

SECTION - B.

CHAPTER - 1.

(A)

:-Information about the Poet Śrīharsa. :-

टीकां यद्यपि सौपत्तिरचनां विधाधरा निर्मिता.
श्रीहर्षस्य तथापि न व्यज्जित सा गम्भीरता भारती।
दिवकुलउक्षतां गतेजलधरे^१ नुहृद्यमाणे गुरुः.
प्रायदारमपारमम्बु किमिह स्याज्जानुमात्रं वचनित ॥
—चण्डूपण्डित canto I Intro. 2.

Naiṣadhakāra is honoured by the scholars of Gujarat from the first half of the 13th century A.D till to day. When Harihara, a descendant of Śrīharṣa brought the first manuscript of the NC to Gujarat, Mahāmātya Vastupāla got it copied down over night as it was lent for one night only.¹

The oldest commentaries on the Naiṣadha are also written in Gujarat by (1) Vidyādhara during the reign of king Visaladeva (1238-1261 A.D.) (2) Cāṇḍūpaṇḍita in 1297 A.D

1. " हरिहरा नैषधकाव्यान्यपसरौचितानि पठति । श्रीवस्तुपालः प्रीत्य-
अहो । अक्षुतपूर्वाणि काव्यान्यमूनि । उक्ताऽऽलक्षितः हरिहरः -
पण्डित । कोऽयं ग्रन्थः ? पण्डितो वदति - नैषधं महाकाव्यम् । -
- पण्डितो ब्रूते नान्यथाऽयं ग्रन्थः । अनुसृतं यामानर्थादिष्व्यामि पुरितकामम् ।
- - - यामानर्थाद्यस्य तावत् । निषीदयस्वु क्षितिरक्षिणः कथा ।
इत्यादि नैषधमुदघोषत् । इत्येता पण्डितहरिहरौ कथम् - भोजनम् । लक्ष्मण-
मार्थयम् ॥"
— हरिहर प्रबन्धः, राजशेखरसूत्रिकृतः प्रबन्धकोशः, ed. by
J. Navijaya, pub. Singh, Jaipur (Ramanthamala. NO. 6. 1935. P-60
† A आदर्श. निषीदयस्वु क्षितिरक्षिणः कथास्तथादियन्ता न बुधाः सुधामांसा
वासः शिवच्युति कीर्तिप्रदः स राजशेखरसूत्रिकृतः महोत्सवः ॥
सामुद्रिक पद्यं लिखितं लक्ष्यते । Ibid. xii...

during the reign of king Sāraṅgadeva alias Sāraṅgadeva Vaghela of Gujarat.²

The present commentator him^{self} says that the abstruse poem requires further explanations, even though his predecessor Vidyādhara's comm. already existed in his days. CP has not left even a single chance to show his scholarship to reveal the scholarship of Naiṣadhakāra.

CP also gives some new informations about the poet, Śrīharṣa.

(1) The poet first of all, desirous of refuting the works of Udayana towards whom, he was very angry as he (Udayana) had defeated his (poet's) father in a learned discussion, marked that his pride was increasing due to (non-accomplishment of) four Puruṣārthas and so he brought his mind under control.

Thus he went to Vārāṇasī, the salvation-yielding place, and realized the form of Parabrahman. (Thereby he acquired the Mokṣapuruṣārtha).

In Vārāṇasī, he performed religious duties, performed rituals and (due to that merit) he saw before his eyes, the heap of gold. Thereby he accomplished Dharma and Arthapuruṣārtha.

He conquered the Kāmapuruṣārtha by being served^{upon} by beautiful young girls of sixteen years who were clever in bathing, anointing and serving food etc.

In this manner, when his m^{ind} was not disturbed by th^{ese} four Puruṣārthas, he wrote a work (viz. Khandanakhandakhāḍya)

2. Handiqui, K.K. NC of Śrīharṣa, intro, P. Xviii.

and refuted Udayana's arguments.

But this work being abstruse, due to insipid logical arguments, he found that the connoisseurs of Śrīgāra and other ^{poems} were discontented. He, therefore, composed this poem, full of śrīgāra and other sentiments, to please the connoisseurs.

2. The poet, Śrīharsa is the best of all and unparalleled.³

3. CP pays a tribute to Śrīharsa's knowledge of bhūvanakośa i.e. Paurāṇika description of seven worlds.

4. The home of Śrīharsa as Bengal, though not mentioned clearly by CP, is implied in his commentary on some verses. Śrīharsa, however, spent some of his time in Vārāṇasī, for spiritual pursuits.⁵

(B)

Life and date of Cāṇḍupāṇḍita.

"Cāṇḍupāṇḍita gives a good information about himself in the colophons to his commentary at the end of each canto. He was a Nāgara Brahmin and a native of Dhavalakkaka or Dholka (near Ahmedabad). Cāṇḍupāṇḍita states that his commentary was completed, when the Śāṅga was the king and Mādhava the prime minister.⁶

Cāṇḍupāṇḍita or Cāṇḍupāṇḍita, (hereonwards CP) a Nāgara Brahmin of the Baijavāpa gotra with the three pravaras namely Atri, garviṣṭhira & Pūrvāṇṭhi,⁷ Khāroḍa by surname⁸ from

3. श्रीहर्षस्तु सदात्कृष्टो अमर्त्यसदृशो (७५) ——— XXII.150.

4. आत्मनो ब्रह्मदेवतायां प्रतिष्ठायां यत्प्रयत्नः संप्रतिष्ठितः ——— XI-27.

5. तथा च श्रीहर्षोऽप्यसौ नृसिंह-दीप्तः ——— I Introduction.

6. Handiqui K.K; Naisadhacarita of Sriharsa, introduction P, Xviii.

7. तथा च वैजयापानाद् अत्रिप्रदिष्ठः प्रतीतिपरिणि। XIV.63 cf, Brough John: The early Brahmanical system of Gotra & Pravara (Gotra Pravara māñjarī of Purusottamapāṇḍita) Comp. IV. E. P. 144.

8. CP तीन क्षारवरादयः कुंभद्वितीयात्तेन गोत्रं सती I Colophon. Kṣāravata - khāravata - kharavata - kharoda. For details see Appendix I.

Dhavalakkaka, was a great scholar. He was the son of Śrī
~~Śrī~~ Āligapandita and Gaurīdevī. His younger brother Tālhaṇa
 was also a scholar. 19

His teacher was Vaidyanātha,¹⁰ but he studied the Naiṣadha, a new poem, under Munideva,¹¹ and Mahābhārata under Narasiṃhapandita.¹²

He studied Pūrvamīmāṃsā under Bodhamuni¹³ and Uttara^amīmāṃsā under Śrīpādabhārati. In the colophon of canto XIV, he says that he learnt the vedānta (the Vārttikas of Śrī⁴ānandagiri and Suresvara) from Śrīpāda.¹⁴ & Kaumāra-vyākaraṇa from Mahādeva.¹⁵

He seems to be a R̥gvedi brahmin, as he has written a bhāṣya on RV. (which is lost). He performed many vedic sacrifices. He, thus, won the title 'Samrāt', as he performed the Vājapeya sacrifice. He got the title 'Sthapati' because he performed Brāhaspatisavana and the title Agnicit by performing, the dvādaśāha sacrifice (the ceremony of twelve days) 16. He was

9. लक्षणम् एतत्कालम् नामधेयं विशारदः -- etc. M ~~xxxxxx~~^I, colophon.
10. लक्षणम् श्रीवेदनाथं गुरुं ——— I. Introductory-3.
पण्डितं श्रीवेदनाथं शिष्यं ——— XII. colo.
11. आचार्यमुनि देवसूरि बुधनः — I colo. (MS. P₂)
कुदेवा श्रीमन्मन्त्र देव संज्ञा विबुधान् काव्यं नवं नैषधम् — XXII colo. 1. vide
chap. fn. 1.
12. टीकां श्रीनरसिंह पण्डितं गुरुं स्वच्छन्दम् महामारतं — XIX colo. 1.
13. श्रीमन्मन्त्रादिगुरुं श्रीपादुली भारती — XV. colo. 1.
14. श्रीआनन्दगिरिः सुरेश्वरकृतः श्रीपदनी पार्ति कं — XXV colo. 1.
15. मत्वा व्याकरणं कुमारविशुनं श्रीमन्महार्थकः — X. colo. 1.
16. श्री वाजपेयप्रभं नैषधं बभूव स्वामाह कृत्वा हृदस्पतिमर्धं स्वपतिद्वयमापि
श्री द्वादशाहय [म] नं विनिर्दिष्टं दण्डमूल्यात् --- 11
.... XXII. colo. 4.

the sacrificer of Saptasomasamsthā and thus he was known as dīksita, also. But his clear as well as clever meaning of the name 'bātā' as 'bālā pamesvarī' on X.74, at the same time full discussion on the cintāmanimantra on XIV. 88¹⁷, help us to believe that he might be a dīksita in tantra also.

His father Āliga was a reputed scholar.¹⁸ And his grandfather Panditatāta was also a welknown scholar.¹⁹

His younger brother, Tālhaṇa is proud of his eldest brother CP.²⁰ It was he, who supplied the lacunae in the MS, the portion of which was burnt off during the Muslim invasion.²¹

In the colophon of the cantos IX and XVI²² he says that he composed the R̥g̥bhāṣya. A specimen of this commentary is found in his gloss in Naiṣadha IX-75, in the course of which an entire hymn of RV.X.51 is quoted and explained.²³ It is unfortunate that this pre-sāyana bhāṣya is lost. The portion, which has come down to us, speaks the scholarship of CP, because he quotes Sarvānukramanī, Nirukta, Brāhaddevatā and many other works.

17. See Appendix - 2.

18. तदपि भगवि तुभ्यो दिदत्तं नास्तिगस्थ। XXII colo 2.

धवलचण्ड नागदालिगकीर्तिः ॥ ——— I bid.3.

तं निश्चित्य कृपास्तिगं गुणिगलक्ष्मणं—I bid.5.

19. तद्वाङ्मयं श्रुत्वा भगवन्नामं वदन्नामं पञ्चलनामं/XXII colo.2

20. अस्मात्स्थपत्याग्निर्दत्तं दत्तं मन्त्रागुण्यन्तादुदितं/XXII colo.7.

21. मन्त्रेच्छायास्तिगं (मन्त्र) स्तिगं प्रतीकं
दीकामिमां प्रत्यति स्म मन्त्रक ॥ I colo.6.

22. तद्वाङ्मयं स्थपत्याग्निर्दत्तं दत्तं मन्त्रागुण्यन्तादुदितं IX colo and
— तद्वाङ्मयं स्थपत्याग्निर्दत्तं दत्तं मन्त्रागुण्यन्तादुदितं XVIII colo.

23. Handq. K.K;NC of Śrīharsa,.... P. XIX.

He studied Kāmasātra of Vātsyāyana with bhāṣya,²⁴ Śārīrakabhāṣya,²⁵ grammar of Pāṇini with Kāśikā & Nyāsa,²⁶ Sāṅkhya and Pātanjala yoga²⁷ etc.

He also quotes from the grammars of Kātantra and Siddhahaima śabdānuśāsana of Hemacandrasūri.²⁸ He is well acquainted with Nyāya and Vaiśeṣika doctrines,²⁹ His scholarship in Dharmasāstras, lexicons and Alaṅkaraśāstra, esp. kāvyādarśna of Daṇḍī and Kāvyaṇṇakāśa of Maṃmaṭa - is also revealed in the commentary.

In the colophon of canto XXII, CP says that he completed his comm. in V.S. 1353 (1297 A.D.), in the reign of the Vāghela king Sāṅga or Sārṅga³⁰ i.e. Sārṅgadeva, and the minister Mādhava.³¹

King Sārṅgadeva Vāghela ruled over Gujarat from 1265 to 1297 A.D. In 1297 A.D, king Karanadeva Vāghela came to the throne. He ruled upto 1304 A.D. Out of the four³² ministers of

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24. श्रीवात्स्यायनभाष्यदर्शितनये — XVI colo.1.
25. श्रीशारीरकभाष्य — मुनितः — XVII Colo.1.
26. ह्येवा व्याकरणं स पाणिनिकृतं व्याख्यानितं भाषितं XVIII colo.1.
27. २ व्यास २११ व्यासोऽस्ति शिशितमतिः पातञ्जल प्रामाण्यः XXI.col.1.
28. See appendix - 5.
29. Vide chapter III.
30. सारङ्गदेव इति शाङ्गधिरानुभाषः — :11 Prācīna lekhamālā, 47
verse no. 12. In mss. the repha (r) is dropped at some
places.
31. श्रीमत्सारङ्गानुपे श्रीमोदविरुशिल मलामात्ये।
द्वल्ल फकनत्रे मलभारायणसन्निधौ विद्युं रीका ॥
निष्पन्ना — — — — — Ibid.7.
32. (A) Kanha-1277 A.D. (B) Madhusūdana 1293 A.D. (C) Vādhūya
1294 A.D. (D) Mādhava 1297 A.D. esp. R.C. Parikh & Sastri: Gujarāt-
ano Rājakiya ane samskr̥tika itihāsa, vol.4, chap.7.P.124.

king Sāraṅgadeva, the minister Mādhava only seems to have survived to serve Sāraṅgadeva's son Karaṅgadeva, too.

Shāstri, Durgashankar³³ and late Shri Ramlal Modi³⁴ argue that the word tripañcāsata³⁵ should be dvipañcāsata in the verse giving the date of Commentary (V.S.1353 = 1297 A.D), because on the thirteenth day of the bright half of Bhādrapada month in that year, it was Saturday and not Sunday.

But this requires some clarification. The argument of these scholars does not hold true, because they were unaware of an important fact. In those days in Dholaka and other parts of North Gujarat, the Saivatsara began in the month of Āsāḍha. Thus in Bhādrapada the saivāt changed to 1353 from 1352. This practice is even to day followed in Kachha - hālāra.³⁶ Hence the saivāt given by CP is correct.

33. Gujaratano madhyakālina rajapūta itihāsa P.1., I - II, chap. 21. P. 487 - 488.

34. Gujarāta Dīpotsavī, 1933, P.15.

35. श्रीविष्णुमार्कण्डेयसंयुक्त शतदामय ति -
पञ्चाशत्ता समधिकेष्ट शतीष्वित्तु ।
तेषु त्रयोदशसु आद्यपदे च शुक्ले
१३ तथैव शतिका रविदासरे च ॥

36. I owe this information to Shri K.J.Trivedi, who hails from Kutch, S.B.Dixit : Bhāratiya jyotishsāstrācā itihāsa (Marāthi) P. 387 (Gujarāti transtation by Bhatt Harihara : Bhāratiya jyotissāstra P. 7)

(C)

Social customs and Political conditions as reflected in
the commentary.

"Gujarat was the richest kingdom of India," writes Sir Welsely Haig, "It was to India what Venice was to Europe, the entire pot of the products of both the eastern ~~for~~ and western hemispheres." 37

This fact is corroborated by several titles of CP who had performed many sacrifices during his life-time. "It is note-worthy that in mediaeval Gujarat not only vedic sacrifices were performed but they were popular. The tradition continued, at least, upto the beginning of the 14th century A.D., when the Muslims captured ^{na} ~~An~~ Ahilvād." 38

Durgāśhankar Śhastri believes that "The yajña tradi-
tion became extinct in the Brahmin religion or remained alive
in particular families only, paurāṇika religion expanded." 39

But this statement is true only after the invasion of
Muslims i.e. after 1299 A.D. or 1304 A.D. (According to the
latest finding of the ~~Sampala~~ ^P ~~Padara~~ inscription) 40

Not only the prevalence of the sacrificial rituals,
but there was vedic study and 1121 branches of the three vedas
were prevalent. 41 At that time some brahmins were negligent in

37. Cambridge History of India, Chap. XX., P.517.

38. ^{Sandesa 12 A.D.} Literary circle of Mahāmātya Vastupāla, chap.-V, P.45, f.n.2

39. Gujarātano madhyakātīna rājapūta itihāsa. P. 508.

40. Prof. R.N.Mehta's information of the inscription in persian
sanskrit of 1304 A.D. ^{Loksaatta} 20-6-81. P.12. Col.2,3.

41. ^{अष्टवृत्तार्थशास्त्रादि} ^{उक्तदिने} ^{दक्षिण} ^{एक} ^{दश} ^{शत} ^{संख्या} ^{अधिरुद्धा}
या तथा - X.57.

their duties of performing sacrifice, They, thereby brought
censure on brahminhood. ⁴²

The learned scholars were highly respected⁴³ and
the brahmins were honoured.⁴⁴ The learning of different
subjects & Śāstras were learnt from different teachers.⁴⁵
The brahmins were wearing a red piece of cloth on Upavīta
at the place of Pravara.⁴⁶ Three prominent duties-Śrīkāleś-
vari,⁴⁷ Śrīvaidyanātha(siva) and Śrīsūrya (Modhera) are
mentioned.⁴⁸

The main provinces were Gauḍa (Bengal) Dravida,
Malayaja (Karnāṭaka), Mahārāṣṭra, Gujārāt, Mālavā ⁴⁹ etc.
Each province had its own prākṛta language. But Samskrta
was popular in all those states as it was the link language.

Due to the invasion in the beginning of the 14th
century, Muslims "burnt the cities and the villages, harrassed
the people, destroyed the temples and idols, killed the pious
people performing sacrifices etc.etc. ⁵⁰

They also burnt valuable manuscripts & other literary
sources. ⁵¹

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42. इदानीं ब्राह्मणां ब्रह्मचर्यस्य च यजुर्वेदस्य च धर्मोऽस्ति असहजो (असहजः १)
जलिं दधति । XVII. 39
43. CP. हसितशीतमरीचिमरीचयः -- दधत्यनू जगदात्मकीर्तिम् XXII colo. 3
44. CP. उद्योगं जन्मा महनीयजन्मा । ----- XXII. colo. 7.
45. CP. Colophons of each canto. (p. xiv fn. 10-15)
46. CP. उपनीतं पि प्रवराणां स्थाने रक्षयेद्वैश्वदेव्यं चर्चनं अर्चनम् XI. 17.
47. Modern Kalesvari place near Lunawada, dist. Panchamahar
see Loksatta dt. 3-7-81, P. 87 col. 1-3.
48. CP. श्रीपालेश्वरी-शिवेयजाय-श्रीसूर्यादीनां सौवकः ----- IV. 86.
49. CP. बौद्ध-बुद्धि-मलयज-महाराष्ट्र-गुर्जर-मालव्यादि लोकानां X. 34
50. Śāstrī Durgāśhāṅk. K. Ibid P. 358.
51. CP- मल्लिचार्जुनसिंहस्य (अथ) लिलितप्रतीकां etc I. Colo. 6

CHAPTER - 2

:- Style of Candūpandita:-

अथ च यो विदुषा विद्वान् स सन्दिग्धमर्थमुच्छु
विप्रणोति शीकां करोति¹

1.

" The commentators, generally, topsytervy the original (matter) e.g. they avoid the (matter) which is extremely difficult, with the remark 'it is clear'.; They lengthen the commentary on intelligible matter by giving useless (solutions of) compounds etc;; They create confusion (in the minds of) readers (lit. hearers) by many prattlings on useless matter at improper places." ².

CP is, fortunately, an exception of this statement of Bhojadeva. He, himself, says ^{his} commentary as Vyalikā ³ i.e. not disagreeable; hence perfect, precise and to the point.

(1) CP starts each canto with an introductory remark (avataraṇikā) wherein he gives the summary of the canto, giving its relation with the previous one. His style is lucid and pleasant. To illustrate this point I quote herebelow a few quotations from his comm. I have selected 2 passages from Pūrvārdha and 2 from Uttarārdha (which actually does not fall within the portion of the subject of my study).

पूर्वसर्गे संसमुरवेन बाले पुल दमयन्तीस्य रूपं निवेदनपूर्वकं
नक्षत्राद्योत्पत्तिमाह्वयकार्थं कुञ्जिनोपवनं तां वनचित्पदानीं तस्याऽ-
नुरागवृद्धिं विवर्णयिषुः कं विस्तृतीये सर्गमारभते ।

1. Naisadhadīpikā . IV 23

2. युक्तार्थं यदस्तीत्येव लक्ष्यं भवति संप्रत्ययमिच्छुत्तिभिः ॥
संप्रत्ययमिच्छुत्तिभिस्तुतिं विदधति ल्युट्ः समासोदिकः ।

अस्मान्तेऽनुपयोगिभिश्च युक्तिः शब्दैर्भवेत् तन्मते

3. शीकां यथालीकां कर्तुः I ~~to~~ intro.2.

xxi...

"In the earlier canto, beginning with description of Damayantī's beauty to Nala, through the swan and thereby making Nala accept her as his wife, and thereafter describing her in the garden of Kuṇḍinapura, (and) ~~after having made her accept his (i.e. Nala's) wifehood~~; now, the poet, with a view to describe^{ing} the intensity of his love, starts the third canto".

He introduces the tenth canto with following words:-

पूर्वसर्गे उद्भ्रान्तिद्वारेण नलस्योन्मादरूपं समदशां निर्वर्ण्य,
लज्जामुष्मेनैव तस्य स्वप्रकटनं दूतदम्पतिपराधं परिकृत्य स्वध्वंजर-
भागेन शरस्वतीं निवर्णयिषुः कविर्दशमं सर्गमारभते ।

"In the previous canto, describing fully the love-stage of Nala, known as unmāda (madness stage) by way of agitation; (and) (thereby) removing his offence (aparādha) in due discharge of the duty as a messenger; by disclosing his identity him-self, the poet, now desirous of describing Sarasvatī in the course of description of Svayamvara, begins the tenth canto".

अप्रीतिविराजितान्तरं वेदप्रामाण्यं समर्थयितुं तदप्रामाण्य-
लाभाय निरासार्थं कविः कल्पिवर्तनमुरवेन सप्तदशसर्गमारभते ।

" After the marriage of Bhāmī (Damayantī) in order to corroborate the authority of the vedas (and) for the refutation of those advocating veda's unauthoritativeness, the poet, through the description of Kali, begins the seventeenth canto".

पूर्वसर्गे मध्याह्नस्नानानन्तरं जलस्य शीतशुषोपस्थानार्थ-
पर्यन्तां सन्ध्यामग्निधाय, शीतपरमपुरुषशीतमहार्कप्रचर्चनम् आरब्धवान् -
प्रभृति विवर्णयितुं षोडशोपचारनिर्वर्ण्य च, तदनु दशानन्तरं -
स्मृतिमुरवेन श्रुतिस्मृतिपुराणवेदान्तादिदर्शनाभिप्रायमुक्त्यः औजस्रवसो-
पुरःसरं दिनशेषं क्रीडाविनोदनाऽनिराहया ऽपराधसन्ध्याविधिभ्यु-
क्तौ

सन्ध्याय सन्ध्यावर्णनं १२०। सप्तममण्डनकृतमिन्दु मण्डलमरुत-
माखण्डाभासादि दिगलङ्कारं विवर्णयितुः कविरुरारं
सर्गमाखण्डनी ।

"In the earlier canto, after Nala's madhyāhnapath¹ narrating the sandhyā from Śrīsūryopasthāna to argha, and describing the worship of the Highest Lord Śrīmatrādeva, beginning with the invocation to send-off with sixteen points of worship; after that, declaring, through the eulogy of ten incarnations (of Viṣṇu), the aims of Śruti, Smṛti, Purāṇa, Vedānta and other branches of philosophy; ~~spending~~ the remaining day preceded by the time of meals, with the enjoyment of the sports; after attending the Sandhyāvidhi of afternoon; the poet desirous of describing the orb of the full moon, the ornament of the quarters, through the description of Sandhyā, starts the ~~last~~^{next} canto."

Thus CP, with his lucid style connects the previous canto with the following one, by giving complete summary covering all the main points of that canto and thereby nicely brings out the consistency between two cantos.

Wherever more than one verses go to-gether, CP will say that these stanzas form a yugma⁴ (two stanzas going to-gether) or a kulaka⁵ (five or more stanzas going to-gether). At times he also points out that a particular stanza is a spurious one.⁶

2. He usually follows the Khaṇḍānvaya method and ~~readily~~^{rarely} dandānvaya (espically where the verse is simple).⁷ In case of

4. IV.114,115. XXII. 107,108

5. X.66; X.93.

6. XIV.2, XVII.71,148.

7. IV. 105.

former, the main sentence is given first and then adjectives etc. are introduced with the questions किं भूतः ? किं भूतः ? etc.etc.

(3) His style is precise & perfect. The confusion, arising in case of the subject and the object in neuter gender is solved by the words like भूत⁸, कर्म⁹ etc. He clarifies the doubtful cases with the remarks such as the word जलः (water), is the consonant-ending⁹, the word जलान् (watery) is tri-gendered;¹⁰ in case of ghosts, the word भूत is masculine,¹¹ the words भूपति (lord of the earth) and स्वर्गपति (lord of heaven) are self-intended ones.¹² He gives the wellknown rule..... ३ तत्परवाक्यगतौ यच्छब्दः पूर्वत्र तच्छब्दोपादानं¹³ etc. He specifies the exact meaning of the words like भूतपि, कर्मपि etc. by giving the specific thing, place^{13a} indicated by it.^{13a}

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The word कल्पवृक्ष (i.e. कल्पवृक्ष) is ~~origin~~ originally the name of one of the five divine trees (, वृक्षः). But sometimes it is also applied to other divine trees. Thus the word is found sometimes in singular. (where it refers to a particular tree of that name) and sometimes in plural. When the singular use of it refers to all the five trees, it is taken to mean collectively. The commentators, generally, explain

8. I.102. I.126. IV.105.

9. आरुह्यशब्दस्य धर्मगान्तः । — VII. 73.

10. आरुह्यशब्दस्य धर्मगान्तः । — XIV. 68.

11. भूतशब्दः पुल्लिङ्गः । — XVII. 103.

12. भूपतिस्वर्गपतिशब्दोऽस्वामिप्राधान्यात् । — XVI. 39.

13. XI. 8

13a. VI. 73. IX. 4

it by the dictum जाता कैकलचमन । — CP also makes such use clear e.g. अन्दाशदिषु देवदुर्गेषु कल्पदुग्धे इति जातिरावर्तते — नैव कविना प्रयुक्तः । 14

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(4) His style of giving the meaning of the words is ^{and} convincing & systematic.

The sun-ray, called susumnā increases the moon, drunk by the gods.¹⁵ In X.17, he brings out the distinction between the words Samaja and Samāja by saying that the word Samāja means that group, which is not made ^{up} of animals. Thus samāja means a group of human-beings, whereas samaja means a herd of animals.¹⁶ He explains the change Naratā into Nalatā on the basis of accepted identity between र & ल.¹⁷

While explaining the word Amatih (XVI 53), he clearly explains what the word matih means. Thus he says matih is intellect, which follows the (injunctions of) scriptures, and Amatih is what is opposite to it.¹⁸

The word cestā in Sanskrit, generally means physical action, but in a particular context it is also used as a cause of distinctive recollection.¹⁹ The word ākrosa is explained by giving three different synonyms.²⁰ The general word kecana is specified by identifying the persons referred to by it, as hypocrites, such as cārvāka, Buddha, haituka.²¹

14. XIII.1.

15. देवैः पीतं चन्द्रे सुषुम्नामया रविरश्मिराज्यायति । VI.7.

16. पशून् देवैः सज्यैषां धृष्टं समाजः । — X.17,

17. XIII.31 रत्नयोः कैकल्याणं नामक्यं वा भवति । XIII.31

18. मतिर्ज्ञानं शास्त्रानुगामिकी बुद्धिरनभिदुष्टा अमतिः ।

19. यैषां विशेषरूपेण हेतुः । XVI.76

20. आक्रोशो निन्दा उत्क्रोशो आरब्धं सौख्यं द्योषणा । XVII.19

21. केचन चार्वाक-बौद्ध-हैतुकारिणः सर्वाङ्गजः । XVII.34.

(5) Even the indeclinables are also explained & their specific meaning is clearly brought out.

List of some such indeclinables is as follo^ws:-

- (i) api²² = Liking, apparent rhetorical, inconsistency.
- (ii) ahaha²³ = Non-capability, extreme joy, pain.
- (iii) aho²⁴ = Wonder, vocation.
- (iv) kaccit²⁵ = Question. (May I hope?).
- (v) kāla²⁶ = Āgama, false.
- (vi) kva²⁷ = Great distance.
- (vii) Khalu²⁸ = Supposition, decoration, doubt, determination.
- (viii) Camat²⁹ = Fear.
- (ix) Na na³⁰ = (two negatives for) Respect.
- (x) nama³¹ = Acceptance, surprise (aho)
- (xi) nu³² = Question.
- (xii) bata³³ = Eagerness, Vocation, Pain.

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- 22. अपि शब्दो दुःखो । VII.14; अपि शब्दो विरोधाभासो । XIV.85.
 - 23. अहह इति अशक्तो । VIII.66; अहह इति दुर्बलवद्वयम् । XIV.99.
 - 24. अह इति आश्चर्यम् । III.15; अह इति सम्बोधिर्न । XII.83.
 - 25. कच्चित् प्रश्नः । VIII.57.
 - 26. किल इत्यागमः । XVI.15; किल इत्यलंकारः । XVI.77.89.
 - 27. कलशब्दो महत्यन्तरः । IX.109.
 - 28. कल इति मूर्खः । XIV.17; कल वाक्यालङ्कारः । XVI.46;
कल इति शब्दो निश्चयः वाक्यालङ्कारः च । XVI.57.
 - 29. नम इति अद्वयव्ययम् । — XIV.35.
 - 30. [न न] निर्वेदयुक्तमादरार्थम् । — IX.114.
 - 31. नामशब्दोऽभ्युपगमः । — VII.14.; नाम अह । VIII.69,
 - 32. नु प्रश्नः । — III.13.
 - 33. बत आस्तुत्यम् । XII.92; बत सम्बोधिर्न खद्वयम् । XIV.71

- (xiii) $\text{Vā}^{34} =$ Subsequent, determination, collection.
 (xiv) $\text{Sfutam}^{35} =$ Doubt. ^{supposition}
 (xv) $\text{hā \& ho}^{36} =$ Pain.

(6) CP is a great scholar in grammar also. His grammatical explanations are very short & to the point. Those, who have studied grammar can immediately understand the purport of his pithy remarks. Here below they are explained in detail so that those who are not conversant with grammar may understand the meaning clearly. This will also throw light on the preciseness of his style.

Vyahanyata = Vi + V^{han} (2.P) Imperfect IIIrd person, singular, passive. This is explained by CP as, here Ātmanepada is due to passive voice.³⁷

Similarly vinīya - vi + V^{ni} (1P) gerund. To this he explains - विनीयति ल्यप् ।³⁸

Nipīya - ni + V^{pi} (4A) gerund. This form is not from the $\text{V}^{\text{pā}}$ (1P), the gerund of which will be nipāya. This is explained by CP as pīn pāne ktvā.³⁹

The indeclinable dhik takes accusative according to the Vārttika अभ्यर्त्तनम् ; कर्त्ता धिगुपध्दिषु etc., which he gives as धिगुपध्दिषु द्वितीया ।⁴⁰

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34. वा अवाये अवधारणे च । XII. 62 - ~~XIII. 62~~;
 35. वा समुच्चये । XVI. 61 XV 61 VIII. 14.; VIII. 69.
 35. लुप्ते सङ्घर्षे । IX. 62.
 36. ए इति सङ्घर्षे । IX. 68; ए इति सङ्घर्षे । XIV. 65
 37. व्याहृत्य, कर्मकर्त्तारि आत्मनेपदम् । V. 123.
 38. — XI. 23.
 39. — XIII. 14.
 40. — ~~XIV. 10~~ XVII. 41.

The object of V^{smr} (IP) takes genitive according to अदिगदिदर्थे शां कर्मणि (4 पा. II. iii. 52). This is explained by CP briefly as अनुदा. कर्मपक्षी 41 41.

The instrumental case is generally used for the agent (कर्ता) and the instrument (करण) as it is enjoined according to कर्तृकरणयोस्तृतीया (पा. II. iii. 18). In causal also, the agent of the non-causal (अणिच्) takes the instrumental case. In such cases, when there arises confusion about the causal and the non-causal agent in the instrumental, CP clarifies it by saying that this is a non-causal agent.⁴²

CP avoids repetition. Thus, the discussion given earlier is not repeated, but is only pointed out in brief.

Thus the 64 arts of Kāmasāstra, are listed under VII.107, are pointed out under X.35.⁴³ Similarly the theory of causation and the creation theory of ^{of the} 149. Vaiśeṣikas referred to in II.32, III.135 are given in one short sentence under X.124, XI.26,⁴⁴ respectively.

(7) Cāṇḍūpāṇḍita quotes a large number of authors and works in his commentary, and does not hesitate to give lengthy quotations.⁴⁵

Thus he becomes prolific to enlighten the readers fully on particular topics. Such as Veda,⁴⁶ Vyākaraṇa⁴⁷..

41. —XIV. 10

42. तृतीया अविज्ञान कर्तृत्वम् (XVII.135. (Here, CP follows the Sūtra of katantra - III. ii. 9 - इन् कारितं धात्वर्थे) (पाठोपपाद)

43. माभोग कलानी पाठ्यप्रामाण्यता रक्षायां जीत मुल्यादीनां ---

44. काशानुगुणं हि सार्धम् (अन्वये श्रौतिसंज्ञायां द्वयोरुक्त्यादिमुक्तिः)

45. Handiqui. K.K. Nc of Śrīharsa; Intro.P.xix.

46. IX.75

47. II.22, II.45;

Tantrasāstra,⁴⁸ kāmasāstra⁴⁹ etc.etc.

(8) The quintessence of a stanza is brought out by a simple and short sentence.

A facing person can't be turned-face ^{and} one at the same time.⁵⁰

A hunch back somehow saves his face from the ridicule by other, by not showing his face.⁵¹

At the time of first entrance of a bride the mirror etc. are considered ^{word} the omen.⁵²

In viparīta rati, the woman occupies upper position,⁵³

The one blinded with love may be a woman or a man.⁵⁴

(9) CP's art of elucidation is also remarkable. Thus he elucidates a particular point by introductory remarks such as ayam arthah,⁵⁵ id,⁵⁶ ityarthah⁵⁷ ayam abhiprāyah⁵⁸ etc.

48. XIV. 89

49. VII.107

50. यः किल सन्मुखः स कथं पराङ्मुख इति विरोधः XII.30

51. कुल्लो हि पराङ्मुखः दर्शयन् लज्जापरिहारं कथञ्चित् करोति XII.67.

52. प्रवेशो हि आदर्शोऽस्ति शकुन्करादि । — XV, 75.

53. विपरीतमुखे हि स्त्री उत्तरि भवति । — XVI, 15.

54. स्मरान्धा स्त्री अपि भवति पुमान्निदि । — XVII.44.

55. VI.30, 45, 53; IX.25.

56. II.15, V.133, 137; IX.137; X.38.

57. VII.46

58. IX.9, 58.

at very few places he discusses⁶⁴ the figures of speech,.

In the same way, in case of metres, ^{he} she nearly gives their names and omits their definitions.⁶⁵

The Siglum 'ānanda' with which ^{clearly} Śrīharsa ends every canto of the poem is also ^{clearly} really indicated by CP.

(10) Generally CP gives the exact contexts sectionwise, chapterwise etc. as the case may be, while giving quotations from various sources to corroborate his remark. In the end, sometimes, he refers ^{he} readers to consult original source for further details. (अभिधुचक्षुः | XVI.63) e.g.

- ① एवमपि शिवायन कल्पसूत्रे द्विदशाध्याये --- III.62
 ② एवमपि कर्णप्रकरणे अष्टादशोऽध्याये आचाराध्याये --- III.110
 ③ एवमपि कर्मशास्त्रे साम्प्रदायिके द्वितीयेऽध्याये प्रथमाध्याये --- VII.107

(11) The explanations given by his predecessors are referred to⁶⁶ by him and some-times they are refuted⁶⁷ also.

- ① कैचिन् व्याख्यानं - अत्रैव दिव्यमर्थः --- पूर्ववत्तदर्थः. एतद् --- CP. VIII.25
 ② --- इति कैचिद् व्याकृतम्। तच्च नास्ति --- अत्रमतिप्रसरः। XI.55

(12) The most remarkable point of his style is that he expresses his respect to the gods etc. by prefixing the honorific word श्री to their names. e.g. भूतस्य = श्रीभूतदेवस्य (III.32), ईश्वरः = श्रीकृष्णः (III.34), स्वर्गः = श्रीस्वर्गस्य (IV.33)⁶⁸ etc.

64. I, 75, 141; II. 11, 31, III. 65, XII. 6, XIV. 88; XVI. 3, 28, 33, 68, 82; XVII. 138 etc.

65. Vide VIII. 106-110; XI-1, 127, 128; XII. 1, 9, 18 etc, etc,

66. IV. 64. 106, V. 86. IX. 5. XI. 52

67. VI. 109, - XI. 55.

68. For other examples, vide I. 67, III. 31; 34, 98; VII. 96; VIII. 62, X. 2; XIX. 11, 22 etc. etc.

(13) CP does not give unnecessary details. Thus what is said later on by Mallinātha viz.- nānapekṣitam ucyate - is true in case of CP. also.

(14) After commenting upon the main reading, CP introduces other readings.⁶⁹ He sometimes justifies them⁷⁰ or criticises them.⁷¹

- ① नृपस्येति पाठान्तरम् । III. 69
② यमित्यमामात्थमसौ तामर्थमिति पाठः ---- । III. 62
③ भजतेति पुस्तकान्तरपाठः (शुद्धः) । XI. 24

(15) The ten stages of a love-lorn person are clearly mentioned in the third canto in relevant verses.

- (i) Nayna-prīṭh = love at first sight (103)
(ii) Bāspapravṛttih = tears (104)
(iii) Cintā = anxiety (105)
(iv) Saṅkalpadasā = ^{concern} thoughts (106).
(v) Pratāpadasā = crying (107).
(vi) Nidrācchedaḥ, Visayanivṛttih = insomnia ^{and} uneasiness (108)
(vii) Tanutā = Sarīrakārsyam (CP) = emaciation (109)
(viii) Unmādaḥ = infatuation. (112)
(ix) Mūrchā = swoon (113) and
(x) Maranarūpā = death.⁷² (114)

69. CP. VII.15, XII.30, 51,73; XIV-75; XVI. 81, XVII-107 etc. etc.

70. CP. III.14,20; VII.41, XII.43, 76; XIV-70, XV.12 etc.etc.

71 CP. VI 109; XI.55; XII.66 etc.etc.

72. ^३श्री ७॥ --- मरुतस्य --- श्री ३॥ श्री मरुतः । Ibid.

The stages called trapānāsa = the abandonment of bashfulness & visayanivṛttiḥ = uneasiness are not counted in the list by CP, because they are as the variant readings.⁷³

16. At certain places, CP explains words etymologically. e.g. the word Pātram is explained as Pātram is from drinking. It is that vessel in which the liquid is kept and is drunk.⁷⁴ Similarly the word Sarataḥ⁷⁵ is explained as that which glides. And the word Naisthika⁷⁶ means he, who carries his niṣṭhā (faith or perpetual religious study) upto death. (also, upto prescribed period)⁷⁷

17. Where necessary, the exact connotation of the word is made clear, by ~~giving~~ giving more than one synonym to the word in the text. e.g. Kumārī is an ignorant girl.⁷⁷ Nalada is sallakī which is a very cool herb.⁷⁸

The meanings of the words, which can not be explained by a single synonym, are explained in detail.

Thus the word cikitsā is explained as a medical treatment.⁷⁹

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73. चतुर्धा, विषयनिवृत्तिरपानाश इति शास्त्रान्तरे पाठः । VII-103.
74.. पात्रं पानाय, पीयतेऽत्र इति पात्रम् । XVI. 11)
75. सरतीति सरतः । — XVI.52.
76. निष्ठामुत्क्रान्तिकालं आवश्यकीति XVII.113. हस्त/684:
77. कुमारि नामा अज्ञाता । V.110.
78. जलदे सल्लकीति अतिशीतल)मौजिधि-IV. 117.
79. चिकित्सा औषधीपचारप्रकारः । V.85.