SECTION - B

CHAPTER - 1

(A)

Information about the Poet Śrīharsa. : -

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

The oldest commentaries on the Naishadha are also written in Gujarat by (1) Vidyādhara during the reign of king Visaladeva (1238-1261 A.D.) (2) Čandupandita in 1297 A.D.
during the reign of king Sarāgadeva alias Sāraṅgadeva, Vaghela of Gujarat.\(^2\)

The present commentator himself says that the abstruse poem requires further explanations, even though his predecessor Vidyādharas' comment already existed in his days. CP has not left even a single chance to show his scholarship to reveal the scholarship of Naisadhakāra.

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

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

Thus he went to Vārānasī, the salvation-yielding place, and realized the form of Parabrahma. (Thereby he acquired the Moksapurtārtha).

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

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

In this manner, when his mind was not disturbed by this four Puruṣārthas, he wrote a work (viz. Khandanakhandakhadya).

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2. Handiqui, K.K. NC of Śrīharṣa, intro, p. XViii.
and refuted Udayana's arguments.

But this work being abstruse, due to insipid logical arguments, he found that the connoisseurs of Śrīhārāsa and other sentiments to please the connoisseurs.

2. The poet, Śrīhārāsa is the best of all and unparallel.

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

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

(B)

Life and date of Candupandita.

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

Candupandita or Candupandita, (hereonwards CP) a Nāgara Brahmin of the Baijavāpa gotra with the three pravaras namely Atri, garvisthira & Purvānti, Kharoḍa by surname from

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3. XXII.150.
4. XI-27.
5. I Introduction.
6. Handiqui K.K; Naigadhacarita of Śrīhārāsa, introduction P.XVIII.
8. CP Kālīkāvardhini 146: Kharavaṇa.. Kharavaṇa.. Kharoḍa: For details see Appendix I.
Dhavalakkaka was a great scholar. He was the son of Śrī Śānti Aligapandita and Gaurīdevī. His younger brother Talhana was also a scholar. 19

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

He studied Pūrvamāṇasa under Bodhamuni 13 and Uttaṇamāṇasa under Śrīpāḍabhāratī. In the colophon of canto XIV, he says that he learnt the Vedānta from Śrīmanandagīra and Suresvara from Śripāda. 14 & Kaumāra Vyākaraṇa from Mahādeva. 15

He seems to be a Rgvedi brahmin, as he has written a bhāṣya on RV. (which is lost). He performed many vedic sacrifices; he, thus, won the title Śamrāj as he performed the Vajapeya sacrifice. He got the title 'Sthapati' because he performed Brahmāputisavana and the title Agnicit by performing, the dvādasāha sacrifice (the ceremony of twelve days) 16. He was
the sacrificer of Saptasomasaññā and thus he was known as dīksita, also. But his clear as well as clever meaning of the name 'bala' as 'bala parmesvar' on X, 74, at the same time full discussion on the cintāmanimātrana on XIV. 88, help us to believe that he might be a dīksita in tantra also.

His father Aliga was a reputed scholar. And his grandfather Panditatata was also a well-known scholar.

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

In the colophon of the cantos IX and XVI he says that he composed the Anyātha. A specimen of this commentary is found in his gloss in Naisadha IX, 75, in the course of which an entire hymn of RV.X, 51 is quoted and explained. It is unfortunate that this pre-saṣṭa bhasya is lost. The portion, which has come down to us, be-speaks the scholarship of CP, because he quotes Sarvanukramana, Nirukta, Brahaddevata and many other works.

17. See Appendix - 2.
18. XXII colo 2.
XXII colo 2.
Ibid. 3.
19. XXII colo. 2.
Ibid. 5.
20. XXII colo. 2.
Ibid. 7.
21. XXII colo. 2.
Ibid. 6.
22. IX colo and
23. Handhuk, K.K; IC of Srihara, ....... XVIII colo.

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He studied Kāmasūtra of Vatsyayana with bhasya, Sarirakabhasya, grammar of Pāṇini with Kāśika & Nyāsa, Saṁkhya and Patañjala yoga etc.

He also quotes from the grammars of Kātantra and Siddhahāma sabdanusāsana of Hemacandraū. He is well acquainted with Nyāya and Vaiśeṣika doctrines. His scholarship in Dharmasāstras, lexicons and Alākarasāstra, esp. kavyādārama of Dandi and kavyaprakāśa of Mammaṭa - is also revealed in the commentary.

In the colophon of canto XXII, CP says that he completed his comm. in V.S. 1353 (1297 A.D.), in the reign of the Vaghela king Sāngga or Sāṃga i.e. Sāṅgadeva, and the minister Mādhava.

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

24. XVI colo.1.
25. XVII colo.1.
26. XVIII colo.1.
27. XXI.colo.1.
28. See appendix - 5.
29. Vide chapter III.
30. Pracīna lekhamālā, 47 verse no. 12. In mss. the refa (r) is dropped at some places.
31. Ibid. 7.
king Sāraṅgadeva, the minister Madhava only seems to have survived to serve Sāraṅgadeva's son Karanadeva, too.

Shastri, Durgashankar 33 and late Shri Ramlal Modi 34 argue that the word tripancāsatā 35 should be dvipančasatā in the verse giving the date of commentary (V.S.1353 = 1297 A.D), because on the thirteenth day of the bright half of Bhādrapada month in that year, it was Saturday and not Sunday.

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

34. Gujarata Dipotsavī, 1933, P.15.
35. Gujarata Dipotsavā, 1933, P. 15.
36. I owe this information to Shri K.J. Trivedi, who hails from Kutch, S. B. Dixit : Bhāratiya jyotishāstrāca itihāsa (Marathi) P. 367 (Gujarāti translation by Bhatt Harihara : Bhāratiya jyotissāstra P. 7).

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

This fact is corroborated by several titles of CP who had performed many sacrifices during his life-time."It is not worthy that in mediaeval Gujarat not only vedic sacrifices were performed but they were popular. The tradition continued, at least, up to the beginning of the 14th century A.D., when the Muslims captured Ahmadabad."  

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

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

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

37. Cambridge History of India, Chap. XX., P.517.
38. Literary circle of Mahāmātya Vastupala, chap.-V, P.45, f.n.2
their duties of performing sacrifice, they, thereby brought censure on brahminhood. 42

The learned scholars were highly respected and the brahmans were honoured. 43 The learning of different subjects & Sãstras were learnt from different teachers. 45 The brahmans were wearing a red piece of cloth on head, Upavita at the place of Pravaras. 46 Three prominent duties-Srikâleśvara, Īśvara, Śrīvaidyanâtha(siva) and Śrīsûrya (Modhera) are mentioned. 48

The main provinces were Gauda (Bengal), Dravidâ, Malayaja (Karnâtaka), Maharâstra, Gjurât, Malava 49 etc. Each province had its own prâkrit language. But Sanskrit was popular in all those states as it was the link language.

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

They also burnt valuable manuscripts & other literary sources. 51
CHAPTER - 2

Style of Candupandita:

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

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

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

1. Naisadhātipiṇḍa . IV 23
2. Jñas. Pravālinkī . 287, 776; Ārañjītā . 513, 776; Ārañjītā . 513, 776...
"In the earlier canto, beginning with description of Damayanti's beauty to Nala, through the swan and thereby making Nala accept her as his wife, and thereafter describing her in the garden of Kundinapura, (and)—after having made her accept his i.e. Nala's wifehood; now, the poet, with a view to describe the intensity of his love, starts the third canto".

He introduces the tenth canto with following words:

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

"After the marriage of Bhatoni (Damayanti) in order to corroborate the authority of the vedas (and) for the refutation of those advocating veda's unauthoritiveness, the poet, through the description of Kali, begins the seventeenth canto".
"In the earlier canto, after Nala's madhyahnavath narrating the samadhyā from śrīsrūryopasthāna to argha, and describing the worship of the Highest Lord Śrīmadadādeva, beginning with the invocation to send-off with sixteen points of worship; after that, declaring, through the eulogy of ten incarnations (of Viṣṇu), the aims of Śruti, Śrīmā, Purāṇa, Vedānta and other branches of philosophy; & spending the remaining day preceded by the time of meals, with the enjoyment of the sports; after attending the Sāṁhayāvidhi of afternoon; the poet desirous of describing the orb of the full moon, the ornament of the quarters, through the description of Sāṁhya, starts the next canto."

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

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

2. He usually follows the khandānvaya method and rarely dandānvaya (espicially where the verse is simple). In case of

4. IV.114,115, XXII. 107,108
5. X.66; X.93.
6. XIV.2, XVII.71,148.
7. IV. 105.
(3) His style is precise & perfect. The confusion, arising in case of the subject and the object in neuter gender is solved by the words like न्य, न्यात्मक etc. He clarifies the doubtful cases with the remarks such as the word न्य (water), is the consonant-ending, the word न्याय (watery) is tri-gendered, in case of ghosts, the word न्यिन is masculine, the words न्युनतर (lord of the earth) and न्युनित्र (lord of heaven) are self-intended ones. He gives the well-known rule, etc. He specifies the exact meaning of the words like न्याय, न्यायिक etc. by giving the specific thing, place, indicated by it.

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

9. न्यायिक (लोको) न्यायिक (लोको) : VII. 73.
10. न्यायिक (लोको) न्यायिक (लोको) : XIV. 68.
11. न्यायिक (लोको) न्यायिक (लोको) : XVII. 103.
12. न्यायिक (लोको) न्यायिक (लोको) : XVI. 39.
13. XI. 8
13a. VI. 73. IX. 4

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(4) His style of giving the meaning of the words is convincing and systematic.

The sun-ray, called susumna increases the moon, drunk by the gods. In X·17, he brings out the distinction between the words समाज and समाज by saying that the word समाज means that group, which is not made of animals. Thus समाज means a group of human-beings, whereas समाज means a herd of animals. He explains the change Narata into Nalata on the basis of accepted identity between र and न.

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

The word cesta in Sanskrit, generally means physical action, but in a particular context it is also used as a cause of distinctive recollection. The word अक्रोस is explained by giving three different synonyms. The general word केस्त्र is specified by identifying the persons referred to by it, as hypocrites, such as वर्माक, बौद्ध, हैतुका, etc.

14. XIII.1.
15. X.17.
16. XIII.31.
17. X.17.
18. XVI.76.
19. XVII.19.
20. XVII.34.
(5) Even the indeclinables are also explained & their specific meaning is clearly brought out.

List of some such indeclinables is as follows:-

(i) api\(^{22}\) = Liking, apparent rhetorical inconsistency.
(ii) ahaha\(^{23}\) = Non-capability, extreme joy, pain.
(iii) aho\(^{24}\) = Wonder, vocation.
(iv) kaccit\(^{25}\) = Question. (May I hope?).
(v) kada\(^{26}\) = Agama, false.
(vi) kva\(^{27}\) = Great distance.
(vii) Khala\(^{28}\) = Supposition, decoration, doubt, determination.
(viii) Camat\(^{29}\) = Fear.
(ix) na na\(^{30}\) = (two negatives for) Respect.
(x) nama\(^{31}\) = Acceptance, surprise (aho).
(xi) nu\(^{32}\) = Question.
(xii) bata\(^{33}\) = Eagerness, Vocation, Pain.

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22. \(3\)í\(\text{\textacuten}3\) \(\text{\textacuten}3\) VII.14; \(3\)í\(\text{\textacuten}3\) \(\text{\textacuten}3\) \(\text{\textacuten}3\) IV.85.
23. \(3\)í\(\text{\textacuten}3\) \(\text{\textacuten}3\) VIII.66; \(3\)í\(\text{\textacuten}3\) \(\text{\textacuten}3\) \(\text{\textacuten}3\) XIV.99.
24. \(3\)í\(\text{\textacuten}3\) \(\text{\textacuten}3\) III.15; \(3\)í\(\text{\textacuten}3\) \(\text{\textacuten}3\) XII.83.
25. \(\text{\textacuten}3\) \(\text{\textacuten}3\) VIII.57.
26. \(\text{\textacuten}3\) \(\text{\textacuten}3\) XVI.15; \(\text{\textacuten}3\) \(\text{\textacuten}3\) \(\text{\textacuten}3\) XVI.77.89.
27. \(3\)í\(\text{\textacuten}3\) \(\text{\textacuten}3\) IX.109.
28. \(3\)í\(\text{\textacuten}3\) \(\text{\textacuten}3\) XIV.17; \(3\)í\(\text{\textacuten}3\) \(\text{\textacuten}3\) \(\text{\textacuten}3\) XIV.46.
29. \(3\)í\(\text{\textacuten}3\) \(\text{\textacuten}3\) XIV.35.
30. \(\text{\textacuten}3\) \(\text{\textacuten}3\) IX.114.
31. \(3\)í\(\text{\textacuten}3\) \(\text{\textacuten}3\) VII.14; \(\text{\textacuten}3\) \(\text{\textacuten}3\) VIII.69.
32. \(3\)í\(\text{\textacuten}3\) \(\text{\textacuten}3\) III.13.
33. \(3\)í\(\text{\textacuten}3\) \(\text{\textacuten}3\) XII.92; \(3\)í\(\text{\textacuten}3\) \(\text{\textacuten}3\) \(\text{\textacuten}3\) \(\text{\textacuten}3\) XIV.71
(xiii) $V_3^{34}$ Subsequent, determination, collection.

(xiv) $S_{35}^{35}$ Doubt.

(xv) $h_{36} & h_{36}$ = Pain.

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

Vyahanata = $Vi + \sqrt{\text{Vhan}}$ (2-P) Imperfect third person, singular, passive. This is explained by CP as, here Atmanepada is due to passive voice.

Similarly vinīya - $vi + \sqrt{\text{nī}}$ (1-P) gerund. To this he explains.

Nipīya - $ni + \sqrt{\text{pī}}$ (4A) gerund. This form is not from the $\sqrt{\text{pa}}$ (1-P), the gerund of which will be nipaya. This is explained by CP as pīn pāne ktvā.

The indeclinable dhik takes accusative according to the Vārttika: $\sqrt{\text{dhik}} ; \sqrt{\text{dhik}}$ etc., which he gives as $\sqrt{\text{dhik}}$ etc.,

34. cpañ $\sqrt{\text{ci}}$ II. 62; XVI. 44, 62.
35. $\sqrt{\text{pañ}}$ / XVI. 61; XV. 64, 447; VIII. 69.
36. $\sqrt{\text{pañ}}$ / IX. 62.
37. $\sqrt{\text{pañ}}$ / IX. 68; $\sqrt{\text{pañ}}$ / XIV. 65.
38. —— XI. 23.
39. —— XIII. 14.
40. —— XIV. 40 XVII. 41.
The object of V smr (TP) takes genitive according to ग्रहण (II.III.52). This explained, by CP briefly as तु - ।

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

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

Thus the 64 arts of Kāmasūtra, listed under VII.107, are pointed out under X.35. 43 Similarly the theory of causation and the creation theory of 44. Vaiśeśikas referred to in II.32, III.135 are given in one short sentence under X.124, XI.26, respectively.

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

Thus he becomes prolific to enlighten the readers fully on particular topics. Such as Veda, 46 Vyākaraṇa 47.

41. —XIV. 10
42. कृपा कृपा कृपा । (XVII.135.) (Here, CP follows the Sūtra of kātantra - III. ii. 9. 46 लिखते त विभाषित ।)
43. त्रिलोकोऽसौशयप्रच्छणार्य । (XVII.135.) (Here, CP follows the Sūtra of kātantra - III. ii. 9. 46 लिखते त विभाषित ।)
46. IX.75
47. II.22, II.45;
Tantrasastr, kamasastr etc.

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

A facing person can't be turned-face and at the same time.

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

At the time of first entrance of a bride the mirror etc. are considered the omen.

In viparita rati, the woman occupies upper position.

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

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

48. XIV. 89
49. VII. 107
50. [Note: XII. 30]
51. [Note: XII. 67, XV. 75, XVI. 15, XVII. 44]
52. [Note: XIII. 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58]

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at very few places he discusses the figures of speech. In the same way, in case of metres she nearly gives their names and omits their definitions.

The Siglum ananda with which Sūrabhā ends every canto of the poem is also really indicated by CP.

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

(11) The explanations given by his predecessors are referred to by him and sometimes they are refuted also.

(12) The most remarkable point of his style is that he expresses his respect to the gods etc. by prefixing the honorific word to their names, e.g. III.32, IV.33, etc.

64. I.75,141; II.11,31,III.65, XII.6, XIV.88; XVI.3,28,33,68, 82; XVII.138 etc.
65. Vide VIII. 106-110; XI-1, 127,128; XII.1,9,18 etc, etc.
66. IV.64,106, V.86. XI-5, XI-5.
67. VI.109, - VII. 55.
68. For other examples, vide I.67,III.31; 34,98; VII.96; VIII.62,X.2; XIX.11, 22 etc. etc.
(13) CP does not give unnecessary details. Thus what is said later on by Mallinātha viz.- nanapekṣitam ucyate - is true in case of CP. also.

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

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

(i) Nayā-prīthī = love at first sight (103)
(ii) Bāspapravṛttiḥ = tears (104)
(iii) Cintā = anxiety (105)
(iv) Saṅkalpa-dasaḥ = thoughts (106)
(v) Pratapadaśa = crying (107)
(vi) Nidra-mhedah, Visaya-nivṛttih = insomnia and uneasiness (108)
(vii) Tanuta = Sarirakārasyam (CP) = emaciation (109)
(viii) Unmādah = infatuation (112)
(ix) Mūrcchā = swoon (113) and
(x) Maranarūpa = death.

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69. CP. VII.15, XII.30, 51,73; XIV-75; XVI. 81, XVII-107 etc.
70. CP. III.14,20; VII.41, XII.43, 76; XIV-70, XV.12 etc.
71 CP. VI 109; XI.55; XII.66 etc.
72. Ibid.
The stages called trapanasa = the abandonment of bashfulness & visayanivrttih = uneasiness are not counted in the list by CP, because they are as the variant readings.  

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

17. Where necessary, the exact connotation of the word is made clear, by giving more than one synonym to the word in the text. e.g. Kumari is an ignorant girl. Nalada is sallaki which is a very cool herb. The meanings of the words, which can not be explained by a single synonym, are explained in detail. Thus the word cikitsa is explained as a medical treatment.

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73. (source: 1480, 1521, 1759, 1775, XVII,113)
74. (source: 1480, 1521, 1775, XV,11)
75. (source: 1480, 1521, 1775, XVI,52, V,1)
76. (source: 1480, 1521, 1775, XVII,113)
77. (source: 1480, 1521, 1775, XI,110)
78. (source: 1480, 1521, 1775, IV, 117)
79. (source: 1480, 1521, 1775, V,85)