

SECTION - B.

CHAPTER - 1.

(A)

--:Information about the Poet Śrīharsa. :-

टीकां यद्यपि सौपत्तिरचनां विद्याधरौ निर्दिशे.
 श्रीहर्षस्य तथापि न व्यजति सा गम्भीरता भारती।
 दिवकुलडकषतां गतेजलधरे सुकृत्यमाणे मुहुः।
 यामोदारमपारमभ्यु किमिह स्यात्मानुमात्रं वचनैः ॥
 — चाण्डुपाण्डित 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. " हरिहरौ नैषधकाव्यान्यपरौचितानि पठति । श्रीवस्तुपालः प्रीयते
 अहो । अक्षुण्णपूर्वाणि काव्यान्यमूनि । एकदाऽऽलक्षितः हरिहरः -
 पण्डित । कोऽयं ग्रन्थः ? पण्डितो वदति - नैषधं महाकाव्यम् ।
 - पण्डितो ब्रूते नान्यथाऽयं ग्रन्थः । अनुसौ यामानपदिष्यामि पुरिषकात् ।
 - - - यामोदोऽयस्य तावत् । निषीदयस्वु धितिरिदमः कथा ।
 इत्यारि नैषधमुदधिषु । इषुवा पण्डितहरिहरौ कथं - भोजनं । लक्ष्मण-
 मार्ययत् ॥"
 - हरिहर प्रकण्ठः, राजशारङ्गशूरिकृतः प्रकण्ठकोशः, edi. by
 J. Navijaya, pub. Singh, Jaipur (Vyanthamala. NO. 6. 1935. P-60
 f A आरंभे निषीदयस्वु धितिरिदमः कथा इति; सुधाभाषे
 वलः शिवचन्द्रावत कीर्तिप्रपञ्चः; सु शारङ्गशूरिकृतसो महीश्वरकः ॥
 समुंज पद्यं लिखितं लक्ष्मणे । Ibid. xii...

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

The present commentator himself 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 Arthapurūṣārtha.

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 ⁱⁿ mind was not disturbed by ^e these four Puruṣārthas, he wrote a work (viz. Khaṇḍanakhāṇḍakhāḍya)

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

and refuted Udayana's arguments.

But his work being abstruse, due to insipid logical arguments, he found that the connoisseurs of Śrīgāra and other ⁶ were discontented. He, therefore, composed this poem, full of Śrīgāra and other sentiments, ⁷ to please the connoisseurs. ⁸

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. Paurānika 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 Vārānasī, 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 Saṅga 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 & Pūrvāṅghi, ⁷ Khāroḍa by surname ⁸ from

3. श्रीहर्षस्य सदाकृत्या अंगवर्षस्य (१५) | ——— XXII.150.

4. आत्मनो ब्रह्मणोऽपि प्रथमं दर्शयति | ——— XI-27.

5. तथा च श्रीहर्षस्योऽपि प्रथमं दर्शयति | I Introduction.

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

7. तथा च वैजयापानात् अत्रिप्रदिच्छरः प्रकीर्तयति | XIV.63 cf, Brough John: The early Brahmanical system of Gotra & Pravara (Gotra Pravara mañjarī of Purusottamaṇḍita) Colp. IV. E. P. 144.

8. CP तेषु क्षारवदादयः कृत्वा ह्येतेषु भाष्येण गीतं सती I Colophan. Ksāravata - khāravada - kharavada - kharoda. For details see Appendix I.

Dhavalakkaka, was a great scholar. He was the son of Śrī
Aligapandita and Gauridevī. 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 Bodhamuni ¹³ and Uttara-
mīmāṃsā under Śrīpādabhāratī. In the colophon of canto XIV, he
says that he learnt the vedānta (the Vārttikas of Śrīānandagiri
and Suresvara) from Śrīpāda. ¹⁴ & Kaumāra-Vyākaraṇa from Mahā-
deva. ¹⁵

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

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9. तदा मज्जिमवसल्लो नामधेया विशारदः -- etc. ^I ~~XXIX~~ colophon.
10. तदनु च श्रीवेदनाथगुरुः --- I. Introductory-3.
पठिते श्रीवेदनाथशिष्ये --- XII. colo.
11. आचार्यमूर्ति वैवस्वति कुधनः - I colo. (MS. P2)
शुद्धे श्रीमन्मन्त्रे संज्ञा विकुधनः काव्यं नवं नैषधे ¹ XXII colo.1. vide
chap. fn. 1. 14
12. टीका श्रीनरसिंह पठिते नु स्वाच्छस्ता महेश्वरः --- XIX colo.1.
13. श्रीमन्नामधिमूर्त्त कौधे मुनिवः श्रीपादुता श्रीनी --- XV. colo.1.
14. श्रीआनन्दगिरिः सुरेश्वरकृतः श्रीपादेना धारितं --- XXV colo.1. 11
15. मत्वा व्याकरणं कुमारविक्रान्तं श्रीमन्महादेवतः | X. colo.1.
16. यो वाजपेययज्ञेन कथं च समादे कृत्वा ह्यस्मिन्मदं स्वपतिरजमाप
यो द्वारशाहय [म] नै सिनचिदजमभूत् --- ¹
.... 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 pamesvari' 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 wellknown 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 भगवति तुभ्यो दिक्षते नास्तिगस्थ। XXII colo 2.

धवलकथनं जगदास्तिगकीर्तयः ॥ ——— I bid.3.

तं निश्चित्य कथास्तिगं गुणितगतस्त्राद्यं-I bid.5.

19. तद्वाऽन्यथेऽभ्रिजगदंश्रिषावत्सभ्रपल्लवत्/XXII colo.2

20. अस्मात्स्थपत्यग्निचिद्वृत्तमन्त्रागण्यन्तौपुर्वदुःखे।bid .7.

21. मन्त्रेच्छोपल्लवत्तौ (मन्त्र) किल प्रतीकां
दीकामिमां सूचयति स्म मन्त्रक ॥ I colo.6.

22. तत्र आद्यं स्थपत्यं निदुच्छिद्विद्वत्सुदृष्ट्यं कथं तत्रयः IX colo and

--- तत्र आद्यं कुल XVIII colo.

23. Handqvi. K.K;NC of Śrīharsa,.....intro . P. XIX.

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

He also quotes from the grammars of Kātantra and Siddhahaima śabdānusāsana of Hemacandrasūri.²⁸ He is well acquainted with Nyāya and Vaiśeṣika doctrines,²⁹ His scholarship in Dharmasāstras, lexicons and Alaṅkaraśāstra, esp. kāvyādarsṇa of Daṇḍī and Kāvyaṅprakāśa of Mammāṭa - 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 Vāghelā king Sāṅga or Sāṅga³⁰ i.e. Sāraṅgadeva, and the minister Mādhava.³¹

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

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24. श्रीवाल्म्येयजभाष्यदर्शितमर्थे ——— XVI colo.1.
25. श्रीशारीरकभाष्य — मुनिः ——— XVII Colo.1.
26. एष्व्या व्याकरणे स पाणिनिमुक्तं व्याख्यानितं भाषितं XVIII colo.1.
27. २ व्यास २१३ व्यासोऽस्ति शिशितमतिः पातञ्जल प्राञ्जलः XXI.colo.1.
28. See appendix - 5.
29. Vide chapter III.
30. सारङ्गादेव इति शाङ्गधरानुभाषः ——— :|| Prācīna lekhamālā, 47
verse no. 12. In mss. the reφα (r) is dropped at some
places.
31. श्रीमत्सारङ्गानुष श्रीमोदकशिल मलमात्ये।
एवमप्यनन्तरं मलमात्येनानुषासितं विद्यंतीति ||
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, Durgashankarā³³ 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 rajupūta itihāsa P.1., I - II, chap. 21. P. 487 - 488.

34. Gujarāta Dipotsavī, 1933, P.15.

35. श्रीविष्णुमाकेशभयल शरदाभय ति -
पञ्चाशत्। समधिकेण शतीष्वननु ।
तत्र त्रयोदशम् आद्यपदे च शुक्ले
१३ तर्कदेशनिघां रविवासरं च ॥

36. I owe this information to Shri K.J.Trivedi, who hails from Kutch, S.B.Dixit : Bhāratiya jyotishsāstrācā itihāsa (Marāthi) P. 367 (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 entrepot 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} ~~Am~~ Ahilvād." 38

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

39. Gujarātano madhyakātīna rājavāṇī itihāsa. P. 508.

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

41. अष्टवृत्तानि शास्त्राणि : एकविंशति धर्म एवमिदं शास्त्रं संप्रदायिभ्युत्तं
यथा तथा - X.57.

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

The learned scholars were highly respected ⁴³ 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 Pravaras. ⁴⁶ Three prominent duties-Śrīkāleś-
śvarī, 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 Saṁskṛta
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

- 42. इदानीं ब्राह्मणां कृत्स्नस्य संज्ञेयं यजेत इत्यादि धर्मोक्तं असुरमर्त्या (अश्वमेधः १)
जतिं उपयति । XVII. 39
43. CP. हसितशीतमरीचिमरीचयः -- दक्षकथनं भागवतकथाकीर्तयः XXII colo. 3
44. CP. उद्योगं जन्मा भवन्तीत्यजन्मा । ----- XXII. colo. 7.
45. CP. Colophons of each canto. (p. xiv fn. 10-15)
46. CP. उपनीतं ऽपि प्रवराणां स्थाने रक्षयन्त्यसूत्राद्यैश्च जन्मं भवति । XI. 17.
47. Modern Kalesvari place near Lunawada, dist. Panchamahar.
see Loksatta dt. 3-7-81, P. 87 col. 1-3.
48. CP. श्रीकालेश्वरी-श्रीवैद्यनाथ-श्रीसूर्यादीनां संवत्सः ----- IV. 86.
49. CP. शौर्य-दक्षिण-मलयज-महाराष्ट्र-गुर्जर-मालवैत्यादि लोकानां X. 34
50. Śāstrī Durgāśhāṅka. K. Ibid P. 358.
51. CP- मन्त्रयोपनिषद्गाथा (अथ) किल प्रतीकां etc I. Colo. 6

CHAPTER - 2

-: Style of Candūpandita:-

अथ च या विदुषा विद्वान् स सन्दिग्धमर्थमुच्छ्रितुं
विवृणोति शीकां करोति।¹
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 full within the portion of the subject of my study).

पूर्वसर्गो संसमुरवेन चाले युति इमथन्तीस्यरूपजिनेदनपूर्वकं
नक्षत्राद्योत्पत्तिसाक्षीकार्यं कुञ्जिनीध्वनिं तां वणिचिस्वदानीं तस्याऽ-
नुरागिधृष्टिं विवर्णयिषुः कं विस्तृतीये सर्गमारभते ।

1. Naisadhadīpikā . IV 23

2. युक्तार्थं यदस्तीव लक्ष्मिपुत्रेण सपत्न्यादिभिर्युक्तिभिः ॥
सपत्न्याद्येव्युक्तिव्यस्तृतिं विवर्णयति ल्युट्: समासोदिकः ।

अस्यानेऽनुप्रासोक्तिभिश्च युक्तिः शब्दार्थसं लक्ष्यते
शानुमानमिति वस्तुविकल्पेन कुलः प्रायेण शीकाकृतः ॥ पाठप्रत्ययानुसृष्टिः
3. शीकां व्यलीकां कर्तुः I to intro.2.

"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 ^{more} the intensity of his love, starts the third canto".

He introduces the tenth canto with following words:-

पूर्वसर्गे उक्त्वान्तिद्वारेण नलस्योन्मादरूपं समदशां निर्वर्ण्य,
लज्जामुष्णैव लस्य स्वप्रकटनं दूतदम्भापराधं परिरुह्य स्वध्वजर-
वाजं शरस्वतीं विवर्णयिषुः कविर्दशमं सर्गमारभत ।

"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 Svayaṃvara, begins the tenth canto".

अप्रीविकाहामन्तरं वेदप्रामाण्यं समर्पयितुं लदप्रामाण्य-
लादिनां निरासार्थं कविः कल्पितवर्णनमुत्सवेन सप्तदशसर्गमारभत ।

" 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 सन्ध्याभिधाय, शीतपरमपुरुषशीतहारैकाग्र्यजन्य आरकल-
प्रभृति विवर्णयित्वा षोडशोपचारनिर्वर्ण्य च, तदनु दशावतार-
स्तुतिमुत्सवेन श्रुतिस्मृतिपुराणवेदान्तादिदर्शनाभि प्रायमुत्सव्यं औजस्रवसो-
पुरैः सहै दिवशेषं क्रीडाविनोदनाऽतिवाहयाऽपराङ्ग सन्ध्याविधिमु-
त्सवै

सन्ध्याय सन्ध्यावर्णनश्च १२०। सप्तममण्डलकृतमिन्द्रो मण्डलगतस्य
मासवण्डाभासादि दिगलङ्कारं विवर्णयितुः कविरुत्तरं
सर्गमाश्रयेत् ।

"In the earlier canto, after Nala's madhyāhna¹ path narrating the sandhyā from Śrisūryopasthāna 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, Purāna, 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 ^{next} ~~last~~ 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 together, CP will say that these stanzas form a yugma⁴ (two stanzas going together) or a kulaka⁵ (five or more stanzas going together). At times he also points out that a particular stanza is a spurious one.⁶

2. He usually follows the Khandaṅvaya method and ~~readily~~ ^{rarely} dandaṅvaya (especially 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 शूनः ? किं शूनः ? 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 शूनः⁸, कर्म etc. He clarifies the doubtful cases with the remarks such as the word शूनः (water), is the consonant-ending⁹, the word शून्य (watery) is tri-gendered;¹⁰ in case of ghosts, the word शून is masculine,¹¹ the words शून्य (lord of the earth) and स्वर्गपति (lord of heaven) are self-intended ones.¹² He gives the wellknown rule.....उत्तरवाक्यगोला यच्छब्दः पूर्वत्र तच्छब्दोपादानं¹³ etc. He specifies the exact meaning of the words like शून्य, स्वर्गपति etc. by giving the specific thing, place^{13a} indicated by it.

शून्य-
शून्य

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. शून्यशब्दोऽयं उत्तरवाक्यगोलाः । — VII. 73.
10. शून्यशब्दस्त्रिगणिकः । — XIV. 68.
11. शून्यशब्दः पुल्लिङ्गः । — XVII. 103.
12. शून्यस्वर्गपतिशब्दोऽस्वर्गपतिः । — XVI. 39.
13. XI. 8
13a. VI. 73. IX. 4

it by the dictum जाता कल्पयन्तः । CP also makes such use clear e.g. अन्दारादिषु देवदुर्गेषु कल्पयन् इति जातिरावर्ति-
नैव कविना प्रयुक्तः । 14

14.

(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 etc.

14. XIII.1.

15. देवैः पीतं चन्द्रं सुसुम्नास्यता रविरश्मिराज्यायति । VI.7.

16. पशून् चैव सन्ध्यां लुब्धं समाजः । X.17,

17. XIII.31 रत्नयोः कल्पान् मन्त्र्यं वा भवति । XIII.31

18. मतिर्नाम शास्त्रानुगामिकी बुद्धि-नान्निदुद्धा अमतिः ।

19. येषां विशेषरमृति हेतुः । XVI.76

20. आक्रोशा निम्ना इत्क्रोशा आरब्धं सैव द्योषणा । XVII.19

21. केचन चाप्येक-व्युत्पत्ति-हेतुकारिणः सर्वाहुजः । XVII.34.

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

List of some such indeclinables is as follows:-

- (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) nāma³¹ = Acceptance, surprise (aho)
(xi) nu³² = Question.
(xii) bata³³ = Eagerness, Vocation, Pain.

22. अपिशब्दात्पुत्रो VII.14; अपि शब्दो विरोधात्पुत्रो XIV.85.
23. अहह इति अशक्तो VIII.66; अहह इति एते रवरेण XIV.99.
24. अहो इति आश्चर्ये III.15; अहो इति सम्बोधने XII.83.
25. कच्चित् पृष्टे VIII.57.
26. किल इत्यागमे XVI.15; किल इत्यन्तिके XVI.77.89.
27. क्वशब्दो महत्यन्तरं IX.109.
28. खलु इति मुख्ये XIV.17; खलु वाक्यात्मकारे XVI.46;
खलु इति शक्ति निश्चये वाक्यात्मकारे च XVI.57.
29. चमत्तित् अर्धेऽप्ययत्नं XIV.35.
30. [न न] निर्वेद्ययमादसार्धम् IX.114.
31. नामशब्दोऽभ्युपगमे VII.14.; नाम अहो VIII.69,
32. नु पृष्टे III.13.
33. बत आस्तुत्ये XII.92; बत सम्बोधने खदं वा XIV.71

- (xiii) \sqrt{va} ³⁴ = Subsequent, determination, collection.
(xiv) \sqrt{sfutam} ³⁵ = Doubt. ^{supposition}
(xv) $\sqrt{ha \& ho}$ 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.

$\sqrt{vyahanyata}$ = Vi + \sqrt{vhan} (2.P) Imperfect IIIrd person, singular, passive. This is explained by CP as, here $\sqrt{atmanepada}$ is due to passive voice.³⁷

Similarly \sqrt{viniya} - vi + \sqrt{vni} (1P) gerund. To this he explains - \sqrt{vini} \sqrt{ni} \sqrt{ya} | ³⁸

\sqrt{Nipiya} - ni + \sqrt{pi} (4A) gerund. This form is not from the \sqrt{pa} (1P), the gerund of which will be \sqrt{nipaya} . This is explained by CP as \sqrt{pi} \sqrt{pa} \sqrt{ne} \sqrt{ktva} .³⁹

The indeclinable dhik takes accusative according to the Vārttika (अभयस्य धिः); कायं धिगुपयतिदिषु etc., which he gives as $\sqrt{धि}$ $\sqrt{या}$ | $\sqrt{40}$ ⁴⁰

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34. वा अथाथे अवधारणे च | XII. 62 - ~~XIII. 62~~;
35. वा समुच्चये | XVI. 61 XVII. 61 VIII. 14.; VIII. 69.
35. $\sqrt{सु}$ $\sqrt{सि}$ | IX. 62.
36. $\sqrt{ह}$ इति स्ये | IX. 68; $\sqrt{ह}$ इति स्ये | XIV. 65
37. व्यहयत, कर्मकर्तारि आत्मनेपदम् | V. 123.
38. — XI. 23.
39. — XIII. 14.
40. — ~~XIV. 10~~ XVII. 41.

The object of $\sqrt{\text{smr}}$ (IP) takes genitive according to अदिगदिदर्थे शां कर्मणि (४ पा. II. iii. 52). This is explained by CP briefly as मयुताः कर्मपक्षी | 41 42.

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} 119. Vaiśeṣikas referred to in II.32, III.135 are given in one short sentence under X.124, XI.26,⁴⁴ respectively.

(7) Cāndūpandita 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 अक्षरान्त कर्मण्यन्त (XVII.135. (Here, CP follows the Sūtra of kātantra - III. ii. 9 - इन् कारितं धात्वन्तं) (पाठोऽपि यत्))

43. भाष्येण कलानां पाठ्येण यथा यथा जीवन्मुखादीनां --- |

44. कारणाद्युक्तं हि सार्धम् | and यथा यथा शांते द्वयोरुक्तं सार्धम् : |

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 one ^{and} 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 ^{good} 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 iti,⁵⁶ ityarthah⁵⁷ ayam abhiprāyah⁵⁸ etc.

48. XIV. 89

49. VII.107

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

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

52. प्रवेशो हि आदर्शादीनि शकुन्कराणि | ——— XV, 75.

53. विपरीतमुखे हि स्त्री अत्रि भवति | ——— XVI, 15.

54. स्मरान्धा स्त्री अपि भवति पुमान्दि | ——— 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}he merely gives their names and omits their definitions.⁶⁵

The Siglum 'ānanda' with which 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. (अभिधुच्युज्यः। XVI, 63) e.g.

- ① एषा यः शिवायामन कल्पसूत्रे द्विदशाध्याये --- III. 62
② एषा यः पञ्चकण्ठे अपठितेऽपि आवृत्ता एवाख्या --- III. 110
③ एषा यः यथोक्त कामशास्त्रे साम्प्रयोजिके द्वितीयेऽधिपत्रे प्रथमाध्याये --- VII. 107

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

- ① कैचिन्तु व्याख्यात - अत्रिय विद्यमथ्ये --- पूर्ववतीऽर्थः. एतद् --- पत्रे VIII. 25
② --- इति कैचिन्तु व्याकृतत्वात् नानुदिते --- अत्रमतिप्रसङ्गः। 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 = श्रीभूतस्य (III. 32), ईश्वरः = श्रीश्वरः (III. 34), स्वर्गः = श्रीस्वर्गः (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 नृपस्यति पाठान्तरम् । III - 69
② यमिच्छामामाच्छमस्यै तमिच्छामिति पाठः ---- । III - 62
③ अमलैति 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-Prīh = love at first sight (103)
(ii) Bāspapravrttih = tears (104)
(iii) Cintā = anxiety (105)
(iv) Saṅkalpadasā = ^{concern} thoughts (106).
(v) Pratāpadasā = crying (107).
(vi) Nidrācchedaḥ, Visayanivrttih = insomnia ^{and} uneasiness (108)
(vii) Tanutā = Śarīrakārsyam (CP) = emaciation (109)
(viii) Unmādaḥ = infatuation. (112)
(ix) Mūrccā = 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. शीघ्रं --- मरुत्करणम् --- शीघ्रं मरुत्करणम् । 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 Saratah⁷⁵ is explained as that which glides. And the word Naisthika⁷⁶ means he, who carries his nisthā (faith or perpetual religious study) upto death. (also, upto prescribed period)

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. चतुर्थादि, विषयनिवृत्तिरुपजायते इति शाकन्तान्तरे पाठः । VII-103.
74.. पात्रं पात्रात्, पीयतेऽत्र इति पात्रम् । XVI. 11)
75. सरतीति सरतः । — XVI.52.
76. निष्ठामुत्क्रान्तिकालं यावन्नयतीति XVII.113. Lot/1684:
77. कुमारी कालि अज्ञानिणी । V.110.
78. जलदे सल्लकीति अतिशीतलामौलिधि- । IV. 117.
79. चिकित्सा औषधीपचारप्रतिकारः । V.85.