Sriharsa, a scholarly poet is a fortunate being commented upon by an equally great scholar, CP. Although the comp. of vidyā dhara existed previous to him, the depth of meaning of the poem was not completely brought out by him. Thus he justifies his writing a fresh commentary on the poem. We can recall here the proud & arrogant statement of poet Murari.

The erudition of CP. is unparalleled, because almost all the hidden aspects intended by the poet, are clarified, explained and brought out in a scholarly manner by him. In CP. it seems, the poet Sriharsa has found an equally erudite scholar to give full justice to his poem, because CP. follows the dictum, so to say, Pandito bhutra panditariya kayet.

An attempt is made here to bring out the different aspects of his scholarship under various heads.

1. Coined on the line of deva bhūtvā devanā yajeta.

2. Coined on the line of deva bhūtvā devanā yajeta.

3. Coined on the line of deva bhūtvā devanā yajeta.
Cl.\(^i\) seems to have composed a bhāṣya on the Rgveda,\(^4\) a specimen of which\(^*\) is found under IX.\(\text{75}\) where the whole hymn RV. X.\(\text{51}\)\(^5\) is commented upon. Under this, he has quoted Rgvedānukramaṇī (RV. \(\text{X}^\text{iii}\)), Brhaddevāta (Vii. 62-79), Manusmṛti,\(^\text{-}\) Satapathī śrutī (satapatha brāhmaṇa)\(^6\) and Nirukṣaṭa.\(^6\)

Other scriptural passages \(\text{quoted by him are as under, e.g. RV I.}\(\text{i}\).\(\text{1}\) under III. 78; RV. X. 13\(\text{a}\) under IV. 51; Satapathi śrutī (satapatha brāhmaṇa) ( \(\text{v}\)) under IV. 104; RV VIII. viii. 48, under V. 18; bhāṣastha-pūrṇadāra (Brhadeśa) under V. 39; āhūtvauṣṭava-pānāṇi (Āhūtvauṣṭava-pānāṇi) under IX. 75; Āhūtvauṣṭava-pānāṇi (Āhūtvauṣṭava-pānāṇi) under XII. - 107.\(^7\)

The first mantra of Vamadeva's hymn (RV. \(\text{X}^\text{v}\)).\(^1\) is explained from the vedānta point of view under IX. 121.

\(\text{UPANISAAD:-}\)

The Lingasūtra called Purvastaka and sthūlsūtra with the quotation (\(\text{Ivy}^\text{iv-2}\)) from Brhadāraṇyaka are discussed under IX - 94.\(^8\)

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4. \(\text{कुसमोऽक्तं स्त्रिया मम सिद्धिः सिद्धिः सिद्धिः कोऽक्तं स्त्रिया मम सिद्धिः कोऽक्तं स्त्रिया मम सिद्धिः कोऽक्तं स्त्रिया मम सिद्धिः कोऽक्तं स्त्रिया मम सिद्धिः कोऽक्तं स्त्रिया मम सिद्धिः कोऽक्तं स्त्रिया मम सिद्धिः कोऽक्तं स्त्रिया मम सिद्धिः कोऽक्तं स्त्रिया मम सिद्धिः कोऽक्तं स्त्रिया मम सिद्धिः कोऽक्तं स्त्रिया मम सिद्धिः कोऽक्तं स्त्रिया मम सिद्धिः कोऽक्तं स्त्रिया मम सिद्धिः कोऽक्तं स्त्रिया मम सिद्धिः कोऽक्तं स्त्रिया मम सिद्धिः कोऽक्तं स्त्रिया मम सिद्धिः कोऽक्तं स्त्रिया मम सिद्धिः कोऽक्तं स्त्रिया मम सिद्धिः कोऽक्तं स्त्रिया मम सिद्धिः कोऽक्तं स्त्रिया मम सिद्धिः कोऽक्तं s\(\text{K.K.}\)

5. None of the mss. gives the accent of the r̥ṣ̖as.\(^9\)

6. It is worthy to note that through the com., the quotations of CP. are full of different readings. This may be either due to different texts with CP might be quoting and replacing the readings by coining them.
The concept of bhūman, is given almost fully under XI. 127, from Chandogya Up. (VII. - iv. ).

Other Upanisadic passages referred to by CP are as follows:

1. ब्रह्मचारणेष्वर भप्रमाणं गर्डङ्गा (Br. up. IV. iii. 12) under I. 40
2. ब्रह्मचारणेष्वर भप्रमाणं गर्डङ्गा (Br. up. IV. iv. 22) and
3. अति चौर्यं भिन्न (Br. up. III. 9) under III. 63
4. वात्स: चौर्यं गर्डङ्गा (Br. up. IV. 3) under V. 29
5. ब्रह्मचारणेष्वर भप्रमाणं गर्डङ्गा (Ch. up. vii. 2) under VII. 3, VIII. 4.
6. अति चौर्यं भिन्न (Br. up. III. 9) under V. 29
7. अति चौर्यं भिन्न (Br. up. III. 9) under VII. 65.
8. अति चौर्यं भिन्न (Br. up. III. 9) under IX. 147
9. अति चौर्यं भिन्न (M. up. I. 19) under XI. 62

Brhaddevatā.

Under 875, where, CP comments the whole hymn. of RV X. 51, thereby he quotes the mythology of the fire called Saucika Sāvaka from Brhaddevatā VII. 62 - 79.

Sarvānukramā.

He quotes under V. 18, the rsi, devatā and chanda of the aghamsara mantra.

The mythology of Maitravaruni is quoted.

Simmilarly the passage अग्निरोगि शेषायुष्णेऽति etc. (V. 50) is quoted and corroborated the mythology of Saucika fire, is corroborated.

xxxvi...
Under X. 76-79, while discussing the arrival of Sarasvati, CP. gets the scope of discussing the six vedāṅgas, though at many places the discussions about Kalpa, Vyākaraṇa, Nīrūkta and Jyāntisa occur.

Thus, the passage (Sān.K.sū. XII.23.1) is quoted under III.62 to justify the reading etc. Similarly, under V.7, he quoted आगर्यपालित तत्त्वात्त्विक, etc. is quoted to discuss the order of paying hospitality as āsanam, pādyam and arghyan.

He quotes the AP. sūtra (XI.vii.6), उत्तरात् यह उपयोगी etc. with little alteration उत्तरात् यह उपयोगी

Under XI.115; while discussing the word abhidhāna, he quotes the Śān. sūtra (III.xiii.17) उत्तरात् तत्त्वात्त्विक etc.

CP. also quotes the grhyasūtras, with alteration. Under XVI. 38 he quotes आगद्योपित तत्त्वात्त्विक etc. (AP. V.6.16) when Nala tells Damayantī regarding the dhruvadārsana. Similarly when Nala tells Damayantī regarding the dhruvadārsana, etc. is quoted under XVI. 47, when Nala & Damayantī practise the celibacy.

--- Vyākaraṇa:---

CP. quotes Pāṇini, Kātantra and Siddhāṁsabā danusāsana. He calls grammar as trimunivyākaraṇam or pāṇinīyam. The grammar of Pāṇini was not so much in vogue in his days in Gujarat, and so he remarks उत्तरात् पाणिनियाच्याच्याच्या पाणिनियाच्या XVII-68.

--- Vyākaraṇa:---
Katantra was more popular in Guj. in those days. The Siddahahaimaśabdanuḥsūcana of Śri Hemachandraśuri was also studied, being the latest & local in those days. It being wellknown, CP does not mention it by name.

CP quotes and explains from the above three grammars. He quotes Mahābhāṣya, Vijayānanda, Nāganāyaka, Katyāyana, Durgasiṁha, Ratnēśvara Śakravarti, Haradatta Misra, Ganaśa, and Kāśikākara.

In most of the verses, CP. quotes the aphorisms of a grammar of Ṛṣi Panini, Katantra & Hemachandraśuri or one or two of them. The note-worthy references are discussed here.

(A) Under X-136, the sthāniyavābhava of Panini's ज्ञानिविदार्थविद्याधरः (XIII.156) is discussed fully in the context of Indra's being the substitute of Nala, and also differentiates sthānī and adesa in a manner that sthānī is that, which is रक्तिति (rakṣātyati) and adesa is the विभागिति (vibhāgati), and at the end he summarises the verse अद्वितं कथां औरापिकायांकर्मम्: पारिष्ठितिः पारिष्ठितिः. The same is explained by som. as अजातायाः (I.35). They justify ज्ञातीति by saying that the aphorism भावस्यित्य भवति etc. (III.i.188) sublates the 'kta' in the sense of present tense, but CP refuses this by saying तत्ततु गच्छेद। And quotes the convention of Mahākavi.

(B) The different verbs are explained by CP in an erudite manner.

Under V.89, alternative meaning of अभिव्यक्ति (अभिव्यक्ति) is given as नार्प करोति; here अभिव्यक्ति is explained as उपर्युक्ता नार्प (belonging to the king), the suffix an is enjoined acc. to तपस्विनम् (Pāṇ. IV.i.120) and then, by तत्करोति नाव etc. (Pāṇ. I.iii.25) नाव करोति becomes नाविष्कार.

अभिव्यक्ति (V.130) is explained as प्रार्थितवान (promised), and the अत्मानेपदा use of व्यक्ति is acc. to the वारतिका अवः श्रवः प्रार्थितवानः —— under the aphorism समत्रप्रविधम् स्याहः! etc. (Pāṇ. I.i.32).

Under VI.100, उपरिष्टिः is justified by the वारतिका, उपरिष्टिः संक्ष्याति etc. under the aphorism, उपरिष्टिः करोति। (Pāṇ. I.i.25), and अत्मानेपदा in अत्मानेपदा is justified, acc. to अत्मानेपदा! (Pāṇ. I.i.66).

अभिव्यक्ति: (VIII.7) does not take अत्मानेपदा, though the इह (desire) is present because of its being अथे वारतिका उद इहासाद (उद इहासाद प्रार्थितवानः) (Pāṇ. I.i.24). He corroborates this with the statement of Durgasimha, उद इहासाद प्रार्थितवानः! (Kā. III.ii.-12-15)

(C) The compounds are discussed, wherever necessary.

The अभिव्यक्ति (X.7) compound of verbal form, akhyāta, adopted by some, is supported by him on two grounds,

(i) Vedic usage:— there is akhyāta-padasamāsa in Veda R.V. (I.iii.9), विस्मृताय आत्मिः एवं दिति दित्याविधिः, so in classical language also.
Convention of poets—Malavya: Pravatācchita—is the usage by Mahakavi Kalidasa, and he puts it under Ahnitalaksana (Pā. II-i-72).

The word tāṇḍōra (III.40) is a hard nut to crack for other commentators, Mallinātha and Nārāyana, simply explain it as śākṣeṣāccārīyo gūḍāya. But CP. gives full procedure as under:-

\[
\sqrt{\text{Mālaya}} (1996) \text{ (to count) is } \text{curaḍī} \text{ and hence ending within} \text{ (Kā. } \text{II} \text{, Pā. } \text{II} \text{). The suffix } \text{\textsc{ya}} \text{ is enjoined acc. to } \text{स्वस्वरूपः} \text{ (Kā. IV.ii.10; Pā. 3rd Ch. 77). 'a' (of na in घना) is dropped. (Kā. 3, Pā. अत्यो तथा III.1-108).}
\]

Thus तांदोरा + ḍ. Now the samāñkārvakālīdhī anityah will make the कारित (causal; Pā. अन्य) anitya, hence there will not occur the dropping, but the ending will take place acc. to अन्तावश्यकोऽथायमेव (काः 2nd Ch. Pā. 502). Thus गुणोऽथरः स is proved, by CP.

At times Kātantra's grammar is called Kālāpakaṇḍa and Kaumārī also.

Under IV.54 and XI 104 SHŚ aphorism ऋव्यस्तन नालिष्ट (सिद्धेश्वर) (III.iii. 14) is quoted.

The verb योज्ययतः (VI. 25) is explained with the Paninian aphorism \[\text{क्लधिरम्} \text{ (I. iii.91) and with the Kālāpakaṇḍa. अर्थतन्त्रां अतिरिक्त शराहसारं} \]

\[\text{नृत्यम् (VIII.4)} \text{ is proved by the SHŚ aphorism [निर्मित्त धारिताः (सिद्धेश्वर VI.1-63).} \]

Similarly, under X.7, for the word ऋप्ययादे he quotes अलोकः वृद्धिप्रसुप्रस्तम (कव. IV.103) and नृत्यम् (सिद्धेश्वर VII.ii.47) with specific mention as नृति पाणिनियम्.

The word त्रिमिस्त (X.19) is both kṛt and \[\text{स्वदेश्वर} \]
18. CP's style of giving the gist (tatparya) of the verse is the most extraordinary and lucid.

Sometimes he gives the gist in a sentence, but in cases where some syllogism is implied by the poet, CP to explain it, gives in detail relevant syllogism to make the point clear e.g.

(1) रचना वा प्रश्नोऽनुसारे - प्रवर्तितो विशेषाय
   ईश्वरपालिनाथे। श्रेयस्य तत्तंत्रस्यायाय वधाय शुक्रेणस्यज्ञानिति।
   XVII. 72

(2) नित्या: शास्त्रे।
   निरन्तरायत्विनाति।
   आत्मवाचितिः।
   XVII. 77

The technical points of the sāstras are elucidated by giving general rules from those sāstras e.g.

(1) कामधुर्यसाधनसाधनाभिषेकिति (X. 45).

(2) कामदीपनुपुरुषो हि कामधुर्ये। X. 124.

(3) भौमास्तद्यायाना: कर्मणा: सर्वक्षेत्रयम्।
   XVII. 75.

Sometimes however he explains his point in detail e.g.

(1) कामधुर्यसाधनाभिषेकिति। 
   XV. 94.

(2) भौमास्तद्यायाना: कर्मणा: सर्वक्षेत्रयम्। तत्तत्वेश्वरे व भक्ते। X. 62.

At some places other technical theories are also mentioned.

The mythological stories from the Kbh; the puranas and the quotations of smrtis are given either in brief or in detail as per requirement.

19. He specifies the grammar which he quotes. Thus he uses the words पालकीयम् and केरेमार्गे or केरेमार्गे to point out the grammars of Pāṇini and Kātantra respectively.

Thus CP can be given a glorious and deserving tribute as one of the best commentators, by making necessary modifications in the verse of Bhojadeva quoted in the beginning of this chapter:

80. For examples vide Chap. 3.
and *uddhāta acc. to * (Pāṇini III.iii.88) and * (Pāṇini IV-iv-20) resp., but in katyāyaniya it is only krt. (VI.ii.7)

The difference of suffixes of Pāṇini and Katayāyana is given under X.89, for the word * (Katayāyana) that * of Pāṇini is kyap of Katayāyana and nyat of Panini is dvyan of Katayāyana.

For the term * (Pāṇini, Katānta uses ' in 12 so CP writes everywhere ' inantā and not nijanta; similarly 'ananta and not 'anijanta. The rule of Katānta is (III.ii.9).

The verb * (XI.92) is derived from * (1073) in the sense of * (601) because the roots possess many meanings, as says Katāntavruttikarī, i.e., Durgasimha.

The verb * (XII.28) is explained as 'amanapada ( = third) person singular in of (of Pāṇini), while in Kāśapaka it is to the

For the words * (III.130) and * (VII.57), respectively, he quotes the two aphorisms of Rājādivrtti * (Kāraṇa II.1.41) and * (Kāraṇa III.ii.42.15)

Under IV 80 for the verb * (Vārtika) Rādhagopala 13 of Durgasimha quoted. Similar Pāṇinian aphorisms are also given by CP.

12. Prof. K.K. Handigui, P.xxii, fn.21, "The calcutta edition of the katānta includes these two rules in the sutrapatha but puts them in a supplementary section of the Ākhyāta chap. (76-1 to 76-66)."
He quotes Nirukta under several verses. He refers to Yāska as Niruktakāra (V.39), Yāskācārya (VII.39) and even Yāskācārya (XIII.25).

Under V.39, he explains that the deities are described as to be praised by hymns and as enjoyers of oblations. सूक्त-भाजो! देविभाजयने (देवता) !! (VII. XIII.5).

CP quotes the etymology of adhara. अथवा: अर्थो अर्थं, ज्ञातविचार्य अस्ति (II.11) under VII.39; The same is repeated by MS. P1 under II.24.

For the meaning of Vā, he quotes the passage. अन्यानि समुदायां भवति | वाणिज्य जो मनुष्य आवेदिते | — (I.5) under XIII.25.

Some astronomical facts are stated distinctly.

(1) Under XI.79, CP say that on amāvasyā, the moon, unites with the sun, and is separated on the first day of the month,14

(2) The view that Rahu, is a non-entity according to astronomy, and that it is only a shadow of the earth on the moon, is given under (XII.94)15

14. अमावस्यायं श्रीसूक्तिसिद्धं तपायनु: अन्तर्गति माहुषोऽभिज्ञतिः |
15. अन्योत्प्राचार्यो गायत्रिभाष्यम् राहुकम् न भवति किं परतु
अवतिलस्य धुमः तु स्वयं वनम् देशम्.
(3) Under \textit{XV/41}, the duradhara yoga of astrology is explained. This yoga occurs when in a horoscope moon in the first house is blanked by saumya planets (like Jupiter & Venus) on both the sides.\footnote{Handigui, K.K. P. 591-592.}

The \textit{Sāmudrikāstra} is referred to under I.18. Here a vertical line on the foot-sole\footnote{Handigui, K.K. P. 591.} is referred under IX-43, for explaining the word karabharu, where the word karabha has another sense viz., portion between the wrist and the little finger.\footnote{Handigui, K.K. P. 591-592.}

Under X.91, the science of omens is mentioned. He explains the word \textit{sakuna} as (i) the birds and (ii) the omens.\footnote{Handigui, K.K. P. 591-592.}

The notes of the birds like Kapinjala etc. represent good omens. The throbbing of the right hand and right eye are also good omens.\footnote{Handigui, K.K. P. 591-592.}
Smritis:

Under XVII, p.51, he refers to the vyākhyā viz. Sukhanmukha. In the same place he mentions the names of well-known smṛtis, commentators such as Visvarūpa, who is mentioned by Vijñānesvara in the beginning of his Mitāksara Commentary, Govindarāja (commentator on Manusmṛti) and Harīsvāmin (a bāṣyakāra on Saṭapatha-brāhmaṇa, whose title was sarvavidyānīdhanā-kavīndra (Cāryasarasvatī).

He quotes many verses from Manusmṛti.

Thus he quotes (I.99) under V, 10.

The grhastrāsrama, is pleased with the passage (III.78) under VI.97, and the passage (III.105) under VIII-20, and etc (III.101) under VIII.20.

Other quotations cited by CP. are as under:

1. (I.76) under IV.75.
2. (I.74c) under III.75.
3. (VIII.92) under IX.129.

The verse is quoted under IX. 147.

The several verses from Mbh. are also cited accordingly, e.g. under V.134 he quotes the famous verse (Vana. 79 11d) under I.3. He quotes etc (Sānti. XII.171.12) under IX. 85.
From Yajnavalkya, ācārādhyāya, and Vyavahārādhyāya, etc. (215) under II.12, आत्म-सम्बन्धित परम्परा etc. (77) under IV.80, etc. (200) under V.17 and तत्त्वज्ञान प्राकृतिक संप्रदायें etc. (107) under VIII.20. While from the Vyavahārādhyāya, he quotes वैराग्य-साधनापद्धति etc. (101) under II.27 and अशीति-वाच (37-39) under VII.33.

Philosophical Doctrines:

Nyāya - vaisēśika.

He quotes from the Nyāya-sūtras, Vaisēśika sūtras, Nyāyasāra and Nyāyakandaśi (XXII.35) etc.

The definition of the word Vadin as one, who argues pramāṇa view and Pratīvādin as one, who establishes the conclusion which follows second part of the discussion (Uttara-paksa), is given under X.80.

The following aphorisms are quoted with full discussion.

1. अक्षरात्मक सर्वदास (Vaiṣ.Śū. V.ii.3) under V.2.15,
2. । तत्त्वज्ञान-साधनार्थ बोधि (सिद्धशैली etc. (Nyāya, I.4)) under VIII.41
3. कार्यावरोध (कार्यावरोधी) etc. (II.1) under IX.94
4. Under X.82, he quotes Vaiṣ.प्राचीनाभ्यासम् etc. (Nyāya, I.i.i.1).
5. The aphorism प्राचीनाभ्यासम्: (I.1) is quoted under X.104.
6. The aphorism कार्यावरोध अपरस्तुति etc. (Vaiṣ.Śū. I.6) is quoted under XI.45.
7. The concept of mokṣa as given in अष्टदश विवेचन-ग्रंथायं त्रित्यासी (I.6) is refuted under XVII.73.

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20. अक्षरात्मक सर्वदास (प्राचीनाभ्यासम्)
21. अष्टदश विवेचन-ग्रंथायं त्रित्यासी
Nyāyakandalīkāra's passage on the nine entities is quoted under XXII.35. And Nyāyasāra of Bhāsarvajna (I P. & line 2-8) is quoted under V.13.

The atomic theory of creation is discussed under III.125 and is referred to in a single line as शेषःप्रारम्भम् अनयुक्तविरूढः. under XI.26.

While discussing अविक तथ्य, under VI.51, he elaborates different views in the validity of knowledge (ज्ञान चतुर्दशं ज्ञयति-पति). ये.

He mentions the different schools in the following order:- सांक्य, बौद्ध, सुन्यावदिन, नायायिका & भाट्या, मूम्पासक, वेदांतिन, and प्रभाकराम मिमांसाक. He even declares that in the present verse, the poet follows the theory of validity as propounded by the प्रभाकराम school.

As for the concept of god (िस्वर), he gives under VI.102 parallel theories of नायायिक and वेदांतिन. According to नायायिक, the आदि (VII.75) is अनित्य and can be produced like a pitcher, while the मूम्पासक say that the आदि is नित्य, it is not a product.

Under I.12, III.123, VIII.50, IX.58, X.115, 124 etc etc, CP discusses the theories of मूर्तिकायामुपतात् आदि (ममचा पूर्वकैला), आत्मार्जिनी अनित्यसाधनम् ... मनस्तं श्रेयस्यते | नतो नन श्रेयशुः, नित्य अनित्य \\ अल्पमीला! — etc etc; अनुसारोकार, नित्यसाधन इत्यादी इत्यादी etc, रसप्रभाति.

सांक्य:- योग:-

The सांक्य theory of विषय is given under XVII - 73.  

22. अस्म्य एकादेशं: प्रारम्भविरूढायेत्यं वाक्यं क्रमं: VI.51 इ xlvi..
The titles give a throw light on his practical knowledge of the ritual of the srauta sacrifices. However he is also a profound scholar in the theoretical doctrines of this school.

He has thorough knowledge of the Jaiminiyasutras, their adhikaranas and the doctrines of Bhattag & Prabhakaras.

Under V.39, he quotes two adhikaranas as viz. 

\[ \text{visved-} \]
\[ \text{devadhikarana & rupadhikarana, while discussing the offerings} \]
\[ \text{& the deity as the form of the ritual.} \]

Under XVI.60, the smrti passage is corroborated by two Jaiminiyasutras, viz. \( \text{vritrayde rupades} \) etc. ( \( \text{I-iii, 3} \) and \( \text{I-iii, 4} \)).

The entire stanza giving three types of arthavāda from the \( \text{kumarilabhatta}, namely } \)
\[ \text{virodhe jyotvag: smar-nugya| etc (r.3, 4, 7, 8, 10, 11 )}, \]

is quoted under. V.39.

The injunctions are regarded as compounds of the Veda and \( \text{tatha}\) : as the adhyayanavidi are discussed and are supported by two mimamsasutras: \( \text{atma-mandaks} \)
\[ \text{vibhājitaṇḍalabhī yogyamant rājājagrat} \] \( \text{( I-1, 5)} \) and \( \text{vadhin tāpakabāhyatvam saraturdhikā} \)
\[ \text{vibhījā fūy} \] \( \text{( I-1, 7)} \), under XVII.59,60.

Under V.39, there occurs the the elaborate discussion regarding the form of the deity according to Mimamsakas, Vedantins, Naiyāyikas, Vaiseshikas and Sāṃkhya. The Naiyāyikas etc. believe that the deity does have a body, while the Mimamsakas emphatically declare that \( \text{māmamahi} \) i.e. the deity has only mantra-form and not a physical body.

\( \text{xlvii...} \)
The Mimaśa refuse God to establish Vedas otherwise the Vedas will be purna authentic like the works of Kālidāsa etc on the ground of their being products of some human agency. This theory is given under XI-62.

Under XVII. 53, he argues that the denial of pratyakṣa which is having drṣṭafala (tangible fruit) and acceptance of anumana which is having adṛṣṭafala (non-tangible fruit) is the Bhūrtavāka (i.e., the view with the statement of the poet himself (i.e. XVII.53)

Many a time, he gives the syllogisms to strengthen the mīmaṃśaka views.

--- Uttaramīmaṃśa ---

CP is also an erudite mīmaṃśaka. Thus, many a time, he refers to the theory of jñānakarmasamuccaya. But under VII. 46, he elaborates the kēvaḍadvaita view of jñāna alone as the means of salvation. He supports this arguments by the scriptural passage (रूपोऽत्तूपः ज्ञानमपि ज्ञानकर्मसमुच्चयः) (chā. up. vi. xiv.2).

The jīvanmukta state of a yogin is stated under V.8. The two meanings of the word Prajnācaksus namely the blind and the yogin are given under XII.106.

--- Kāmasāstra ---

In the colophon of canto XVI; CP. says that he has studied the Kāmasāstra of Vātsyāyana with bhasya. Under several verses he shows his thorough and extensive study of this branch.

23. Vide chap. 2.
24. Vide chap. 2. XVI. colo.1
Thus under VII.107, he has enumerated 64 arts belonging to Pāncalakas; giving complete context as चात्स्यायणज्ञातात्मरासि मायामोर्ने कि शितसंग्रह द्रव्याचारे... पार्श्वावस्थी... वत्सायनोके अनुसा दिता | ——, the same is referred to under X.35 as सच्चायणज्ञातात्मरासि मायामोर्ने कि शितसंग्रह द्रव्याचारे... etc.

Similarly under XVI.63, he refers to the embraces, kissings etc.

The word bandhādhyanānārāta etc. (III.124) is explained by CP. that the bandhas are the पानकाज्ञान, वेदुर्दर्ता etc. explained as the posterior (करान) by Vatsyayana etc.

For the ज्योतस्तका type of embrace, he quotes Ratirahaśya VI.1, वहीनिष्ठत् etc. under VI.35.

Under VII.91, he clears out the simile of यहांगा (vulva) with the head of the pipál tree; and under XVI.15, the word viparītārasa is explained in a short sentence by saying that in the viparītārasa, a woman is in an upper position.
A part from his being a dikshita in Tantra, CP. seems to be conversant with Tantrika concepts.

Thus under V-127, he refers to the days viz. Astami, Navami and Caturdasī, as the days related to the goddess. He further remarks that on these days, they (i.e. ladies) do not grind that flour (Skt. Pista = Pesana = Pkt. Pithadalana) or do not knead (Skt. Pistabandhana = Pkt. Pithabandhana) it, because the vernacular word for the flour is pitha and the same word is used for the seat of goddess. (In Marathi, even to day, the word Pitha is used in the sense of flour). The goddess Sarsvatī is also known as the goddess Tripura (Paramesvari) or as Bālā. Thus he explains the word Bālā as Bālā Pamesvari, under X-74. CP's scholarship in extracting the cintāmanī mantra is revealed in XIV-68 under the same, he explains the verse by giving two alternative mantras, in the traditional tantrika way.

30. Vide Appendix-2.
According to CP, Mala is a Srngarapradhanal as he is a dhiralalita hero as per types of hero in the natyasastr.

Under I.30, he gives the three fold division heroines as mugdha, madhya and Praudha.

Under VIII.64, the vyabhicāri-bhāvas are mentioned, which are at the roof of the vipralambha Srngara.

Similarly CP mentions the sthayibhāvas such as ratē etc., vyabhicārībhāvas such as nirveda etc., and satavika-bhāvas such as stambha etc., under XI.63.

The ten stages of a love-lorn person are mentioned under relevant description of love-lorn Nala (II.103-114).

Under IX.118, CP explains the word Sutradhāra and vidūsaka.

He says that Sutradhāra is the stage manager in drama.

Similarly Vidūsaka is spoken of a friend of the hero.

He is brahmin by caste.

The depletion, the holding of weapons during the definition of love-sentiment is condemned as a rasados (a flow of sentiment).
CP. quotes from the Kāvyādarsa of Dandī, Kāvyānakaśūtra of Vāmana, Kāvyālanākara of Macrī with the com. of Pratihārendurāja, Rājānaka Rūṣyaka (Rucaka) and Kāvyaprakāśa of Mammata etc., etc. This shows the wide range of works in Rhetorics mastered by him.

The word udgara (VII. 32) and the verbs like udgirati (IX. 26) and vānti (XXII. 25) are spoken of by CP. as having secondary sense with the support of लिला etc. (I. 95) of Kāvyādarsa. And thus he has established the propriety of their use by pointing out that their meaning is not obscure (as līla) as they are not understood in their primary meaning.

He quotes Vāmana (IV. 40) under IV. 40, the word ratipati is made anuvṛtta on the strength of the pronoun tat.

Under I. 142, when the swan gets swoon with the words एक्षणम् शिरप्रकाशः, CP. says that the remaining words वोजोऽहि निःशर्माय (from whom will you ask for the food?) is one of the excellences of poetry viz. nūṇatve gunah. For this, he quotes from Amaraśātaka (Hö).

41. अवज्ञातोऽधिषेष्यानां नोश्चलम् अतिसुधर्मयम् अरामयनं विगाते ॥
42. उज्जवलशब्दं वांडलम् अवज्ञातोऽधिषेष्यानां नोश्चलम् अरामयनं विगाते ॥
43. लक्ष्यदर्शन अर्यनिष्काशयं अतिसुधर्मयम् अरामयनं विगाते ॥
44. अर्यनिष्काशयं अर्यनिष्काशयं अरामयनं विगाते ॥
Similarly, the verb अग्नि (VIII.92) possesses the excellence garbhitatva, because it suggests the curiosity. To support this, CP quotes तुम्हि अवस्थिति अर्थाः ॥ ॥ etc. (KP. VII.320)

He explains the binducyutaka ॥ a variety of citrakāvya, as follows. When a word with bindu (anusvara) gives one meaning and the same word, when it is dropped gives another meaning; it is called dis binducyutaka e.g. संसार: इ ज्ञातिः. (IX.104)

The three senses of word viz mukhyārtha, laksyārtha and vyāgyārtha are clarified by him. Thus under X.116, he remarks that the eyebrows are main, because, like the face, they are known with the utterance of the word 'eyebrows! This is further corroborated by him with the kārika of KP viz शंकुचंपालि etc ॥

Indication (laksana) works when the direct sense becomes incompatible. With this, CP explains the word saya in agrā saya (X.97) indicating the front part of the limbs because of the relation of the parts and the whole ॥

The verse गतान्तरं कृष्णादिय मनं त्वज्जानं तद्रूपमिति ॥ etc. (Amaruśataka- X 61) is quoted with the line of Kāvyaprākāsa ॥ while discussing certain Śālakāras generally follows the Kāvyā prākāsa. At the same time he refers to other rhetoricians also.

45. तुम्हि अवस्थिति अर्था हो गिरस्यते अद्य (क्षेत्रचित्राः) तिष्ठ ॥
46. क्षवसंप्रथा शक्यादि अष्ट्रा दस्ते (किंतो साहित्यलयकपाठिः नाम) ॥
47. शन्यभापालो अस्य अस्तित्वात्स्पृश्यथात्मथा ॥
48. कुण्डर्षार्धाः कथाम (कप्रम प्रयोग) किरिणिचित्र अवप्रयालयविभवदेय ॥
49. कार्य इति ॥
Thus, under III.40, where there is *ātīsayaokti* alaṅkāra, he gives other two names of that alaṅkāra by saying that, according to Rudrata it is *yptādyopama*, while according to Danda it is *ādhibhotopama*. But CP says that according to him it is better to call it *ātīsayaokti*.50

Similarly under XVI.28, where there is *śamanya* alaṅkāra, he says that the same is *śadguna* alaṅkāra according to Rudrata. He then gives the definition of *śadguna* according to Rudrata (§ 9.22).

Sometimes, CP simply quotes the definition of an alaṅkāra. But many a times he quotes from the commentary of Bhattenduraja (alias Pratīṣṭhānduraja). This shows that CP has also studied the kavyālankara of Udbhata with the commentary of Pratīṣṭhānduraja.

CP after defining the *samastāvasvatisa* *Mālārūpaka* 51, and giving the example of *śamastava* *śaśantikūlya* etc. explains that many impositions are gathered (अपरिधिज्ञस्) collectively on a single imposed one (कीष्ठ). This is explained according to Bhattenduraja.

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50. अनुश्रुतासात्तिराह्मीकित्वं | करितमेव उत्पधोपमा | 
धातुड़पे तु | अन्तिमोक्तिकितं तु अधिष्ठयः |

III.40.

51. अनुश्रुतासात्तिराह्मीकित्वं | करितमेव उत्पधोपमा | अधिष्ठयः |
अभिधिन्दृश्यकार्यान्तः | प्रभावतेन तथा प्रभावम् |
संस्कृतेन आन्तः | (तथा) तत्त्वान्तः |

(XVI.28)

52. ... *समसासङ्गकृतम* | *बशकाकुलकृतम* |
संस्कृतेन सामासङ्गसङ्गसङ्गसङ्गानात्र समसासङ्गकृतम |

(XVI-33)

53. अनुश्रुतासात्तिराह्मीकित्वं | करितमेव उत्पधोपमा |

(2.32) XVI - 33

5353. अनुश्रुतासात्तिराह्मीकित्वं | करितमेव उत्पधोपमा |
प्रभावतेन तथा प्रभावम् |
अन्तः सामासङ्गसङ्गसङ्गसङ्गानात्र समसासङ्गकृतम |
संस्कृतेन सामासङ्गसङ्गसङ्गसङ्गानात्र समसासङ्गकृतम |

(1.5)
Similarly his definition of Rūpaka रूपक - पिलात 54 etc., is quoted by CP under III.22.

The word Prabhu 55 (XIV.72) and the action (केस्ता XVI-76) 56 which cause particular recognition are explained by him. Thus he explains the word Prabhu as the cause of particular recognition due to sannidhi (proximity).

Miscellaneous -

He refers to several analogies (Nyāyas) as under:

(1) Kākāksinyāya (under X.29.)
(2) Ardhajāraśāṇyāya (under XVI.69, 60).

He also quotes some general maxima:
(1) Samyogā viprayogāntāh (under V.131).
(2) Amīstasāṅkīni bandhuhādayā (under VI.107).

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54. चेतात्व व अर्थेद्वगितं -
अद्यतना अभिज्ञानिणिर्मāता अर्थेद्वगितं पतितवांस।
चुरास्य स्मार्थायानं 'अंजः कृष्णसं तत्। ॥ (प्र.11)
अविद्यातन्यात्तत्त्त्वातः कृष्णाः अद्यतन्याया कृष्णसं तत्तवः।
समस्त। 

55. अमुकमःस्थिरात्येकः अमुकमःस्थिरात्येकः (देव.4).

56. एकाः विषयस्मुःस्रितितेदः।

14v...
Under XVII.51. he refers to the vyākhyā viz. Sukhomukha. In the same place, he mentions the well known smṛti commentators such as (i) Visvarūpa (ii) Govindarāja & (iii) Harisvāmi.

At many places, he quotes from the works of poets like Kālidāsa, Bhāravi, Magha, Murāri etc. as well as from the works of rhetoricians like Dānceli, Ruyyaka (also Rucakaḥ) and mamata etc. The work called Bhogāvalī 57 (epology of kings) by Māgadhā (i.e. bards) is also stated, Under X.105.

57. Vide Handiqui. P. 611.