CHAPTER IV

INTERPRETATIONS
Akāla: p. 232, 1. 4.

Akāla means 'untime' or 'unseason'. It is believed that the untime blooming of flowers is the symbol of evil omen indicating the approaching dissolution of the world.

Bhānu quotes: "taduktāṁ drmausadhiśesānāṁ
akāle kusumodgamaḥ. phalapragavayorbandham mahotpātam
vidurbudhāḥ".¹

Akuśala: p. 126, 1. 6.

The word akuśala means coverings, i.e., scabbards of sword and in the context there was union of akuśala with sword only and not in the family.² In the case of family akuśala means misfortune. na vidyate kusālam
vasmāt sa akuśalāḥ khaṅgāh. 'Kusālam sukrte kṣeme'
sāsvataḥ.

². cf. Bhānu, p. 126, 1. 23.
A. explains it differently: 'akurdārumaḥ kośāḥ śalaścarmamayaḥ smṛtaḥ'.¹ D. explains it as 'akuśalo nāma dravya viśeṣaḥ'.²

Bhānu gives another explanation: akutsitamāobhanam carma tasya yogāḥ. anyatrākuśala makṣema jārādi tene yogo nāstīti vā.³

Akhila: p.161, l. 1.

The head of the bed was occupied by a venerable old woman who was seated in the midst of whole grains of rice.

M.M. Kane explains akhila as: either 'unhusked or husked, but not crushed into pieces, whole or entire'.⁴

However, Bhānu. explains the word akhila in a different way. To him, 'Khilaṁ' means waste land which is never ploughed before and the meaning of akhila would be 'produced in a fertile or cultivated piece of land'.⁵

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1. Vide Kane. P. 146
2. ibid
That had ambitions about countries accepted to be inaccessible or longing for women not approachable to men of higher class.

Bhānu. explains pakṣe agamyānāṃ visaya bhitāse yasmin,¹ which may mean which is desired for enjoyment by woman unapproachable to higher caste.

Ajītabhṛtyatā: p.233, l. 5.

Ajītabhṛtyā means 'the habit of not chastising one's servants when they err', and this should be the quality of a king, i.e., not to punish servants.


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The path stained with ichor by which the leader of the elephant herd wandered, which looks like the braid of the forest. Ichor is dark while the elephant wandered round and round the ichor was sprinkled which looked like the braided hair of a lady - the forest.¹

K and T translate it as 'like a widow's braid', it is not clear why it should look like widow's braid.²

Bhānu makes Sañcārvāthī a part of the next clause and reads atavī and venikā as separate.³

Here the idea is, if Candrāśīda gives her a second visit and will fill that she possesses some virtues (beauty) which are capable of attract even the noble prince.

Bhānu and Kale explain 'gunavat abhimāninīṁ' as gunavatsu abhimāno vidyate asyāḥ iti. Thus the sentence

1. *Iyamatavy aranyabhūmīr venikāmalaka paṇkti*, etc., - Bhānu. p.60, 1. 18.
2. Vide Kane, p.84.
means - if you will honour her with a second visit she will be proud of you who are virtuous.\textsuperscript{1} It seems that both Bhānu. and Kale have missed the point. \textit{Kādambarī} is already proud enough of Candrāpīda's virtues. The second visit of Candrāpīda is not necessary to confirm that. But the second visit will give her the confidence of her own charm.

\begin{quote}
A. says \textit{gunavatya aham itya abhimāno petām kartum arhasi}.\textsuperscript{2}
\end{quote}

\textbf{Atidvayī:} p.7, vs. 20.

\begin{quote}
\textit{Bāna Bhaṭṭa} composed the prose \textit{Kādambarī} which is \textit{atidvayī}. This may be interpreted in the sense of \textit{dvitīyam atikrāntā}, which has surpassed the second - meaning being second to none or without a second.\textsuperscript{3}

However, the commentator has given a novel idea to it by interpreting it in the sense that this \textit{Kathā} has surpassed the two earlier prose writings. It may
\end{quote}

\begin{enumerate}
\item Bhānu. p.432, l. 2, \textit{vide} Kale's comm. p.317.
\item \textit{Dvayam svasmāt dvitīyam atikrāntā}, cf. \textit{anāmikā sārthavatī vabhūva}.
\end{enumerate}
be mentioned here that prior to Kāda., there were two prose worth mentioning, viz., Brhatkathā of Guṇādhya and Vāsavadattā of Subandhu.1

Ati vistārīnā, etc.: p.379, l. 6-8.

The clause ati vistārīnā .... bhuvanāntarālam is to be connected with tejomayam iva .... nimita sansthā-nam. The lustre of the bodies of the ladies spread all round, hence it is spoken of as a flood. As the prabhā is said as a pūra the word ardī kurvateva bhuvanāntarālam, are proper. A. explains bhūyistham teja iva adbbhir bahutābhir mrdu krtam. Caksur ānanda jananam tāvanyam iti kathyate. Iti lāvanya lakṣānām uktam. Bahala.... 

It is difficult to make a complete sense out of this expression.

Bhānu. proposes to explain this by adding nirmānena after marakata mani mayena.3 Kale does not explain as to

whom the adjective bahala prabhāvarṣinā and marakatamani mayena qualify.¹ The said two qualifications may be construed with lāvanyā prabhāpūreṇa. But it is not very happy explanation that prabhāpūra showered prabhā; manimayena would mean that the flood of brilliance was mixed with huge of emerald worn by the ladies. Thus it would be better to supply, as one of the Calcutta edition does bhusanena after manimayena. The sense in that case would be on account of its being surrounded on all sides with ornaments made of emerald and shedding profuse lustre it seemed as if all aglo. The idea seems to be that all the ladies wore emerald ornaments and hence the inside of the maidens' palace seemed aglo with the lustre of their complexion and of emerald, as remarks Prof. Kane.²

Adhomukha harāsirah kapāla mandalākāra: p.282, l. 2.

Prof. Kane dissolved the compound as: 'harasya sīrāṃ tasmin kapālam, adhomukham ca tat harāsirah kapālam ca tasya mandalam tasya iva ākāraḥ yasa'.³

¹ Vide Kale's comm. p.276.
² Vide Kane II, p.134.
³ Kane, p.134.
To explain: Mahāśvetā's protuberent breast is compared to the skull on the head of Śiva.

Again, to explain the propriety of the word 'adhomukha' here: the natural position of the skull is with an uneven surface because of the holes of nose, mouth, eye, etc. On the other hand if the skull's face is made upside down, i.e., the face turned downward, then there is only a plain convex surface of the back of the head which in its protuberance resembles the breast.

However, Bhānu. interprets it in another way:

'Urdhva-mukhe kapāle śyāmatā nasti, ityato'dhomukham yad harāśiraḥ kapālam tad vanmaṇḍalā kāreṇa vartulā kṛtinā. harapadya dānena stane dhaiva-latvam dyotaye. Iśvarasya dhaiva-latvāt'. 1 From this it seems that the commentator takes harāśira kapāla as 'Śiva's own head' and possibly explains 'adhomukha' by referring to the fact that Śiva's throat is darkened by the poison 'halāhala' and the dark spot on the neck corresponds to the dark nipple of her breast which seems to be farfetched.

1. Bhānu., p.282, l. 6-8.
A. and D. seems to take hara... kapāla as the skull of Brahmā on the head of Śiva: 'brahmamunda karotiyā āśā kapālagirocyate; 'hara śirah kapālam harasirahastha brahma śirah kapālam,' possibly keeping in mind about the fifth head of Brahmā which was cut off by the ring-finger or burnt down by the fire of the third eye of Śiva.

Ākhyānaka: p.13, l. 1.

Bhānu. explains ākhyānaka as āurnaka² and Vāmana in his Kāvyalaṁkārasūtra speaks about āurna as anāviddhalalitapadam āurnam³ and on its vṛtti it is explained as anāviddhāni adīrgha samāsāni lalitānyanuddhatāni padāniyasmin. So it seems that ākhyānaka i- a tale told in simple and charming language.

Anānga dhvajānsuka: p.296, l. 9.

At the commencement of spring a festival called mādanotsava is celebrated in honour of cupid when banners in his honour are raised. The modern holikā festival seems

2. Bhānu., p.13, l. 4-5.
to be a remnant of it. Thus anāṅgadhvaja refers to the banners raised in honour of cupid. D. explains it differently - anāṅgadhvajō nāma strēṇām saubhāgya prakāśanāya bhavano parikalpita dhvajah.¹

Anugamanena, etc.: p.342, l. 8.

"I shall somehow honour him by going to him (puṇḍareka) while alive. Here anugamanena is connected with saṁbhāvayāmi, it can also be connected with jīvitā and then the sentence will mean 'I shall honour him by going to him sustaining my life somehow'. The word anugamana will suggest to those who know the story that Puṇḍarīka was to die and 'Mahāśvetā' would resolve undying after him.

Apūrva prāṇāyāma: p.350, l. 5.

Prāṇāyāma consists of recaka (inhaling), pūraka (inhaling of breath) and kumbhaka (suspension of breath). Puṇḍarīka seems to have practised recaka and kumbhaka as he was motionless due to his death in the absence of pūraka, i.e., he did not inhale hence this prāṇāyāma is said to be apūrva due to the absence of pūraka.

¹ Vide Kane, II. p.41.
Bhānu. explains: āpurvṛti. purakābhavat iti bhāvah evam vidham prāṇāyāmam prāṇāyāmanath abhyasāntam iva abhyāsam kurvantam iva. pūrvam niśabda tayā prāṇāyāma avasthita tvam, idānām tu pūrakā bhāvāt iti bhedah.

Abrāhmaṇya: p.351, 1. 9.

Brahmaṇi sādhu brahmānyam. According to Pāṇ. 4.4.98, tatra sādhuḥ na brahmānyam abrahmānyam is nañtatpurusa compound. It means what is not proper or good to a Brāhmaṇa.

Abhisārikā: p.10, 1. 4.

Abhisārikā is a lady who out of intense love goes out to her lover at appointed place.¹ The poet fancies that victory came to the king of his own and like an Abhisārikā. An abhisārikā meets her lover protected by the darkness of night and inspite of storm and rain. Here victory often came on nights of battle. The iron armour supplies the darkness and the shower of ichor the storm and rain.

1. 'hitvā lajjām gamakṛṣṭā madena madanena yā abhisāreyate kāntam sā bhavedabhisārikā.' - NS. ch.22.206.
The king entered into the sūtikāgrha having touched the water and fire, for keeping off evil.

This is a practice done to purify a person so that no evil consequences should follow from his visit.

Bhānu. explains it as: 'that his eyes should exert no evil influence on the baby'.

In verse thirteen, while describing his family lineage, Bāṇa writes tatah Arthapatiḥ abhut. While commenting on this Bhānu. says tatah Kuberāt Arthapatināmā putro'bhut. In Harsac. it is found mentioned that Kubera had four sons, namely, Acyuta, Isāna, Mara and Pāśupata and from Pāśupata Arthapati was born. Thus it is clear from here that Arthapati was the grandson of Kubera and not the son.

1. bālaka nirūksane dṛṣṭidosanivārakametat - Bhānu., p.161, 1. 19

2. Bhānu., p.5, 1. 20.
It is strange that there is no reference to pāṣupath and is being omitted here. It is proper to assume that the verse reference to Pasupata, for some reason, has been deliberately omitted. It may be observed here that though there is no specific mention of son or Arthapati being the son of Kubera, still it is clear from this verse that Arthapati was the son of Kubera.

Avacūla: p.58, l. 1.

Avacūla seems to be a pendant, tuft or garland by way of an ornament. Thus, avatāpa would mean a chowri placed as an ornament with the tuft of hair turned downward. It may be observed here that Bāna is very fond of this word avacūla.¹

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¹ cf. Samadaqajāghatāvacūlasahasrasanārdham. - Kāda.

Bahala rajodhūsaritam aśisīra kiranavimbam
avacūlacāmara iva nisprabhām abhavat - ibid.
On this, D. says - avacūdo 'Laṅkāra viśeṣaḥ, avacūdabhūta cāmara katāpa iva.¹

Avicchinnā saliladhārā, etc.: p.153, 1. 5.

Mr. Kale construes it with matsyapātalaiḥ and explains: the traces of the fish were to be seen in the unbroken line of water used in carrying them.² The meaning seems to be: the fish and flesh were washed clean which dripped from them when they were carried round the queen. In the context some women went fast with lamps then followed others with heaps of fish and after them went others with jars pouring waters continuously round the queen. Thus it is better to construe this with ...pradīpaḥ as suggested by M.M. Kāne.³

And it is a fact that the source of Kādambarī can be traced back to Brhatkathā.

1. Keśakāḷāpakāntinā ca kṛṣṇa cāmara avacūlena... uparacitadāndamanāṇam - Kāda.
   nīlacāmara avacūlinīva... makaraketu ketupatākā. - Harsac I. p.15.
   avanatā cūḍā yasyā sa avacūda - Mallinātha on Sisuva Vol.13.
**Avisambādinī**: p.318, 1.5.

Here *avisambādinī* means 'of fair-promise'. Literally it means unfailing, not false, as to one's inner qualities or true to one's appearance in behaviour.

It may be mentioned that Sanskrit poets are very fond of this type of usage that a splendid form carries with it noble qualities. As Mallinatha quotes on *Kirātārjunīyam*, *yatākrtis tatra gunā vasanti*.

**Aṣṭāpada**: p.194, 1.2.

*Aṣṭāpada* is a chequered board divided into eight rows, each row having eight squares. It is, here, not certain that whether *aṣṭāpada* is a chess-board or draught board. However it seems that Bana might have used the word in the sense of chess board. For, in Harsa Carita he associates *aṣṭāpada* with *caturāṇga*, which refers to the four constituents of the Indian army, viz., infantry, cavalry, elephants and chariots.

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'na hya akṛtiḥ susadṛśam vijahāti vr̥ttam' - *Mṛccha* IX.

'na tadr̥śa akṛti viśeṣa gunavirodhino bhavanti - Śāk. IV.

For Panini it is a sanjñā (referring to a particular thing). ¹

Moreover, Pāṇini refers to a particular position of Sāras (chessmen) in 'anupadasarvānna - ayānayam baddhā - bhaksayatineyesu'. ²

In Amarakosa it is quoted as 'astāpadam sārīphalam' (astau padāni asya).

D. explains it as 'astāpadam dyutaviṣesah'. ³

Bhanu. explains it as 'astāpadam sārīphalam nayapitakamitianye'. ⁴

According to A., astāpadam aṭha prāṇidyutam Āhur manisinaḥ. ⁵

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3. Vide Kane, p.228.

4. Bhānu., p.194, 1. 5.


For further discussion on Caturanga, etc., vide C. Panduranga Bhatta, Dice play in Sanskrit Literature.
Here asau refers to the man who kills himself out of grief for another. Bhanu. explains asau as pūrvam mṛtaḥ, which seems to be wrong (asau pūrvam mṛtaḥ ātmaghātinonumṛtasyena sa pūvena kevalam sānuyujyate).¹

In the first place Bānu.'s explanation fails to account for the force of api and secondly it is opposed to all ideas of philosophy and common sense. The man that dies cannot be held responsible for the suicide of the person who kills himself.

D. explains: asau pūrvam mṛtaḥ asāv api anumṛtōpi,² and that man also who kills himself incurs the sin of a suicide and secures no advantage to himself or to another.³

1. Bānu., p.364, l. 22.
2. Vide Kane II, p.115.
3. cf. Andhatāmisrā hyaśuryā nāma lokās tehhyāḥ pratīvidhiyante ya ātmaghātina ity evam rṣayō manvantante - Uttara. IV.
Ahāmapi śrotum... duḥkhāni: p.355, 1. 12.

'I myself also am unable to hear it, because the sorrows of our friend when recounted cause more pain to listeners as the experience of those sorrows caused to them'. He means that the story of his past sorrows causes as much pain to him as she might have herself suffered and therefore he is unable to listen to it.

Here the words 'priyajana visvāsa vacanāni' qualifies duḥkhāni and is difficult to explain. To give any sense it must be translated as 'sorrows in which there were confidential talks of friends or with friends' (priya jānānām visvāsa vacanāni yesu).

Bhānu. comes over this difficulty by taking priyajana visvāsa vacanāni as the object of śrotum of the first sentence. But in his interpretation the implication of the usage of the word api and hi is hard to explain.1

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1. Priyajanasya istalokasya... śrotum asamarthah - Bhanu., p.356, 1. 1.
Aksaracyutaka: p.14, l. 4.

This is one kind of citra, a kind of 'sabdalaṅkāra' in which by the dropping of one letter, a different sense is conveyed.

Bhānu. illustrated it through an example. He quotes the verse from Vākbhataṅkāra without naming the source:

'Kurvan divākarāślesamdadhaccaraṇaḍambaram deva yausmakasenŷāhkarenuḥ prasaratyasau2'

Here the verse describes what Karenu (an elephant) does. If we take away the letter 'ka' from Karenu, the verse will be an appropriate description of renuḥ (dust) also.

Ākāsākamalini, etc.: p.393, l. 4.

Who likes the lotus pond in the form of the sky is Svaccha, etc. With Kādambarī it means the root of

2. cf. Vāgbha.4.13.
whose thighs delicate like the lotus fibre was to be seen inside her transparent garment (Svacche ambare vastre drśyamānām mrṇālavat komalam ūru mūlām yasyāḥ).

With ākāśakamalinī it means the broad constellation of Mūla in which fine like a lotus fibre is noticed in the clear sky.

Kamalinī means a pond containing lotuses.

According to Puskaraḍibhyo desē (Pā V.2.135), it is possible that kamalinī is the name given to the appearance presented by certain constellation in the sky.

A constellation of Mūla contains eleven stars and hence may be described as ūru (wide).

D. explains ākāśe vidyamānā kamalinī ambaram ākāśaḥ amsukam ca komalāni ūrunti brhanti mūlāni kamala stamba mūlāni, anyatra mrṇālavat komalam ūrūmūlam yasyāḥ iti.¹

On this, A. comments -

svacchāmbaram suṣkamavastram drśyamānām bhavet tathā ūrūmūlam nitambo'syāḥ sukumāra mrṇālavat ākāśe vā kamalinī sarasi kamalānvita
drśya mānāni tasyām syur nṛnām viyate nirmale mrṇālanī tathā komalānyauruni vrhanti ca.²

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1. Vide Kane II, p.158.
2. Ibid.
The prince was surrounded mostly by his teachers and youths of noble family. Here ācāryakula means 'teachers'. According to A. - Kula putrāstu kathyante mahākula samudbhavāh. rājaputrāh. However, Bhānu, gives a strange explanation - 'ācāryasya kulam vaisampāyana kulam tasya putraprayah yah parijanah sa eva parivāro yasya'.

Ālavālaka mandala: p.275, l. 4.

Ālavālaka mandala means fibres and round tranches for holding water in the case of trees. On the other side it means who are possessed of a number of children with matted hair (javālah vālakāh teśam mandalam).

Bhānu. explains - pakse jata yukta ve bālah stanandhayās ta eva kamandaladharā pānyasamūhadhārā.

It seems that Bhānu. has taken 'ka' as meaning water which is not natural. It is better to understand vālaka as equal to bālaka because of the reason that in a pun 'va' and 'ba', 'da' and 'la' are regarded as non different and interchangeable.

1. Vide Kane, p.198.
4. Yamaka ślesa citresu bavayor dalayor na bhid, nānusvāra visārgau cā citra bhangāya sammatau - Vagbha 1.20.
According to Bhānu., ābhāṅginī means 'that were broken at intervals', 'patrabhāṅgavat kutīlābhih'.

A. explains ābhāṅginībhir vicchityā yuktaḥbhih, and according to D., ābhāṅginībhir Isad viccheda vartibhih.

Āryavṛddhā: p.161, l. 1.

Āryavṛddhā means a respectable old woman. It may probably mean 'an image of durgā drawn as an old woman'.

D. explains it as 'ārya vṛddhā vidusī'.

Inōita: p.12, l. 7.

Amara takes ākāra and inōita as synonyms, whereas rhetoricians makes difference between the two in defining the figure suksma. Rhetoricians explain inōita as the gestures that suggests the inner feeling and ākāra as the posture or appearance.

1. Āsamanṭād bhaṅginībhir dvidhā bhavana śilābhir... Bhānu., p.261, l. 5.
2. Vide Kane, p.306.
4. Ibid.
5. 'Ākārastimga inōitam' 'ākāraṁvinītākṛtih'.
6. 'Inōitākāralakṣyortah saukṣmyātsukma iti smṛtaḥ' - Kāvyā. II.260.
Utkiratāpatrabhāṅgān: p.194, l. 5.

Utkiratāpatrabhāṅgān means that scattered lines with saffron and other fragrant powders.

But Bhānu.'s explanation is 'patrāniketakīsam-bandhīni tesām bhaṅgān racanāvīsesān utkiratā utkīrya kurvata.'

Ullasat... kamalāmuda: p.198, l. 1.

In which rises of the perfume of lotuses from lotus legs (ullasan padmākaresū kamalāmudah yasmin).

This applies to both rajakula and divasakarodayam. With rājakula, it may be explained - ullasantīpadmā lakṣmīḥ tasyāḥ karakamalāsyā āmodah yasmin.

Bhānu. gives another explanation: ullasantah padmākarāḥ sīrīkāraḥ kamalāḥ harina vīsesāḥ tesām āmodah parimalāḥ yasmin.²

2. Bhānu., p.198, l. 3.
Utprāsa: p.185, l. 8.

Utprāsa means ridicule. D. explains it as

"Sotprāsāh sopahāsāh 'smtāh sotprāsasotkantha sopahāsāh
samāstrayah' iti halāyudhah".1

Bhānu. interprets it in the sense of conjecture.2

Usnākirānāmīva nijalakṣmīkṛta kamalopakāram: p.198, l. 1.

That laid the lotuses under obligation by means of its own splendour (with usna). That is the sun when in full glory also made the lotuses expand (nija laksmyā krtah kamalesu upakāra yena).

With rājakula it means that added to the glory of Lakṣmī herself by its own splendour. It means the palace was so gorgeous that Lakṣmī was herself rendered more splendid by rājalakṣmī. In this case nija stands for rājakula.

Bhānu. explains differently - nija laksmyā svarājya
sriyā krto vihitaḥ kamalavat jalajavat upakāh upakṛtiḥ
pūjāvā yena.3 But this is not a happy explanation.

1. Vide Kane, p.217.
2. Sahotprāsena vitarkena vartamānāh sotprāsāh, p.185, l. 16.
3. Bhānu., p.198, l. 5.
The explanation of Kale is also not satisfactory. Kale takes lakṣmī kṛta as formed from laksman (a mark) and explains - that was distinguished for the great obligation in conferred by its munificent gifts.\textsuperscript{1}

\textit{Ūrṇā}; p.18, l. 5.

\textit{Ūrṇā} is a curved thin line of hair between the eyebrows. This was regarded as a symbol of a Cakravartī or other high personage.

Bhānu. says that this sign is found in cakravartī, etc.,\textsuperscript{2} not in other common man. He quotes one line also in support of this view without mentioning the source: \textit{taduktam - "bhrudvayamadhye mrṇālatantusūksam 'subhrāyata mekam praśastāvartam mahāpurusa lakranam".}

\textit{Ekasravanaputa... dantaputra}; p.193, l. 7.

\textit{Dantapatra} is one type of ear-ornament made of ivory.\textsuperscript{3}

M.M. Kane mentions that 'to place an ornament only on one ear is peculiar to many classes of servants even now'.\textsuperscript{4}

\begin{itemize}
  \item[1.] Kale, p. 146
  \item[2.] Bhānu, p.18, l. 21-22.
  \item[3.] Rāghu. VI.17.
  \item[4.] Vide Kane, p.227.
\end{itemize}
However Bhānu. takes it as desācāra.\(^1\)

Kathā\(^2\) p. 4, sl. 8.

Kādambarī is accepted as a specimen of one ideal Kathākāvya and Bāna himself called it so. Even the later definitions of Kathā from Rudraṭa onwards were framed keeping in view Kādambarī.

Here in the introductory verses of Kāda., the poet has praised a good form of literature and refers to Kāda. as Kathā. It is possible that this Kathā, atleast in verses 8 and 9 can be understood to mean any form of literary composition and not necessarily the technical gadya literature, as defined by the rhetoricians.

We have discussed in some greater length the definition of Katha, its characteristics, and the distinction from ākhvāyikā, the other type of gadya literature in the introduction.\(^2\)

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1. desācāro'yam yadekkakarne danta patra parīdhānām - Bhānu., p.193, l. 19-20.

2. Vide Introduction: a note on Kathā, p. 32.
Bhānu. interestingly comments: abhinavā katā
gadya padyamayī, katā gadya padyādē prabandhā,
anyatāpi kathāyām āśpādikam bhavatye veti dhvaniḥ.

Thus it is obvious that he has taken katā in the broader
sense of any literary composition. And the katā may be
either gadya or a padya or even campu. It should not be
mistaken that he defines katā (technical) as gadyapadya-
mayī.

**Kadalikā:** p.251, l. 4.

Here **Kadalikā** means banner. The Ganges became
turbid with the dust of the army, as the banner cloth
become grey with dust.

Bhānu. explains **Kodalikā** as plantain tree⁴
(rambhā) which is not very good.

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1. Bhānu., p.4, l. 10.
2. ibid, l. 18.
3. ibid, l. 13.
Kañcukin: p.37, l. 7.

Kañcukin is most familiar character in Sanskrit drama as well as other gāḍyā kāvyā, etc. A Kañcukin acts always as a trusted attendant on the woman's appartments in a king's household, and as a friend also to the king. He is generally represented as an old Brāhmin carrying a staff and in dramas very often alludes to his growing old in the service of the king.¹

Kanakapatra: p.219, l. 7.

'Kanakapatra' means golden leaves, it is believed that 'Meru' is the golden mountain, so the leaves of its creepers also must be of gold.

But Bhānu. interprets it in a different way:

Kanaka nāgakesarah campako vā tasya patrāni dalāṇī, and connects it as: Kanaka patrena alaṅkṛtāyā kanyakāyā.²

A. explains it as 'karnābharanamihoktam kanakamayam kanakapatram itaratra'.³

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1. cf. 'Kāle gate bahutithe mama saiva jātā prasthāna- viklavagateravalambanārthā - Sāk. V.3.
2. Bhānu., p.219, l. 17.
3. Vide Kane, p.259.
Those monkeys, placed near the horse stable to avert evil eyes, were escaped and came to that harem.

In olden days monkeys were kept in or near the stables to prevent the influence of evil eyes.

Bhānu. explains it as: \( \text{āsvānām drśtidosābdhanārtham} \)
\( \text{āsvaśālāyām kapaya-SThāpyante iti rājñāmācāraḥ}. \)

Kamalīnāpya, etc.: p.334, 1. 6.

Bhānu. explains Kamalīnāpyāpadmīnāpyaśāśikara kārya kāritvāt sūrya kāraṇām āśāśikaratvam. Tāgu ye dvegaś tam ujjhati tyajati, taduktam - 'ātapi dhṛtimatā saha vadhvā vāmini virahaṇā vihagenā sehīre na kīrana himaraśhmer duwhkhte manasi sarvam asahyam' iti.

He means to say that as the sun produces the same effect like the moon the rays of the sun are called śāśikara and the sentence shoulo mean 'even the kamalīnī gives up her hatred for the sun's rays'.

In this interpretation the use of the word *a&i* is or cannot be properly explained. It may be observed that it is difficult to propose a satisfactory explanation of it. A tentative explanation would be 'even the Kamalini gives up her hatred for the rays of the moon through the power of madana who can accomplish even the non-accomplishables.'

_karna śaṅkha_: p.213, l. 2.

Rings of conchshell were suspended from the ears of elephants by ways of ornament or: as auspicious.¹

But Bhānu. interprets it as: 'śaṅkhas were suspended from the ears of the elephants to avoid the bad consequences of evil eyes.'²

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1. cf. 'antahspuratā mattamedanakarikarnā śaṅkhāyamānena pratimendunā' - Haisac. I.21;

²hamsayūthāyamānam karikarne śaṅkhaih' - ibid.II.11;

³anavaratam avatamsa śaṅkhaṁr amandrakarnatāla dundubhī dvvanībhīḥ' - ibid. II.15.

2. 'drstidosesamārtham karne baddho yah śaṅkhaṁ' - Bhānu., p.213, l. 5.
Karnīsuta: p. 40, 1. 6.

Karnīsuta was the name of the founder of the art of thieving. Acala and vipula were two of his friends and Šaśa, the chief advisor. In the case of Vidhyātavi, Šaśa means hare. Bhānu explains Šaśa as not a hair but as the lodhra tree - 'Saśa mṛdulomako lodhra vrksa va'.


D. writes Karnīsuto nāma chauryasāstra pravartakah kaścitṛajā... tasya vipulācaleti nāyikānāmadheeyam.

According to A., Karnīsuta was a brāhmaṇa in the country of Bhurivarvan. Vipula and Acala were his pupils. Šaśa was not his friend.

1. Bhānu., p. 41, 1. 3.
2. ibid., p. 41, 1. 1-2.
3. Vide Kane, p. 56.
4. ibid.
Kalpānta: p.332, 1. 5.

Kalpānta means the universal destruction, at the end of a kalpa. A kalpa is a period of one thousand mahāyugas and is equal to 4320000000 human years. A mahāyuga constitutes of kali, dvāparā, tretā and kṛta. A kalpa is equal to a day of Brahma and the night is also of the equal duration. At the end of the kalpa, the 49 vāyus begin to blow, the twelve sons rise in the sky and the clouds called puṣkara and śvārtaka cover it.¹

Kātyāyanisimha: p.269, 1. 4.

The lion is the vāhana of Kātyāyani. According to Bhānu., the name of this lion is Manastāla.²

Kādamba: p.49, 1. 2.

Kādamba means swans. They moved though expanded lotuses and being of the same colour could not be noticed but their existence was to be inferred on Kādamba. A. comments ādāhūsara cchado hansah kādambaḥ samudā hrtah.³ On this D. notes - Kādambaḥ kalmāsa varṇo hamsah.⁴

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2. cf. dagdhum viśvam dahana kirapair nodita dvādāsārkāh Venis.³
3. Kātyāyanisimho manastālābhīdha... etc. - Bhānu. p.269, 1. 9.
4. Vide Kane, p.70.
4. ibid.
In the rājakula people were describing the flavour of wine as Balarāma's mind was intent on describing the particular flavours of wine of which he was very fond of.

Here it is clear that Kādambarī means wine but Bhānu. takes Kādambarī to mean the heroine of the work. But that is not an appropriate explanation as Kādambarī was yet unknown to the rājakula.

Kārpatika: p.453, 1. 4.

Kārpatika means here a pilgrim who carried holy water from one sacred place to another.

A. explains mṛmrāyam phalakām kūpa mukhe niḥitaṁ īstakā, vahantiye kārpatikāṁ kanthāṁ kārpatikās tu te.2

On this D. comments - Kārpatikāh pānthā.3


3. ibid.
Kālarātri: p.63, 1. 2.

Here Kālarātri means the hours of the night of destruction.

The army of Sabara was scattered in a thousand groups and looked like tamarā trees, set in motion by the wind. As the Sabaras were many and very dark the poet fancies them to be watches of dark night of destruction rolled into one.

Kālarātri also may mean the dark nights of the dark half of the month. D. comments 'Kāla rātrih samhāra rātrih'. On this A. notes - 'nūnam iha kālarātrih kavermatā bahulapakṣa niśo. Samhārarātri ityevam vyākhyātam iha kenacit.'

Kāhalā: p.247, 1. 3.

Kāhalā is a large drum. Bhānu interprets it as: vādyā viṣesā and according to D. it is a 'mukhavādyā'.

1. Vide Kane, p.87.
2. Ibid.
3. Bhānu, p.247, 1. 11.
4. Kāhalo mukhavādyā viṣesah, vide Kane, p.293.
Kumudinyāpi, etc.: p.334, l. 6.

Kumudini is a lotus plant that opens its flowers by moon light. In the present context, 'Kumudinyāpi dinakara karanurāginī bhavati' means even Kumudini, i.e., the beloved of the moon loves the rays of the sun, i.e., it becomes full of affection for the moon when the sun sets (dinakara kiranān anu pascāt rāginī rāgavati bhavati). The apparent contradiction may also be explained away in another way, namely, becomes enamoured of the moon.

It may be noticed here that two things which are apparently unsuited to one another are generally brought together as niśā and vāsara or chāyā and pradīpa. The poet gives this as an example of the power of Kāma to effect what is commonly not possible.

Bhānu interprets it in a different manner. He explains: dinakarasya sūryasya karan kiranāh tat kāryakāritvāt dinakara tvam candrasya, tasmān anurāgo yasyāh evamvidha bhavati. Taduktam - Candras Candakarāyate mālayajo lepaḥ sphuliṅgāyate mālyam sūcikarāyate mṛdugatir vāto'pi vajrāyate iti.¹ He means that as the moon produces the same effect as the sun the moon is spoken of as dinakara and kumudi... bhavati really means the kumuda plant loves the rays of the moon.

¹ Bhānu., p.334, l. 11-13.
Kumārabhāva: p.448, l. 7.

*Kumārabhāva* has two meanings. *Kumārabhāvena* (childhood or maidenhood) *upetā* or *kumāre bhāvah ratih* *tena upeta* - who is full of love for the prince. *Kumāra* may also be taken as vocative.

Kale understands *Kumāra* as equal to a cupid on earth (*Ku māra madana*) which is farfetched.¹

Kuvādīda (Ka): p.459, l. 8.

*Kuvādika* is a quack. Literally it means one who argues in a wrong manner.

D. explains *Kuvādikāḥ kuscīta matavādi.*²

Bhānu. reads *kuvādīc* for *kuvādika* and explains *kuvādī mithyāvādi* *tena dattam.*³

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Whose pupil was turning towards the corner and was slightly contracted by being struck with the rolling mass of hare (i.e., mane) on his head.

A. explains it as: 'bhāgatrayasya sankoche kuṇitam caḵṣuriṣyate';¹ D. explains 'ākuṇitam isannimilitam' and D. explains 'ākekara' as 'ākekaram apāṅgagatam kiṅcidākuṅcitāpāṅgā saṅgatārdhanimesini. muhurvyāväṛṛta tārā syād drśṭirākekara smṛtā'.²

Kṛtayuga: p.11, l. 6.

There are four yugas, namely, kṛta, tretā, dvāpara, and kali. In kṛtayuga, Dharma is fullest and at its highest,³ and decreases by one quarter in each of the next three.

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2. ibid. cf. 'madana sāra sālayavedananākuṇitātribhāgena nātimilitena locana yugālenā - Kāda. 
3. Catuspāṭsakalo dharmāḥ satyam caiva krte yuge nādharmanāgamāh kaścin manugṛhṇāpratī vartate itaresvagamādharmām padaśastvā varopitaḥ caurikāntamayabhīḥ dharmācaṇapāti padaśāh - Manu. 1. 81-82.
Kvedam... etc.: p.291, l. 7-8.

Kva-kva when repeated in coordinate sentences convey the idea of great disparity or unsuitability. In the present context the first three sentences, viz., Kvedam vayah, kveyam ākṛtiḥ, kvacāyam lāvanyātisāyah containing kva are to be taken together and the last separately. 'Your young age; your charming form; your surpassing loveliness on one hand and control over your senses on the other; how reconcile this'.

This idea of repetition of kva is very common in Sanskrit literature.¹

Gandaka: p.42, l. 1.

The forest was marked with the impressions of the nails of the tiger and had rhinoceroses in it. With grīvā, gandaka means an ornament - gandakas tu dvayoh khaṅga mrge.... bhūsane. What sort of ornament gandaka is not clear. Bhānu. says gandasthala paryantavarti

¹ cf. Kva rujā hrdaya pamaṁthinī kva ca te viśvanānīyam āyudham - Māla III.2.
Kva vayah kva parokṣa manmatho, etc. - Śāk. II.18.
Kva vata harinakānām jīvitam catīlolam kva ca nisitā, etc. - iūd.

cf. Raghu. I.2
Kumara. V.

cf. Kirata. I.6, etc.
yattādrams grīvaḥtham bhūṣanam taddesa viśese gandaka iti prasiddham. He further says; bāla raksārtham vyāghranakāḥ badhyante iti prasiddhiḥ.1

Gandhagaja: p.60, l. 4.

Gandhagaja is an elephant of the best type described as 'yasya gandham samāghrāya na tiṣṭhanti pratidvipāḥ. sa vai gandhagajo nāma nrpatervijayāvahūḥ'.

A. says 'yastu na sahate jātu prat'rajagandham sa gandhagajah. aparāivāsyā gandham na sahante'nye gaja bhayāt. vaścātirosaño'nyesām sa gandha gaja ucyate'.2

According to Bhānu., gandhagaja is gandhebhāṁ surabhimadāyukta ityarthah.3

Gandharva nagara: p.226, l. 5.

'Gandharva nagara' means 'the city of the gandharvas'; is the phantom appearance of a town in the sky caused by the natural phenomenon.

1. Bhānu., p.42, l. 5-6.
2. Vide Kane, p.83.
D. explains it as: 'gandharva nagaram nāma
māyāmayam antarikṣe kadācid drṣyamānam nagaram ucyate'.

According to Bhānu.: 'gandharva nagara lekhā
harīscandra purī iti yasyāḥ prasiddhiḥ asadvastubhramo vā'.

The Guptas were an imperial house. They were ruling over the Northern India during 4th to 5th A.D. Samudra Gupta was famous among them.

But Bhānu. explains it in a farfetched way 'Guptā
gupta nāmāṅkītā vaiśyasudrādayah' and supports it with the verse 'śarmāntam brāhmaṇāsyoktam vārmaṁantam
ksatriyasyatu. gupta dāsā tmakam nāma prasastam vaiṣya 'sudrayoh'.

1. Vide Kane, p.286.
   cf. Yathā gandharva nagarāṇi dūrato drṣyante
3. Vide the Introduction to Gupta Inscriptions by Dr. Fleet.
Gūḍha caturthapāda: p.14, l. 5.

Gūḍha caturthapāda is a variety of citra. An example of this is:

'adyuvīyadgāmini tārasamrāvavihata srutih
hemesumālā sūsubhe'.

In this the fourth pāda, namely, vidyutā nivasamhatih is concealed1 (i.e., gūḍha) in the rest three pādās. In other words, if some letters of the rest three pādās is arranged will yield the fourth.

Bhānu. without giving any example of this directs to refer to Vidagdhamukhamandana.2

Gaurī miva Śvetāṁśuka, etc.: p.393, l. 1.

Here Kādambarī is compared with Pārvati. Who like Pārvati is Śvetāṁśukabharanā. With reference to Kādambarī it means who was robed in white and who wore ornaments on her head - Śvetam anśukam yasyāḥ, racitam uttamāṅge ābharanam yasya sa. In case of Gaurī it means whose head ornament is covered with the rays of the moon - Śvetāḥ ansāvah kiranāḥ yasya sa śvetāṁśub candraḥ karaih kiraih.

vyāptam uttamāṅgaḥ-abharaṇam yasyāḥ. Here ka is added to the word ambu without any change of meaning. Śiva has the moon on his head and therefore the rays of the moon is said to fall on the head ornament of Pārvatī.

Bhānu dissolves the compound differently: Svetāḥ ansavah kiranāḥ vasaivam bhutaḥ svetōnsukāḥ candrah sa eva racitah uttamāṅge abharaṇam yāyā. Harasyeti ̣sesah. 1

Ghargharikā: p.13, 1. 7.

Bhānu. explains Ghargharikā as a musical instrument2 and says that because of the vādanā of this ghargharikā it vibrates the ear ornaments and creates sound.

Kane interprets it as a small bell used as an ear ornament3 and says when he began to play on the Mrdaṅga, the bell attached to his ear ornament struck against it and made it vibrate and produce a sound.

Hemachandra takes ghargharikā as the stick for playing upon an instrument (Vādītra danda). If we take this then the meaning is 'in beating with a stick the Mrdaṅga his karnapura was set in motion.

1. Bhānu., p.393, 1. 6-7.
2. Ghargharikā vādyavisesah - Bhānu., p.14, 1. 3.
D. for this quotes: "vāḍya bhede gharharikā
väḍyānāṁ lakute'pi ca iti, Vaijayantī".¹

Candrāpiḍa: p.201, l. 3.

Here Candrāpiḍa means - (1) the prince Candrāpiḍa and (2) in which was seen the rise of the moon that was the chaplet of the evening.

Here the contextual meaning is the uprise (prosperity) of Candrāpiḍa was visible, and thus it resembled night-time or evening in which is seen the rise of the moon, its crest ornament.

But Bhānu, interprets Candrāpiḍa as Śiva having the moon for his head-ornament, saying that 'the Lord Śiva generally performs his dances in the evening'.²

If we accepts this explanation then the word 'śraya' seems inappropriate and the meaning is farfetched.

1. Vide Kane, p.224.
2. 'Paksae Candrapida Isvarah. Sarvada sandhvyam
nrtyavidhanad iti bhavah' - Bhānu., p.201, l. 10-11.
Cūlikā: p.244, l. 6.

The word Cūlikā means 'top, tapering point'.

D. explains it as: 'Cūlikā Cūdāmanih',¹ and A. interprets it as: 'Cūdaiva Cūlikā Cūdāmanirityapare viduh'.²

However, according to Bhānu., Cūlikā means 'sides'.³

Jāti: p.4, sl.9.

'Jāti' is the another name of the 'Svabhāvokti alaṅkāra.' It consists in vivid descriptions of objects (particularly children, lower animals, aspects of nature) as they are in their various positions.⁴

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1. Vide Kane, p.291.
2. Ibid.
4. 'Nanāvastham padārthānām rūpam sāksād bivṛṇvati svabhāvoktiśca jātiścetyādyā sālaṅkṛtiriyathā - Kāvyā II. 8.
   See Sara. Kan. III.
   Kāvyālaṅ. VII. p.30-31.
However, Bhānu. explains Jāti as a metre, which is not satisfactory. Because verses are rare in a Kathā, so there is hardly any occasion for employing the Jāti metres. A Jāti metre is to be always regulated by the numbers of Mātrās (syllabic instants) and not by Aksaras, as, for example, in Āryā, Gītī, etc.  

Jīrṇa pāsūpatopadesa, etc.: p.461, 1. 1.

Who had written down the doctrine of the worship of Mahākāla on the instruction of an old and great Pāsūpata.

Bhānu. explains Jīrṇah cirakālinah vah pāsūpatopadesah, etc.  

A. comments - Sāstram pāsūpati proktam mahāpāsūpatam mahat, vicchinna sampradāvatvāt ucyate tasya jīrṇa.

Jīrṇa pāsūpata may mean a great saivite who did not know by an unbroken tradition the doctrines of Pāsūpata. The Mahesvaras are known to have four schools, namely, Saivas, Pāsūpatas, Kāruṇīka Siddhāntins and Kāpālikās.

1. Bhānu., p.4, 1. 22.
2. 'Mātrābhīrgananā yatra sā jātiriṣṭi kāsyapa' - Agnip. Ch. 337.
5. Vide Bhāmati on Śān.bhā. on Bra. su. II.2.37.
According to Amara jīvamjīva is the cakora birds. But Kauṭilya distinguishes between the two. According to arthaśāstra it is one of the birds that detects poison

Sukah sārikā bhṛṅgārājo vā sarpavīṣa saṅkāyām kroṣatī. Krauṇco viṣābhyaṣe mādyati. glāyati jīvam jīvakāṁ mriyate matta kokilah cakorasyaśaṁśini virajyate.¹

Bhānu. notes mayūrākṛtavah paksī viṇēṣaḥ, jīvamji-vakāṇ te ca daksinādeṣe etan nāṁvaiṁa prasiddhāḥ.² In another occasion, for jīvamjīva he explains: jīvamjīva mithunānivisa dārṣana mṛtyuka yugalāni.³

Tadgūnopavarnana: p.217, 1. 6.

Here it means 'tasya (Candrāpīḍasya) gunāh teṣāṁ upavarnanapareṇa.⁴ But Bhānu. says: tasya tārāpīḍasya ye gunāḥ sauryādayāṁ teṣāṁ upavarnaṁ... which is not proper, as there is nothing mentioned about tārāpīḍa anywhere near this sentence.

2. Bhānu., p.261, l. 15.
3. Ibid, p.384, l. 5.
4. Kane, p.256.
However, Peterson suggests that 'tāt' refers to 'rājaloka', which means that Vaisaṁpāyana was engaged in narrating the virtues of the princes that dined with Candrāpīḍa.¹

Tamālapatra: p.165, l. 4.

Tamālapatra means the mark of tilaka on the forehead.² Ksirā śāmi explains it as 'tamālapatrākṛti kastūryā lalāte tamālapatram.'³ But Bhānu. takes tamālapatra in the sense of tamāla leaf and explains as:

tamāla patram tu mahatā kleśena saubhāgya maṇḍala nimitakatyād vyavasthāpitaṁ iti bhāvaḥ.⁴

Mr. Kale also give a similar explanation and says: 'although all the ornaments and other things were scattered away on account of violent motion, the ladies did not allow the auspicious tamālapatas, worn as ornaments, wholly to drop down'. He agrees with the meaning tilaka and says: 'tamālapatra may also mean 'the tilaka mark on the forehead.

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1. Vide Kane, p.257.
2. Tamālapatra tilacakitrakāni videsakam amaraḥ.
3. Vide Kane, p.196.
4. Bhānu., p.165, l. 11-12.
Tāraka mrga: p. 43, l. 3.

In which there were deer with restless pupils (tāraka mrga) being pursued by hunters. Bhānu. takes tāraka mrga as meaning 'spotted deer' - tarataḥ bhaya vinvatās tāraka mrga vicitra mrga yasyām.¹

Tāla: p. 20, l. 4.

The word tāla means the sound of the fall of the tāla tree. In the context the herd of wild elephants would have its attention diverted by the huge sound of the falling of the tāla tree.

However, Bhānu. explains tāla as a type of musical instrument (vādyaviṣeṣa).² Peterson suggests that tāla means the flapping of the ears of a rogue elephant or the leader of another herd.

It is natural that the herd would be in whole attention on hearing the flappings of the ears of the

¹. Bhānu., p. 43, l. 12.
². 'Tālaḥ vādyaviṣeṣeḥ', p. 20, l. 15-16.
leader of another herd. Thus Peterson's suggestion seems to be better. We have similar instances in Kāda, elsewhere and Raghu, also.ø

Tārakāvārsa: p.84, l. 2.

Tārakāvārsa was treated as an evil omen. It was believed that tārakāvārsa foreboded death and destruction.

Here, the forest by shedding a shower of tārakāvārsa indicated the destruction of adharma in it.

Brhatsamhitā says that 'ambaramadhyād bahnayo nipatantyo rājarāstra nāśāya'.³

Tīrodhāna: p.396, l. 3.

Here the brilliance of the jewel ornaments looked upon as a veil (tīrodhāna). The idea is that the sheen of her ornaments prevented him (Candrāpīḍa) from seeing her limbs in all their beauty, as does a veil.

1. cf. 'Samullasati... manohare vanagajakarna tālasahde'. Kāda., p.58, l. 1.
   cf. ibid, p.100, l. 4.
2. cf. 'Ugasi sa gajayūtha karnatālaih paṭu paṭaṇa dhvanibhirvinitanidraṇā' - Raghu, IX.71.
3. Br śam. 33.11.
Kale interprets it in a different manner.\textsuperscript{1} 

\textit{Tirodhāna} may be the cloth held between the bride and the bridegroom at the time of marriage. The brilliance looked like that piece of cloth.

\textit{Tenaivaksanena, etc.:} p.400, l. 3-5.

\textit{Tena} is to be connected with five clauses, namely, \ldots sankrāntena, \ldots pratī bimbena, \ldots pratimena, nimisata\textsuperscript{\textcircled{a}} and \ldots tirohitena. Irṣyā, \ldots vyarthā \ldots rosam, sokam and \ldots dunkham are the objects of abhajata.

The author describes here the different feelings \textit{Kādambarī} experienced at his glance of Candrāpīḍa. She felt jealousy when she saw him reflected in the cheeks of her friends, she felt the pang of separation when Candrāpīḍa's image is destroyed by the \textit{romāṇcas} that broke the smooth surface of her breast. She felt the sorrow of ill-luck when he closed his eyes and the pain of blindness when he was concealed from her sight by the tears of joy. The statues of females in the hall were reflected on his bright chest. The reflections seemed to her to be \textit{sapatnis} embracing him.

\begin{flushright}
\textsuperscript{1} Vide Kale's comm. p.289.
\end{flushright}
Bhānu. tries hard to make sense of the passage as read by it. It connects ... saṅkrāntena with rosāt. Thus difficult for dūranvaya. It also connects īrṣāya with romāṇca,\(^1\) which is a subordinate member in a compound. It reads nimisata daurbhāgya as a single compound. With all these the sense given by the commentator is not clear.

-Trayimaya: p.1, vs.1.

The word Trayī in the verse refers to the three Vedas. This is the very natural way of understanding it and Brahmā is spoken of as Trayimaya due to his knowledge of these three Vedas. Further the Vedas are spoken of as the breath of Brahmā.\(^2\)

It has been explained in another way also where 'Trayī' refers to the Triad, viz., Brahmā, etc. This does not seem to be right. The most natural and usual interpretation would be of 'Trayī' is 'Vedatravayī'. The idea of Triad has already been suggested by in the first half of the verse as Brahmā, etc., are respectively endowed with the responsibility of Sarga, Sthiti and Laya.

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1. Bhānu., p.400, l. 3-10.
Tripadi: p.192, l. 2.

Tripadi is a particular position of the elephant. When the elephant is highly pleased it stands with the three legs, when the fourth one is lifted up, showing a graceful posture, with rolling backward and forward.

Both A. and D. explain tripadi as 'the chain for tying the elephant's legs (pādabandha śrīkhalā)'.

Trisatya: p.79, l. 1.

While describing about Jābāli muni the poet fancies that as if the three lines of ashes on the forehead of the sage were the visible indications of his vow to abstain from visayopabhoga. Again, it is the fact that when one takes a vow or wants to assure another of his indomitable resolve, one repeats the word thrice. The three lines as if repeated his vow thrice.

1. Ekam pādam utksipyā pādatraye 'ṅgāvasthānam tripadi - Bhānuś, p.192, l. 8.
   cf. 'Avirata calanacitra tripadi lalita lāsyalayah' Harṣac. II.

   cf. Ragh. IV.48 and Comm. of Mallinath on it.
However, Bhānu. explains it in a different way and says: 'manovākkāyalakṣanena trisatyeneva'. But this explanation is not proper, though Truth, as Bhānu. says, are of three kinds, in thought, word and deed. But it does not agree well with the word ...nivṛttayarthaṃ.

A. explains it as: 'aham nivartisyē sakalavisayopabhogādīrśa śāpatha trayeṇeva, tritvoktistu trisatyā hi devā iti kīla śruteh'.

D. also explains similarly.

Tripundraka: p.92, l. 1.

Tripundraka is a mark on the forehead made with three lines of holy ashes. Here the poet compares the three curved lines of ashes, on the broad and fair forehead of the sage Gībāli with the Himalayan slab from which the three streams of Gāṅgā starts in a slanting direction.

1. Bhānu., p.79, l. 2.
2. Vide Kane, p.105.
3. ibid.
4. i) Vakrā lalātagāstisro bhasmarekāha tripundrakam.
Hāravali.

ii) Snātvā pundram mrda kuryad dhṛtvā caivam tu bhaṃmaṇa, devānyabhārya ca gandhena sarvapāpāpanuttaye. Brahmāṇḍa P. quoted in Acāramayukha.

iii) Sraddhe va jñē jāpe home vaisvadeve śāarcane. dhṛta-tripunddraḥ pūtātma mṛtyum jayati mānāvah. kātyāyana quoted in Acāramayukha.

iv) Madhyāṅguli trayeṇaiva svadaksīgakarasva tutri- pandrāḥ dhārayedvidvān sarva kaṃsāsanāganam -pravogaparījata.
In which rises up the perfume of lotuses from lotus lakes. This is applicable both to the rājakula divasakarodaya, where with rājakula we may explain 'ullasanti padmā (Lakṣmī) tasyāḥ karaṇamañya āmodah yasmin'.

But Bhānu. explains it in another way: 'Ullasantaḥ padmākarah srikaraḥ kamaḷāḥ harina virusesāḥ tesām āmodah parimalah yasmin'.

Duhkhāsikā: p.465, l. 3.

Duhkhāsikā means a rapier-like pain (duhkham āsikā īva).

Bhānu. takes it in the sense of attachment - duhkham āsate asyām iti duhkāsikā anuratiḥ.

1. Bhānu., p.198, l. 3.
2. Bhānu., p.465, l. 3.
Dukhitāyām ca tvayi, etc.: p.447, 1.4 to p.448, 1.1.

When the king thus afflicted even his servants incessantly shedding tears seem to wear pearl ornaments. The tears look like pearls. The superficial meaning is - even your servants wear pearl ornaments and why not you the king. Hence the following sentence grhāṇa, etc.

D. explains - muktābharaṇatā mauktikābharaṇatvam āśru vindu pātais tava muktābharaṇatā vimuktā laṅkāratvam na vartate alaṅkṛtaḥ.¹

On this, A. explains: mauktikāmayābharaṇatā samprati tava vartate navaram. avirata kṛtaśrūvindubhi atha patitair uransi mauktikākāraip api ca āśruvindu pātair rodanapara yā'pi rakta etyarthāḥ.²

Bhānu.'s explanation is not satisfactory. It reads pariṣaṇo'pi... ... vartate muktābharaṇatāṃ grhāṇa. svayaṃ varārhaṇi praśādha nāṇi etc. This explanation does not convey the simple and secret meanings.³

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2. ibid.
3. Bhānu., p.447, 1. 7 to p.448, 1. 2.
'Durlalita' means 'fondled too much', obstinate. Ataih sarva pārthivāḥ... durlalitam bālam tasya madena āvaliptaḥ - who are puffed up by the pride of power, that is obstinately desirous of bathing in the four oceans.

D. notes 'durlalitāḥ garvitaḥ'. On this, A. says durlalitam bhavati tat khaludhṛttam.1

Bhānu. explains: 'catuḥ samudrās tēsām jalaṁānām
avagāhāḥ sambandho mahāpralayaḥ tad vat durlalitam
duṣcēstīṁ ksayaṁ-ilā-ksanam etāṁ drśam bālam saṁyam
tasya madāh', which seems to be farfetched.2

Dūrāṭ... nirdisyamānām: p.20, l. 6.

Who was pointed out from a distance by the door-keeper; when Cāndālakanyaka approached the king, she was pointed out to the king by the door-keeper with the instruction to her - 'Utter your words of greetings from a distance'. Being a Cāndālakanyā, she was not

1. Vide Kane, p.299.
allowed to approach too near the king. These words are addressed by the Pratīhārī to the Cāndes.aksyā and not by the king to the princes as Miss Riding supposes.¹ Bhanu also seems to have missed the real point when he says - durādeva preksyasvete rājña iti īśeh.²

Words like alokya, jāya, jīva were utters by bards and others when they were ushered into the royal presence.

Drdhabandha: p.10, 1. 7.

According to Vāmana, bandha means arrangements of words (pada rasana).³ By drdha bandha the reference may be to ojas guṇa which is defined as 'gāḍhabandhatvam ojah'.⁴ Dandi in his Kāvyādarsa defines it as to be a profusion of compounds - Samāsa bhūyastvam ojah.⁵

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1. Vide Kane, p.33.
2. Bhanu, p.20, 1.
4. ibid III.1.5.
5. Kāvyā. 1.80.
Drauni: p.32, l. 1.

Drauni is a wooden or stone vessel, to contain water ('Drauni kāsthāmbuvahini'). D. interprets it as: 'Jaladraunināma dronyakāro mahānānakatahah'.¹

From all these explanations, it is evident that this drauni is a water container, made of gold, or wood or stone, etc.

Dvija: p.4, sl. 10.

Bhānu. explains the word Dvija as Brāhmin who is best among all the other Brahmins, as, though all the elephants with teeth known gaja, but the elephant with the teeth of better quality is known as Danti.²

1. Vide Kane, p.47.

2. 'dvija iti ca dvijotkṛṣṭatvasūcanārtham Yathā gajamātrasya dantavatvāpi utkṛṣṭadante dantīti prayogah'. - Bhanu., p.4, sl. 10.
Dvipadi: p.194, l. 4.

Dvipadi is one kind of Prakrt metre. An example is: 'dānava deva bevi dhukkamtau girivara sihara kampio. haag pādhāa uttanta dhūlihi ganaa jhampio'.

D. interprets dvipadi as: 'dvipadigatha vīsesah'.

Similarly, A. takes it as a 'gāthabheda'.

Bhānu. explains: 'dvipadīṃ pada dvayātmikām'.

Dhanusi nisannam: p.19, l. 5.

The meaning is (1) sitting on his bow or (2) relying or depending upon his bow c.ly. For this meaning of nisannam, we can compare 'nālambate daigstikatām na nisidati pauruse'.

However, Bhānu. interprets it as 'parihāra pakse dhanusanjñā tasmin sthitamityarthah. nāma śravanena vipakṣānām sāksādāgata iva iti bhayotpateh'.

2. Vide Kane, p.228.
3. ibid.
5. Sīsu Va. II.86.
Peterson approves of this and remarks 'the numerical value of the letters composing his name gives the dhanuḥ sign of the Zodiac. On hearing his name therefore his enemies fled away'. Dhanuḥ is the 9th sign of the Zodiac, while the name Sudraka contains only seven letters.

Dharmarājana vitaka, etc.: p.193, l. 3-4.

The court of the king Tārāpiṇḍa was resembling the court of Yama. As in Samyamana, i.e., the city of Yama, Citragupta keeps the records of good and bad deeds of all the human beings and 'Yama' punishes the evil doers. So in the court of Tārāpiṇḍa the adhikaraṇalekhakas write down the business concerning all men.

However, Bhānu. explains the word 'vyatikara' as 'aitisaya' (excess) instead of vyāpara (business, transactions) and says that the scribes excelled even Citragupta.²

1. Bhānu. reads as Samyamini.

2. Dharmarājo yamas tasya pagaram samyaminītikhyātam tasmād vyatikaram atisayam darsayadbhiḥ etena...SATISAYATVAM SUCITAM... - Bhānu., p.193, l. 10-11.
There whenever the ornaments were sent to the ladies of the harem for their use, were entered into the books of account. Similarly the jewels that were given by gamblers that had lost the wagers were written down on paper.

Bhānu. interprets it as: 'avarodhajanasya madhye yadalaṅkāradikam preṣyate pradīyate vā tatsarvam bahiṅsthairlipikriyata iti rājasthitih... dhūrtairapi sarvam patram lekhyā pūrvakam grhyate iti tādumānam'.

Dhenuka: p.67, l. 6.

With the senāpati it means having a small sword or dagger with the forest it is 'having female rhinoceroses'.

According to A., 'asipatrika asidhenuḥ ksurika śyāstram āstrikājñeyā'.

2. Vide Kane, p.93.
Na-na: p.76, l. 9.

Na-na, two negatives, indicate a positive proposition in a sentence in an emphatic manner. On this Vāmana says two negatives are employed or precluding a possible negative proposition. In Sanskrit literature of this type are very common.

In philosophy, particularly in Nyāya, the most common theory regarding double negation is that by the use of double negation the fact in question is strengthen either or the thing negated.

Narapati caritavidambana: p.196, l. 5.

There some female servants in the harem had begun the sport of giving an exhibition of the exploits of the king Tārāpida.

1. Sambhāvyā nisedha nivartane dvau pratīṣṭedhau.
Kāvḷansū. V.1.9.

2. Naṁ dvayasya prakṛtyārthāt dāṛḍhyā bodhakatvam.
Dvābhyaṁ nisedhābhyaṁ prakṛtyārthadāṛḍhya bodhanena.
Paramalaghu māṇjusā., Chau. end. p.72.
But Bhānu interprets narapati in the sense of anyanarapati\(^1\) which is not satisfactory, as viḍambana has not always a bad meaning.\(^2\)

Navajaladhararava, etc.: p.184, ll.6-7.

The ladies of the palace were in a hurry to go to the tops of the mansion to have a glance of the prince Candrāpīḍa. Their feet fell heavily on the stair cases so it makes the sound like that of clouds for which the Kalahamsas were afraid that the rains were near and they were surprised. Because at the advent of the rain, it is a belief that the hamsas use to migrate to lake Mānasa.

However, Bhānu differs in explaining this. His interpretation is: 'harsaprakarsādvādyamāna pataha dhvanernavajaladhara dhvani sāmyam.'\(^3\)

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3. Bhānu., p.184, l. 16.
Nārādiya: p.201, 1. 1.

Nārādiya seems to be the nāradasmṛti as said by Bühler. The nāradasmṛti of all the ancient matrical smṛti works concerns solely with administration and justice (rājadhāma and vyavahāra).

But Bhānu. interprets nāradiya as nāradiyapurāṇa. If by nāradapurāṇa, Bhānu refers to the Bhannārādiya purāṇa, then there is no reference to the rājadhāma in the printed text of Bengal A. Society. In this case we may separate ivāvarṇya... as īva avarṇya.

Nibhrta: p.213, 1. 2.

The word 'nibhrta' means silent. A. explains 'nibhrta' as '..... nibhrtaṁsyuḥ tasyoparama tataḥ'. Bhānu. explains it in the sense of 'motionless'.

1. Introduction to Manusmṛti, CVII, note.
2. 'Nāradīyam purāṇam tadvadivāsantādvarṇyamānāh stūyamānaṁ rājadharmo yasmin'. Bhānu., p.201, 1. 2-3.
3. Vāide Kane, p.252.
4. 'Nibhrtesu niścālesu' - Dhānu., p.213, 1. 3.
Patākā: p.198, l. 2.

Here in this context patākā means banner. The royal families had different emblems (aṅka) such as garuda, etc., on the banners of the Śilāhāras.

Patākā is also a technical term in dramaturgy. It is one of the five artha prakṛtis, namely, bīja, bindu, patākā, prakāri and kārya. Patākā is an episode which is not the end in itself but which is put in by the author for serving as a foil to the main theme, for example, narrating sugrīva when the principal theme is Rāmacarita. Patākā is different from what is called patākā sthāna.

Pattacīrīka: p.215, l. 7.

Those hunters tied round their heads variously coloured stripes of fine silk cloth.

D. says: pattacīvaram pattavastra khandam, and according to A., prāṣasta sauma śakalam pattacīvaram ucyate.2

   cf. Vyāpi prāsaṅgikam vṛttam patākyetyabhīdhiyate. Sāh. Dar. VI.

2. Vide Kane, p.254.
Pañcalika: p.196, l. 2.

For pañcalika, Halāyuḍha notes: 'Pañcalika puttalika danta kāsthādi nirmītā. But Bhānu. explains it as a game played with five balls of clay.'


In the Vāsabhāvana of Vilāsavati, circles of rakṣā were formed with holy ashes as a protection from evil spirits.

Bhānu. explains it as: “in which the protection of the womb was ensured by means of creepers with leaves painted on the walls for the sake of prosperity”. He states it as a custom in certain parts of the country of drawing of the kadali plants with creepers and leaves

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1. 'Pañcabhir mṛdādimayībhīḥ svalpaqlīkābhīrdyutam pañcalikocyaṭe'. p.196, l. 6-7.

cf. 'Pañcalikā striyām vastraputrikāgīti bhedāyoh'. Medinī.
for a newly matured girl, and during pregnancy they
draw the figures of creepers with leaves and flowers
for the proper growth of the foetus in the mother's
womb.¹

Parinatī: p.211, l. 3.

Parinatī means 'wore on to its end' or 'advanced'.

Bhānu. explains parinatī as: 'parinatis trayodaśa-
muhūrta paryanta divasāvasthā'.²

1. Bhūtyā aśvayārtham likhitā ya patralatā
   patraphalānvitā latā kalpalatā tayā krto rakṣāyā
   garbharaṇsāyān parikṣeṇo dārṇyam yasmin. drāyate
   hi deśavīrese sadyo garbha sambhūtyartham prathamāpto
   navodhāyān phalapatrānvitā kadalikāyā kriyate.
   garbhaṇantaram ca paryāṅka uttaracchade śayanīya grha
   bhittau vā phalapatrānvitā likhitā kalpalatā garbhasya

2. Bhānu., p.211, ll.4-5.
The maids hastily withdrew as though due to the fear of their reflection falling on the nails of his feet. The idea is when they bowed at his feet their reflection would fall on his bright nails. They were afraid that the many reflections of the maids might be too heavy for his feet. Thus they were withdrawing hastily from the ceremony of bowing.

It can be interpreted in a different way. They hastily withdraw because they were afraid that if they remain long they might be pushed by some other maids eager to bow at his feet and then they would fall on his delicate nails.

Kale explains it differently - as if through the fear that his reflection might fall on the nails of their toes which would be tantamount to touching him by their nails and thus insulting him.
**Pādapīthī... kamalasya:** p.318, l. 2.

It means 'who has made the lotus like hand of Lakṣmī his foot-stool, i.e., who always keeps control over Lakṣmī and never allows to slip away from him.

On this, Bhānu. notes: *'etena dāna saundatvam sūcitam'.*

**Putrikā:** p.159, l. 3.

In the walls near the sūtikārāha the figures of dolls with ink were drawn. This is an old custom to draw such figures with black ink on the wall of the room occupied by a woman just delivered.

Bhānu. explains it as: *yasmin grhe prasūtirjāyate taddvārađede kramavyut kramabhīyām masīlikhite samāliste putrike kriyate iti vṛddhācāraḥ. Kaiścittu bahuputri-kānāma ślaksnaphalairupeto viśapi viśesāḥ kathāte. śatāvarityanye.*

A. and D. read... *putrikā pratānena. 'paṃcālikā putrikoktā kathyate tanmayī letā. pratānasya tu tatcchā-khāvitate bahutesyate'.*

1. Bhānu., p.318, ll. 4-5.
2. Bhānu., p.159, ll. 9-11.
3. Vide Kane, p.188.
From the explanation it seems that a plant probably satávari was reared up near the gate.

Pustakamayī, etc.: p.229, l. 7.

The sentence does not give any sense. The explanation of Bhānu is also not at all clear. He comments pustaka mayyapi jñānamayyapi indrajñālavat jālam ācarati.¹ Mr. Kale also does not make the sense clear.²

A. reads pustamayī for pustakamayī which seems to be better. Pustam lepyādi karnaṇi lepyādi karma pustama pustamayī tanmayī kathitā.³

It means though it is a doll made of clay yet it creates illusion.

Pūrṇapātra: p.141, l. 2.

Pūrṇapātra is a vessel or box full of valuable things like gold, etc., and scrambled for by servants or relatives on festive occasions. Thus it is often

¹. Bhānu., p.229, l. 19.
². Kale.
³. Vide Kane, p.273.
used in the sense of a present made to someone who brings some happy news. We have a similar use in Kādambarī.¹

Bhanu. explains पुर्णपत्रम् पुर्णनकम् हरिस्यति ग्रहिस्यति, ूतसावेशु सुह्रद्भिः यत् बलत् श्रव्या ग्रह्यते वस्त्रम् मायम् च तत् पुर्णपत्रम् पुर्णनकम् चा इति कोषः.²

Pūrvetara: p.56, l. 3.

Pūrvetara means पास्चिम (West). If it is dissolved पुर्वस्मत् इतराः we expect the reading pūrvetarasmin and not पुर्वे तारे as is here. But Bhānu. avoids this fault by explaining it as: पुर्ववह इतरो वस्मत् इति वहुब्रह्मि. तस्मान ना सर्वविद्वाम्.... यद्वा पुर्वस्मीन निचाह पुर्वे ताराः. इतास तव अन्यानित्याः इत्यामराः तस्मान. एतो निचार्थवाचीत्वान ना सर्वविद्वाम्.³ It may be mentioned that on the Western ocean, pearls can be seen whitening the sands.

2. Bhānu., p.141, l.3-4.
3. Bhānu., p.56, l.4-6.
Pratimā: p.192, l. 3.

Pratimā means 'the part of an elephant's head between the tusks'. So, in this context the meaning is 'on whose head there was a figure of a lion's mouth'.

D. explains it as: 'dantayor arpitā kanakamayī simhamukha pratimā'.

A. interprets as: 'pratimā tu pratiśrtau gajāṇām dantabandhane'.

According to Bhānu.: 'lagnā simhamukhā pratimā gajasya dantabandho... 'pratimā pratirūpake. gajasya danta vandhe ca' ity-anekārthān'.

Pratīṣṭhayana (śayita): p.459, l. 3.

Pratīṣṭhayita means one who lies down before a deity, without food in order to obtain some desired object. 

D. comments: Pratīṣṭhayitaḥ abhilāśitalābhāya pāda parisāre

2. Vide Kane, p.225.
3. ibid., p.225.
sayānāḥ pratiśayitā ucyate. 1 A. explains cohāditāṁ sarvato ve tu bhajantaḥ kvāpi devatāṁ, pratiśayitāṁ phalasiṁdhāṁ siddhāyataneṣu ērata vidhvita. 2

Bhānu. reads pratiśayana and says pratiśayanair iva pratitalpair iva. 3

Pralayakālavighattita, etc.: p.48, l. 1.

The water of the lake was clear and pellucid like the clear sky. The poet, therefore, fancies that the lake is the sky itself falling on the earth. When the joints thereof supporting it in the eight directions broke down at the time of pralaya. The sky is like dome supported on eight pillars in the form of eight directions. At the time of universal destruction, the distinction between the direction would not be there. 4

Kale is wrong when he translates it as 'it is like the sky fallen on earth to bind together the fragments of the eight quarters when severed in the day of doom. 5

1. Vide Kane II, p.252.
2. ibid.
4. Vide Visp. VI.4. 31-32.
5. Vide Kane, p.69.
Prahelikā: p.14, l. 5.

Prahelikā means 'a riddle or conundrum'. It is defined as 'praheIikā tu sā jñeyā vaco samvrtikāri yat'. A full exposition of prahelikā will be found in the Kāvyādarā and in the Sarasvatīkānthābharana of Bhoja.

Rudraṭa says prahelikā is of two types, spastapracchannārthā and avyāhrthā. In the first one meaning is clear from the words and there is also a hidden meaning in those very words. In the second real meaning has to be understood by reflection over the words. An example of both varieties is given by Rudraṭa in one verse: 'Kāni nikṛtāni katham kadalīvana-vāsinā svayam tena Kathamapi na dravyate' sāvanvaksam harati vasanāni!

The first half is an instance of spastapracchān-nārthā. Kadalīvana-vāsinā tena kāni katham svayam nikṛttāni. This is a question and the meaning is plain. The answer is contained in these very words. Kāni (śirāmsi) nikṛttāni katham kadalīva (like a plantain plant) asinā (with a sword), nava. (nine) svayam tena (daśāhanena). Separate kadalīva nava asinā. The second
line is an example of avyāhṛtārthā. It applies to the wind (that cannot be seen with the eye and yet carries off clothes before our very eyes) and not to be a thief. Another example is 'nāsikyamadhyā paritas caturvarṇavibhūsitā. asti kācitrūryasyamastavarmāvāvāyā nṛpāh'. (The town is Kānci and the name of the royal family is Puṇḍraka that contains eight letters).

Bhānu. without quoting any authority divides prahelikā into two types - sābdi prahelikā and ārthi-prahelikā. For the example of sābdi prahelikā he gives the following quotation:

'Payasvinīnām hēnūnām brāhmaṇān prāpya vīmṣātim, tābhya' stādāda vīkṛīya grhītvāikām grham gatah'.

Justifying this, he writes: atra dhenvā ānā dhenūnā tām dhenūnāmīti vīmṣatervisesānērthāvagyamaḥ sugāmāḥ. ¹

About ārthi prahelikā he gives another example to quote Bhānu:

'Jai sāsuśi bhānia pīyavāsagharammi divāyam desu, tā kīsa muddadāmuhī hiyavammī nivesae ditthim'.

etena sarvadā mama hrdayāntarvartitvena mama
hrdayameva bhurtur vāsaghrasm. tene tatra dipakakaranā-
narhatvamiti jñāpitaṁ.”

Paksacara: p.60, 1. 8.

Paksacara means staying away from the herd, i.e.,
being alone. Paksacarasya ekacarasya ’yūthabhraste
paksacaraḥ syād ekacara paksinoh iti vaijayanti’.
A. also explains in the same way and gives the similar
explanation - ’Yūtha bhraste dvirade paksacaraḥ syāt
tathaikacare’.

Bhānu. explains ’paksacarasya’ as ’samudāya cārīnāḥ’
which means wandering along with the herd. In this
explanation it is difficult to explain why he roamed in
a circle.

2. Vaid Kane, p.84.
Bālapallavā: p.275, 1. 1.

Bālapallavā means 'the new sprouts' in the context of the tree and 'tail' with the elephant.

To explain: the ground at the root of trees is touched by the new sprouts hanging down, like big elephants that touched the ground with their hanging leaf-like tails.

Medinī says: 'bālo nā kuntale 'svasya karināscāpi bāladhau'.

Kale interprets bāla pallava as the sprouts of the bāla plants. ¹

However, Bhānu. interprets bālapallavā as cămaraprāntāḥ and explains: 'the cămaras on the ears of the elephants touch the ground' which appears unwarranted and rather far-fetched. He further remarks: Śobhātisā-vārtham hastināṃ cămarāṇi karṇe badhyate iti sarva prasiddham.²

Bindumati: p.14, l. 4-5.

This is one variety of citra where for the consonants of a verse only dots (Vindus) are made and the signs for vowels, except 'a', are added to the dots and the verse has to be inferred from these data.

Bhañu. here quotes a verse perhaps from Vidagdhamukhamandana,² without naming the source—

Trinayana cūḍāratnam mitram sindhoḥ kumudvati-
bandhuh. ayamudayati dhusrārunaramani vadanopamas

Bhasmalekhā: p.86, l. 4.

In the āśrama the eating place of the sages was marked, with lines of ashes drawn about here and there, to prevent pollution from the place by undesirable people.

3. Vidagdhamukhamandana 4.31. However, in the place of tribhuvana... dayitah, he reads trinayana... bandhuh.
It can be explained otherwise as 'that the places of eating of several sages were kept distinct from each other by means of lines of ashes'. It was done because while eating they should not touch each other. Even now this tradition is observed. In ceremonial occasions lines are drawn to separate the place and plantain leaf of each from that of another.

Bhānu. explains it as: 'yadvā bhasmāno yā lekhā gharsas tena krto munijana bhojana bhūmer ucchīśtabhūmeḥ pariḥāro mārjana yasmin. āryate hi bhojanānte bhasmanā mārjanam paścād gomayonolepanamiti'.

Bhāvanā: p.284, 1. 2.

Bhāvanā is 'the particular activity of some productive agent which tends to bring about the existence of something which is going to come into existence'. It is of two kinds: śābdi bhāvanā and ārthi bhāvanā. In the injunctive sentence yatistomena svargakāmaḥ yajeta, the potential form yajeta expresses bhāvanā.

1. Bhanu., p.86, 1. 11-12.
2. 'Bhaviturbhāvanānukulo bhāvayitār vyāpāra viśeṣaḥ' - Artha. Sam., p.2.
However, Bhānu understands bhāvana as sentiments, feelings or particular modes of singing.\(^1\)

**Bhujaṅga bhaṅgi bhasita**: p.405, l. 3.

*Bhaṅgi bhasita* means a speech opposite to or different from straight forward expression. It is in fact same as vakrokti.\(^2\)

*Bhujaṅga* here means a paramour. Kale takes it as a serpent, which is not satisfactory.\(^3\)

**Bhūmigrha**: p.250, l. 6.

*Bhūmigrha* is a underground room.\(^4\) It's purpose is to keep off the intense heat of the day in summer.

A. explains it as 'dharmaṁkale\' thatāpārtair bhūvo'ntah sadmaracyate.\(^5\)

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1. Bhāvana gholanā viśeṣaṁ - ibid., p.284, l. 10.
2. See the description on Vakrokti, p.
4. Bhānu., p.250, l. 16.
5. Vide Kane, p.297.
Whose mane was tonny like the dregs of wine or like thick wine, the filaments of which are tonny with the thick honey (with Vana).

Bhānu. explains as the powder of the vachā plant mixed with honey apply to the horses as a remedy against vātadosamadhuyukto yah paṅko vachā kardamah...

uktam hi vaidyake asvaśya vātādi dosa śāntyey catuyukta- vācādiśāntyey chūrnasya paṅkas tena tanu lepanam.¹

Mayūrā...Kāntām: p.393, 1. 5.

Who is 'nitamba... kāntā' like a line of peacocks. Nitamba... means whose hair touched her heaps and who was as beautiful as the bright moon (nitambacumbi śikhandā bhāraḥ yasyāḥ sa nitamba... bhāraḥ, etc.). With mayūrāvāli it means the ends of the eyes on the heavy tails of which lines of peacocks, that touched their heaps, are flashing. Candrakahā - the eye of the peacock's tail.

Bhaṇu. explains nitamba, etc., with reference to Kādambarī in a farfetched manner - nitambāḥ katakāh tat sambandhini arthāt vastre śīkhandā bharavat kalāpi piccha samūhavat candrakāh candrākrtayāḥ vindavo ante praṇte vasyāḥ saḥ.¹

Kale takes anta as ramya with reference to mayūrāvalī.² A. and D. take candra in the sense of gold or golden ornaments with Kādambarī.³

Mahanarendra: p.144, l. 7.

Mahanarendra or Narendra means a viśavaidya - snake doctor; it is also used in the sense of 'one who exorcises evil spirits' or 'one who knows many mantras'.⁴ Here in this context the second meaning is appropriate.

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2. Vide Kale's comm., p.287.
D. explains it as: 'mahānarendraḥ mahāmantra siddhah'.

However, Bhanu. seems to be wrong when he interprets it as: 'mahānarendraḥ svakīyabhartā'.


Like aksaracyutaka this is also one type of citra, in which, by dropping one mātrā different meanings will be expressed.

Bhanu. as an example quotes the verse from Vāgbhatālankāra without naming the source -

'mūlaṣṭhitim adhaḥ kurvanpātrairjusto gatāksaraḥ vitah sevyah kulinasya tisṭhataḥ pathikasya saḥ'.

Here, if we drop the 'i' kāra mātrā from the word vitah then what will remain is vataḥ and the verse will convey a quite different meaning.

1. Vide Kane, p.175.

The real reading in Vāgbhātālankāra is pathi kasya kah.
On these and other tricks with words, the remarks given by Rudraṭa and Daṇḍi should be kept in mind —

'Mātrābinducyutake prahelikākārakakriyāgudhe. prasnottarādi cānyatkrīḍāmātropayogamidam'.¹ and 'Krīḍāgosthīvinodesu tatjñeir ākīrṇamantrane. paravyāmohane caiva sopayogāḥ prahelikāḥ'.²

Mukhavāḍya: p.166, 1. 5.

Mukhavāḍya means various sounds produced from the mouth. It is observed in day to day life that when people are overjoyed they use to produce various sounds by the mouth.

According to Kale, it is 'a wind-instrument, or the mouth used as an instrument'.³

A. explains it as: mukhameva tu vāḍya yan mukhavāḍyam taducyate.⁴

However, Bhānu.'s explanation is: 'vividham yanmukhameva vāḍyam tena'.⁵

¹. Kāv. Lam. V.24
². Kāvyā. III.97. 
⁴. Vide Kane, p.197. 
⁵. Bhānu., p.166, 1. 12.
Yantra: p.201, 1.1.

Yantra means a musical instrument. Bhānu. explains yantra as veena, by means of which people can enjoy various tunes and sentiments.1

However, M.M. Kane explains yantra as 'ghati-yantra' (Persian-wheel) and says - 'when the water-wheel is working, it produces creaking sounds and water (rasa) is splashed over it. On account of which people tasted water and heard various sounds.2

yasorāśimiva, etc.: p.415, 1.5.

As if it were the mass of fame collected together in one place. As if it were the rival of all the ocean.

Bhānu. connects sarvasāgaranām with yasorāśim and construes pratipakṣa miva candramasaḥ.3 In this explanation of Bhānu., it is hard to explain in what the yasaḥ of all the seas consists. It may be noted here that the Calcutta edition omits sarva sāgarānām which yields a good sense; for we can read then pratipakṣa miva candramasaḥ.

1. 'Yantram veena tadvad iva vividhāḥ sabdā manojaśāsadāḥ, rasaḥ ārghārādayaḥ teṣām labdha āsvadās carvānam yena: Bhānu., p.201, 1. 3-4.
2. Kane, p.238.
Rakṣāvalī: p. 317, l. 2.

Literally the word rakṣāvalī means 'a line it could not pass'. It can also be explained as: rakṣā, i.e., a black silk thread worn on the wrist as an amulet and āvalī may mean a line of mystic letters inscribed on a strip of cloth.

A. and D. read rakṣāksarāvalī and explain 'rakṣākāri mantrāksarāvalīḥ' and 'raksārthā tathoktā yāksarāvalīḥ'.

Recaka mandala: p. 240, l. 7.

The word 'recakamandala' means 'to move around in a circle'. Bhānu. explains it as: 'tiryag bhramana mandala' and D. also explains it in a similar way.

But A. explains it in a different way and says:

'dhārā sanjñā vājinām va vibhinnā pañcadhāga niṁ, recitām recakam va iti tasyā ekā vidhocyate. tām cāvakram drutām ca āhurgatim tan mandalam punah. sansthānaṁ vartulākāram upasūryakasamnibham'.

1. Vide Kane, II, p. 65.
2. Bhānu., p. 240, l. 18.
3. 'recako rāṣṭra mandalabhramana viśesah' - Vide Kane, p. 286.
4. Ibid.
Jumping across, in agile movements. Bhānu makes a clear cut distinction between 'langhana' and 'pluti'.

According to Bhānu, the difference between the two is:

Kūpakādy upa langhane plutayo vyāghrādisu sangrāmādisu
vidyutkaranādi rūpās tāsu. According to A., vilanghanam
mrgasamā pluti.

Vakrokti: p.405, l. 2.

The word vakrokti means a crooked speech, i.e., a clever mode of expression. It is defined by vakroktijitakāra as vakroktireva vaidagdhyā bhanī bhanitir ucyate. It is opposite to straight forward speech in which there is no underlying meaning in addition to the simple grammatical sense. Dādin says that all literature falls under two heads of Svabhāvokti and vakrokti. Bhāmatha also holds a similar view.

2. Vide Kane, p.200.
4. Śleṣah sarvāsū puspāti prāyo vakroktisuśriyam, bhinnam dvidhā svabhāvoktir vakroktis ceti vāṁmayam - Kāvyā. p.363.
5. Saīsa sarvaiva vakroktir anayā artho vibhāvyate, yatno 'vyām kavinā kāryaḥ ko'āntkāro vā vina - Kāvyālam. II, 75.
The figure vakrokti as defined by Rudraṭa and others, though somewhat similar, is much narrower in scope and not the same as intended by Bāṇa.

**Varni cihnabhi:** p.427, 1. 2.

It refers to female ascetics who bore all characteristics of a male student like matted hair, deer skin, the girdle of muñja grass, bark garments and the palāśa staff (varṇināḥ iva cihnāni yāsām). Varnin means an ascetic,¹ according to Varnāt Brahmacārīnī — (Pān.V.2.134.)

Kālidāsa frequently uses varṇin in this sense.²

Jāṭa, ajina, maunji, mekhalā, and palāśa danda are the characteristics of a brahmačāρī,³ as these were worn by the tāpasīs they are called varpičihnābhiḥ.

Peterson takes varpin to be a particular order of monks, which seems to be unwarranted.

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1. **Varnināḥ brahmačārīnāḥ ityamaraḥ.**
2. *cf.* Sakhi tadiyā tam uvāca varpinam — Kuma. V.52.
   athāha varpin vidito mahēśvara — ibid., V.65.
   Varpāsramāṇām gurāvesavārṇī... Raghu. V.19.
   *cf.* Gautama dharma sūtra. I.15, 16, 21, 27.
vāhyālī: p.167, l. 4.

vāhyālī means buildings or stables constructed for horses and carriages. A. and D. give a different explanation. According to their interpretation, it means a race course or ground for training horses.¹

Vidambanā: p.234, l. 6.

The word vidambanā means mockery. In the present context the servant successfully attribute to the kings superhuman qualities intending to mock them or to laugh at them. The kings without knowing the fact welcome their own mockery.

A. and D. however take vidambanā as imitating the king in their divyacēstā. A. - Vidambana tvanukrtir divya cestanubhavayoh. D. - Atmano divya cēstānām anukaraṇam.² Bhānu. comments ātmasyāropitam sthāpitam alīkam mithyābhimānam, etc.³

1. A. 'वाज्ञिरीषाब्यः भूमि वाष्याल्र इति कथ्याते'.
   D. 'वाष्याल्र turagadhāvonapaddhātih'. - Vide Kane, p:198.

2. Vide Kane, p.280.

3. Bhānu., p.234, l. 11.
Vidyā: p.301, l. 3.

Vidyās are said to be four - anvīksiki, trayi vārtā dāndanītīś ca sāsvati vidyās catasra evaitā yogakṣamāyadehīnām.¹ It is also said to be fourteen in number including on Vedāṅgas - Sīkṣākalpo vyākaraṇam niruktam chando jyotigam vedās catvāro mīmāṃsā nyāya viṣṭaraḥ dharmaśāstram purāṇam ca trayīdam sarvam ucyate.²


'Vivikta' means 'clean'.³ But Bhānu. explains 'vivikta' as 'bhinnabhinna svārūpaḥ'.⁴

Viśākhikā: p.289, l. 3.

Viśākhikā is an iron rod or a loop which is used to sweep or clean the floor (viśākhikā bhūmi śuddhyartham ādriyamāpara loha vaṣṭi rūpā śikya bheda vā).⁵

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2. Ibid. II.13.
3. 'Vivikta pūtavijanau' amaraḥ.
On this A. notes: Viśākhikā viśākhā sā taroravaya-vāntaram. skandhe viśākho rādhākṣye nakṣatretu striyām smṛtāḥ. vrksāvayava bhide ca viśākhā kālaje trisu.¹

According to D., Viśākhikā rudrāṇkuśah.²

Viṣṭaraśravas: p.163, l. 5.

The newborn child is compared with Viṣṇu.

Viṣṭaraśravas is Viṣṇu. Kṣīraswāmī explains - Viṣṭara iva śravasī karṇau asya, viṣṭarākṛtir jātā śravobhyāṁ nirgatā asya iti vā, viṣṭare aśvatha tarau śrūyate iti vā. However, Bhānu. gives a peculiar explanation. He explains: Viṣṭara śravasah indrasya. And justifies that Indra.also possesses the sign of Śaṅkha and Cakra - Indrasyapī karau śaṅkha cakra lāṅcchitaū bhavataḥ - viṣṇor anujatvāśd iti bhāvah, which seems to be wrong.³

Vaitālika: p.194, l. 5.

Vaitālika means a bard (vītālaḥśabdah pravojanam eṣām iti vaitālikah.)

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1. Kane, II. p.33.
2. ibid.
A. explains it 'tattat prahara samucitai rāgas
tatkālavācibhīḥ ālokaiḥ. Vaitālikāḥ satālam salayam
gāvan samuddistabh.¹

Bhānu. notes: Vaitālikā bodhijanāṁ subhāṣita
pāṭhakā bandino vā.²

Vyāghranakha: p.42, l. 1.

The word vyāghra is explained by Bhānu. as
vyāghrāḥ sārdulāḥ nakhāḥ surabhīṇakhaprāṇinas teṣām
paṁkṭih śreni. Thus he understands as an animal.³
However, Peterson holds nakhā to be a dried shell fish
and quotes Monier Williams as authority.

Saktivalaya: p.153, l. 2.

Near the bed of the queen Viḷāsavati, Sakti
valayas were kept for protection from evil omens.
Avasthāpitāni rākṣyai saktivalayāni yasmin.

Bhānu. explains saktivalaya as: 'bracelets made
of peacocks feathers rendered powerful by mantras of
Kātyāyāni.⁴ So Sakti in this case means 'the active
energies of Lord Śiva.'

1. Vide Kane, p.228.
4. Saktinām Kātyāyanyādīnāṁ valayāni barhinirmitāṁ...
   Bhānu., p.153, l. 7.
Both A. and D. take śakti to mean a weapon. A. explains it as 'raksārthah śaktibhirhetividegair-valayah kṛtah'.

Sanskāra: p.27, l. 5.

Sanskāra means the persistence of culture acquired in a former existence. It is believed that the experiences of past births leave their impressions, which accompany the soul in its migrations as its sūkṣma ātāma.

The word sanskāra is used here either in the sense 'training or culture' or in the technical sense of vāsanā (impressions due to previous experience).


'Sanātha' means 'accompanied by', and in the context the meaning is 'kalāpi' accompanied by 'śvetaketu'...

But, Bhānu, takes kalāpi, sanātha and śvetaketu as three devarṣis.²

1. Vide Kane, p.183, l. 4.
2. 'Pakṣe kalāpi sanāthah śvetaketuṣca trayo'pyete devarṣayāḥ' - Bhānu., p.202, l. 7.
Samvartaka: p.191, 1. 5.

Samvartaka means pralaya\(^1\), or it may also mean 'the cloud that rises at the time of pralaya, because it is a belief that certain clouds called puškara and āvartaka or samvartaka deluge the world at the time of pralaya.\(^2\)

Bhānu. explains it as the cloud that rises at the time of universal destruction.\(^3\)

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1. 'Samvartah pralayah kalpah' - Amaraḥ.
2. cf. 'Mahāpralaya māruta kṣubhitapuškarāvartaka-pracandaghananagarjîtapratîrūtānukārī muhuh' - Veni. Sam. III. 4, 8.

cf. 'Mahāpralayesu pralaya payodāḥ pralaya durdi-nāndhakārita dasadīśaḥ plāvayanti bhuvanāntarāpi'.

Kāda.

cf. Tato gajakulaprakhyās taḍītva anto'bhinādinaḥ, uttiśthanti tadā vyomini ghorāḥ samvartakāghanāḥ.
Visp. 6.3.31.

Sarabhasam: p.59, 1. 7.

The sentence is anantaram ca... iti anyonyam abhivadatah mrgayā saktasya... janasarmanuhasya...
kolahalam aśrpavam. Sarabhasam (tumultuous) is the adjective of kolahalam. It can also be taken as an adverb and be construed with abhivadatah which may mean hurriedly.

However, Bhānu construes it with lulita in the compound gajayūtha, etc., which is not very good.

Sarasvatī, etc.: p.300, 1. 3-4.

The munikumāra was anxious to make Sarasvatī, i.e., all learning his own. Bhānu's explanation seems to be unsatisfactory. He says anyasya āgamane gṛhadhavālikaraṇam sarasvatyaś tu mukham eva nibāsaḥ nilayam atāḥ tadupari candana lekhākaraṇam iti bhāvah. In fact the munikumāra is compared to the gaṅgāpravāha. The mark on the forehead with ashes to a narrow stripe of sandy bank. The mark looks like a patākā of pūnya both being white and long.

1. Bhānu., p.59, 1. 16.
Śāyyā: p.4, sl. 8.

Śāyyā is a particular manner of composition. It is 'such a collection of words in a poetic work that no word can be substituted for another without marring the beauty of the work'. This word occurs in the introductory verse of Harsacarita also.¹

The Agnipurana says that Śāyyā is the same as mudrā.²

Sādhārana: p.395, l. 9.

The word Sādhārana means equal or similar. Here the wound caused by the thorns of the ketaka flowers was made similar to Vedanā. The word Sādhārana also suggest the fallacy (hetudosā) called Sādhārana (a variety of the savyabhicārahetvābhāsa). It is also called anekāntika hetvābhāsa.

1. 'Sukha pravodha lalitā suvarṇaghaṭānojjaivalaiḥ. Śabdaś ākhyāyīkā bhai Śāyyāiva pratipādakaiḥ' - Harsa C. Intro.verse. 20.
Gautama in his N.S. 1.2.5 calls it savyabhicāra which is again called by Kaṇḍa as sandīgha in his Vai.Su. III.1.15. According to Gautama's tradition, the anekāntikatā of a pseudoprobans lies in its co-existence with the probandum as well as with the absence of probandum (sādhyavat abhāva sahaçāritatvam) and not in its giving rise to a doubt (sansaya jñānak tvā).

A. explains atha sādhārana punah. Anekāntika sanjñōyo hetvābhasaḥ sa kathyaḥ.

Sārapā: p.184, l. 4.

Sārapā means playing on the lute. Bhānu. explains sārapā as string.1 According to D., sārapa is playing on lute - 'sārapā vinā vādanām'.2 A. explains it as 'a means to accomplish the rise and fall of the seven svaras and twenty two śrtis in music - arohanāvarohanā sādhanā bhedān svara śrutinām yah grāma viśeṣabhivyakt-yarthah sā sārapā jñeyā.3

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1. Bhānu., p.184, l. 11.
2. Vide Kane, p.215.
3. ibid.
Sāvitrī: p.264, l. 6.

Bhānu. explains sāvitrī as hutsanapatni.\(^1\)

A. takes it as the presiding deity of the sacred gāyatri mantra - pco' the sāvitrī ākhyāvāh sāvitrī devatocyeate.\(^2\)

Śivārūta: p.69, l. 7.

Śivārūta means the cries of female jackles.

Here śivārūta is said to be the sāstra of the ābarasenās. The idea is the ābaras are only acquainted with the cries of female jackles and were guided by śivārūta as sāstra guides men.

According to Bhānu., they were roused from sleep by śivārūta as the loud recitation of Vedas rouses people. Bhānu. says: śāstram uccasvāra veda pāthah, prabodhajanakatva sāmyāt tadupāmāna.\(^3\)

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2. Vide Kane, p.309.
3. Bhānu., p.69, l. 18.
**Sugrītā nāma:** p. 76, l. 3.

*Sugrītā nāma* means 'of blessed memory'.

Dāṣarūpaka says 'rathī sūtena cāyuṣmān pujyaih
śīgyātmajānūjāh. vatseti tātaḥ pūjyo'pi sugrītā-
bhidhas tu tāih'. ¹ In dramas those who were to be
shown reverence were to be addressed as *tāta* or
*sugrītā nāma* by pupils, sons and younger brothers.

**Subrahmanya:** p. 85, l. 7.

*Subrahmanya* is a particular recitation by the
udgātṛ priests.² The invocation begins with the words
indrāgaccha.

Bhānu. explains *subrahmanya* as *Veda*.³

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1. Dāṣarū. II.68.
2. 'Ātithyāyām samsthitāyām dakoṁasya dvārobaḥ
   purastāttisthannantarerivedīdeśe'mvārabhе yajamāne
   patyām ca subrahmapyomiti triruktā nigadām bruyāt.
   Indragaccha hariva āgaccha meghātithermegā
   vrṣṇasyasya mene gaurāva skandān, aṇalyāyai jāra
   kauśika brāhmaṇa gautama bruvāpaitāvadahe sutyāmīti
   yāvadahe syēt' - vide Haug's Note, Aiteriya Brāhmaṇa
Sugumnā: p.303, l. 5.

Sugumnā raśmi which is also spelt as sugumna or mpā is one of the seven principal rays of the sun supposed to supply light to the moon. According to Visp., this ray replenishes the waned moon.¹

The Nirukta also has given a reference to this sugumnā raśmi: 'athāpyasyeko raśmicandramasam prati dīpyate tadetenopekṣita vyamādityatosya diptir... etc.'

Śrutī: p.25, l. 2.

Śrutī is a technical term in music. It means 'a particular division of the octave, a quartertone or interval'. Śrutis are 22 in number. They are the elementary nādas from which the seven svaras (sa ri ga ma pa dha ni) are evolved. About this śrutī, Rāgavibodha says:

'Hṛdyurdhvanādiṣṭhadhvāvimśatyanupitiroja nādiṣu, tāvantaḥ śrutī sanjñāḥ syurnādāḥ paraparocchocchāḥ. evam gale ca śirge tābhyaḥ saptasvarāḥ śrutibhyah syuh'.²

2. Nirukta, II.2.2

Bhānu. says nothing about śruti but just quotes one verse, without quoting the source, just to tell that śrutiś are twenty two in number: taduktamsaptasvarāś trayo grāmā mūrcchās caikonavimśatiḥ, tānā ekanapanaśa ddyadhikā vimśatiḥ śrutīḥ'. iti.¹

Skanda: p.201, l. 5.

Skanda is Kārtīkeya but Bhānu. explains it as swāmi.²

Halamuśalayuga: p.159, l. 3.

It means near the gate of the prasūtigrha a pair of golden plough share and paste. Or yuga may mean 'yoke'.

Bhanu. takes it as a custom of certain royal family and says: ... halam śīram, muśalamayogram, yugamīśānta-bandhanam... ayam ca rājñām gṛhe kkażciddesācāraḥ.³ Again he reads it as: halamuśalayor yugamiti samāso vi.⁴

Prayogaratna explains it as: 'Sūtikāgrham ca sādhū-māgni diipa śastra muśalāmbuvibhutiyutam kāryam sarṣapāps ca sarvatra vikiret'.⁵

1. Bhanu., p.25, l. 6-7.
2. Bhanu., p.201, l. 15.
4. ibid., p.159, l. 13.
5. Vide Kane, p.189.
When the Sun, Lord of the life of lotuses and
the sovereign of the cakravāla became red with the rāga
in his heart for the lotus plant. The simple idea here
is the sun’s disc became red. The poet imagines that the
redness, that is rāga, was due to the passion (rāga) of
the sun’s heart felt for the lotus plant. It is seen
that loving heart is said to be red. The kamalini blooms
by day and therefore the sun may be said to be her lover.

Dr. Peterson translates it differently: the sun
reddens as if with the redness which the lotus flowers
are losing. It is difficult to get such sense from
ahrdayasthita, etc., as desired by Dr. Peterson.¹

Kṣititale nihita daksinākaro: p.219, 1. 9.

Kṣititale nihitāh daksīpa karah yena. Bhaṇu. takes
it as a 'Sough Indian custom' and explains as: 'iyam
daksīpa ċa rātih. kṣitau daksinākaram vyavasthāpya
vijñaptim kurvanti iti bhāvaḥ'.²

¹ Vide Kane II., p.195.
² Bhānu., p.219, 1. 20 to p.220, 1. 1.