

INTRODUCTION

Pali Grammatical Literature

Pali is the language of the texts which preserves the teachings of Buddhism. It has its own grammar. The grammar of a language is the art of speaking or writing it with propriety, by acquiring the knowledge of the different parts of speech and the structure of sentences¹. The grammatical literature of the Pali language started from the times of Kaccāyana or Mahākaccāyana who is considered as the first Pali grammarian². The Pali term ‘Vyākaraṇa’ is phonetically same as the Sanskrit ‘Vyākaraṇa’. This word is derived as : ‘vi + ā + \sqrt{kara} + ‘yu’ suffix = ‘vyākaraṇa’³. The term ‘Vyākaraṇa’ is used in three meanings. They are i) grammar, ii) prediction and iii) answer.⁴ In the sense of ‘grammar’, it is found as a ‘vedaṅga’ belonging to the Vedic lore of learning i. e. Sikkhā, kappa, Vyākaraṇa, Nirutti, Chanda and Jotisattha.

‘Vyākaraṇa’ is very important among them.⁵ The term ‘veyyākaraṇa’ means exposition or explanation, the function of which is to make thing explicit or clear.⁶ For the study of entire Pali literature (mainly Tipiṭaka

1 Nām p. 7

2 IC p. 194

3 KacN (Intro,) p. 15, BP. p. 2 “[saddā] byākariyante etenāti byākaraṇam (vidhānam) = vi + ā + \sqrt{kara} + ‘yu’ suffix.”
‘Yu’ is changed into ‘aṇa.’

4 Ibid.

5 Kcp (Intro,) p. (k)

6 HPL p. 630

(texts), Atthakathā (commentary), ṭīkā (sub-commentary) etc.,) a scholar should possess knowledge of the following texts : i) Saddasattha or Vyākaraṇa ii) Abhidhānasattha or Nigaṇḍu, the science of developing vocabulary or glossary of words, iii) Chandasattha or the Vuttodaya, a standard Pali work on prosody and iv) Alaṅkārasattha or keṭubha, the figures of speech or the art of poetry.⁷

Among these four texts, Saddasattha or Vyākaraṇa is the most important because it is the basis of them all. It is said that ‘The grammar of Pali language must be critically studied by one who wants to understand its literature generally, and by one who wants to penetrate into the abstruse doctrines of Buddhism, which exhibit the pure wisdom of its founder’.⁸ Even in the Dhammapada, the importance of the grammar is emphasized:-

“Vīṭataṇho anādāno, niruttipadakovidō
akkharāṇaṃ sannipātāṃ, jaññā pubbaparāṇi ca
sa ve antimasārīro, mahāpañño mahāpurisoti vuccati.”⁹

“He is a great man or a learned person who has learnt the rules of construction of sentences, combination of letters or syllables in words and determination of sequence or syntax.”¹⁰

The word ‘Nirutti’ means ‘verbal analysis’, ‘glossary’, ‘use’,

7 PVL p. 424

8 Nām p. 7

9 Dhṛp v. 352

10 HPL p. 631

‘expression of a language’, ‘grammatical and logical explanation of the words’ or ‘texts of the Buddhist scriptures.’¹¹ In the verse, mentioned above, Nirutti is used to mean treatise on grammar.¹² The grammar of Pali language has been composed in many countries like India, Sri Lanka, Myanmar and Thailand. There are many texts available. But concerning the texts which possess sutta-s (rules, aphorisms), vutti (supplementary explanation), and udāharaṇa (illustration), in accordance with the Burmese tradition there are four schools : i) Kaccāyana, ii) Moggallāna, iii) Saddanīti and iv) Saddasaṅgaha.¹³

The Saddasaṅgaha’s author is ‘Yomañchi Ūbholai’ of Mandale who composed it in the year 2413 B. E. (Buddhist Era).¹⁴ However, the grammatical works of only three schools are well known : i) those which belong to the school of Kaccāyana i.e. Bālāvatāra, Rūpasiddhi etc.; ii) the grammar of Moggallāna with the ancillary works belonging to it like Payogasiddhi, Padasādhana etc. and iii) Saddanīti.¹⁵

First of all, let us have an outline of ‘Saddanīti’ one of the three schools of Pali grammar. Its grammar is based on the Tipiṭaka. The treatise was composed by a grammarian called ‘Aggavaṁsa’, belonging to Pagan during the reign of the king Anorata in the year 1154 A. D.¹⁶ The Saddanīti

11 *Ibid.*

12 *Ibid.*

13 *KcP p. (Kha)*

14 *Ibid.*

15 *PLL p. 49*

16 *PLB p. 16*

consists of twenty-five Pariccheda-s or sections¹⁷ [according to W. **Geiger**,¹⁸ 27 chapters; according to K. R. **Norman**,¹⁹ 28 chapters.]. The first eighteen are called ‘Mahāsaddanīti’ and the remaining nine are called ‘Cullasaddanīti’. That text has three parts : Padamālā : the Garland of words, Dhātumālā: the Garland of roots and Suttamālā : the Garland of rules. On the whole it follows Kaccāyana, but Aggavarṇsa also makes use of Pāṇini.²⁰ According to *Piṭakatthamain*, there is a ṭīkā on it called ‘Saddanītiṭīkā’ which is composed by **Paññāsāmi** Thera of Mandale and the *Saddanītinissaya* by **Ū Pug**.²¹ The *Saddanīti* was the first return gift of Burma to Ceylon which had been brought by the ‘Uttarājīvathera’. It was received with enthusiastic admiration and declared superior to any other work of the kind written by Sri Lankan scholars.²² This treatise is still regarded as a classic in Myanmar.²³

Another grammatical work called *Moggallāna* or *Moggallāyana Vyākaraṇa*, is considered as the up-to-date treatise on Pali grammar. It is also called ‘Saddalakkhaṇa’. It is based on the Sanskrit grammar viz. the Kātantra, the work of Chandragomin.²⁴ It is also based on the older works on Pali grammar. The thera named ‘Moggallāna’ of Ceylon is the

17 *Ibid.*

18 *PLL* p. 55

19 *PL* p. 164

20 *Ibid*

21 *Piṭ-Sm* p. 139

22 *PLB* p. 17

23 *HPL* p. 636

24 *PLL* p. 53

author of the treatise of the same name, which was composed in the reign of the king Parakkamabāhu I²⁵ (1153-1186 A. D.). He was the pupil of Mahākassapa of Udumbaragiri Vihāra. Moggallāna deals with the linguistic material exhaustively; and with greater understanding of the essence and character of Pali, which with the influence of both Sanskrit and Sinhalese had changed in comparison to the language of the earlier works on Pali grammar.²⁶ It consists of six chapters i. e. Akkharavidhi and Sandhi : Terminology and Combination, Nāma : Nouns or Declensions, Samāsa : Compounds, Taddhita : Nominal derivatives, Ākhyāta : Verbs and Kitaka: Verbal Derivatives. Each of these divisions possesses sutta-s, vutti and udāharaṇa similar to Kaccāyana.

Among the commentaries on it, mention may be made of 'Padasādhana' of Piyadassī, the pupil of Moggallāna; which was composed at the end of twelfth century²⁷ and the 'Payogasiddhi' which bears the same relation to Moggallāna Vyākaraṇa as the *Rūpasiddhi* does to the *Kaccāyana*.²⁸ *Payogasiddhi* was composed by Vanaratana Medhaṅkara, who lived in approximately 1300 A. D., in the reign of Bhūvāṇekabāhu III.²⁹ Other important works are *Moggallāna-pañcikāpadīpa* (a commentary on

25 *Ibid.*

26 *PL p. 165*

27 *PLL p. 54*

28 *PLC p. 231*

29 *PLL p. 54*

the Pañcīkā of Moggallāna³⁰ written by Sri Rāhulathera in the year 1456 A. D.),³¹ *Padasādhana-ṭīkā*, *susaddasiddhi*, *sambandhacintā*, *Niruttiḍḍipani* etc.

Kaccāyana tradition

The principal and oldest work of Pali grammatical treatises is 'Kaccāyana-Vyākaraṇa'. It is also known as 'Kaccāyanagandha'.³² It is so called, because it owes its origin to the teacher Kaccāyana or Mahākaccāyana. According to the tradition, he belonged to Jambudīpa, i.e. India.³³ According to modern scholars, the author of the *Kaccāyana-Vyākaraṇa* was probably a South Indian belonging to the fifth or sixth century A. D. They further add that this Kaccāyana belonged to the Avantī school founded by Mahāsāvaka Mahākaccāyana.³⁴ Mahāsāvaka Mahākaccāyana was contemporary of the Buddha, and had attained the fourfold knowledge.³⁵

The author of Kaccāyana-Vyākaraṇa must be later than the teacher Buddhaghosa who was well known from fifth or sixth century onwards. Nothing is known about him except his name, and he seems to be unconnected with any other Kaccāyana known to us from Sanskrit or Pali. The *Kaccāyana-Vyākaraṇa* is composed on the lines of *Kātantrakalāpa* of

30 *Ibid.*

31 *Ibid.* p. 51

32 *PLL* p. 37

33 *IC* p. 196

34 *KacN* p. 39

35 *Nām* p. 12



Sarvavarman and Pāṇini.³⁶ However the *Kaccāyana-Vyākaraṇa* is the most ancient Pali grammar that was composed by a first rate scholar and it is a very useful and valuable work for acquiring the knowledge of Pali language.³⁷ *Kaccāyana-Vyākaraṇa* consists of eight divisions i.e. Sandhi : the combination, Nāma : Nouns, Declension, Kāraka : Syntax, Samāsa: Compound, Taddhita : Nominal derivation or the secondary derivation, Ākhyāta : Verbs, Kitaka : Verbal derivatives, and Uṇādi : particle, minor part of speech. Each division contains sutta-s or rules with great brevity, vutti or supplementary comments to explain the deficiencies in the sutta-s and Udāharaṇa : the illustration, examples.

This treatise has explained the grammar with rules briefly. Therefore, it is difficult for one who is new to it. Thus, there are several commentaries which are connected with this grammar :-

1. *Nyāsa or Mukhamattadīpanī* : The grammatical work based on *Kaccāyana* tradition was composed by the Thera ‘Vimalabuddhi’ in the eleventh century A. D.³⁸ The author, according to *Sāsanavaṃsa* was a thera of Pagan, but according to some other authorities, he belonged to Sri Lanka.³⁹ The author of *Saddanīti* calls ‘Vimalabuddhi’ as ‘Vajirabuddhi’.⁴⁰ The work possesses sutta, vutti and udāharaṇa similar to *Kaccāyana*. There

36 PLL p. 37

37 Nām p. 13

38 PLL p. 38

39 PLB p. 21

40 *Tathā hi mukhamattadīpanīyaṃsaddasatthavidhunā vajirabuddhācariyena niruttinaye kosallavasena gosaddato yonamīkāraḍeso vutto” Sadd T. p. 344*

is also a *ṭikā* on it called *Thanbyin*.⁴¹

2. *Bālāvatāra* : The Pali grammatical work is a summary of the *Kaccāyana-Vyākaraṇa*. It has seven chapters. This treatise was composed by a Sri Lankan thera 'Dhammakitti' in the fourteenth century. But the *Gandhavarīsa* assigns its authorship to Vācissara.⁴² The arrangement of *Bālāvatāra* is similar to 'Laghusiddhāntakaumudī' of the Pāṇinian tradition.

3. *Suttaniddesa* : It is also called 'Kaccāyanasuttaniddesa'. It is a grammatical treatise which explains the suttas (aphorisms) of *Kaccāyana*. It was composed by a teacher of Pagan named 'Saddhammajotipāla' or 'Chapaṭa' in the year 1181 A. D.⁴³ The *Gandhavarīsa* adds that Chapaṭa composed 'Suttaniddesa' at the request of his pupil 'Dhammacārī'.⁴⁴ In this treatise, we have the following passage which states that the rule 'Attho akkharasaññato' was declared by the Lord Buddha himself; and that the author of *Kaccāyana-Vyākaraṇa* is **Mahākaccāyana Mahāsāvaka**.

“Eko vuḍḍha-pabbajito bhagavato santike kammaṭṭhānaṃ
gahetvā anotattatīre sālarukkhamūle nisinno
udayabbayakammaṭṭhānaṃ karoti, so udaye carantaṃ
bakaṃ disvā udakabakanti kammaṭṭhānaṃ karoti,
Bhagavā taṃ vitathabhāvaṃ disvā vuḍḍhapabbajitaṃ

41 PLB p. 21

42 PLC p. 244 and GV p. 62

43 PLL p. 50

44 PLB p. 18 and GV pp. 64, 74 “Kaccāyanassa suttaniddeso

pakkosāpetvā attho akkharasaññātoti vākyamāha.
 Kaccāyanattherenāpi bhagavato adhippāyaṃ jānitvā attho
 akkharasaññātoti vākyam pubbe ṭhapetvā idaṃ
 pakaraṇam katanti kaccāyanena katasuttantipi vadanti.”

‘A certain aged monk having taken kammaṭṭhāna in the vicinity of Bhagavā, goes away, and sitting at the root of a Sāla tree on the bank of the lake Anotatta, meditates on the kammaṭṭhāna, repeating the word ‘udayabbaya’. He observing a crane (baka) moving on the water (udaka), meditates on kammaṭṭhāna, uttering the word ‘udakabaka’. Bhagavā, perceiving his inaccuracy, sent for the old monk and uttered the phrase ‘Attho akkharasaññāto’, which signifies : ‘The sense is understood by means of letters’. They say that the elder Kaccāyana having perceived Bhagavā’s meaning, placed the phrase ‘Attho akkharasaññāto’ as the first of his aphorisms and composed his Grammar. They also say that the above phrase is an aphorism produced by Kaccāyana himself.’⁴⁵

Moreover, there are many grammatical works in the line of Kaccāyana
 i. e. *Kaccāyanabheda*, *Kaccāyanavaṇṇanā*, *Kaccāyanasāra*, *Kārikā*,
Saddabindu, *Vaccavācaka*, *Vācakopadesa* and so on. According to a Thai scholar, the manuscripts of Pali grammatical texts are more than 134.⁴⁶
*Many grammatical treatises still lie buried in manuscripts. Some are reported to have been lost.*⁴⁷

45 *Nām pp. 12, 13*

46 *PVT p. 23*

47 *IC p. 195*

Place of Rūpasiddhi

Rūpasiddhi is one of the grammatical works in the line of Kaccāyana. It is a standard book on Pali grammar. According to De Zoysa, *Rūpasiddhi* is similar to *Payogasiddhi* which is on the line of *Moggallāna-vyākaraṇa*.⁴⁸ The span of this treatise is very wide; and the treatise is mature. *Rūpasiddhi* is called variously as : *Rūpasiddhipakaraṇaṃ*, *Padarūpasiddhi*, *Mahārūpasiddhi*, and *Rūpasiddhi-aṭṭhakathā*. Let us consider the propriety of these titles :-

1) *Rūpasiddhipakaraṇaṃ* : ‘*Rūpasiddhi*’s composition’ or ‘the text on *Rūpasiddhi*’. This occurs as the title of the work and also at the end of the treatise. The word ‘pakaraṇa’ if used in the title means literary work, composition or book.⁴⁹ In Pali it is often used to indicate a text, such as : *Abhidhammapakaraṇaṃ*, *Kathāvatthu-pakaraṇaṃ*, *Nettipakaraṇaṃ* etc.⁵⁰

2) *Padarūpasiddhi* : The author uses this word in the last line of the opening stanza.⁵¹ *Padarūpasiddhi-ṭīkā* has given the meaning of this word as ‘Etymology of the part of speech.’⁵² It explains the word as follows :-

‘Padam catubbidham vuttam	nāmākhyātopasaggañca
nipātāñcāti viññūhi	asso khalvābhidhāvati ⁵³

48 PLL p. 54 (De Zoysa, quoted in catal, p. 25 f).

49 PED p. 379

50 STR p. 6

51 Rūp T. p. 1 “byattam sukaṇḍam padarūpasiddhim”

52 PLC p. 221

53 PDT p. 24

“It is said by the learned persons that the word (pada) is fourfold; Nāma, Akhyāta, Upasagga and Nipāta, i. e. ‘asso (noun), khalu (nipāta), abhi (upasagga), dhāvati (verb).’”

3) *Mahārūpasiddhi*⁵⁴ : The meaning is : ‘Rūpasiddhi the great’. The preceding word ‘mahā’ is used to show the importance of the work.

4) *Rūpasiddhi-Aṭṭhakathā*⁵⁵ : It is so called because it is a commentary on the *Kaccāyana-Vyākaraṇa*.

5) *Rūpasiddhi* : This name is normally used by the author in the title of the chapters and at the end of the chapters; f. e. ‘Rūpasiddhiyaṃ sandhikaṇḍo’, ‘iti rūpasiddhiyaṃ sandhikaṇḍo paṭhamo’, ‘rūpasiddhiyaṃ nāmakaṇḍo’, ‘iti rūpasiddhiyaṃ nāmakaṇḍo dutiyo’ etc.

Rūpasiddhi is written by a thera called ‘Buddhappiya’ or ‘Dīpaṅkara’. The author is referred to as ‘Bhadanta Buddhappiyācāriya’ in the *Padarūpasiddhi-ṭīkā*.⁵⁶ The author mentions himself in the colophon :

“Vikkhātānandatheravhayavaragurūnaṃ tampapaṇṇiddhajānaṃ
sisso dīpaṅkarākhyaddamiḷavasumatī dīpaladdhappakāso,
Bālādiccādhivāsanvitayamadhivasāṃ sāsanaṃ jotayī yo
soyaṃ buddhappiyavho yati imamujukaṃ rūpasiddhiṃ akāsi.”⁵⁷

“This perfect *Rūpasiddhi* was composed by that monk who

54 CPD Vol. 1 p. 55, HPL p. 634

55 PLB p. 105

56 S p. 463

57 Rūp T. p. 393

received the title of Buddhappiya and was named Dīpaṅkara, a disciple of Ānanda, the eminent preceptor who was like unto a standard in Tambapaṇṇi, he (Dīpaṅkara) was renowned like a lamp in the Daṃḍa country, and being the resident superior there of two monasteries including Bālādicca, caused the Religion to shine forth”.⁵⁸

The other monastery was called ‘Cūḷamaṇikamma’,⁵⁹ or ‘Cūḍāmāṇikya.’

Buddhappiya's period has not been fixed yet. It depends on the time of the thera ‘Ānanda’ whom Buddhappiya ascribes as his teacher himself. Most of the scholars viz. W. Geiger, M. Winternitz, Malalasekera etc. have pointed out that Buddhappiya lived in the second half of thirteenth century.⁶⁰ He was a contemporary of the thera ‘Vedeha’. The Elder ‘Vedeha’ was also a pupil of the Elder ‘Ānanda Vanaratana’. Buddhappiya is probably the same person as the author of *Pajjamadhu*. It is a poem composed in the praise of the Buddha. At the conclusion of *Pajjamadhu*, he gives his name and pupilage :-

“Ānanda-rañṇā-ratanādi-mahā-yatinda *rañṇa*
 niccappabuddha-padumappiya-sevinaṅgī
 buddhappiya-ghana-buddha-guṇappiyena *ppiyena*
 therāṇa racita pajjamadhum pibantu”.

58 PLC p. 220

59 Sadd be. [Nidānakathā] p. [k.] “bālādiccassa cūlamaṇikammassa cāti dvinnarū pariveṇānarū padhānanāyakabhūto. ”

60 HPL p. 203, PLL p. 51

“May they drink deeply of these nectar-like verses (pajjamadhu) made by the bee Buddhappiya, delighted with the Buddha's virtues - who constantly attends upon that lotus, the Venerable Elder Ānanda Vanaratana, heavy-laden with the perfume of his virtues and always in bloom”.⁶¹

Malalasekera has written about the bio-data of Buddhappiya in detail from which we can conclude that Ānanda therā was a disciple of Udumbaragiri Medhaṅkara, the pupil of Sāriputta who is the author of ‘Sārattha-dīpanī-ṭīkā’.⁶² Ānanda Thera lived probably in the time of Vijayabahu III. He was the teacher of several disciples, who became scholars of note and authors of important compilations. Two of his disciples who are better known as distinguished writers are Coliya Dīpaṅkara and Vedeha Thera. Coliya Dīpaṅkara or Buddhappiya was a native of Coḷa country in South India but studied in Sri Lanka under Ānanda Vanaratana.⁶³

Walpola **Rahula** however has different view about the date of Ānanda Thera, the author of *Mūlaṭīkā*. According to him, Ānanda Thera lived in Polonaruva in the tenth or eleventh century A. D. and had known the *Rūpasiddhi* of Buddhappiya.⁶⁴ Further the author of *Moggallāna-Vyākaraṇa* knew *Rūpasiddhi* of Buddhappiya. This means that **Moggallāna** was composed after *Rūpasiddhi* or it was contemporary with *Rūpasiddhi*. We

61 PLC p. 220 f, JPTS, 1887, p. 16

62 GV v. 48 ‘Sāriputto nāmācariyo.....sāratthadīpanī nāma
ṭīkāṃ.....akāsi.’

63 PLC pp. 210, 211, 220, DPPN pp. 271, 309, 923

64 HBC pp. xxv ii, xxxv

know that the Moggallāna Vyākaraṇa is a new grammatical school belonging to the twelfth century A. D. (1158-1186). Moggallāna disagrees with Kaccāyana about the number of the Pali alphabets. In *Kaccāyana*, the Pali alphabets are forty-one according to the rule : ‘Akkharāpādayo ekacattālisaṃ.’⁶⁵ The alphabets are divided into 8 vowels (sarā) viz. a, ā, i, ī, u, ū, e, o; 32 consonants (byañjanāni) and ‘aṃ’ which is a Niggahita. The 32 consonants are :- ka, kha, ga, gha, ṇa (ka-vagga), ca, cha, ja, jha, ña (ca-vagga), ṭa, ṭha, ḍa, ḍha, ṇa (ṭa-vagga), ta, tha, da, dha, na (ta-vagga), pa, pha, ba, bha, ma (pa-vagga) and ya, ra, la, va, sa, ha, ḷa. According to Moggallāna, the Pali alphabets are forty-three ‘a ādayo titālisavaṇṇā’.⁶⁶ Thus two more vowels et and ôt are included.⁶⁷

Rūpasiddhi, which is the re-arrangement of *Kaccāyana* and which was composed in the 13th century is in dispute with Moggallāna :-

“Adikakkharāvantāni ekatāliso ito
na buddhavacanānīti dīpetācariyāsabho.”⁶⁸

“The teacher had shown that the alphabets (akkhara-s) other than 41 are not the Buddha's words (buddhavacana).”

Thus it is clear that *Rūpasiddhi* was composed after *Moggallāna*.

Besides *Rūpasiddhi*, Buddhappiya also composed a beautiful poem

⁶⁵ B1 p. 1 (rule 2)

⁶⁶ Mogg p. 1 (rule 1)

⁶⁷ CPD p. 11

⁶⁸ Rūp T. p. 3 (rule 2)

in Sanskritized Pali which contains 104 stanzas⁶⁹ in praise of the Buddha. *Rūpasiddhi-ṭīkā* too was written by Buddhappiya himself.⁷⁰ In the GV, it is said : ‘dīpaṅkaro nāmācariyo rūpasiddhipakaraṇaṃ rūpasiddhiṭīkaṃ sammapañcasuttañceti tividhapakaraṇaṃ akāsi’.⁷¹ In place of the word ‘sammapañcasuttaṃ’, one finds the word ‘Pajjamadhuganthaṃ’, according to GV in Burmese script.⁷² According to GV, there is also the book called ‘sāratthasaṅgaha’ composed by Buddhappiya.⁷³ Buddhappiya had a pupil named ‘Siddhattha’. Siddhattha was the author of *Sārasaṅgaha*, a work on Buddhism in prose mixed with verse.⁷⁴ He probably lived in between 13th and 14th century. **Malalasekera**, however, called ‘Sārasaṅgaha’ as ‘sāratthasaṅgaha’⁷⁵ instead. In the conclusion of the work, *Sārasaṅgaha*’s author himself says that he was a pupil of Buddhappiya.

Buddhappiya’s intention to compose the *Rūpasiddhi*, as he has described in the first stanza, is :-

“Bālappabodhatthamujum karissam
byattaṃ sukaṇḍaṃ padarūpasiddhiṃ”,⁷⁶

69 PLC p. 222

70 Ibid. 220 f

71 PTS (1886), p. 338

72 GV pp. 331, 338

73 Ibid. pp. 332, 339

74 PLL p. 45

75 PLC p. 229

76 Rūp T. p. 1

“I (Buddhappiya) shall compose the padarūpasiddhi exhaustively (ujum), transparently (byattam), (having) proper chapters (sukaṇḍam), for the benefit of persons who are ignorant (about grammar)”.’

The words ‘ujum, byattam, sukaṇḍam’ indicate the methodology in the composition of the treatise. Moreover, the reason for adopting this methodology is given in the Sandhikappa (chapter on Combination) : ‘Akkharakosallam bahūpakāram buddhavacanesu,’⁷⁷ ‘Having knowledge about the letter (akkhara) is of great use in the Buddha's discourse (Buddhavacana)’. *Padarūpasiddhi-ṭīkā* comments : ‘the penetration into the pariyattidhamma (the true doctrine of study) i. e. the *tipiṭaka* together with *aṭṭhakathā*, will be attained when there is knowledge of letters, and there the paṭipattidhamma (the true doctrine of practice) and the paṭivedhadhamma (realizable aspects of the true doctrine) will be penetrated into respectively’.⁷⁸ Therefore, the purpose of the methodology followed in the composition of *Rūpasiddhi* is divided mainly into two as follows :-

1. to support the way of learning Pali grammar easily. As the *Mahāsiddhāntakaumudī* is much helpful to understand **Pāṇini**'s grammar,

77 Rūp T. p. 1

78 PDṬ p. 4 ‘Akkharakosalle sati tipiṭakasaṅkhātassa.....
pariyatti dhammassādhigamo hoti.....
paṭipattidhammasādhigamo hoti.....
paṭivedhadhhammassādhigamo hoti.’

similarly, *Rūpasiddhi* also is helpful for the study of Kaccāyana grammar.⁷⁹

2. to penetrate into the discourse of the Buddha in pariyattidhamma, paṭipattidhamma and paṭivedhadhamma.

Besides that the author has also touched the five points of writing as :-

“Saññā nimittaññi kattā ca parimāṇaññi payojanāññi
sabbāgamassa pubbeva vattabbaññi vattumicchātā”.

“Before writing the treatise, one should deal with (five points) v.z. saññā, nimitta, kattā, parimāṇa and payojana”.

The author of *Rūpasiddhi*, for ‘saññā’ or nomenclature, [which means declaring the name of text], uses the word ‘padarūpasiddhi’. The nimitta is twofold :- i) ajjhattikaññi nimittaññi : the internal reason, ii) bāhiraññi nimittaññi : the external reason. These two reasons are clear by the word ‘bālappabodhatthaññi’. The word ‘bāla’ indicates the external reason which means a student who had difficulties about learning and who caused Buddhappiya to compose the treatise. That shows his compassion towards the students. Thus, compassion is the internal reason. With regard to the ‘kattā’ or authorship, Buddhappiya uses the word ‘karissaññi’ which is the ‘amhayogakiriya’ (the verb of first person). But the name of the author does not occur in this context. However, the name occurs in the colophon

79 “yathā ca pāṇinībyākaraṇassa mahāsiddhāntakomudī bahūpakārā
tathevesa rūpasiddhipi kaccāyanabyākaraṇassa hoti.” Sadda be
(Nidānakathā) p. [ḍa].

of the text. Then comes the *parimāṇa* or measurements of the contents of the work. Its measurement is indicated by the word 'sukaṇḍaṃ'. This means that this treatise has been made neither very brief nor very extensive. The gain or *payojana* of the grammatical work is twofold according to the author. It is as follows :- i) *Mukhapayojana* : Primary gain, ii) *Anusaṅgikapayojana* : Secondary gain. Among them, understanding of Pali grammar, is the primary gain. The secondary gain is that one can attain the highest position in the Buddhist Dispensation. The *Rūpasiddhi*'s author has shown these two gains by the use of the word 'pabodha' (in 'bālappabodhatthaṃ').⁸⁰

Contents of Rūpasiddhi

Rūpasiddhi is divided into seven chapters :-

1) *Sandhikaṇḍo* : the chapter on combination. It contains five sections : *Saññā* or *saññābhidhāna*, *sara*, *pakati*, *vyañjana* and *niggahita*. There are fifty-nine aphorisms.

2) *Nāmakaṇḍo* : the chapter on Nouns. The chapter contains also the declension of pronominals, numerals, personal pronouns; the use of indeclinables and inseparable particles (*Opasaggikaṃ padaṃ*, *nepātikaṃ padaṃ*). The aphorisms herein are two hundred and twenty-three in number.

3) *Kāraḥkaṇḍo* :- the chapter on syntax. It deals with the forms of nouns which are related to verbs. There are six case-relations i. e.

kattukāraka, kammakāraka, karaṇakāraka, sampadānakāraka, apadānakāraka, and ādhārakāraka. There are thirty-three aphorisms in this chapter.

4) Samāsakaṇḍa :- the chapter on Compounds. The compounding of words is dealt upon in sixfold manner i. e. Abyayībhāva, kammadhāraya, digu, tappurisa, bahubbīhi and dvandva. There are thirty-one aphorisms in this chapter.

6) Ākhyātakaṇḍa : the chapter on verbs. It is in three parts as follows : i) vibhattividhāna : the construction of the verbal forms in which pada, purisa, vacana, vibhatti and kāla are to be taken into account. ii) Vikaraṇavidhāna : it deals with the dhātu : (roots) paccaya : (suffix) and vācaka (tense). iii) Dhātupaccayantanaya : It explains the procedure of the formation of the words ending in the ‘dhātu-paccaya-s’. This chapter has one hundred and twenty-one aphorisms.

7) Kibbidhānakaṇḍa :- the chapter on verbal derivation. In this chapter, along with the kibbidhāna suffixes, the ‘uṇādi’ suffixes also are explained. There are one hundred and forty aphorisms in this chapter.

Thus, the number of the aphorisms of *Rūpasiddhi* is six hundred and sixty eight. The number of the aphorisms of *Rūpasiddhi* according to the Thai, Sri Lankan and Myanmar versions is different. In the Thai and Sri Lankan *Rūpasiddhi*, there are 668 aphorisms. But the aphorisms in Myanmar one are 684. This, however, does not indicate less or more aphorisms; the number varies just because of inclusion or exclusion of the aphorisms repeated in different contexts. Further, the way of the classification of aphorisms under different sections varies from one another in the

Kaccāyana, *Nyāsa* and *Rūpasiddhi*. *Kaccāyana* and *Nyāsa* divided the contents into eight divisions. Each division is called 'kappa' such as Sandhikappa, Nāmakappa etc. Section of a kappa is called 'kaṇḍa' f. e. 'Sandhikappe paṭhamo kaṇḍo', 'Nāmakappe dutiyo kaṇḍo' etc. The topics of the first six divisions of the three texts are similar. The topic of the seventh and eight divisions of *Kaccāyana* and *Nyāsa* is the same as that of the seventh chapter of *Rūpasiddhi*.

However, the number of the aphorisms in the three texts varies. *Kaccāyana* contains 673 aphorisms. *Nyāsa* has 714 aphorisms i. e. 41 aphorisms more than *Kaccāyana*. There are 36 additions of aphorisms in Kāraṇakappa, 3 in Nāmakappa and 2 in Samāsakappa. But in *Rūpasiddhi*, there are only 668 aphorisms. *Rūpasiddhi* excludes 7 aphorisms from *Kaccāyana* and accepts two aphorisms from *Nyāsa*.

Importance of the three chapters

It has been mentioned before that *Rūpasiddhi* consists of seven chapters. Here, however, as the title indicates, the three chapters i. e. Nāmakaṇḍa (the chapter on Nouns), Samāsakaṇḍa (the chapter on compounds) and Ākhyātaṇḍa (the chapter on verbs) are the aspects which are selected for study. Let us deal with the significance of these three aspects.

Nāmakaṇḍa (the chapter on Nouns)

Buddhappiya, the author of *Rūpasiddhi*, re-arranges the rules of *Kaccāyana* and gives explanation to make them easy to understand. The author follows *Kaccāyana* and also adds some rules from other treatise for

better understanding. *Rūpasiddhi*, in the second chapter introduces the word ‘nāma’. The meaning is ‘the designation of matter’. ‘Nāma’ tends towards the meaning and brings the meaning in itself. This chapter starts with the rule ‘Jinavacanayuttari hi’ (60) as in *Kaccāyana* (52). Under this rule, we find the following verse :-

Sā māgadhī mūlabhāsā narā yāyādikappikā
brahmāno cassutālāpā sambuddhā cāpi bhāsare.⁸¹

This verse refers to Pali as the language of Magadha, which was used by the Buddha-s. Then follow the rules about declension of nouns. In Pali, a noun has three genders :- masculine (pulliṅga), feminine (itthiliṅga), neuter (napuṃsakaliṅga). There are two numbers :- singular (ekavacana) and plural (bahuvacana). There are eight cases (vibhatti-s). The word ‘purisa’ belonging to the masculine gender, ending in ‘a’ (a-Kāranta), is the first example given in this kaṇḍa.

Let us note how the form ‘puriso’ is accomplished.

- ‘Si’ is applied by the rule ‘Liṅgatthe paṭhamā’ (65).
- The case-ending ‘si’ is changed into ‘o’ by the rule ‘So’ (66)
= Purisa + o.
- The vowel following consonant is dropped by the rule
‘saralopo amādesapaccayādimhi saralope tu pakati’ (67).
- ‘O’ is applied after ‘S’ by the rule ‘Naye param yutte’ (14).

81 For translation see p. 121

Thus, the form 'puriso' is accomplished.

Similar process is followed in plural number and the other words ending in 'a'. In the Nāmakapaṇḍa of *Rūpasiddhi*, the first part deals with the masculine noun stems ending in a, ā, i, ī, u, ū and o. The author concludes this part as follows :-

“Puriso guṇavā rājā sā-aggi daṇḍī ca bhikkhu ca
satthā-abhibhū sabbaññū goti pulliṅgasaṅgaho”.⁸²

The second part of Nāmakapaṇḍa deals with the declension of feminine noun stems ending in ā, i, ī, u, ū, and o. The author concludes this part with the following verse :-

"kaññā ratti nadī itthī mātulānī ca bhikkhunī
daṇḍinī yāgu mātā ca jambū gotitthīsaṅgaho”.⁸³

The declension of neuter noun stems ending in a, ā, i, ī, u, ū and o are included in the third part. The chapter concludes as follows:-

“cittaṁ kammaṇca assaddha- mathaṭṭhi sukhakāri ca
āyu gotrabhū dhammaññū cittaḡoti napuṇṣake”.⁸⁴

The fourth part, consists of pronominals and numerals. There are twenty-seven words of this type, f. e. sabba, ya, ta, ima, dvi, ti, etc. There are also the words having no gender (aliṅga), like the personal

82 For translation see p. 167

83 For translation see p. 179

84 For translation see p. 184

pronouns ‘tumha, amha’. These words have similar forms in all three genders, f. e. tvaṃ, ahaṃ etc. (tvaṃ pumā, tvaṃ itthī, tvaṃ napuṃsakāṃ).⁸⁵

Rūpasiddhi also deals with the nouns which end in the case-suffixes like ‘to’ in the sense of ‘pañcamī’ (ablative), and tra, ttha etc. in the sense of sattamī (locative). Thus, we have the forms like sabbato, rājato, corato, sabbatra, sabbattha etc. The last part of the chapter on Nouns deals with the Upasaggas and Nipātas which also belong to the group of nouns having no genders (aliṅga). They are also called ‘indeclinables.’ In the conclusion of chapter, the author summarizes by this verse :-

“Pulliṅgaṃ itthiliṅgaṇca napuṃsakamathāparaṃ
tiliṅgaṇca aliṅgaṇca nāmikaṃ pañcadhā ṭhitaṃ”.⁸⁶

“The nominal words are fivefold :- i) pulliṅga : masculine, ii) itthiliṅga : feminine, iii) napuṃsakaliṅga - neuter, iv) tiliṅga - having three genders and v) aliṅga - having no gender.”

Samāsakaṇḍa : the chapter on compounds

The chapter on compounds starts by mentioning the types of compounds; namely :- i) Abyayībhāva : Adverbial, ii) Kammadhāraya : Appositional, iii) Digu : Numerical, iv) Tappurisa : Determinative, v) Bahubbīhi : Relative and vi) Dvandva : Copulative. These are dealt with as follows :-

85 *Rūp. T. p. 105*

86 *Ibid. p. 128*

‘Abhyayībhāva’ is a compound having upasagga or nipāta as the first member. The whole of the compound is treated like a noun in neuter gender with a Nominative Case and Singular Number. They are divided into two types i) Upasaggapubbaka : being preceded by upasagga and ii) Nipātapubbaka : being preceded by nipāta. The author of *Rūpasiddhi* has also dealt with the irregular Abhayībhāva compounds. These compounds are not in Neuter gender with Nominative case and singular number. The author refers to the words like ‘upanagarassa’, ‘upanagarasmirā’, ‘anto-avīcimhi’, ‘bahīsāṇiyarā’ etc.

‘Kammadhāraya’ is a compound having both members in the same case relation. The first member is thus either a noun or an adjective qualifying the other member. They are of nine types :- i) Visesanapubbapada: adjective is the first member of the compound, f. e. ‘mahāpuriso’. ii) Visesanuttarapada : adjective is the second member of the compound f. e. ‘naraseṭṭho’, etc. iii) Visesanobhayapada : both the members are adjectives f. e. ‘katañca akatañca katakatarā’, etc. iv) Upamānuttarapada : the second member indicates comparison f. e. ‘munisiho’ etc. v) Sambhāvanapubbapada: ‘dhammabuddhi’, etc. vi) Avadhāraṇapubbapada : ‘guṇadhanarā’, etc. vii) Nipātapubbapada : f. e. ‘amanusso’, viii) Kupubbapada : The nipāta ‘ku’ is the first member f. e. ‘kuputto’, ‘kudīṭṭhi’ etc.

‘Digu’ is so called because the first member of a kammadhāraya compound is a numeral. Digu is twofold : i) Samāhāradigu, ii) Asamāhāradigu. The ‘tappurisa compound’ is sixfold. It is in the six case-endings beginning with the accusative. There are also the tappurisa compounds having different forms other than the six. They are i) amādiparatappurisa and ii) alopattappurisa.

‘Bahubbhi’ is a compound having the nipāta as the first member.

They are ninefold : i) dvipada tulyādhikaraṇa, ii) dvipada bhinnādhikaraṇa, iii) tipada, iv) nanipātapubbapada, v) sahapubbapada, vi) upamānapubbapada, vii) saṅkhyobhayapada, viii) disantarālattha and ix) byatihāralakkhaṇa. The bahubbīhi compounds have two members in the same case relation and are used in six cases.

Two or more nouns joined by the co-ordinating conjunction ‘ca’ (and) being in the same case are called ‘dvandva’. It is of two types : i) itarītarayoga, ii) Samāhāra. The itarītara dvandva compound is always plural and takes the gender of the last member. The ‘samāhāra dvandva compound’ always has singular number and neuter gender. This compound is especially used in the sense of limbs of living beings.

The samāhāra dvandva is formed in different senses. In the dvandva compounds of the words denoting rukkha, tiṇa, pasu, dhana, dhañña, janapada etc., singularity and neuter gender are only optionally applicable. When there is the absence of singular, plural is applicable and gender of the latter word is applicable. This is also called ‘vikappasamāhāradvandva.’⁸⁷

In the conclusion of the chapter on compounds, the author summarizes by this stanza :-

“pubbuttarubhayaññatthap-	padhānattā catubbidho
samāsoyaṁ digukamma-	dhārayehi ca chabbidho
duvidho abyayībhāvo	navadhā kammadhārayo
digu dvidhā tappuriso	aṭṭhadhā navadhā bhava
bahubbīhi dvidhā dvandvo	samāso caturatṭhadhāti.” ⁸⁸

87 Rūp T. p. 200

88 Ibid. p. 202

“This samāsa is fourfold according to the major members being pubbapada, uttarapada, ubhayapada and aññapada. It is sixfold with the inclusion of digu and kammadhāraya. The abyayībhāva is twofold. The Kammadhāraya is ninefold. The digu is twofold. The tappurisa is eight-fold. The bahubbīhi is ninefold. The dvandva is twofold. Thus, it is thirty-two-fold.”

Ākhyātakanda : The chapter on Verbs

‘Ākhyāta’ is the pada indicating action (kiriya-pada). The ‘ākhyāta’s components are eight types namely : Kāla, kāraka, Purisa, vacana, pada, vibhatti, dhātu and paccaya. Kāla or time is divided into three. Kāraka: case-relation or voice, there are three voices : i) Kattukāraka : Active voice, ii) Kammakāraka : passive and iii) Bhāvakāraka : impersonal constructions. Purisa : Person. There are three persons. Vacana : Number. There are two numbers :- ekavacana : singular and bahuvacana : Plural. Pada : There are two padas : i) the parassapada and ii) attanopada. Vibhatti or case-terminations are eightfold as follows :- i) Vattamānā vibhatti : It indicates the present tense (Paccupannakāla). ii) Pañcamī vibhatti : Imperative. iii) Sattamī vibhatti : Potential. iv) Parokkhā vibhatti : These terminations are used to express a past event not experienced by (present) senses. v) Hiyyattanī vibhatti : Past tense. vi) Ajjattanīvibhatti : Aorist. The forms of Aorist terminations are very rare in literature. vii) Bhavissanti vibhatti : Future tense. viii) Kālātipatti vibhatti : Conditional. This topic is concluded by this stanza :-

“pancamī sattamī vatta- mānā sampatināgate
bhavissanti parokkhādi catassotītakālikā.”⁸⁹

“The terminations called Pañcamī, Sattamī, and vattamānā are applicable to present (sampati). The bhavissanti is applicable to the future. The four terminations beginning with ‘Parokkha’ are applicable to the past.”

The second part of the chapter on verbs consists of vikaraṇavidhāna: the procedure of the conjugation. It deals with the roots divided into seven types i. e. i) Bhūvādi. ii) Rudhādi. iii) Divādi. iv) Svādi. v) Kiyādi. vi) Tanādi. vii) Curādi. The author concludes by this verse :-

“Bhūvādi ca rudhādi ca divādi svādayo gaṇā
kiyādi tanādī ca curādi cidhādi sattadhā.”⁹⁰

Suffixes are also classified in five divisions :- i) Kattupaccaya, ii) Kammapaccaya, iii) Bhāvapaccaya, iv) Hetukattupaccaya. v) Hetukammapaccaya.

In the final section of the chapter on Verbs, the words ending in ‘dhātu-paccayas beginning with ‘kha’ and ending with ‘kārita’ are dealt with. When these suffixes are applied to root, the root’s meaning is changed. There are also suffixes which change a noun into verb. Also the Kārita suffixes i. e. ñe, ñaya, ñāpe, ñāpaya are dealt with. They bring the sense of ‘cause’ (Hetu).

89 For translation see p. 310

90 For translation see p. 350

This outline of the three chapters would reveal the importance of the grammatical topics covered therein. Accordingly, the present attempt deals with those important topics by way of critical presentation of the text in Devanāgarī script, English translation and critical notes wherever necessary. It may be pointed out that herein *Rūpasiddhi* is appearing for the first time in Devanāgarī which is often convenient for Indian readers. Similarly, the translation of *Rūpasiddhi* also is appearing first time in English.

Outline of the present attempt

In the field of Pali literature, *Rūpasiddhi* has become a constant subject of study in the monasteries. The present attempt is to study and interpret some aspects of *Rūpasiddhi*. The author desires to explore the method of *Rūpasiddhi* in the light of concerned literature. The thesis has four parts as follows :-

1) Text : *Rūpasiddhi* has seven chapters. An attempt is being made here, to study the three chapters as follows :-

1.1) Nāmakaṇḍa : The chapter on Nouns.

1.2) Samāsakaṇḍa : The chapter on compounds.

1.3) Ākhyātakaṇḍa : The chapter on verbs.

As the text of this thesis, these chapters are presented in the 'DEVA-NĀGARI-SCRIPT' first time. The variant readings are recorded as foot-notes.

2) Translation : Hereby, *Rūpasiddhi*, though partially, appears in English translation, first of its kind.

3) Notes : Some necessary notes also are presented to explain some rules or examples. Reference may be made to the word 'ekasesa' appearing under the rule 68.

4) Bibliography : The thesis uses not only English sources, but also the editions available in Thai, Sinhalese and Burmese Scripts. The Bibliography covers detailed descriptions of the sources.

Thus, the objective of this thesis is to study **Buddhappiya's** treatment of nouns, compounds and verbs. It is hoped that this would be the pioneer leading to the further study of remaining aspects of *Rūpasiddhi*.

In the translation part, the Pali sutta is preceded by two numbers; the first number indicates the rule number in the *Kaccāyana Vyākaraṇa*, whereas the second one indicates the rule number according to *Rūpasiddhi*.

