

INTRODUCTION

I. GENERAL ESTIMATION - NATURE AND ^EMETHOD OF THE WORK:-

Just as the dazzling sun shines out from the depth of the unfathomable firm^mament and sparkles the world by imparting its golden glittering gleams, So also S'rⁱharṣa, (the author of Nc.), has come out in the flying colours, with his brilliant poetic genius, by writing a learned and elaborate poem Nc., and has brightened the whole shpere of Skt.literature.

Heart of scholars, particularly interested in literature, infact, like^s to peep into the thoughts of great Indian poets, and to plumb the depth of their works; likewise, many scholars have written commentaries on S'rⁱharṣa's Nc. These commentators have tried their best to dig upto the bottom.

It would not be out of place to assert that S'rⁱharṣa's Nc. has its own place in Sanskrit literature and has risen to its prominence, being the centre of attraction for many bearned Scholars, on account of its all round excellence and poetic bea^uties. Nc. is well renowned poem and one of the five important later epics., on account of which the poem is so praised that " Udite Naiṣadhe Kā^vye, Kva Māghah, Kva x^a ca Bhā^vaviḥ " . The test of Nc., being hard nut to

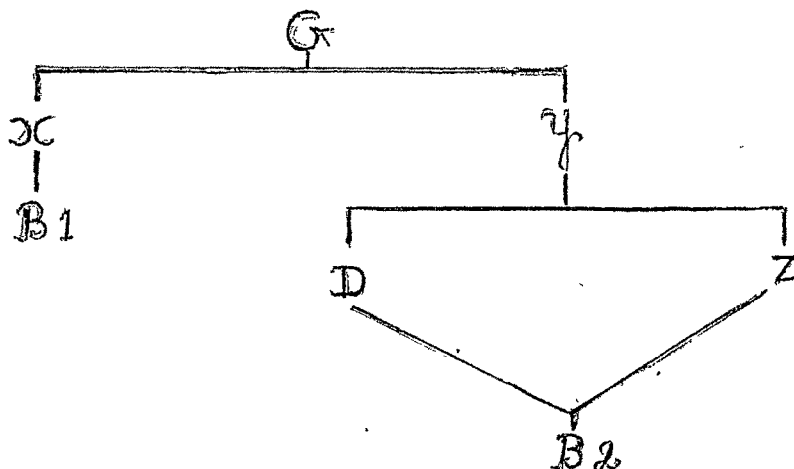
crack and a challenge to Sanskrit Scholarship, many commentaries have been written on it.

Gādādharaī is one of the commentaries on Nc., written by Gadādhara. This comm. was in the manuscript-form and was not edited critically. So far as it was very difficult and complicated to edit such a lengthy work. However, this was an opportunity to me, to have such editorial work, as the topic for Ph.D.

I had to deal with the extant Mss. of Gadādhara's comm. on S'rīhargas's Nc. I could detain three Mss., in all. Two from the Oriental Institute, M.S. University, Baroda, and one from Ārya S'rī Jambūswāmī Jain Muktabai Āgam Mandir, Dabhoi.

In editing a text, collation of different available manuscripts is the most essential factor^c to reconstruct^{in/for} the text, as near as possible to the original. Mss. B1, B2 and D are the three extant Mss. Mss. B1 and B2 belong to the Oriental Institute, Baroda, and D belongs to Dabhoi. All of them are transmitted texts. None of the three seems to be the original one, on certain grounds. All are dated but it is not possible to establish any relation between them. They are not interrelated, which is clear from the fact that particular errors^h of these three Mss., are of different types. There are some common scribal peculiarities, but the peculiarities of errors are not common. I have noted all such peculiar features in the description of Mss. Hence, I do not discuss them here.

As these Mss. are not interrelated, it goes without saying that the source was also not common. They seem to have been transmitted from different sources. The source of Ms. B1, might be altogether different. But the source of Mss. B2 and D, might have a common source. The following diagram of the pedigree of the Mss., is on the evidence of available Mss. In the light of any Ms. or Mss., available in future, this may be revised.



Out of these three extant Mss., Ms. D is more reliable and earlier than the other two Mss. As such Ms. D is selected as a vulgate copy and B1 and B2 are collated with it to reconstruct the text, as near as possible, to the original.

Folio No.1 of Ms. D, however, seems to have been lost. It is replaced by the scribe copying it down from some other erroneous Ms. Hence, for folio.1, B1 is accepted as vulgate.

B2 is totally useless for collation, as it is full of scribal errorsⁿ. Consequently, it is rejected for the work of collation. However, first cantoⁿ is collated, in order to give an idea^a as to how for it is unreliable and useless for the collation work.

Whereever, in the Ms., the duplication of a consonant takes place by the Sutra - अथो रहभिर्द्यौः । [पाणिनी], नि this duplication being optional, the single form is ~~प्रकृत~~ preferred in the text. The omissions of रेफ, अनुस्वार and विसर्ग are treated as scribal errors and are, consequently, added in the text.

Ref. incomplete