the splitting of तत्सिद्धि. Examples of तत्सिद्धि may be selected from the 'reader' and rules may be derived inductively from them. It must be remembered here that the knowledge of तत्सिद्धि is required more for splitting than for making them. Moreover, तत्सिद्धि are optional in a Sanskrit sentence.*

STANDARD V

(a) Declension of nouns ending in consonants, and of numerals from 5 to 20.—Formation of व्यज्ञानसाधार्य nouns may be taught in a broad outline with the help of व्यज्ञानसिद्धि. After this the ready-made forms of व्यज्ञानसाधार्य nouns may be learnt from the भाटुरुपाविल.

(b) Conjugation of roots of the 'second group,' (2nd, 3rd, 5th, 7th, 8th and 9th गण). — In the case of all these गण except the second, formation may optionally be taught; but it may be taught in a broad outline, assigning one lesson to each गण. In the case of the 2nd गण, however, no formation should be taught, as it involves many intricacies.
baffling the pupils. It may be said in general that
the ready-made forms of only the following common
roots of the second group may be learnt by pupils
from the चारुप्रावधि.

2nd गाण—अ, अस्, आस्, अत्र+ ए, आण, दु, दू, विद्,
शास्, शी, शू and हः.
3rd गाण—दा, थी, थू and हा.
5th गाण—आप्, वि, शक्, and भु.
7th गाण—छ, तुः, तृथ, and घृ.
8th गाण—क्त and तन.
9th गाण—क्री, ग्रह, शा and बन्ध.

N. B.—The number of these roots may be lessened by
dropping those for which roots of the 1st group, having the
same meaning, can be used.

(c) Past active participles, present participles
and potential passive participles.

(d) द्रव्य and तद्विध compounds; use of तर and तम.

(e) Examples of the idiomatic use of विमक्ष, as
they occur in literature, may be collected and their
rules may be inductively framed. A small begin-
ning should be made in this respect.

STANDARD VI

(a) Declension of only the following irregular
words—पति, शस्य, भू, थी, थू, शेनानी, गो, नी, दुह, पूष्न क, नवन, पनिन, विन्स, यावन, रा, जानत, पुष्क, जिर, अप्, and अहन.

Ready-made forms of these words may be
learnt from the चारुप्रावधि.

(b) वेद्य-अनिप्र-वेद्य (a broad idea may be given;
कारिकास regarding them need not be learnt); first
future (a broad idea should be given); second future and conditional; perfect or प्रोक्षमुत् (only the third person should be taught, as the remaining two persons are of rare occurrence in literature); important causals.

(c) कर्मचारय्, दिग्, बुद्धोिः and अज्ञवीमाव compounds.

(d) Perfect and future participles; other important numerals (particularly, every tenth one); use of ईयस्-इय and तराम्-तामाम,

(e) Idiomatic use of विमक्तिः should be taught as before in the context of literature.

STANDARD VII

(a) Aorist (सामान्यमुत्), desiderative, denominative, benedictive and frequentative forms (all for recognition only).

(b) Common लक्षण suffixes and feminine bases.

(c) Idiomatic use of विमक्ति and particles, and other important aspects of syntax. These should be taught in the context of literature as before.

N. B.—It must be noted here that all 'grammar' lessons are to be conducted through the medium of the mother-tongue.

LITERATURE

In the teaching of literature, use of Sanskrit questions and Sanskrit explanation, in the manner of Sanskrit commentaries following the सन्धानक्यपद्धति, should be made, the mother-tongue being, of course, freely used for explaining abstruse ideas or linguistically difficult portions, and for the teaching of grammar. Students' comprehension of Sanskrit texts may be tested in the examination by asking
them partially to translate into the mother-tongue and partially to paraphrase in Sanskrit like the Sanskrit commentaries (at the advanced stage only).  

**MEMORIZING**

Good and loud reading of connected passages from literature should be encouraged from the beginning; and select passages from literature should be got learnt by heart, so that assimilation of language, would be facilitated and vocabulary be fixed. It must be remembered here that for acquiring command over a language the intelligent memorizing or ‘learning by heart’ of select passages (prose and poetry) from literature is one of the best means.* The present educational policy of discouraging any kind of memorizing is certainly not wise. Although unintelligent memorizing may be discouraged, there is no plausible reason why intelligent memorizing may not be resorted to as a method of study. In this case, students must be led to know what things should be learnt by heart. They may be encouraged to memorize connected passages rather than disconnected, lengthy word-lists. The mastery of Sanskrit can be acquired more easily by this intelligent memorizing than by ‘Translation into Sanskrit’, which is an up-hill task for a majority of pupils.

* It is worthy of note what I-tsing, a Chinese traveller of the 7th century A.D., says about the Indian method of memorizing—

"In India there are two traditional ways by which one can attain to great intellectual power. Firstly, by repeatedly
TRANSLATION INTO SANSKRIT

This translation, which is rarely attempted in the examination by pupils for want of sufficient knowledge of Sanskrit vocabulary, idiom and syntax, which results in the mechanical process of putting word for word, and which did not at all find its place in the Shastri method, should be dropped. If the University, with the purpose of testing the students' knowledge of Sanskrit, still requires them to translate into Sanskrit, this translation should not be taught until the pupils have mastered a sufficient amount of Sanskrit vocabulary and syntax. It should be taught only during the last two years of the school stage on the following approved lines:

In the beginning, an original and connected Sanskrit passage suit ing the capacity of pupils may be translated by the teacher into the mother-tongue or English and may be given for re-translation into Sanskrit. The pupils may read this English or vernacular passage silently once or twice for catching its general drift. Two or three questions in Sanskrit may be asked by the teacher to prepare ground and ascertain whether the pupils have committing to memory the intellect is developed; secondly the alphabet fixes one's ideas. By this way, after a practice of ten days or a month, a student feels his thoughts rise like a fountain, and can commit to memory whatever he has once heard [not requiring to be told twice]. This is far from being a myth, for I myself have met such men."

— A Record of the Buddhist Religion.
understood the general drift. Pupils may then be asked to translate the passage mentally for a short time; and while they are doing so, a few Sanskrit equivalents or phrases may be supplied by the teacher at the places where the pupils cannot use proper expressions. Here, the difficulties of pupils must be anticipated by the teacher and solved then and there. After this mental translation the pupils may be led to make a co-operative effort to translate the passage orally. The teacher should now guide the pupils and conduct detailed oral discussion in the mother-tongue on various aspects. Each sentence will now be attempted in the light of the general sense. This oral discussion would comprise the use of particular idioms and compounds, synthesis of clauses, various ways of expressing the same idea, use of participles, particles, passive voice, the locative or genitive absolutes, etc. In this way all important aspects of Sanskrit syntax may be discussed in the class. This oral discussion will be followed by the writing of translation in a connected form by pupils under the supervision of the teacher. Or the teacher should write the translation on the black-board, the pupils supplying sentences of their own one after another. After the translation of the whole passage is finished, the teacher should present the original Sanskrit passage for comparison. In this comparison better expressions of the original will be noted by pupils. Thus two or three periods may be devoted to the translation of each passage. A few such exercises would give pupils insight into the art of translation.
It would be better if the teacher would in the beginning select for re-translation a Sanskrit passage already studied by pupils in the text. This would induce pupils to assimilate the language of the text. After sufficient practice in this retranslation, independent passages in the mother-tongue or English may be given for translation into Sanskrit. Here also oral discussion will play an important part as before.

**SANSKRIT COMPOSITION**

In the place of Translation into Sanskrit, Sanskrit composition, imitative of the textual language and helping its proper assimilation, should be beneficially introduced in schools. This composition in the school stage should be of the nature of exercises reproductive of the passages studied in the text and should mainly consist of descriptions, stories, summaries and expansion of ideas in ग्रंथानि in a graded form. Use of Sanskrit questions should amply be made for the oral development of the theme, and several pupils should be made to repeat correct answers so as to facilitate their 'written' composition, which would naturally follow detailed oral discussion. At the elementary stage suitable pictures may be used as aids to the oral development of the theme. In colleges free or original composition may be attempted. People, who have never tried such exercises, can have no idea as to how it is simpler than Translation into Sanskrit, more conducive to the learning of idiomatic language, and a sure test of the pupil's knowledge of
Sanskrit. Of course, in examinations, answers to questions on composition will have to be written in Sanskrit. Even if we suppose that students will, as usual, cram such Sanskrit material ready-made from their examination guides, it will ultimately be beneficial and not harmful, since they will learn by heart so much of connected Sankrit matter.

Reform in the Sanskrit syllabus for schools should thus be effected, so that intelligent and average students would both profit by it, would retain the knowledge of Sanskrit, though limited, as the surrender value of their school course, and would use that knowledge for advanced study at home or in colleges.

III

Here, some enthusiasts assert that the teaching of Sanskrit up to the Matriculation Examination will have thus to be adapted to the needs of average pupils, and hence this low standard of the knowledge of Sanskrit will be detrimental to the production of great Sanskrit scholars with genuine 'Classical spark'. They further add that this low standard of Sanskrit will be quite inadequate to the higher Sanskrit studies to be continued in colleges.

The upholders of this view, being taught Sanskrit by the Grammar-translation Method, which is now out of date in Europe, are generally ignorant of the efficacy of the Shastri method even under changing conditions. They, moreover, profess to maintain progressive spirit by advocating the historical, critical and comparative methods or the
scientific Western methods of research in the higher Sanskrit studies. They, however, are so conservative in their attitude towards the methods of juvenile teaching, that they betray their ignorance of the natural and psychological methods of teaching classical languages, as recently developed in Europe! They are further found to emphasize the use of the English medium in Sanskrit studies! It is inconceivable, under these circumstances, how great Sanskrit scholars with genuine 'classical spark' are to be produced, when the predominance of the English medium is still to be continued at the sacrifice of the intensive study of original Sanskrit works!

Really, the standard of Sanskrit set up above in the syllabus for the Matriculation Examination need not be considered low, if a matriculate, who has undergone that course, would be able to understand by self-help verses from the रामायण and महाभारत, or prose passages of the type of the पद्मनाथ, हिन्दूपद्देश, etc. If this level would really be reached, it would be a sound preparation for the higher study of Sanskrit in the college stage. To be true to facts we cannot help remarking that even this level is not reached by the matriculates of the present day, more time being devoted to obscurities in grammar than to the practice of reading and understanding literature. This undue stress on unnecessary grammatical portions dissipates the energy of pupils in attending to non-essential things, obstructs them from mastering even the minimum of the most
essential portions of grammar, and keeps them ignorant of even the basic facts! People, who have no perspective of the things that can and must be known in the school stage, who do not take into account the secondary place and short time allotted to Sanskrit, who have no definite idea of the standard of Sanskrit to be reached in the school course, and who have vague notions about the aim of Sanskrit teaching and the chief points to be more stressed than others for achieving that aim, are bound to take a low view of the syllabus given above. But, if definite views about the problem of Sanskrit teaching ought to be formed, a definite standard of Sanskrit to be reached in the school stage ought to be set up; and thoughtful persons will, of course, agree to our proposed syllabus. It is futile to set up, only in imagination, a high standard, which has never been reached nor can be reached in actuality by average students; and it is certainly criminal to concentrate one's energy only upon intelligent students at the expense of so many average ones, the "surrender value" of whose study of Sanskrit is negligible under the present circumstances. The Problem of Sanskrit Teaching is concerned more with average pupils than with intelligent ones, and we here seek to popularize the study of Sanskrit by searching for more interesting, more intensive and more economical ways and means of learning it within the allotted period. If need be, individual study or special coaching may be resorted to by intelligent students desiring to be
specialists. But in schools as well as in colleges
methods of 'group teaching' being more im-
portant than those of individual study, it is highly
imperative under the existing order to adopt the
former ones for supplying the needs of average
students. If the aforesaid standard of Sanskrit will
be actually reached by average pupils along with
intelligent ones, then and then only the aim of
Sanskrit teaching in the school stage will have
been achieved. The mistake usually committed in
setting up a high standard is that of generalizing
from the specialist's point of view about average
students also, and of presuming what is easy for
intelligent students to be equally so for average
ones. This mistake is the sole cause of making
Sanskrit a detested and unpopular subject.

We shall, however, set aside the case of so
many average students, who somehow pass their
Matriculation Examination without developing their
power to understand a normal Sanskrit passage in
prose or verse and discontinue their higher edu-
cation, being destitute of the joy of Sanskrit litera-
ture. We shall now see how higher Sanskrit studies
are conducted in Colleges. The Indian Universities
resting mostly on the European methods of exten-
sive study have given undue prominence, as indi-
cated above, to the medium of English in Sanskrit
studies, though in the school stage the mother-
tongue can now be used as the medium of instruc-
tion. It is no use denying the fact that this
foreign medium has given a serious set-back to
real Sanskrit scholarship or to higher Sanskrit studies. In order to meet the University requirements Sanskrit text-books with English notes, English translations and English introductions are being supplied in plenty, with the inevitable result that students acquit themselves well in the University examinations by simply reading this English material to the exclusion of the study of original texts. Even if we suppose that Sanskrit texts are read, the attention of students is directed more to the sum and substance than to the detailed study of the original. Thus the intensive study of Sanskrit texts being thrown overboard, sense for the subtle suggestion and beauty of Sanskrit expression is rarely developed among students. Needless to add here that Sanskrit commentaries, which many times illuminate one on important points and help one to enter into the spirit of the original, are rarely read. Why should partial use of the Sanskrit medium be not made in Arts Colleges for the explanation of Sanskrit Texts, so as to encourage the

$\cdot$ In this [British] system of education the place of prominence is naturally assigned to the study of English Literature and of European Science and Philosophy, the medium of instruction for which was English. Indian Classical languages and Indian Vernaculars were admitted only to a secondary place in the curriculum; and as the medium of instruction even for these Indian languages was required to be English, it is easily conceivable that not much progress in the higher Sanskritic studies was normally possible under the system.

— Dr. S. K. Belvarkar-Poona Sanskrit College; Prospectus
study of Sanskrit commentaries among students? Those who know the psychological principle that oral use of a language makes for its unconscious assimilation and develops a proper attitude of students towards learning it, and those who have witnessed some reputed Pandits effectively using the Sanskrit medium in Arts Colleges, will realize the importance of this point. But in the eyes of many educated people, to use the Sanskrit medium for Sanskrit teaching even in the higher studies is 'to flog a dead horse'.

In the Sanskrit examinations of the University those who know English more than Sanskrit are found to gain an advantage over those who know Sanskrit more than English. Students are generally expected to know external facts about a text book rather than the text itself. Loud and good reading in Sanskrit is scarcely attended to from the lowest to the highest stage; and it is only occasionally that one comes across even University graduates who can read aloud a Sanskrit passage with confidence, flawless pronunciation and fluency. There is very little scope for original Sanskrit composition, and the translation of unseen passages in examination papers, if it can be called 'composition' at all, is rarely attempted by a majority of students thinking it to be a hard nut to crack.

The study of grammar as a science, which may advantageously be commenced in colleges rather than in schools, is scarcely cared for in the higher studies, though the University of Bombay has
recently prescribed three प्रकरण्त from the विद्वान्तकौमुदी, viz., संस्का, परिमाण and कारक for the B.A. (Hons.) Examination. As the कारकप्रकरण is very useful for the intelligent reading of Sanskrit literature and for correct Sanskrit composition, there is much propriety in prescribing it. There is also propriety in prescribing the संस्कृतप्रकरण, as it serves the purpose of an introduction to the whole grammatical science, though it contains a few शून्य, the full implications of which cannot be understood by students, unless they have read the major portion of the विद्वान्तकौमुदी. But there is no propriety in prescribing the परिमाणप्रकरण, for the understanding of which many शून्यs from the portion not prescribed have to be quoted with examples; and even though such unknown शून्यs are quoted and explained in detail, it is natural for the students not to understand them perfectly and be somewhat bewildered. परिमाणs are the rules of interpretation having a wider application to many unknown शून्यs. It can, therefore, be affirmed that they cannot be clearly comprehended, unless the students have gone through the major portion of the विद्वान्तकौमुदी. This point ought to have been considered well before the परिमाणप्रकरण was prescribed. Moreover, in prescribing nothing of grammar during the first two years of college education and in abruptly prescribing three प्रकरणं from the विद्वान्तकौमुदी for the B.A. Examination, there is no gradation or continuity of any kind. We think that students would be more benefited, if the
or the मथ्यकौमुदी would be prescribed continuously from the beginning of the college course up to the B. A. Examination, and would be finished by instalments in four years. Of course, परिमाणाः occur in the मथ्यकौमुदी or मथ्यकौमुदी also; yet they can be studied there in the proper context of the श्रृंखला to which they apply. Hence the students are expected to understand them at their proper places.

From all that has been said above it will be found that the study of grammar is, on the whole, neglected in the college course. It is not then astonishing that many students are not found to possess an accurate knowledge of the structure and idiom of the Sanskrit language. Thus the University graduates can supply a fund of information about Sanskrit literature, even though they have a little knowledge of Sanskrit itself! A strange convention has been established at the university examinations that answers to all questions except the one for 'Translation into Sanskrit' have to be written in English! Why should students be not expected to answer a few questions in Sanskrit composition and not asked to write their own Sanskrit commentary on the portions in the text, in imitation of reputed commentators? Why should thus the study of Sanskrit commentaries along with original texts be not encouraged to raise the standard of real Sanskrit scholarship? But without fully judging how Sanskrit composition is easier than 'Translation into Sanskrit,' and how the Sanskrit medium is more natural, congenial and akin to the mother-tongue than
English, every such reform in Sanskrit teaching is thought to be ambitious and unnatural.

At the beginning the intentions of the Indian Universities in framing the higher Sanskrit courses were to train students in the Western methods of extensive study, otherwise named—"the critical, historical and comparative methods." The students were expected to apply those methods to Oriental learning and become research scholars. It must be remembered here that the number of such scholars is bound to be very small, and that the majority of students are more interested in the appreciation of the beauties of Sanskrit literature than in research work. The date and history of a particular author, the sources and literary merits of his work, the relative place and value of that author in the whole literature, the propriety of various readings in the text, the discrimination between the true and false statements of that author, the comparison of the views of different authors, and the interpretations supplied by different commentators—are the chief topics of study, on which questions are usually asked at the university examinations. There is nothing to find fault with them except the fact that undue importance is attached to them in examinations and that the details of those topics are supplied in colleges through ready-made English notes without doing full justice to the Sanskrit texts. This is principally the training in methods rather than the learning of the language and the subject-matter of text-books. Even in the case of the subject-matter, students a...
more acquainted with the views and interpretations of Western scholars than with the traditional Hindu outlook, which is generally discarded as narrow and irrational. Judicious use of the views and criticism of Western scholars must, of course, be made to keep oneself abreast of them and to have a wider outlook of things. But as the case stands, it seems that the detailed and exact knowledge of Sanskrit, as is possessed by the Shastris, is not supposed to be necessary for carrying on chronological researches in Sanskrit literature. The research scholars who are more equipped with the historical, critical and comparative outlook of things than with the Sanskrit language judge what Shastric works or authors of a particular period would be useful for their research in a particular branch, and the Shastris are asked to explain the definite portions of those works, calculated to be important, to the research scholars, who afterwards build their edifice on all the facts collected. This tendency is, perhaps, due to the importance attached more to the chronology of Sanskrit literature than to the other aspects of its study in the first three or four decades of Oriental research. The natural result of this undue stress on the Western methods of extensive study is the negligence of the Oriental methods of intensive study. This fact leads the research scholars to seek the substantial help of the Hindu Pandits, whose intensive study of original Sanskrit works ever enables them to elucidate the niceties of original texts. But for the aid of the
Shastris\$ it would almost be impossible for the research scholars to understand difficult Sanskrit texts and to collect the raw material or data of their research work, which passes for 'original work' simply on account of the English medium employed. It is, however, a great pity that the humble Shastris are rarely credited with this research work, only because they are usually taken to be bigoted, ignorant of modern critical methods and hence unable to reach generalizations of wider application. The modern research scholars thus get wide publicity, while the poor Shastris, who help them in solving textual difficulties and supplying material from various original sources, have to remain in obscurity!

With due deference to the modern methods of critical and historical research and with due credit to the valuable dictionaries, indexes, catalogues of MSS., principles of textual criticism, deciphering of

\$ (a) "They (the Shastris) have a depth of knowledge, which a modern scholar does not possess. They study one subject, go deeply into it, and can give substantial help to modern scholars."  
  —Dr. R. G. Bhandarkar.

(b) "Any modern Savant will admit that but for the Pundit his own achievements would have been impossible."  
  —Dr. Ganganath Jha.

(c) "From a purely scientific point of view, it is desirable to preserve living specimens of the traditional system of learning, as long as possible, as they are of distinct interest and can help us to understand many points, which will become real puzzles, when once the tradition is lost."  
  —Dr. Stein.
Inscriptions, synthetic literary criticism, etc.—the modern aids to research—it can be asserted that

(d) "How often have I heard Buhler speak most appreciatively of the Pandits who helped him in his Sanskrit researches! He often said that it was quite impossible for a Western scholar to enter into the spirit of the Shastras, more especially the grammatical and the philosophical treatises, without the help of a Pandit."


(e) "Sanskrit literature, apart from the Vedas, may be roughly divided into the philosophic and scientific portion on the one side, and the poetical and dramatic on the other. As to the latter, I make bold to say, that in the understanding and appreciation of it native scholars can derive almost no help from European scholars... As to the former class, I challenge any European, who has not himself studied, say, the Vedanta-Bhashya, or the Siddhanta Muktavali, or even the Kaumudi under a native Shastri, either to teach it satisfactorily to native students, or even to stand an examination in it himself. In truth, it is notorious that the 'Eminent Orientalists' themselves learnt the greater and more important portion of what they know of Sanskrit in our country and under our scholars. Dr. Buhler knew nothing of Dharma Shasstra until he studied it with the late Vinayaka Shastri Divekar, and Dr. Kielhorn knew nothing of the Vyakarana Shasstra until he learnt it under the late Anant Shastri Pemdharkar... But this I do say, that for a real appreciation of our Kalidasas and Bhavabhitis, and for a real understanding of our Nyaya and Vedanta and Vyakarana, neither England nor Germany can suffice. You may learn the Rigveda in Europe and America; and I think, indeed, that a European or American scholar has a considerable advantage over us in that department of learning. But as regards our non-Vedic
they have led us to dilettantism rather than to real Sanskrit scholarship.† In the first place, the intensive study of Sanskrit has been shelved and a sceptical attitude towards Sanskrit language and literature has been formed. A mischievous tendency, therefore, that is rampant among many educated Indians is to pin their faith on what is Western and to take at a discount what is Oriental!§ Some Westernized scholars, who pride themselves upon their modern methods, hold the Shastris, the literature, we entirely deny the superiority claimed for, not by, our European brethren. And I would add this, too, that as regards our classical literature, the greatest purely European names must ‘pale their ineffectual fires’ before those of the scholars who have studied Sanskrit under our old Shastris.”

—Justice K. T. Telang.

† प्रत्याविषये विद्वानोपाध्यायेत शास्त्रप्राध्यायायाय शब्दार्थे विशेषप्रदाइत भाषान्तर च मानुषस्य मानसी भारणाशकृते विशेषगतानांके यथा वृद्धि समुपसाहि शास्त्रप्राध्याकान्तं तथा प्रगुणिभवति प्रयोजनमपि कौशादिग्रन्थानाम्। शास्त्रग्रन्थोपरिच्छेति प्रति प्रतिदिनमधिकतरं शाक्षानादीरोपि वदारे कौशादिकथ्यायखेने कुरते जनामिलिष्पि प्रलस्वीकुमः। —म. म. अन्नदुरोपाह—बाबुदेवशास्त्रिण—

§ “The belittling of the value of the traditional Shastric learning which was commenced by the classic tirade of Macaulay, and continued by the writings of more than one missionary, was soon taken up by a generation of ardent ‘reformers’ who, by practice and precept, did not a little to bring the traditional learning into disrepute.”

Dr. S.K. Belvalkar—
Poona Sanskrit College: Prospectus.
repositories of Oriental learning, in low estimation, and are indirectly helping the gradual degeneration of real Sanskrit scholarship and precious Shastric traditions. This tendency has nowadays been turned into the policy of rarely appointing Shastris for teaching Sanskrit in schools and colleges, and of depriving them of the Government and public support. It need not be supposed here that all Shastris at present are of the same high calibre as before. But how can the Shastris be expected to maintain a high calibre under disheartening circumstances? How can the degeneration of the Shastris be stopped, unless the attitude of wilful negligence be changed, and unless they are appointed to Government posts? A wide gulf of ill-feeling and distrust thus lies between the modern scholars and the public on the one hand and the Shastris on the other.

Those people, who know how for rejuvenating Shastric learning, proposals were made forty years ago for the establishment of a Government Sanskrit College at Poona and a branch of Oriental studies in the Bombay University, and who also remember how they went to airy nothing on the pretext of the inability of the Shastris to conduct original research work without a sufficient knowledge of English, will understand the attitude of the Westernized Indians towards Shastris and Sanskrit learning. A person with a probing eye can easily discern how many 'original' research scholars trained in Western methods have substantially contributed to Oriental learning and why the Shastris are incapacitated for
any kind of original work! While the Oriental faculties have already been instituted in other Universities and while Government Sanskrit Colleges already exist in other provinces, the apathy shown by people in the province of Bombay to Sanskrit studies is certainly not creditable. Why would Sanskrit be not called 'a dead language', when we thus willingly let it die?

Although the modern critical methods have been useful in the historical and philological research, they have proved insufficient for the intelligent and unbiassed grasp of the spirit of Hindu culture, to understand which the analytico-synthetic or intensive methods developed in ancient India are most useful. § Again, all the results of the

§ "It is in the nature of things that we in the West must approach the problems connected with Indian civilization by means of modern Western methods. And for our purposes such methods are excellent, as long as our aim is to carry on an historical or comparative study. But they often prove defective when we want to grasp the depth of Indian thought and Indian mentality. The picture is often coloured by western notions....To the historical scholar it is necessary to analyse, to systematise and to compare, and to create exact methods. But every ancient civilization comprises a substratum which we cannot grasp by mere reasoning. We must feel it and we must 'see' it. It seems to me that only the old-fashioned S'astrin here really can help us, we may be Indians or Europeans.....What we really want is the S'astrin who is able to tell us how the ancient leaders of Indian civilization thought and approached the problems."

—Dr. Sten Konow—Poona Sanskrit College: Prospectus.
modern research work being published through the English medium are almost lost to the Sanskritists ignorant of English. In the matter of chronology, there has been, as it were, a tug of war between the Western and Hindu scholars, the former trying to establish that a particular Sanskrit author flourished after Christ, and the latter wasting their energy in refuting the arguments of the former, or bestowing a remote antiquity upon that author! When the proper perspective of the research scholars themselves is lost in this overwhelming mass of literature, people interested in the reading and enjoyment of Sanskrit literature and in the appreciation of the literary and cultural value of original Sanskrit works are bound to be bewildered.

Let it not be misunderstood that the Western methods of research are here being underestimated, and that the defects of the Shastris are being connived at. We are fully conscious of the conservative tendency of the Shastris. This tendency, though it prompts them to preserve our rich cultural heritage, stops them from maintaining progress, and from acquiring adaptability to changing times and the spirit of toleration. Moreover, even though they are equipped more or less with the critical and comparative outlook, on account of their study of logic and allied शास्त्र, yet it must be admitted that they have neither the historical sense in them nor interest in chronology. They are more interested in the minute analysis of literary problems than in their synthesis, though in philosophi-
ical matters they can establish a wider synthesis, and can exhibit a comparative outlook and comprehensive view of life. Removing, therefore, these defects and warding off the danger of the Western methods, as indicated above, they must accept the good contained in them, and learn to arrive at wider conclusions, as scientifically as the European scholars do, in the matter of the different branches of knowledge, such as, history, sociology, textual criticism, synthetic literary criticism, comparative philology, interpretations of the Vedas, etc., though they need not concern themselves much with questions of chronology for want of aptitude. When they can devote their lives to the mastery of abstruse शास्त्र, it is certainly not beyond their capacity to master and employ these Western methods of extensive study in their own writings. For this purpose, it is highly essential that treatises putting together in a nutshell the principles of those methods should be written by Hindu scholars in Sanskrit as well as in the mother-tongue. Furthermore, concentrated and long-continued efforts of studying only अवक्षरण (one of the six वेदांक्ष) divert the Shastris from the main study of the Vedas; and their perspective is lost in mistaking the means for the end. Let it not be forgotten that Pandits knowing the essentials of important शास्त्र and establishing their correlation are as much necessary as those well-versed in one शास्त्र only. Let it still be remembered that the knowledge of the Western methods of extensive study will be of no avail without the intensive study of original Sanskrit
works. In short, a happy combination of the intensive and extensive methods of study is a desideratum; and Sanskrit scholars, who, with the profound study of ancient Sanskrit works and the intelligent use of the modern critical methods, are able to wield the weapon of the Sanskrit language, are overdue.
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चाळूमयीन प्रकाशने

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