CHAPTER X

MAMMATA ON KALIDĀSA

In the history of Alāṅkāraśāstra Mammaṭa occupies a unique importance. He was famous as an incarnation of goddess Sarasvatī. He is known to be the author of two works viz., the Kāvyaprakāśa and the Śabdavyāpāravīcāra. The Kāvyaprakāśa is undoubtedly the far-famed work. In the words of P.V.Kane: "In the Alāṅkāra literature the Kāvyaprakāśa occupies a unique position. It sums up in itself all the activities that had been going on for centuries in the field of Poetics while it becomes itself a fountain-head from which fresh streams of doctrines issue forth. Like the Sarīrakabhāṣya in Vedānta or Mahābhāṣya in grammar, the Kāvyaprakāśa becomes a starting point, for future exegesis and expansion." (p.226). And in the words of Gajendragadkar: "the Kāvyaprakāśa became the starting point for further exegesis and development of the Alāṅkāraśāstra. Its position in Alāṅkāra is, therefore, analogous to that of Patañjali's Mahābhāṣya in Vyākaraṇa, Śabara's Bhāṣya in Mīmāṃsā and Śaṅkara's Sarīrakabhāṣya in Vedānta. The Kāvyaprakāśa is undoubtedly the most popular work on poetics in Sanskrit. Its unparalleled popularity is testified by the very large number of commentaries written thereon." (p.xxii)

It is well said:
In the fourth chapter of his *Kavyaprakāśa*, while explaining *Rasas* or sentiments, Mammaṭa says that the 'śṛṅgāra' or 'Erotic' is of two kinds viz. 'Sāmbhoga' (love-in-union) and 'Vipralambha'(love-in-separation). And he further divides Vipralambha into five varieties. The 'Śapahetukavipralambha' or the love-in-separation caused by a curse is one of them.\(^1\) As an instance he cites a stanza\(^2\) from the *Megha*.

"The moment I think of portraying myself as fallen at your feet after having painted you, angered in love on a stone-slab with mineral dyes, my sight is obscured by repeatedly gathering tears. Cruel fate does not bear (to see) our union even that (a picture)."

Once a Yakṣa gets separated from his beloved due to the curse of Kubera.\(^3\) During this time the remembrance of his beloved becomes unbearable for him. So, he wishes to meet her at least in picture and sketches her picture. But his sight becomes dim due to the veil of tears and he becomes unable to see her clearly. He has expressed his anguish in this stanza.

Though the entire *Megha* can be the best example of Vipralambhaśṛṅgāra, Mammata has quoted this verse as an example of Śapahetukavipralambhaśṛṅgāra.
Similar ideas are available in the Abhīṣāk. and Vikram. also.  

His blaming fate in the last line shows Yakṣa's helplessness. 

Pūrṇasarasvatī says here the figure of speech is Tulyayogitā.  

Mammatā enumerates Rasas or sentiments as eight and 'Bhayānaka' or 'Terrific' is one of them. As an example he cites a stanza from Kālidāsa's Abhīṣāk.  

"Whose glance is now and then fixed on the pursuing chariot in a manner graceful owing to the turn of his neck, who has entered to a great extent the fore-part of (his) body with the hinder half through fear of the descent of the arrow, (and) who has strewn (his) track with the half-chewed Darbhā-blades dropping from his mouth opened through exhaustion, moves, observe, much more in the sky (but) little on the earth, owing to his lofty boundings".

Here the picture of the deer has been depicted beautifully; it was running fast due to the fear of
Dusyanta's fatal arrows. Every action of the deer causes the 'Terrific' sentiment. Pt. Gaṅgādhara Sastrī Bhāradwāj says: "here is the 'Virarsa' or 'Heroic'". But it is better to hold with some scholars that here the sentiment is 'Bhayānaka' or 'Terrific' itself. Also this is the best example of 'Svabhāvokti-alaṅkāra'.

Mammata takes a stanza from the Vikram, to illustrate 'Bhāvaśabalatā' or 'Variegation of emotion'. It is:-

"How improper is this action and how (pure) is the lunar race! Would she come within my sight again? My learning is to prevent the evil! Oh, what a pretty face even in anger! What would the sinless wise men say? She is rare even in dream, O heart, keep poise, - who is that blessed youth who will kiss her?"

Here Mammata says there is the variegation of the alternating thought, longing, judgement, recollection, misgiving, lowspiritedness, steadiness and anxiety.

Ruyyaka, Appayyadīkṣita and Viśvanātha have also quoted this verse for Bhāvaśabalatā.
After explaining the concept of Dhvani, Mammaṭa states the varieties of the 'Gunibhūtvayāṅga' or 'the poetry of subordinated suggestion.' He divides it into eight forms; 'Sandhigdhaṇprādhānyā' or 'the suggestion of doubtful prominence' is one of them.

In this form of Sandhigdhaṇprādhānya it is doubtful whether the suggested meaning or the expressed meaning is prominent. As an example he quotes a verse from the Kumāra.

"But Śiva, his equanimity slightly disturbed, like the ocean when the moon is about to rise, directed his eyes on Umā's face whose lower lip resembled the Bimba-fruit."

Here Mammaṭa opines 'he turned his eyes on the face of Umā' is the expressed sense and 'he wished to kiss her' is the suggested sense. But it is doubtful which of the two is prominent.

If the suggested sense possesses the prominent place it is called as 'Dhvani' and if the expressed sense gets supremacy there appears 'Gunibhūtvayāṅga'. But here it is difficult to decide which one is prominent. So, here Mammaṭa's observation is agreeable.
In the first line the word 'Kificit' is also noticeable. Because he did not lose firmness completely; he lost it only a little. The Upamāna-clause also supports this. Because at the beginning of the moon-rise there is slight rise in the ocean. Thus, also Śiva seeing the moon-like face of Umā became slightly disturbed but not seriously16 and also this highlights the beauty of Pārvatī. Here R.R.Deshpande observes - "The Sammohana arrow did have its effect on Śāmkara, slight though it was. The perturbation of Śiva's heart was no more serious than that of the Ocean on the occasion when the rise of the moon begins i.e. when the moon shows itself up on the horizon, Though a bit drawn towards the moon, the Ocean does not up its Gāmbhrīya. It does not run after the moon. The beautiful face of Umā with the Bimba-red lowerlip did attract Śiva's mind towards itself. But the story ended just there, Śiva did not lose his Dhairyā.‖17 And in the words of M.R.Kale : "The comparision implies that though Hara allowed his mind to be ruffled a little he was not able to transgress the bounds of steadiness (as the sea does not its).‖18

The word Vilocanāni shows his anxiety.19

In Sāhityadarpana Viśvanātha has quoted this for
'Udbuddhamātrasthāyībhāva' or 'the permanent feeling, i.e., Rati just manifested,' Dhanañjaya has quoted as an instance of Bhāva, Rājaśekhara cites as an example of Kathāpuruṣavyavahāra.

This is a good example of Upamā.

Stating about the suggested sense in poetry, Mammaṭa observes "If the reality of the suggester and the suggested, as distinct from the reality of the expressive and the expressed is not accepted, then the classification of grammatical mistake and the like into permanent poetic blemish and that of harshness etc. into impermanent poetic blemish would be rendered unjustifiable? And it (i.e., this classification) is not unjustified because it shines distinctly to everybody. If on the other hand, the reality of the suggester and the suggested is accepted as distinct from the reality of the expressive and the expressed, the suggested meaning being manifold, some meaning alone may be regarded as appropriate in a certain case; and thus the system of classification would be quite justified." To illustrate this he gives a verse from the Kumāra.

To illustrate this he gives a verse from the Kumāra.
"The two have now become the objects of concern by their requests for the union with Kapālin (Śiva with a begging bowl), — that splendorous digit of the moon, and you who are the moonlight to the eyes of this world."

Mammaṭa says — "In cases such as this why should the words, the Holder of the Begging bowl and the like, in preference to such other words as the 'Holder of the Pināka bowl' be regarded poetically appropriate?"  

Here, the word 'Kapālin' is more appropriate than other synonym like 'Pinākin'.

While explaining the blemish A vimṛṣṭavidheyaṁśa, Mammaṭa says — "the personal pronoun 'Tad' does not expect the use of the relative pronoun Yad in such cases like 'Prakṛnta' (under discussion), 'Prasiddha' (well-known), and 'Anubhūta' (known by experience)." Here for 'well-known' he quotes the same stanza as an example.

Herein, the personal/Tad i.e., Sā (she) is used without the use of the relative pronoun. But it is not considered as a defect.

And also while describing the blemish 'Akrama' in Vākyadoṣas he quotes again the same verse. 'Akrama' or
'irregular in syntax' means disorderliness in succession.\(^{32}\)

According to Mammata here comes the irregularity in the conjunction word 'Ca' (and). Just as Kalā ca the poet should have used Ca after the word Tvām (you), So, here comes the defect Akrama.\(^{33}\) Here M.R.Kale comments: "It is again quoted further on as an instance of the fault Akramatva or the absence of the syntactical order of words. Here the proper position of Ca is immediately after Tvām; for it is the word Tvām and not Loka that is meant to be conjoined with Kalā as an object to be deplored. Also quoted in S.D. in this connection."\(^{34}\)

In the seventh chapter of his Kavyaprakāśa Mammata points out the Kavya-doṣas or defects in poetry. The blemish 'Aśīla' is one of Padadoṣas. And again it is divided into three varieties. They are suggestive of 'Vṛida', Jugupsa or 'Amaṅgala'.\(^{35}\)

To illustrate the 'Amaṅgala' or 'inauspiciousness' Mammata quotes a verse\(^{36}\) from the Vikram:—

"Owing to the disappearance of my love, the peacock's beautiful, thick plumage, divided by the gentle breeze, is now without a rival; but where would be his boast, before
the excellent tresses of her hair decked with flowers when loosened in amorous sport?"

In the above illustration the word Vināśa (loss) suggests inauspiciousness, as it has also the meaning of death and destruction.37

While Purūravas and Urvasī were roaming in the mount Gandhamādana, Purūravas gazed at Vidyādhara damsel. Hence enraged Urvasī entered the Kumāravana which is prohibited for ladies and changed into a creeper. Then by this disappearance of Urvasī lamenting Purūravas searches her in every corner of that mount. Then he saw a feathered peacock and says as above.

Here Mammaṭa's saying is correct. He should have used the word Anupasthita or Adarśana instead of Vināśa. Because it conveys the idea of death.

Having seen the feather of a peacock Purūravas remembers his beloved's beautifully tressed hair, which is loosened in amorous sport. This shows Purūravas's intoxicated mind and this playful fancy proves that Kālidāsa was an artificer. Here in the words of R.N.Gaidhani - "The king conjectures the possible cause of the hilarious dance of the peacock at
that news of the disappearance of Urvaśī. It's thick and charming plumage is now without a rival inasmuch as the beautiful mass of Urvaśī's decked tresses is no longer existence to challenge its charms. The verse beautifully illustrates the playful fancy of the poet". 38

The same idea is given in the Raghu, and the Megha. 39 In his Alankārasāṅgraha, Amṛta-nandayogin has quoted this verse for the same defect. 40

Having treated the poetic blemishes in general Mammaṭa states some specific defects. According to him poetic blemishes are divided into two modes. Those are 'Padadośas' and 'Vākyadośas'. And again Padadośas are divided into sixteen varieties. Thirteen varieties may occur in a compound (Samastapada) or not. But the 'Kliṣṭa', 'Avimṛṣṭavidheyāṁśa', and 'Viruddhamatikṛt' occur only in a compound. Explaining the blemish Avimṛṣṭavidheyāṁśa, he gives the definition as 'where the predicative part is not stated principally, it is called as Avimṛṣṭavidheyāṁśa'. 41

To show this he quotes two stanzas from the Kumāra:-
(1) "Again and again she tacked up the girdle of Kesara flowers which was sliding down from the waist and which was as if the second bow-string deposited (with her) by cupid, the knower of exact place (of deposite)."^42

(2) "His body having deformed eyes, of birth unknown, his wealth indicated by his being unclothed; O fawn-eyed one, whatever is sought for in a bridegroom, is that even singly present in the three-eyed (Śiva)?"^43

In the first stanza, here Mammaṭa observes - "Here, (girdle) 'being the second', - this alone is the object of poetic fancy. Hence the proper reading should be : "Maurvīṃ dvitiyām" string, the second one."^44

The death of the demon Tāraka was possible only by the son born of Śiva and Pārvatī. But it was difficult to divert the mind of Śiva towards Pārvatī - who was performing penance. So god Indra entrusted this work to cupid. The cupid was waiting for the time. At the same time Pārvatī came to worship Śiva. In this context above verse occurs.

The first is the original bowstring and this girdle is the second one. Here the word 'second' is
important. Then it should not be compounded as 'Dvitiyamaurviṃ'. It should be kept as Maurviṃdvitiyāṃ,
Hence this is a defect. The same view is in the Udyota. 45
But Nārāyaṇa does not accept this, He says here not only
Dvitiyatva is fancied but the Maurvitva which is deposited
by the cupid is also fancied. By fancying Maurvitva,
other poetical fancies become unfulfilled. Then Maurvitva
itself becomes important and there the blemish
Avimṛṣṭavidheyāṃśa does not arise." 46

M.A.Karandikar has wrongly comprehended the
statement of Nārāyaṇa. He explains - "N. however is in
favour of the compound Dvitiyamaurvi and depends it by
saying that not only Dvitiyatva but Nyāsikṛtatva and
Dvitiyamaurvitva are both important; hence no fault as
said by Mammaṭa occurs." 47 But Nārāyaṇa did not say in
this way. The meaning of his statement is, not only
Dvitiyatva but Maurvitva also is important.

Here the figure of speech is Utpreksā.

And in the second stanza - having disguised himself
Śiva says thus to Pārvatī, when she was performing penance
to get Śiva as her husband.
Here in the compound \textit{Alaksyajanmata'}, the predicative part is 'unknown' (\textit{Alak\^{s}it\text{"a}}) and not the 'birth', so it should be put as \textit{Alak\^{s}it\text{"a}-jani\text{"i}}. But here this has been made subordinate in the compound. Therefore, this is faulty.\textsuperscript{48}

Having disguised himself \textit{\`{S}iva} is abusing himself. In choosing a bridegroom certain things are desired by the people of bride's side.\textsuperscript{49} But \textit{\`{S}iva} does not have even a single out of them. Herein, M.A.Karandikar opines: "Certain things are desirable for choosing a bride-groom; but in the case of \textit{\`{S}iva} none of them is present. Wealth can remove these defects.\textsuperscript{50} But \textit{\`{S}iva} does not possess even a piece of cloth. If at least his birth was considered, what is to be found? Nothing is known regarding his high or low birth. If at least the birth-date was known, it could have been ascertained whether he is young or old. That is not known perhaps even to the very old people."\textsuperscript{51}

Here epithet \textit{\`{B}alamrgak\text{"s}i} to \textit{\`{P}arvat\text{"i}} and epithet \textit{Trilocana} and \textit{Vir\text{"u}p\text{"a}k\text{"s}e} to \textit{\`{S}iva} are significant. Because these suggest that \textit{\`{P}arvat\text{"i}}'s eyes are so beautiful, as the eyes of a deer. But he possessed not only two eyes but one more also. It has destroyed the beauty of
Śiva's face. How could Pārvatī wish to marry such an odd-eyed one? On the epithet Trilocana, M.A.Karandikar comments - "The word is used significantly. A bridegroom should not have deficient or superfluous limbs. But he has an eye more." On the word Virūpākṣa, here M.R.Kale observes: "The third eye being fiery and tawny - coloured. (Bhiṣaṇa tvātpīṇgalavācca.1.ch.) The eyes are so deformed; why talk of the other limbs then?" Again the additional eye is an ominous sign.

Next, in this blemish of Avimṛṣṭavidheyāṁśa, when the negation is important, the word connoting negation should not be compounded. To illustrate this point Mammaṭa quotes a stanza from the Vikram. -

"This is a fresh cloud ready to shower, and not a haughty fiend girt in armour. This here is the heavens rainbow striding a vast length and not a (warrior's) bow stretched out; and this a pelting shower of rain that is so sharp and not a velley of arrows; while this is only a flash of lightning gleaming like a streak of gold on the touch-stone, and not my beloved Urvasī."

Here, the particle of negation has not been compounded. So, this cannot be considered as a fault.
This is also the lamentation of Purūravas - who has lost his beloved. The object of this verse is both the cloud and the demon. So every adjective applies to both.

Here Kālidāsa's skill in description is noticeable. Because, it is full of propriety. At the beginning the demon Keśīn ṭaḍ kidnapped Urvaśī. Hence now also he thinks that she is kidnapped by the demon and perceives the cloud as a demon. This is the result of his ardour of love-in-separation. Here in the words of R.D.Karmarkar - "It should be noted by the reader that although Purūravas is represented as having gone mad, there is a certain method in his madness - a certain coherency and reasonableness about his utterances. It is more of a poetic madness than a real one in the strict sense of the term. The king behaves like a madman only in so far as he seeks information in all seriousness about his beloved from sources which are least of all ever likely to give any such information. In all other respects he appears to be quite normal in respect of the powers and functionings of his mind and brain. A similar type of madness is to be found also in the case of Yakṣa in the Meghadūta."
Rājaśekhara and Dhanañjaya have quoted this for Vitarkagarbhakāku. Viśvanātha has cited as an instance of Prasajyapratisēdha.

In the second varieties viz. Paryudāsa, the negation occupies a subordinate position where as the predicate takes the front seat. To show this correct usage Mammaṭa quotes a stanza from the Raghu.

"He kept a guard about his body without fear (i.e. he was vigilant without fear). He practised religious exercise even when he was not ill (i.e. without a disease). Free from avarice he sought wealth, and he enjoyed pleasures without being voluptuous (lit, without being attached to them)."

In this verse, Mammaṭa says—"by making undaunted etc. subordinate the protection of self, etc. are emphasised."^2

King Dilīpa's safeguarding his own body is said beautifully here. This shows his firm mind and regularity in all his duties. The first line that his protection of body is the backbone of other three limbs. Because the sturdy body itself is the means of all human activities.
It is believed that usually one practices religious duties only when one falls ill. "But in the case of Dilīpa it was not so. Here Nandargikar observes: "He practiced virtue even when he was not ill", as interpreted by Śaṅkara Paṇḍit appears better than Mallinātha. When a man enjoys full health and is not afflicted by any disease, he does not generally practise Dharma i.e., he neglects it or becomes indifferent to it", C.R. Devadhar also agrees this. - "He was regular in his habits and observed all the religious practices though he enjoyed very sound health. Generally when a man is afflicted by some disease, then alone he tries to religious and regular." He collected the tributes without greed. Here according to Devadhar - "Here means the revenue or the duties which a king levies on his subjects. He collected the taxes but without feeling any sense of greed for the money. In fact it is one of the fourfold duties of a king to collect taxes." And he enjoyed pleasures but was not addicted to them. Here in the words of Devadhar - "He enjoyed pleasures but was never swayed away by them. He was never a prey to temptations. The danger lies not in the enjoyment of pleasures but in yielding to them and in being their creature."
Explaining the defect Avimrśṭavidheyaṁśa among the Vākyadoṣas, Mammaṭa says that even in the absence of the relative pronoun Yad, the personal pronoun Tad can be used. To illustrate this he cites a stanza from the Raghu. –

"Politics (without bravery) is simply timidity; bravery (by itself without politics) resembles (lit.is) the conduct of beasts, for this reason he sought success by means of these political expedients united together."

Here 'Saḥ', a form of personal pronoun Tad has been used without using the corresponding Yah, a form of Yad. The word Saḥ (he) means that person who has been depicted above. This does not require the use of the relative pronoun Yad. 70

The above statement is said at the time of describing the policy and prowess of Atithi the son of Kumudvati and Kuśa.

Politics without gallantry is timidity, and also the bravery without policy is like a play of beasts. But if one has might and policy both together they augment his fame. He must possess the shrewdness deserving any situation. 71
In the seventh chapter of his Kāvyaprakāśa, Mammaṭa explains about Doṣas. Dealing with the Padāmśadoṣas he says that 'Śrutikaṭu'. (harsh to ears) is one of them. According to him, even a part of a word showed not be harsh to the ears of the connoisseurs. As an example of this defect he quotes a verse from the Kumāra.

"Go then for success, do the work of the Gods; this work, to be accomplished only through another work (of uniting Śiva and Pārvatī), requires an operative cause to come into being first, as the sprouting of seed, before its rise, stands in need of water."

Here according to Mammaṭa the parts 'Dhyai' and 'Bdhyai' are harsh to hear.

Regarding the second line of this verse 'Apeकṣate pratyayamaṅgalabdhyai', only Mammaṭa reads like this. Everyone else including Mallinātha reads as 'Apeकṣate pratyayamuttamaṁ'. Has Mammaṭa changed the reading to show the Śrutikaṭutvadoṣa? Any how M.A. Karandikar and M.R. Kale accept that if the reading is Pratyayamaṅgalabdhyai then it can be an example of this Doṣa. M.R. Kale comments - "Śl. quoted in K.P. with the reading Pratyayamaṅgalabdhyai for Pratyayamuttamaṁ tvāṁ"
as an instance of the fault harshness of sound (cocophony). In this Sloka which contains a solicitation, sweet words only should appropriately be used, but they are not. The conjunct consonants dhyai (in Siddhyai) and bdhyai (in Labdhyai) sound harsh to the ear." And according to M.A. Karandikar: "This verse is quoted in the Kāvyaprakāśa (Mammaṭa reads Pratyayamaṅgalabdhyai) for the Kaṭutva caused by the two Bdhyas. In Prārthana or entreaty words should be Madhura and hence these Kaṭu words will not do." 77

In Sāhityadarpaṇa Viśvanātha also quotes this for Śrutikaṭu. 78

If a word, which has two meanings, is used in its sense not commonly understood it is called as the blemish 'Nihatārtha' (Suppressed in sense). 79 As an instance Mammaṭa quotes from the Kumāra. 80

"Who bears on his summits richness in metals, which provides beauty-aids for the nymphs, and whose reflected colours in the pieces of clouds make it, as it were, an untimely twilight."

Here the termination 'Mattām' of the word
Dhātumattāṁ is generally known in the sense of 'intoxicated'. The 'richness' is the sense intended by the poet; but it is Nihata or suppressed. Hence it is concluded to be a fault. Herein M.R.Kale states - "Śī, quoted in the K.P. VII as an instance of the fault 'Obsoleteness'. The word Mattā forming part of the word Dhātumatta and signifying 'possession' has that meaning overpowered by the sense of 'intoxicated' which it usually has as the feminine of Matta." And R.R.Deshpande says - "Incidently it may be pointed out that 'Mattā' in 'Dhātumattā' is generally understood to mean 'intoxicated' and, therefore, obscures its real meaning here viz., 'the state of being rich in minerals'. This is regarded by Mammaṭa, author of the K.P. as an instance of the fault Nihatārthatva."

The 'Anabhihitāvacyatva' (omitting necessary words) is also regarded as a fault among the Vākyadoṣas. This means 'the non-expression of what is to be necessarily stated.' To illustrate this defect Mammaṭa quotes a stanza from the Vikram :-

"I am devoted to you, ever speak agreeably to you and have a heart that has never deviated from love; so what fault, even slightest, have I committed that you fly away
from me so wholly yours?"

"Here Mammaṭa opines, Kamaparāḍhalavaṁ' should have been stated as 'Aparāḍhasya lavamapi'. Otherwise, according to Mammaṭa it might mean that she did not see one single offence, but saw many more.\(^{87}\)

Here Purūravas addressing himself as Dāsajanaḥ shows his excessive love for Urvaśī.

Here also Mammaṭa's observation is correct. With humbleness he is asking Urvaśī. Then it would have been better if the poet had used 'what a bit of fault is found out in me by you?' In the words of Gaidhani -

"This stanza is quoted in the K.P.VII as an instance of Anabhihitavacyatvadosa, since Api which is necessary after Aparāḍhalavaṁ for the intended meaning of the verse is omitted. The verse without Api suggests that she may not find any small fault on this part, but it may be great offence of his which justifies her desertion."\(^{88}\)

The first two lines show Purūravas's ardent love for her. In the words of R.N.Gaidhani - "The insane king pathetically appeals to the river under the impression that she is his beloved in an indignant mood. The epithets,
in the first two lines are significant since they supply the reasons why he should be regarded as blameless and as such should not be abandoned. He was most scrupulously attended to her pleasure and never given her in word, thought or deed any cause of offence. He suggests that if she has ever noticed any offence in him, she should take him into confidence and point out to him the cause of desertion.\(^8\)

According to Mamma\(\text{a}\) there are twenty one types of V\(\text{ā}\)kyado\(\text{ṣ}\)as or blemishes occurring in a sentence. The 'Bhagnaprakrama' (having a broken uniformity) is also one of them. To illustrate this he cites two stanzas from the Kumāra and one from the Abhi.Śāk. This is from the Kumāra.

"They called on Himālaya and then saw Śiva, and communicated to him the fulfilment of their mission; being given leave by him they went back (to the) skies."\(^9\)

After being won over by Pārvatī through her penance, Lord Śiva sends Saptarṣis to her father, Himavān. They go and meet him and again come to the Lord to report about the success of their mission. They then depart to their abode, the sky.
Here at first Lord Śiva is alluded to by a form of the pronoun 'Idam' viz. 'Asmai' and then he himself has been referred to by the pronoun 'Tad'. He should have been stated by a form of the same pronoun 'Idam' viz. 'Anena'. Hence here appears the transgression in the use of the same pronoun. In the words of M.R. Kale - "As Tad is used after 'Asmai' there is the fault of Bhagnaprakramatā. Śī. quoted in S.D. and K.P.VII as an instance of the Prakramabhaṅga (violation of the uniformity) of a pronoun; for here Śūli is first referred to by Idam (Asmai) and then by Tad instead of by Idam or its synonym; so Tadvīṣṭāḥ should have been Anenvīṣṭāḥ."  

Viśvanātha also has quoted this for the defect Prakramabhaṅga. Vāmana cites this verse as an example of Ojas based on 'Samāsa'.

Another example from the same Kumāra is -

"Though Himalaya had sons, yet his eyes were never tired of satisfaction from that child; though the spring is full of innumerable flowers, yet the line of bees is specially attached to the mango." 

According to Mammaṭa, there is the Prakramabhaṅgadoṣa
because of the use of the word 'Apatya' after the use of the word 'Putra'. Here in the first line Mahibhrto-patya\textit{vatopi} would have been the proper reading.\footnote{96}

Mammata himself observes that some critics justify the use of 'Putravatopi' interpreting it as even though he had a son. Mallinatha tries to justify by interpreting 'Putravatopi' as 'Bahu-apatyasy\textit{opi}' i.e., 'even though he had many children'.\footnote{97} It is said that Himalaya had only one son named Mainaka. But it is not said anywhere he had many sons. In the Matsyapur\textit{a} it is said that he had three daughters.\footnote{98} It is also the belief that rivers are the daughters of the mountain of their origin.\footnote{99} If we accept the term 'Putravat\textit{ah}' as the singular form of the Genitive case it becomes inconsistent with the next \textit{Dr\textit{st\textit{anta}} clause, where we have the term 'Anantapu\textit{jspasya}'. This term can be taken with 'Bahvapatyavat\textit{ah}', which includes both sons and daughters. Even if we accept in any sense, here the blemish \textit{Prakramabha\textit{anga}} does not appear, as understood by Mammata. Because firstly, in the case of the singular of the Genitive case it means that 'though possessed of a son', he was more attached to that daughter; here \textit{Prakramabha\textit{angaodo\textit{sa}} never occurs. And secondly, if we accept it after Mallin\textit{atha then also there is no defect. Because, it is not mentioned anywhere that synonyms should}
not be used. If we use Apatyavato'pi as directed by Mammata then the blemish Kathitapada may occur. Anyhow, this verse can not be cited as an example of Prakramabhaṅgadosa.

Another one instance is from the Abhi.Sāk.:

"Let the buffaloes plumage into the water of tanks, struck repeatedly with their horns; let the herd of deer, forming groups in the shade, practise rumination; let lines of boars dig up the Mustā grass at ease in the pool; and let this bow of ours obtain rest, with the grip of the string loose."

Here Mammata opines, at first the poet has used 'Mahīṣā' in the Nominative case and then in the third line he has used 'Varāhapatibhih' in the Instrumental case. So here appears the Prakramabhaṅgadosa. The poet should have said as Visrabadhā racayantu Sūkaravarā... It is interesting to note that some have found fault with even Mammata's improved reading as noted by A.B.Gajendragadkar - "This stanza has been quoted in K.P. as an example of Prakramabhaṅga (Mammaṭa calls it Bhagnaprakramatā) or loss of symmetry or regularity, inasmuch as the third line contains a verb in the passive voice, while the three others have only an active verb each."
Mamāṭa, therefore, proposes to read 'Visrabdhā racayantu sūkaravara mustāksatīm'. This however does not satisfy Nāgojibhaṭṭa, who thinks Sūkara to be a vulgar word and suggests a further emendation viz. 'Visrabdhāḥ kurutāṃ varāhanivahah'. Rāghavabhaṭṭa notices the improvement Kurvantvastabhiyo varāhapatayo mustāksatīm.¹⁰²

Here the figure of speech is Svabhāvokti.¹⁰³ There is also another reading for Varāhapatibhiḥ as Varāhatatibhiḥ. According to Gajendragadkar Varāhatatibhiḥ itself is good reading. He observes: "The reading Varāhapatibhiḥ for Varāhatatibhiḥ would mean that only tuskers or great boars were deemed worth hunting." It is supported by Vāmana, Bhoja, Mamāṭa and Rāghavabhaṭṭa. It has yet to be rejected for three reasons: (1) That only big boars were deemed worth hunting is not supported by descriptions of hunting in Kālidāsa and elsewhere. Compare e.g. R. 9, 59, 60; K.P. 98; Campūbhārata 1, 19, 20, (2) The boars are gregarious animals and they are always described as being killed in groups. (3) The poet refers to buffaloes and deer in general in the first two lines. A specific mention of Varāh-patis is, therefore, inconsistent."¹⁰⁴

Vāmana has quoted this verse for Vaidarbhi style.¹⁰⁵
In the opinion of Mammaṭa Amataparārtha is also one of the Vākyadoṣas. Amataparārtha means 'the undesirable meaning or which is entirely opposed to the intended meaning.' For this Mammaṭa cites a stanza from the Raghu:

"Being smitten in the heart by the insufferable dart of Rāma the night-roaming demoness weltering in stinking blood went to the residence of Death (lit. lord of life) as an Abhisārikā (a woman that goes to her lover at an appointed place at night) struck by the unbearable arrow of Cupid and anointed with fragrant saffron and sandal paste goes to the residence of her lover (lit. the lord of her life)."

In the opinion of Mammaṭa "Here the sense suggestive of the erotic sentiment is not compatible with the sentiment (disgust) under delineation."

In this verse, there is the delineation of the sentiment of pathos or disgust as it describes the death of the demoness. But the second half gives rise to the erotic sentiment and hence gives rise to Amataparārthadoṣa. In the words of C.R.Devadhar: "The poet's ingenuity, however according to Sanskrit rhetoricians, is misplaced, since what is described and what is suggested
are both opposed in the sentiments they possess a description of death being pronouncedly in opposition to a description of the erotic."\textsuperscript{109}

This is a fine example for the figure of Śleṣa. Amṛtānandayogin and Viśvanātha have quoted this verse for the same defect.\textsuperscript{110}

While observing that in some contexts 'Paunaruktya' or 'repetition' does not become a blemish, Mammaṭa says - "If a poet uses a word again and again in order to convey some special sense, that will not be considered as a defect. For example, the word 'Avatamsa' means an 'ear-ornament'. Hence the word 'Karpavatamsa' (ear-ornament on the ear) has the addition of the word Karṇa (ear) which is superficial. But if the poet intends to convey that the 'ear-ornament' is decorating the ear by its existence, the word Karṇa does not become superficial.

So, too the word 'Dhanuḥ' means the bow with the string fixed. Hence one need not say 'Dhanurjyā', 'the bow-string of the bow having the string fixed'. If no additional meaning is intended he can just use the word Jyā to mean 'bow-string.' As an example Mammaṭa quotes a verse\textsuperscript{111} from the Raghuv.
"In his (Kārtavīrya's) prison stayed the lord of Lankā who had vanquished Vāsava, whose arms were made motionless being bound up by bow-strings and consequently whose row of mouths was breathing hard, until he was favourably disposed to release him."

Here, 'Jyā' means only the bow-string. It must be stated that Mammaṭa has quoted it as an example of correct usage of the word. Hence it adds to the merit of Kālidāsa.

'Nirhetu' or 'Inconsequential' is one of the defects among the twenty three 'defects of meaning' (Arthadoṣas), enumerated by Mammaṭa. Nirhetu means not mentioning the worthy reason. He, then continues and states that in the case of well known facts, the Inconsequential (Nirhetu) has no defectibility. As an example he quotes a verse from the Kumāra.

"The fickle Lakṣmī does not, when she goes to the moon, experience the qualities (fragrance, etc.) of the lotus, when located in moon she does not experience the lunar lustre; but having reached the face of Umā she acquired the charm of both (the lotus and the moon)."

Here it does not require any explanation.
the two reasons that 'lotuses close in the night' and 'the moon becomes dull during day time' are well-known. In the word of M.R. Kale: "This Śī. is quoted in the K.P. as an instance of those cases wherein the non-statement of the Hetu when it can be easily known is not a fault. Here the causes, viz. the withering of lotuses by night and the paling of the moon by day of Lakṣmī's not obtaining the qualities of the lotus or the moon, are well-known and can be obtained by implication and so there is no fault." M.A. Karandikar agrees: "The K. P. says that in this verse the closing of the lotus at night and the absence of lustre by day in the moon are well known and hence there is no defect of not stating this cause in the case of a well-known fact."  

Describing the beauty and the charm of Pārvatī the poet says like this. Herein, the adjective Lolā or fickle for Laksma is meaningful. Though she is fickle minded, she betook permanently on the face of Uma; it shows the supreme beauty of the face of Pārvatī.

Amṛtānandayogin has quoted this verse for the same point. While explaining Ākānśa among Arthadośas Hemacandra also quotes this verse.
Describing the blemish 'Nyūnapada' or 'Verbal deficiency' Mammaśa remarks: 'in some cases it is neither an excellence nor a blemish'.

As an example he quotes a stanza from the Kumāra.

"Has she through her power remained invisible in anger? But she will not be angry long. Has she flown up to the heavens? But her heart yearns in ever fresh love for me. While even the foes of the immortals cannot wrest her, while in my presence. And yet she is quite invisible to mine eyes. What fate is this?"

Here, there is no excellence as the absence of the words 'it is not so because' after the (use of) 'concealed' (Pihitā) would not produce any special sense. Nor it is a blemish because the latter sense goes on sublating the former sense. Here Ruyyaka states: "Here the former sense 'she is concealed' is followed by 'she angers not for long' but in between the words, such as 'it is not so because' are not used, hence it is a case of verbal deficiency. But this deficiency does not suggest a new meaning nor is it sustained because the idea that follows (she angers not for long) sublates or cancels the former
At the time of explaining the special features of the primary subject matter Kuntaka has quoted the same verse.

At the end of the seventh chapter in his Kāvyapraṅga Mammaṭa explains the Rasadoṣas. These Doṣas are of ten kinds. The 'Perversion of the characters' (Prakṛtinām viparyayāḥ) is one of them. And again in this 'characters' or 'Prakṛtis', there are three modes i.e., 'Divya' (divine), 'Ādīvya', (non-divine), and 'Divyādīvya' (semi-divine).

Concerning these Mammaṭa remarks: "Each of these again is 'firm and temperate' (Dhīrodatta), 'firm and haughty' (Dhīrodhata), 'firm and gay' (Dhīralalita), and 'firm and calm' (Dhīrapraśānta) according as they have the pridominance of the heroic, the furious, the erotic and the quietistic Rasas respectively. Each of these again is either high, medium or low. In similarity with the non-divine characters, the love, the mirth, the grief and the wonder are there in the divines also. But the love of the nature of erotic union should not be delineated in relation to the highly divine characters. Such a description indeed would be as highly improper as describing the sexual sports of the parents."
Mammatā says that the poet should look into the natural propriety of characters while describing, the anger, which is an instantaneous effect, without showing its external signs and the prowess. Similar is the case with the journey to the heaven, the nether regions, the overcrossing of the ocean. These can be described even without mentioning the external effects only as related to divine characters. To illustrate this he takes a verse from the Kumāra.

"O Lord, withdraw, do withdraw your anger" - By the time these words of gods go forth in the sky, the fire emanating from the (third) eye of Śiva reduced Kāma to ashes."

Here, in the words of M.R.Kale: "Śloka quoted in the K.P. VII. to show that anger, without its external signs such as the knitting of the eyebrows & c., and producing an instantaneous effect, may properly be represented concerning the divines only. M.A. Karandikar agrees: "This Śloka is quoted in the K.P. VII to show that Krodha which begins to effect instantaneously can be shown in the cases of gods only, it is not accompanied by the usual signs of Bhrukuṭyādivikāraḥ."
Kṣemendra quotes this verse in his Aucityavivāraṇacarita to show the Nāmaucitya. Rājaśekhara has quoted for Samvidhānaska in Prabandha.

To Mammata 'Nidarśanālaṅkāra' or poetic figure 'Illustration' means "An impossible connection between things, which leads to similitude."

As an example he quotes a stanza from the Raghu.

"Where is the race sprung from the sun (the race which traces its origin to the sun)? and where my scanty powers of mind? Methinks! from sheer folly I am bent upon crossing the ocean, though difficult to be passed over, by means of a small raft (or a boat)."

According to Mammata, "Here (the stanza) ultimately results in, or leads to, this comparison: Description of the race of the sun with my intellect (is) like crossing the ocean with a boat."

This verse shows Kālidāsa's humility.

The repetition of the word Kva shows the poet's
inability to describe properly the Solar dynasty. In the words of Nandargikar: "Where is the suitability or congruity between the one and the other? What has the one to do with the other? How great a contrast or difference is there between the one and the other? The repetition of Kva to express great contrast or unsuitability between two things is not uncommon with Kālidāsa. And according to C.R. Devadhar: "The particles Kva-Kva indicate great incongruity or disparity between two things. The poet implies that vast and varied in exploits as the Solar dynasty is, his meagre poetic genius is ill suited to cope with this gigantic task of describing this race in verse; that, therefore, between the two Viz, the Solar race and his genius, there is a such a great disparity."

Gajendragadkar says this is the example of Vākyārtha Nidārśana: "Here the two sentences that comprise this stanza do not seem to have any connection between them. The first sentence suggests the great difficulty of describing the illustrious Solar race with the author's limited intellect. The second contains the author's desire to cross the ocean in a small raft. Connection between these two Vākyārthas seems impossible. But as Kālidāsa has placed these two sentences together,
there must be some purpose is to bring out comparision or similitude between the two sentence-senses. So, the ultimate idea is 'Udhipena Sāgarataranamiva manmatyā sūryavamśavarananam. Thus an impossible connection between two Vākyārthas leads to comparision between them.

Consequently, this stanza is an example of Vākyārtha or Anekavākyagā Nidarsanā.139 But appayadikṣita says don't be confused as here the figure of speech is Nidarsanā. This is the example of Lalitālankāra.140 Viśvanātha also quotes this verse as an example of Niderśanā.141

Mammatā explains 'Samuccayālankāra' or the figure of speech of 'conjunction' as "That (is) Conjunction, where one cause (competent) to accomplish that (result being present), another producing that (same result) would (also) be present."142

There is also another variety in this figure of speech. That is "(represented by) qualities and actions which (are) simultaneous."143 Here to show simultaneous description of two actions Mammatā quotes a stanza144 from the Vikram.

"While all of a sudden I have suffered severence from my beloved which is unbearably painful, here the
fresh clouds appear making the days so genial by
mitiating their intense heat."

When there was already pain of separation from
Urvaśī, the arrival of new cloud added up to his sorrow.
Here there is Samuccayālāṅkāra. The adjective of the
arrival of clouds also was indicated by the adjective
of the separation.¹⁴⁵

While explaining Padavakratā Kuntaka has quoted
this verse.¹⁴⁶

While explaining the figure Viśeṣa, Mammaṭa does
not give a general definition. All at once he mentions
the varieties of this figure. These varieties are given
as follows:-

"The existence of the supported without the well
known support; the simultaneous presence of one in many
places in the same form; and the doing or accomplishment
of another impossible thing just in the same way by some
one doing another work; thus (the figure) 'Special' is
known to be three-fold."¹⁴⁷

Here, for the third type¹⁴⁸, Mammaṭa cites a
verse¹⁴⁹ from the Raṇhu. -
"Thou wert my only wife; thou my counsellor, thou my companion in solitude, my beloved pupil in the fine arts; in short, by taking thee away, say, what things of mine has not death, averse to pity, robbed me of?"

Indumatī was not only a house-wife to Aja. She was everything to him. By carrying away Indumatī the Death has succeeded to snatch away the house-wife, counsellor, friend, pupil and everything from Aja. So this is the example of the third type of Viśeṣālankāra. In the words of C.R.Devadhar: "This famous stanza is cited as an instance of the figure of speech Viśeṣā. While death wanted to deprive him of his queen. He has by the same effort succeeded in depriving him of his friend, counsellor and pupil."

By this verse one can have a picture of the lovely and friendly married life of Aja and Indumatī and the qualities of an ideal wife. Here R.D. Karmarkar observes: "The stanza describes an ideal wife and incidentally shows the poet's high regard for women." M.R.Kale states: "The manner in which the poet here speaks of Indumatī shows the high respect in which women were held in his times." And in the words of G.C.JHALA: "The poet sums up the ideals of the Āryan wife
in relation to her husband. Grhipī - the owner of the house wife, hence the wife is really the Grhipī, Sacivah - A minister. The husband was guided by the wife as the king is by his minister. Kalāvichau - In the execution of fine arts. Indumati was a dear pupil to her husband who instructed her in the fine arts."

Viśvanātha has also cited this verse for the same variety of the figure 'Special'.

And continuing this Mammaṭa says that in such cases Atiśayokti exists as the very essence. According to Gajendragadkar, in the above stanza there exists Asambandhe saṃbandharūpa Atiśayokti.

After the delineation of Alaṅkāras, Mammaṭa discusses a little about defects. According to him the differences in Tense, Person and Mood et al are not to be left to be comprehended excessively. Such differences are included in the category of Doṣas viz. Bhagnaprakrama or the Break of Uniformity. As an example he cites a verse from the Raghu.

"Kumudvati got from Kakutstha (i.e. Kuśa) a son named Atithi, as the intellectual faculties get clearness
from (become clear in) the last quarter of the night."

Here the verb 'Āpa' is used in both the Upameya and Upamāna clauses but the past tense Āpa does not fit in the Upamāna clause. It must be changed as Āpnōti i.e. the present tense. Otherwise the fault of the difference of tense occurs. So this is an example of the defect Bhagnaprakramata.163

It is said that in the last quarter of the night the mind will be free from obscurity. At that time the intellectual faculties get brightness and firmness.164

In the tenth chapter, specifying blemishes of 'Arthāntaranyāsa' or 'Corroboration', Mammaṭa says:
"(A thing) though poetically fancied (as true, is) like an unsubstantial or unreal thing, because it is deprived or void of real form: when corroboration is used to corroborate or support it, that (becomes) exceedingly improper like a drawing on the surface of the sky; therefore, province lessness of this (corroboration is) the defect Inappropriateness of meaning itself."165

For example he cites a verse166 from the Kumāra:
"Which (Himālaya mountain) protects from the sun the darkness, which is curling in its caves, as if afraid during the day, surely, lowwards one who resorts for shelter, howsoever petty he may be, the high-minded cherish a feeling of affection (of them)"

Here, fear itself (on the part) of the inanimate darkness from the sun is not possible; therefore, whence, indeed (Eva) (can there be) protection, necessitated by that (fear), by, the mountain? But there arises no improbability or impropriety whatsoever of this (fear), which becomes manifest or is apprehended in (its) imaginary or fancied form; therefore effort to corroborate it(is) quite useless. In the words of M.A. Karandikar: "The Kavyaprakāśa illustrates with this the Doṣa-Anucitārtha, saying-Darkness being insentient there is no possibility of any fear from the sun in its case. How then there can be its protection by the mountain on that account? Some may explain away the Apahnuti (absence of reasonable grounds or inapplicability of meaning) saying that this nature of the darkness arises out of mere imagination (Utpreksā). But this attempt to explain away the defect is useless." 

Herein the particular sentence i.e., the mountain
protected the darkness from the sun is corroborated by the general statement that the noble ones do protects even ordinary persons who came for protection. So, here the figure of speech is 'a particular fact is corroborated by a general one type' of Arthāntaranyāsa. 

In the last line Śirasāṃ-atīva here except Mammaṭa every one reads Śirasāṃ-satīva. But these both readings also show the broad mind of the noble persons.

According to R.R. Deshpande there is also the figure Śleṣa in this verse.
NOTES AND REFERENCES

CHAPTER X

1. तव भूक्षारस्य दृढ़ी मेंः तत्त्वभोगः विपुलबः
अपरस्य अभिलाख्यविशेषाय प्रवासामाप्तेतुक इति प्रभविषयः।
-Kāvyaprakāśa or the Poetic Light by R.C. Dwivedi, Vol. I
1966. Motilal Banarsidass, Bungalow Road, Jawaharnagar,
Delhi-7, p. 78 & 80.

2. स्वामालिक्य प्रणयकुपितां धातुर्गच्छ बिलायाः
मात्स्यां ते घरण्यतित यावदिशायमि कर्तृपूः।
अत्त्वस्तायन्युद्धचिरित्रिताशुरुपाः मे
कृतरत्ससम्मन्निः न सदैव सक्रमं नौ क्षुतान्तः।
-U.M. 42. Transl. by M.R.K.

3. कथिष्वः कान्ताविरह्युक्ताराजाधिकारप्रमतिः
शपेनार्थुष्क्षितमिच्यम वर्धिषोर्ध्वेण भृतः।
यक्षव्धे जनकनायास्मान्यद्विद्वेशु
सिनगध्यायातस्य वतांति रामनिर्याप्रेष्ये॥
-P.M. 1

4. Vide:
(1) प्रणागरातिकिशोभुस्तस्यः स्वर्णे समागमः।
बाध्ययुनु न ददातेनां द्रुढः चित्रागतामिषः।
Abhi. Sāk. VI. 22.
(2) द्यायमत्त्रित: कामत्यान्त: समायोक्त: तदा
कथेयुक्ते निद्रा रत्ने समायुक्तयोगः ।
न च सुमननामालेक्षणेऽपि प्रियामत्तां ताः
सम नयनयोगसत्ताः प्रस्वेन न भविषयति ॥
- Vikram.II.10.

5. (1) अन्तर विद्यात्तत्वो वक्तादेह् कृतान्तश्राध्युत्ति जीवनोपयोगम्
तत्तदभवत्त्यायी सन्त नूनसन्तकथात्तियत्युपालम्माविम-
प्रायपावृत्तम् ॥ - सुमनोरमणी

(2) In his explanation G.R.N. says - न सहते &c.
Mahima. explains it as - "अत्र आवयोद्धारणाम् ।
शासिनि संहु काव्यः काव्यं: पदमनाले । उद्भवज्ञानमेव
परिणुदी निर्धारिता। दर्शननिन्योगेऽद्वर्णात दुःस्थे धन्वति
कृतान्तं रत्नदेही कृतान्त।। कृतान्तं: &c. In connection
with this Mahima. has the following note.
He says- "आक्षणान्तमकारणविद्गुष् । परमेषे परम्परिविधि व स्तूहा ।
सुजन्व-सुजन्वविद्गुषः । प्रूक्तिस्वरूपि दिवे दुरारंभां"।

(3) समयशेषनामार्थ आवयोरस्थित्यान्त दैवज्ञायिः: सद्यं न सहति इति
किमुक्ताक्यमितप्रयथमसवधार्ष:। - Malli.

6. अत्र तुल्यपरिगतिकारः। - विनुलता

7. श्रुताराध्यक्षकाव्यरूपविवरणः।
बीमतसम्भवतेंत्रेत्याते नादे रत्ता: समूहः ॥
- K.P. IV.
8. नीवामङ्गामार्गम्य नवनुमन्तियः स्यंदने ब्रजेदिशः
परशर्यां ग्रामिष्टं: शरस्नमव्याद भूम्भता पूर्वकायम्
वधीश्वरसे: नमि नवसमीरमी: नारायणमणमाः
परन्तरप्रमुखत्वधार विषयं भूतार स्तोककृपाः प्रपाति ॥

9. अन्ध ध्वरसपि। - किंशोरकेलिख्याय।

In introduction it is said that -
"नीवामङ्गामार्गम्य" इत्यादिपद्यमें भयानक रस है। परन्तु इस से यह न समझना चाहिए कि सम्पूर्ण दृश्य भयानक रस का है। इत दृश्य में भिक्षू के लिए राजा के उत्साह का मुख्य लयः के अत्यधिक होता है। अल: यह दृश्य ध्वरसपि का है।" - Introduction by Pt. N.Kantnath Sastri Telanga, p.206

10. Read:

(1) "It has been quoted in K.P. IV. as an example of भयानकरत्ना. " - A.B.G. op.cit., p.216

(2) "अन्ध भयानक रसो ध्वरसपि। तत्पर मृणाल भर्य स्थायीभावः।
द्वन्द्वविधिनित्तस्यद्वन्द्वनावलोकनातम्बनविमावः।
तदनुपत्तशरस्नति-तत्त्वपर्यायस्त्रोतपनदिनमावः।
नीवामङ्गामार्गमार्फतरुकामहाराजगृहविमावः।
द्वन्द्वविधिनित्तस्यद्वन्द्वनावलोकनातम्बनविमावः।
मृणालभावः सत्तत्त्वः। ऐसे रसो ध्वरसपि।
तदात्मा - "भाग: विसंवाचार्य धनुनित्तियाएवोऽभीषणकृः। द्वन्द्वपरिमे शृणु गंगाराजस्यप्रवेशः।
म्यमायार्य बिमावः। स्वर्यः नेत्रकराशिरः। द्वन्द्वपरिमेय सत्तत्त्वमाः।"
11. कविकाय्य शक्तिप्रकाशः वा घ च तुल भूषयोधि दुर्योध्यये सा
दोषाणां प्रश्नमात्रे शुरुतमः कोपेंधि कत्यं गुरुः।
हि वसुचचर्यायामः कृत्याय: स्वपनेत्तिः सा दुर्योध्ये
वेत: स्वास्थ्यशुरुः क: खळु युवा यन्योपधः पास्यति॥
- Vikram. IV. Transl. by R.C. Dwivedi.

12. अः विलकोप्तयुक्तयुक्तसम्मश्रयाकादेन्युत्ति पिन्नानां सुलटता।
- K.P. op.cit. p.96.

13. Read:
(1) "अः विलकोप्तयुक्तयुक्तसम्मश्रयाकादेन्युत्ति पिन्नानां सबलता।"
- Alankaśara-arhavasva of Ruyyaka, op.cit., p.235
(2) "अः विलकोप्तयुक्तयुक्तसम्मश्रयाकादेन्युत्ति पिन्नानां सबलता–
विपुलम् शुभारस्यायाम्।" - Kuv. of Appayya Dīkṣita.
- op.cit., p.202
(3) "अः विलकोप्तयुक्तयुक्तसम्मश्रयाकादेन्युत्ति पिन्नानां सबलता।"
- S.D. of Viśvanātha, तृतीयांच्छेदे: op.cit., p.223

14. हरस्तु किरिमित्तपरिहृत्यर्थः
शक्त्रोदहार्मम इवामुर्तिः।
उमाशुभे विवेकलामः
व्यायामामास विलोचनानि।" - Kumāra. III.67.
- Transl. by R.C. Dwivedi.
15. अन परिवृत्ति और पूर्वाधिकारिता विषय प्रवेशपत्रि में विशेषज्ञतावरूपन वाचन प्राध्यात्मिकता संदेहः। K.P. op.cit., p.150.

Read:

(1) "प्रतिद्वंद्वाधिकारिता प्रवेशपत्रि में विशेषज्ञतावरूपन वाचन प्राध्यात्मिकता संदेहः। उम्मोकराकारकारितावरूपालितर्थसः।"
- बशीरतापत्रा, जैनी

(2) प्रवेशपत्रि नवरथी दलालवत्तत्त्व गम्यत्र प्राध्यात्मिक बिन्दु प्रवेशपत्रि ब्रह्मवि न न व युज्ञेश्वरा: सम्मोगतासम्बन्ध, अर्थात् वाचन प्राध्यात्मिकता संदेह इति वाचनम्, अन्तरक्षण तत्त्वात् अर्थ प्रबलत्वात्।

16. हरस्त्र धरोदपि वन्द्रोदयारस्मे अमृतार्थि: इव विनियो इष्टिनः परिपूर्णत्त्वः। न न न ग्रंथिजनवदगत्वत्त्वावयं इति भावः। - मालिक.


19. Read:

(1) "विशेषज्ञतावरूपन स्वयांवनीिसेतिक्ष्ठात'तिष्ठी' क्रियाः।"
- तारङ्गोऽधिके

(2) "स्मिरितर्च लोचनम् साभिराष्ट्राक्षेत्रादित्यसः। देशम् भगवात्तोरसीमारूपम् उक्तः।"
- मालिक.

(3) "स्मिरितर्च लोचनम् साभिराष्ट्रापराधित्यसः। देशम् हरस्त्रु पार्वतीविशेषकारतिमारूपम् उक्तः।"
- धौर्याणि


23. (1) "अश्रोपमालिकारः"। - पूर्ववर्ती
(2) "The figure of speech in the verse is simile".

24. यदि व व्रत्र्यायकाव्यातिरिक्तेन व्याकरणद्वयंचक्षु मात्रो नामयुक्ते, तदस्युपवादीनाः नित्यदशर्ततः कल्पतत्वानां नित्यदशर्तत्वातिति विभागकरणमनुविध ने स्याद्। न मात्रो न, सर्वस्य विभागत्तथा प्रतिमात्यादि। व्रत्र्यायक्षमावतिरिक्तेन व्याकरणद्वयंचक्षुतथाश्च तु व्याकरणस्य बहुविधात्वातुत वधिदेव कस्यछिदेवाणिग्नेनोपयोगत एव विभागकरणवस्त्य।। - K.P. Op.cit., p.170.
Transl. by R.C.Dwivedi, p.171.

25. द्विते गते सम्प्रति शोचनीयता
समागमप्रार्थनया कपालिनः।
वल्ला व सा कार्यनिमी कलाकृतः
स्त्रथमतय लोकनाय व भृकुष्यदी।। - Kumāra. V.71.
Transl. by R.C.Dwivedi.

26. इत्यादिद्विनादयादि पदवैलक्ष्येन किमिति कपाल्यादीनाः
Transl. by R.C.Dwivedi, p.171.
27. Read:

(1) "The word ब्राह्मचरिन_ will not suit the tone of ब्राह्मचरिन's speech as he is trying to deride शिव. "हिमालय_ would exalt शिव for his वीरार्गसत्त्व. N. remarks: "हिमालय_ is the speech of वीरार्गसत्त्व_ and अर्ध वीरार्गसत्त्व_ is the speech of अर्ध वीरार्गसत्त्व_ and अर्ध वीरार्गसत्त्व_ is the speech of अर्ध वीरार्गसत्त्व_. The moon digit is well known."


(2) "हि महादेवनिन्द्रणा_ तात्त्वर्य_ तथा ब्राह्मचरिन_ वीरार्गसत्त्व_ निन्दास्त्वदित्यः - ब्राह्मचरिन_ कामात्म्यादि_ अनुरूपितविशिष्टत्वादिन्त्य: द्वारा अर्थात्त्व_ कामात्म्यादि_ वर्णणमयी_ वाच्य_ इति चक्षु: अन्याय_ लक्षणपत्रं युक्तम_ कामात्म्यानुगुणसूचिमयी_"

- परमानन्दचक्रवार्त्य_ वाच्यावर्त्त्वादि_ विस्तारिक्ष_ वाच्यावर्त्त्वादि_।

28. पुष्करिन्द्रियमुपनितार्थिक्ष्यवस्तुत्तपः वच्छद्योपयोगानन्दान नापेक्षिते।


30. (1) "हि तेति तच्चुः_ शास्कलायः_ प्रसिद्धत्वादि_ वच्छद्योपयोगानन्दान_ नापेक्षिते।"

- बालिनितानुस-अन्नी.

(2) M.R.Kale interprets: "तिके उक्त in K.P. VII as remarked by Malli. to show that when the sense can be easily known the relative pronoun may be left understood. Here तत्त्व refers to the digit of the moon which is well known." - Op.cit., p.86.

32. अवधामान: क्रमे यज्ञ। K.P. op.cit., p.264.

33. अथ तव शब्दान्तरत घाकारे गुज्यतः। - K.P. op.cit., p.264.

34. Cf. "अथ त्वमित्यन्तरसि राजकारो गुज्यतः। - S.D."

Read:
(1) "अथ त्वमित्यन्तरसि राजकारो गुज्यतः। यद्य समुच्छीयते, तदन्तरसि घाकारे
   व्याप्तः। न नृपत: लोक: समुच्छीयते। न व श्रीकृष्ण तथान्तरसि:गुज्यतः।
   सत्तनिहितत्प्रेतविषयायोऽस्त्रयामारोक्ष्यमितिः अयोऽस्त्रयामारोक्ष्यतातमिः。
   "
   यस्यादार्जस्तुभिंषीनी धीराजाकः धीराजाकः

(2) "द्रव्य गति सम्प्रतियोगीतात्मित्यः। किंचि, किंचिद्वैतेवेश्च न ज्ञातः।
   कलावत: कला च त्वमिति समुच्छयो वाच्यः। एतदेवपरिवाच्यां
   वाक्यमुक्तमेतहृदयः। तदुद्वेचः
   कैशिरदयिष्टे हि क्षेत्रात्तिंद्र दूरस्थैर्यपि तत्क्षणतः।
   न नातु सर्वं तवेश्चामित्यातान्तिनायस्यते। इतिः।
   सत्तित्व गूढःधिष्ठिः धीर भद्रस्मयोऽपाल।

35. निःश्रेष्ठ जिवाधुदासात्मकमण्डलस्य बक्त्रवः। - K.P. of Mammata VII

36. सृष्टिप्रस्ताविन्नो मतिप्रेय विनाशाद
   धनसिंहगतः सार्वात्तिकावः निःस्वयः य जातः।
   रतितिविस्तृतबलघः केषस्त्यो मुक्तेयः।
   तत्त्वे कृष्णभजने कं हरेद्रे बहुः। - Vikram. IV.10.
   Transl. by C.R.Devadhar.
37. अत्र विनाश शब्दः अम्बरलक्षणः।

Read:


(2) In his explanation Saṅkar Paṇḍit says - "Ranganatha: अत्र विनाशशास्त्रः अम्बरलक्षणः-कल्याणदलील इति प्रकाशकप्रकाशणदिदं पयः पददोषेषु।" - Saṅkar Paṇḍit. Op.cit.

(3) "अत्र विनाशशास्त्रेऽ भारतमुर्जनी।
- बालविलाः नूतनमी।

(4) R.N. Gaidhani says in his explanation - "The comm. रक्षणाय justifies the word on the ground that it strongly suggests the उन्माद of the king and thereby helps to heighten the विनाशमुक्तमाराष्ट्रम। - Op.cit., p.161.


39. Read:

(1) अर्थातुरगसमीपादुपत्तनं मयूर
न त स रूपरकल्याण बापलक्षिपलार।
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(2) श्रायामात्सकेषण वर्तनिर्णीयकः स्वर्णमात्समहत्ते ।
वचः प्रधानसाधिन श्रायामात्सकेषणे वर्तमानः केत्रायः ॥ – U.M. 41.

40. मतिप्रवाया विनाशादिवृत्यापयतपूवममहिमम् ।
Alan.Sam. of Amṛtānand yogin, op.cit., p. 84.

41. अविवर्धः प्रायान्येन्निर्दिष्टा विचवापशो वम मात् । – K.e. of
Mamrta Vol.II. op.cit., p.208.

42. द्रस्ताः नितावादलम्बमाना पुनः पुनः केसरदामका-वीम ।
स्थानीहुला स्थानविवा स्थिरण द्वितीयमौर्यिमित्तमायुक्त ॥

43. पुर्विवर्वः भालमककत्तकान्ताः
दिगम्बरस्वेन निवेदित्व वम ।
वरेशु यदु ज्ञात्माकम गुरुगते
तदवत्तिः किं व्यासतपस्य त्योरोपने ॥ – Kumāra. V. 72.
Transl. by R.C.Dwivedi.

44. अत्र मौर्यिमित्तद्वितीयामित्त द्वितीयत्वमात्रःतपः । – K.e.

45. 'अत्र द्वितीयत्वमात्रःतपः । मौर्यिमित्तद्वितीयामित्त तु पुक्तः पाठः ।
स्थानविव स्वात्मात्ता पार्वतेव स्वीमौर्यिमित्तमायुक्तमायुक्तमायुक्तमायुक्तज्ञानात् ।
मन्नासः पि अन्येव शिव मत्वामित्तकार्ध्यमित्तज्ञानात् वा । अत्रप्रयुक्तः
पुक्कः श्रीप्रकाशेन्युक्तः इति त्रिविविव द्वितीयामित्त ज्ञानात् वा । अत्र
मौर्यिमित्तद्वेद्वाकायवस्मिन्य लब्धे कार्यक्षेत्रपूणः ॥' And read:
"प्रवीणाचा मौर्य निकृष्टत्वप्रद नानाविषयकता। तत्त्व समातो नोपळते। उत्तरदायित्वानां हि तत्पुरुषः। पूर्वपर्याये च, द्वितीयावसमे प्राधान्याः। निर्मितीमधूसे अनुप्रयोग अथवा प्रदर्शन अविनाशी गृहशास्त्री प्रत्येक राजा समस्त किमुक्तस्त र्यादु। तत्त्व "मौर्य द्वितीयासमे" हि पठनीयम्।" - सार्हित्यवृद्धामणि

46. "न वाच "द्वितीयावसम्मे" पृष्ट्यामि। तत्र स्त्रीलंकासम्मे न तत्र संस्कृतम्। तत्र मौर्यावसमे तत्त्वेक संस्कृतविद्वारिकृत मौर्यावसमे मानसमा विशेषां; इति "नाविशेषाविशेषांशलोकः।" - नारायण

47. Vide, M.A.Karandikar's notes on Kumāra, op.cit., p.218.


Read:

(1) "अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगतिः। अन्तः अनिष्कटाजगति
49. R.F: कन्या दरयते भर्य माता गिरतं गिरता छुटतुः ।
बान्या: क्लमिहित्वति भिंड्वान्यमिते जना: ॥

50. According to the famous dictum:
त कुलन: त विषाेश त युवा त विषण: ।
त एव सुभो यस्तु धर्मान्य समृद्धिमानु ॥

51. Then how old is he? N. remarks:
अनेन युहेष्योपि युवदत्त्युक्तं तेन च तत्सीमियत्यत्वम् निरक्तम् ।
यथाः: - "युहेष्योपिण्यपरियोणांगुणं गुणालम्बं परिलक्षित
नरः तत्रः" हि त । "युहेष्योपि युवदत्त्युक्तम् परिलक्षितता
उत्तमं जनेितु पुत्रम्" इत्यादिविवनिवरंजलितम् बहुविधा दोषाश्रययनएव पुनःतिः: ॥

52. न्युहेष्योपाध्योपाधागत्वस्य तामुड्किरान्तिभ: ऋग्दोषष्के
विधिपत्वानु । - M.A.Karandikar’s Notes on Kumāra. p.296.

53. Read: तर्फेिग्न्यानं घुढ़ेति यस्य भिक्षु तस्येषतर्यं एकं वक्तव्यमित्यथः: ।
- Udyota.

55. "In Sanskrit, the 'negative compound' (ना – समास) has two varieties viz. Prasajyapratisedha and Paryudāsa. In the former variety the negation is prominent whereas in the latter it is subordinate. Secondly, in the former the negative is related with the verb and is not compounded."

"अन्यायान्त्र विशेषतः वृत्तिप्रथेयु प्रथान्तरः।
प्रत्ययप्रतिवर्धे हेतु नियमः स यत् न ॥"
- व्याकरणप्रणिख्य, p.155.
"नवजल्लर: ..." is example for this.

56. नवजल्लर: सन्न्योगः न दुःस्तनविशेषः
संस्कृतं दुरानुस्क्रियं न नाम ग्रामस्तम्भः।
अथवा कुर्बत्तरसारो न बाणवरर्मीर
कनकनिरक्षानिः विचुरु प्रिया न समर्थिनी ॥

57. "न दुःस्तनविशेषत्वादे समासराहित्येन निबिधज्ञ प्राणान्यां न तथा
तथेति दुःस्तत्वमितरः॥"
- बालचित्रानुभूत-चनी.


60. उज्जैनीदादर्शे पुत्र तत्क्षमसाते गुणिमाये नः: पर्युक्तसत्त्वा निबिधाय निरुपदातानवियामः। - S.D. of Viśvanātha, सप्तमपरिच्छेदः। Op.cit., p.452

61. ज्ञापत्तमन्यत्रतो भेजे धर्ममानात्वः।
अतृप्राप्तरात्मे सोऽध्यात्मतः दुःखमन्वयूः॥

62. इत्यत्तत्त्वातुनुयादेनार्थात् गोयनादि।

63. Here we can remember the statement of the Kumāra.-
"शान्तिमायं बलु धर्मसाधनम्।" V. 33.
Here C.R.Devadhar observes - "He guarded his body, not because he was compelled to do so because of any bodily ailment but only for the practice of his regal duties."

64. Compare: "रोगी घ देवतामातः"


68. Cf. "सेवेत विषयानु काले त्यक्त्या तत्तपरता धकी।
सूर्य हि फलायतिन तत्तपरतो बृहा श्रीयः॥"
And in his notes Nandargikar says - "Chātrṭavardhana remarks - "न तु तत्पर: इत्यारिष्टज्ञस्य उक्तः। "सेवेत विषयानुभु 

69. काल्यं केला नीति: गौर्यं वश्यपद्येनिन्त्यम्।
अतः सिद्धि समेतामप्रामुखाप्रमाणनीयेभा।। Raghū. Transl. by G.R.N.

70. ज्ञाप्त अतिधिनामः श्रवः प्रवाणन्तत्वात् चाचकासस्त। चक्ष्या नापेक्षः।
- बालचित्तानुरुज्जनी

71. Ct. Manusmriti
"तीक्ष्णपैतृ मुदूरच स्यात्कार्यो बौद्ध श्लोकमः॥
तीक्ष्णपैतृ मुदूरच राजा भवति तममः॥" VI.140.


73. तद् गच्छ सिद्धौऽहुः कुशे देवकार्यः
- मथ्योऽस्मर्तत्नतार्बाध्यः एव ।
अपेक्षेऽप्रत्ययमश्चालस्य
बीजाक्षरः प्राद्रुता: विवादसमः॥ - Kumāra. III.18.
Transl. by R.C.Dwivedi.

74. अतं दृङ्का, अधै इति य दृङ्किकोऽन्य।। - K.P. op.cit., p.232.

75. "उत्तम प्रत्ययं घरम कारण अपेक्षे।। प्रत्ययोऽधीनिष्ठायानं-
विवादस्तेलुभुः।। इत्ययः।। तस्मादस्तीम्यतः तव घरमसङ्कारित्वाः
- दत्तन्त्याध्योपस्यमर्यः इति भावः।।" - Mālā.

77. See M.A.Karandikar's Notes on Kumāra. op.cit., p.201.


79. निहटार्थं यदुध्यार्थमण्डलितं प्रयुक्तम्।

80. यस्मात् सङ्क्वायमण्डलनात्
   सम्प्रादायिनी विखर्चितं
   व्याकरणदीर्घविवर्तारागम्
   कालसन्ध्यासमवधातुमताम्॥

81. In Amarakośa the word मत्ता is used in the sense of 'intoxicated'. See- मत्ते सौण्डोकट क्षीका: ... - Op.cit. p.161.

82. अज मत्ता शब्दः क्षीबार्यं निहटार्थंः।

Read:
(1) "अज मत्तेति। क्षीबार्येनायं निहा निहयप्त इति।"
   - सम्प्रादायकारिणी

(2) "भालूमत्तो भाव इति विवक्षायं क्षीबार्येन निहटार्थं।"
   - साहित्यालंकारणी

(3) "भालूमत्तततः प्रत्येकं सम्बन्धादिधारं तद्विध्या क्षीबार्यं प्रतिष्ठः।"
   - बाल्यविषयानुसरणी
(4) "धातुप्रतांतरित्य शताङ्गे पदार्थ निहतायथामिथानो दोषः।

लक्षणान्वयं उपायवर्ग सब्दस्त् (शब्दक्षेत्रस्त् वा) अघ्रित्स्यं यथः। यथात् धातुशब्दस्त् मत्तन्तरतत्तव प्रत्ये सत्यापि

कामुकायां निहतार्थार्थः" । - पुस्तकायी

83. See, M.R.Kale's Notes on Kumāra. op.cit., p.4.


85. अन्वयवस्त्र्य अनुवाद यत । - K.P. Vol.II. op.cit., p.252.
   Transl. by R.C.Dwivedi.

86. त्यस्य निबन्ध: ।

पृण्यभवघपराजिकुं वेता : ।

कमपराधिलस सम पर्यसि

त्यस्य माननिनि दासनमि यत : । - Vikram. IV.29.

Transl. by C.R.Devadhar.

87. अन्वयवस्त्र्य लक्षणिके वाच्यम् । - K.P. op.cit., p.254.

Read:

(1) "अत्याच्यवर्यस्तैव प्रकारान्तथे निहतायथावः।

पृण्यनवपराधानव पर्यस्तित्यापि स्यादः। - संप्रदायप्रकाशिनी।

(2) "अपराधालक्षणमिति व पृथवद्वद्वयं वाच्यतः। इतरथा स्थूलो

ममापराधो नेलि इत्यन्यितिविपायायतातु । नैतत्त्वूपवृद्ध, प्राणपद्धति

नृत्तचामायातु। याचिन्नायतस्त्याग्रायोगः। अश्रुकृतस्तेत्यांदी

सोशी पद्यते। केकलेवायतात्करणं दोषः।" । - समक्षपुजारिति

(3) "पृथवद्वद्वयं अपराधम वाच्यम् इतरथा स्थूलो ममापराधो न

श्रृङ्गः इत्यन्यितिविपायायतातु । नैतत्त्वूपवद्ध प्राणपद्धतिः नृत्तचामायातु। अतीतो निमित्तवाच्यत्यमेवत्पादः।" । - बालचिन्तानुसारजी
88. "Cf. अन्वया नवनिषेधे स्तुतपूर्वकतिपित्रसङ्ग:। अराधनसः य प्रयत्ति किन्तु महान्नि अराधना।। - K.P. VII."

- R.N. Gaidhani's Notes on Vikram. op. cit., p.175.

89. Vide, R.N. Gaidhani's Notes on Vikram. op. cit., p.175.

90. ते हिमालयाधल-स्य पुनः प्रेक्षय च शून्यिनय।
सिद्ध घास्य निवेदयायं तद्विलुटः। समुद्भु: II - Kumāra. VI.94.
Transl. by R.C. Dwivedi.

91. अन तर्कनामः। "अनेन विलुटं इति हु वाच्य।"

- K.P. op. cit., p.260. Read:
"अस्मि इति प्रकारान्तर्य म्वर्ज प्रमाण म्वर्ज:। शूलिन्य प्रकारान्तर्य म्वर्ज
म्वर्ज प्रमाण पुनर्लेख परम्पर:। कथ्यायित्त:। न तदा, तयोऽहम्ब- 
हुम्ब्योरिख म्वन्धार्थवातै। न धातुः वृह इति। अनेन विलुट: इद्य 
विलुट: इति वाच्यामित्यतयांशामातसः।। - साहित्यांशः


93. "अन 'अस्म्य: इति हदमाप्रकारान्तर्य म्वनेय तर्कानामः यः परार्जः। न तद्दब्देन।। - S.D. of Visvanātha.
VII Chapter. op. cit., pp.401-402.

94. Kāvyā, Sūtra. of Vāmana. op. cit.
तदीयावधिकारे द्वितीयोपसङ्ग:। p.22.

95. महीभूत: पुञ्चलोकं तृणिक्षः
स्तरस्मानवत्ये न जगाम, तृणिक्षः।
अनन्तनुष्पर्य मयोहिष्यते
द्विष्रेष्यायां तलिशेषकसः।। - Kumāra. I.27.
Transl. by R.C. Dwivedi.
96. अन प्रयासः इति पूर्वात्तत्त्वतोऽपिति "ति युक्तम्। अनि सत्यपि युक्ते
कन्याये पत्ये सन्तेहो मूर्द्धिति केषवित सम्यक्यांते। – अ.प. ओप.सिट. प.262।
Read:

(1) कन्यायं पुज्जवृद्धेऽगामार्थापवृज्जति इत्यत्र अपत्यवति इति
वक्तव्यमित्याह इति। केशविदत्त्वस्य अन्याखर्कुर्मश्वविष्यवति अपरान्तरेण
पुज्जि पाठ सम्यक्यांते। पुज्जे बैल्कस्। तद्व्यतदिव, तस्मिन अपर्ये
कन्यालक्षण सन्तेहं मूर्द्धिति केषवित वायव्यविद्यपाद्हु।। अपव्ययङ्गसय
विशेषविविष्यक कन्याया विश्वान्तरेवेविति भावः॥।
- बालचित्रानुसारंे।

(2) "पूज्जवृद्धेऽगामार्थापवृज्जति इति पृक्षान्तरेण पुज्जवेत्त्वस्य प्रयासः।।
"तस्मिन्याक्षरि्य इति। प्रयासः। क्ववित्त्वमिति इति। प्रकृत्यतरत्वाधा
पुज्जि पाठ सन्तेहं निद्धश्चाह। पुज्जक बैल्कस्। तस्मिन
तस्मिन्याक्षरि्य कन्यालक्षण सन्तेहं मूर्द्धिति केषवित वायव्यविद्य
अहू। अपव्ययङ्गसय विशेषविविष्यक कन्याया विश्वान्तरेवेविति भावः॥।
- साहित्यानुवादमिण।

97. "पूज्जवेत्त्बस्य इति। "प्राप्त्युत्री स्वस्यतुदित्त्वम्।। इत्येकेषां॥
तांतस्य सन्तेहं पुज्जि पाठाः॥ मूर्द्धिः मत्तु।। तत्त्व पुज्जवेत्त्वसः।।
"फित्त्बस्य प्रयासः।।"। – मालि।

98. मेनान्व तुपृथ्ये तिततः कन्या योगात्तिष्टतः॥
उपाध्यायः पाणिः। तीव्रत्वपरार्था॥
- मात्स्य पुराणं। आ.७।
99. "The rivers are also poetically spoken of as the daughters of mountains; Cf. अयान्गसंक्ष्यक परिवर्तनोपिच्छ-प्रचलिता: पुर: पत्तिदृष्टिमात्राम्:। अनुरोदितीय कस्पेन पत्रिणा। विस्तृत्त वत्सलनयेष परिचयोऽतित। || - Śīś. IV. 47. M.R.K. Op. cit. p. 16.

100. गाहन्ता महिषा निपातनालिल बुद्धमुखस्ताताहिन नायाबद्धकदबन्ध मूलकुल रामयनाध्यक्षत।
विनिधौः: क्रियात्वा वराहपतिभिनृस्ताताक्षत: पल्लेः
विश्राणिः लमतादिन्द व शिष्मिक्याबन्धयमः:। ||

101. अह कारकस्य। "विनिस्थता रघुन्तु सूक्ष्मारा" इत्युपद्दती।

Read:

(1) "महिषा गाहन्तामिति प्रथमायं उपक्रमातु विनिधौः। क्रियाभिनीति
तुतीयाय: प्रयोगाः कारकमक्ष इत्यादि।
- बालाकेतीमुरजजी.

(2) "अह सर्वज कुब्धविवेश्यत्वप्रस्तावः। विनिधौः विराहितार्थिना कर्मिकिश्यति
प्रतिपादः कृत्त्वा तदन्यथार्थितमिति:। अह श्रांतस्य वचनं प्रक्रमं नोर्ण एव। श्रमयिनुपस्थतवः न दोषः।।
- सार्वबोधिनी.

(3) "अह व इत्ये निद्धकारक कवन्युपास्यादिदी विनिधयो भग्नप्रक्रमाता दोषः।
तत्स्य परिद्वारा प्रक्रमस्य काव्यपक्षादिशिकादः। तमुन्यायः।
पिछुपोष्यविभिन्न तत्तास्माभिवृज्ज्योवताय।।
- किशोरकेशी

Read:

"अन्तर्द्वंद्विमहति "कृत्वा -विपर्ययानि स्वाभावविनिर्भर यज्ञविधिः" इति पाठमण्डनः। नन्द कृत्वा क्रमबहः परिष्ठते तति कृत्वा नयं परिष्ठते
इति यज्ञाय चाचयः। अनेन पाठेन सोचिपि परिष्ठतं स्वः। यतं यज्ञायमनेने परायणे
परायणेत्रैपूर्वे पुनः परिमोहमन्यायदित्यारोहयोहरुःः क्रमेण स्वः।
हि च महिषादिविषयब्यया अर्पितानक्षणौन्तैभिषेत: कवि:। स च
विन्दुः स्वः कविनेति नार्यतत्वमभुज्ञसोदक्षस्तिस्य विविधः। यथा पूर्वित स्तिथरा
भव सुक्कम धारणेना् न्युर्मार्ज ततदिन्दुद्वियथय:। दिवकु-रजः
कृत्वा तत्स्तत्तेवते 'दिशिष्या। देववर्धित इतस्य स्वरूपमातरत्वम्" इत्यतः। वर्ण
जान्युक्तक्रमहेऽपि परिष्ठतो भवति। पूर्व जन्तुपुस्तकपूललिपि जन्तुपुस्तकपूललिपि
विविधयः। वशेषेन्युक्तक्रमहेऽपि "जन्तुर्विशिष्युः" इति परिष्ठतो
भवति। वर्ण जान्युक्तक्रमहेऽपि परिष्ठतः।"

103. The Vimala Commentary says that -

"अत्यतियोक्तातिबाधायोक्ति स्वाभावविनिर्भर यज्ञविधि समुप्युपपुरुषात्मकारकारकारकारं"।


105. Kāvyā. Śūtra. of Vāmana.

प्रश्नेदिकरणे द्वितीयोपस्थाययः: Op.cit. p.२५

106. अंशतः प्रारंभाभ्य: परंतु यथः यतः।
- K.P. of Mammeta. op.cit., p.264.
107. रामनन्दपरारण ताहिता
दुःशेष हृदये निशाचरी।
गणधर्मधिरचन्दनोत्सिता
जीवितेश्वरस्ति जगम सा॥
- Raghu. XI. 20. Transl. by G.R.N.

108. अह गृहुः यसे विस्तसय शुक्गररस्य ब्यंजकोपरोद्धः।

Read:
(1) "प्रकुटो रतो बीमत्। (अ) पर: सम्बोधशृष्टिः। तत्त्वविरोधा-प्रविभावतपरार्थः।" - सम्भृदायाकाश्विनी
(2) "अह गृहुः रते कीर्ति रामस्य मन्नयेन औपम्यातुं जीवितेश्वन वल्लभार्ष्यत्वायन्नमिति शुक्गररस्तय तत्त्रवस्त्रमोक्षताः।" - बालचित्तानुरुज्जनी


110. "अह शुक्गररस्य ब्यंजको दिलीपोद्धः प्रकुटसारसविरोधितवादनिष्ठः।"।
- S.D. of Visvanātha. op.cit., p.

111. ज्यावन्यनिर्धारदंदुनेन यथा
विनिष्पचवदवस्तपरम्परेन।
कारागरामे निर्जितवादस्वे
लखत्वत्रवैश्वविशिष्टाम प्रसादाः॥ - Raghu. VI. 40.
Transl. by G.R.N.

112. अन्य वि "ज्यावन्य निर्धारदंदुनेन" तथादृष्टि बहो ज्यावंदः।
- K.P. op.cit., p.284.
113. क्यातश्चेष्ये निहितःतोरुद्वर्तता। - K.P. op.cit., p.286.
Transl. by R.C.Dwivedi.

114. चन्द्रः गोत्र पदमाणान्त न भुक्ते
पदमाभिः च नान्दमतीवदित्यायम्।
उदाहरण सूत्र प्रतितयाय लोणा
दिशा-पर्याय प्रीतिमयाय लक्ष्मी:॥ - Kumāra. I.43.
Transl. by R.C.Dwivedi.

115. अन राज्य पदमर सह्योः, दिया-चन्द्रमताय निष्प्रभयाय लोकास्तिद-भिनि "न भुक्ते" इति हेतु नापेक्षे। - K.P. op.cit., p.286.


118. "दिया न योगी चन्द्रः पदमः नोहा स्त्रियः निर्मि। प्रसिद्धत्वादिहानुक्ताय निहितकुलमें अगुण:।।" - Alan. Sama. of Amrtanand yogin.

119. "अन राज्य पदमर सह्योः दिया चन्द्रमताय निष्प्रभयाय लोकास्तिद-भिनि न भुक्ता इति हेतु नापेक्षे॥" - Kāvyānu. of Hemacandra.

120. क्यापन्न गुणो न दोष:। - K.P. op.cit., p.296.

121. तिष्ठन्तकाशानु प्रभाायिनितादीर्घे न सा कृपाति
स्वाभयोप्ययातिता अद्वित्यो पुनर्यावर्तमस्या मनः।
तां हेतु विवधायिगोरव्ययमे य से शब्दः पुरोहितानि
सा वात्यन्त्रमार्गवर्य नवरस्यायित्ति कोर्य विधि:॥
- Vikraṇ. IV. 2. Transl. by C.R.Devadhar.
122. अतः पिरितेज्यतां नन्तरं "नेत्तगत" इत्येकतायम्: पद्मविभशेषबुद्धिरकरणान्न
युग: उत्तरा प्रतीति: पूर्वां प्रतिपरित: बाध्यत इति न दोष:।
- K.P. op.cit., p.298.

Read:
�तः गुणा भावमाह अथेति। पिरितेज्यति शक्दादनन्तरं "जेत्तगतः" इति
पदार्थः, तेन्त्रिकरो सदर्मिन गुणं करिचुदयाविदितः, विशेष विलक्षणे
प्रभेदयो बुद्धिशतिकान्यकरणास्तित्वं। दोषभावमाह उत्तरे:॥
दीर्घं न व्याख्यात्वादविदिका उत्तरा प्रतीति: तिष्ठेतकोपेत्यादिकं
पूर्वप्रतीपरिति बाध्ये। नेत्तगते इति पदं विना चिरकोपाभावकथमैनैव कृपिता
सति तिरोभूसङ्गेद्याध्याप्त इति न दोष इति भावः।।
- बालविलातानुवमनि।

123. Vide: Sanketa of Ruyyaka. Quoted from K.P. ed. by


125. पूर्वकथे दिच्यं अद्वित्यं दिच्यार्थ: दिच्यार्थार्थः। दीर्घीवृक्षार्शान्तरस-
प्रथाना दीर्घीवृक्षार्शान्तरस-प्रथाना दीर्घीवृक्षार्शान्तरस-प्रथाना दीर्घीवृक्षार्शान्तरस-प्रथाना दीर्घीवृक्षार्शान्तरस-प्रथाना दीर्घीवृक्षार्शान्तरस-प्रथाना दीर्घीवृक्षार्शान्तरस-प्रथाना दीर्घीवृक्षार्शान्तरस-प्रथाना दीर्घीवृक्षार्शान्तरस-प्रथाना दीर्घीवृक्षार्शान्तरस-प्रथाना दीर्घीवृक्षार्शान्तरस-प्रथाना दीर्घीवृक्षार्शान्तरस-प्रथाना दीर्घीवृक्षार्शान्तरस-प्रथाना
तत् रित्विगामकामयामिनि आदिभोगात्मकृतिविद्य दिच्यार्थार्थः।
किन्तु रिति: सम्यागुरुग्राश्यं उत्तमदेवं विश्वमय: न वर्णनीय:।
तद्धनं हं
पिन्धे: सम्यागुरुग्राश्यं उत्तमदेवं विश्वमय: न वर्णनीय:
- K.P. op.cit., p.308.

Transl. by R.C.Dwivedi, p.309.

126. सूक्ष्मयदिदिवीकारार्जितं सत: फलं: क्रोऽ: स्वःपातालगमन
समुद्रोक्तचनादनुसारः दिच्यार्थं। - K.P. op.cit. p.308.

Transl. by R.C.Dwivedi, p.309.
127. "कौन प्रभो! संडर संदर्भित
यावद गिर: वे मलता घरित"
(ताककत विषमनेत्रज्ञना
भस्मायोगि मदन चक्कर)
- Kumāra. III.72. Transl. by R.C.Dwivedi.

128. इत्युक्तावुद्धुनुमुद्या विदिवा विदिवारित: क्रोधः सधः फलदीदियेद्वेषवः


130. "अन्य परायणो भगवतस्मिन्नेत्रस्म सरसारिनिग्न: क्षोभे क्षण्यमाने तत्त्वकोषायमः "संडर प्रभो क्रोधमिति यावदव: वे देवाना घरित
tावदद्वनेत्रोत्सव: स वदनिर्दिन: भस्मायोगियमकार्ष्य: - इत्युक्ते
संडरार्तते त्रसर्य भवाभिमानमनुचितमेव"

131. K.M. of Rājaśekhara op.cit., p.225

132. अभ्यो वर्तनमंबन्ध उपमा परिकल्पनः

133. कव सूर्यप्रियो वंश: कव वाल्यसिद्धमणि मति:
तितिप्रियुस्तं मोहानुभयेनासियम सागरः

134. अहोदुने सांगतरणमिव मन्मल्या सूर्यविशेषनामित्यपमायं वर्षवस्यवति
- K.P. op.cit., p.416. Transl. by A.B.G. p.69
Read:

(1) "अश्रूः पूर्वोऽत्तवायास्योऽर्घतमानः सम्बन्धः उपमाः परिकल्पयति।"  
- समर्द्धायुपकाशिनी

(2) "अश्रूः सूर्यवासप्राक्षांशीविषयभावानौ चित्तवलक्षे वाक्यायं  
सागरस्वायाः सुत्रायां वाक्याश्चान्तरमारोपः इति अवश्यः  
सूर्यवासप्राक्षांनमूलस्य सागरस्वायांनमिति पुष्पामयः"  
विद्यामृग्यीपादः  
उत्पन्नेति। अश्रूः निरपेक्षायोलिपात्योः  
बिम्बप्रौढः बिस्मलबाचः ततः  
द्रुढङ्गस्य कालेऽ यद्य पुः कुले रसेः मेक्यायं वाक्याश्चान्तरमारोपः  
समानाभिकरणेन सवेय सम्बन्धां उपपरितनिक्षणाः  
निदर्शनाः।  
- साहित्यशूचारणि

135. Malli. says: "सम्पृवत: कविः द्वाबुकारः परिहरति। इदं धार  
वंशोक्तकर्त्तव्यं स्पृहान्यमहत्त्वार्थः। ततुदक्तं  "प्रतिपादः महिम्ना ध  
पुजन्यो दिः महत्त्वः इति।"

136. Read:

(1) "दृश्य कव शब्दौ महत्त्वस्तु सूक्ष्मतः। सूर्यवासकलिपिं न शब्दोः-  
मीनत्यः। तथा ध तदिशप्रक्ष्यमनिष्प्य तु हुराप्पास्तामिति भावः।"  
Malli.

(2) "दृश्य कव शब्दौ प्रयुक्तं अत्यन्तसम्मस्य संदर्भः। Chāritravardhana  
explains it by "उमाभायै कव शब्दौ सूर्यवास्य कविबुद्धेवाः-  
तत्त्वाञ्छात्त्वालब्धिः।" - G.R.N. op.cit., p.3.

137. Cf. Sa. I. 10. "वद्वर तथा वद्वर तथा" &c., II.52,  
Megha. I.5. MV. III "वद्वर तथा" &c., Compare also the  
दिक्षित्वृत्तिविशिष्टं canto 1.2, "वद्वर दिक्षित्वृत्तिविशिष्टं कव च मे  
मन्दःस्य प्रकृति। निवयन्तुकामोर्शियम राज्य सहस्तामात्तत्त्वम्।"  
- G.R.N. op.cit., p.3.

139. Read: "अन्र आई सागर तितीर्षित्रम् इति अस्व असम्ब्राह्यक्तया उद्देन सागरात्रङ्कतया सूर्यैवर्षेणासुभाषितया इति उपमायः: कल्यानम् - प्रेढः।" - A.B.G. op.cit., p.468.

140. Read: "अत्र निर्दश्युर्मार्नितराने कायणं। अथुविष्यन मेधा
सूर्यं वर्षितं मिडुद्रहार्मिति प्रत्युत्पूर्तान्ताःसमात्ताप्रतितिबिम्बः
भृत्य उद्देन सागरे तितीर्षितं प्रस्रुतान्ताःसम्परिविष्यन अद्यान
विष्णुतालकार विन्यासनेन केवल तत्तत्यपर्यं गम्यमान्यायः।
- *Kuva* of Appayyahākṣita. op.cit. p.212

141. "अन्र मन्त्रत्वं सूर्यविनाशस्यमुद्येन सागरात्रेति पर्यावस्थम्।"
- *S.D.* of Viśvanātha. op.cit., p.2022

142. तत्तथिन्द्रियता वेदार्थमु यत्रान्तः तत्कर्ष भवेत्। समुद्रविषयोऽसै।

143. त त अन्यत्र गुणाद्वा गुणिक्याः। - K.P. op.cit., p.460.
Transl. by A.B.G. p.98

144. अयंकः तथा वियोऽ रियया घोपनया: सुंदरस्ति मे।
नवारिणरोद्योरहोभिमिविवत्या व निरात्धारङ्कः।

145. Read:

(1) "अन्र वियोऽदेशन रियया: विक्रेत्त्याय भवनक्रियाः योगः।"
- बालचित्तानुष्ठानी

(2) अन्योत्पत्ति भवने कः। - सम्प्रदायकाशिनी
(3) अनं प्रियया वियोगोपनेत: अहनमूयतविषेषणतया भावस्य घ

146. Vide: Supra. Chapter VII P.431

147. दिना प्रसिद्धमायारमाध्यमतया व्यवस्थिति:।

148. यथापि च विद्याय रघसोनारमाध्यस्तैनैव यतनेनाश्वस्यतभिः कार्यन्तर-

149. ग्रुषिणि संविव: सवा मियः

150. Read:

(1) तदेव विवृणोति। ग्रुषिणि हृता। अनेन

"सर्वं भूमस्तं तत्वादश्रयति भावः। सतिष्योहृतः। सवं दितोपदेशी–

सर्वमोक्षस्य तत्वादश्रय इत्यनेताच्यते II मियो रहसि सवी हृता। सर्वसमोक्षी–

तत्वादश्रय इत्यमुन भूमितम। II मलिते भूमारे कलाना गीतादीनां

विधानुत्तमानविषये प्रियशिवय हृता। प्रियतव प्राज्ञत्वादित्यधिमी–

सिन्धि:। II सर्वनन्दौ नेन स्वर्णिन्तन्यन्य हर्षचारितम्। – Malli.
(2) By taxing away Indumati, Death has not carried off Aja's beloved alone, but also his gṛhini, sātvat etc. दिन न हुतम् means सत्यव सत्य। Cf. Bhavabhūti's conception of a wife — "पियो मित्रं बन्धुता या समग्रा सवें कामः: श्रविविदयतां या। स्त्रीणां भतार्थं धर्मादारस्य पुंसः ... Mālatī. V." - R.D.K. op.cit., p.95.

151. Defined thus: अन्यप्रकृतम् कार्यौ अशाब्रव्यान्यायस्तुन्तः। तर्कः करणां।

152. Cf. for the idea the following ascribed to Bhāsa—
"हुँ द्राक्षे माया हुँ किता भवाति य वृंटेप पृष्ठ्वो तथा। माया सत्वः: सत्वम् परिजनम्: तत्त्वं श्रुत्यं गता।" - C.R.D. op.cit. p.560.

153. Read: कर्मेशु मन्त्री कर्मेशु दासी। भोज्येशु माता श्रवेशु रघु। धर्मानूके श्रमया धर्मी। माया च श्रुत्यं वल्लभां लुभ्याम्। - भमामिशित


156. Cf. न गृहे गृहमित्यहुृहृहिणि गृहमुच्यते।

157. Cf. अर्थं मायां मनुष्यस्य मायां कृष्णं सवा। मायां गृहं तिर्यं यं: समायঃ। त তবঃগামান।
स्वाय प्राचिनिकोष भवन्यता: प्रियवदा ॥
पितरो धर्मकार्येषु भवन्यतारस्य मातर: ॥
व: सदार: स विश्वास्य: तस्मादारा: पदा गति: ॥
- मभ. अदि. प.  G.C.Jhala. op.cit.

158. See, S.D. of Viśvanātha. op.cit., p. 220.

159. स्वाय धैर्यज्ञे विज्ञानाविवक्तिरेष प्राच्येनानावतिष्ठते ।
- K.P. op.cit., p. 496.

160. "It should be noted that stanzas 170 and 171 are also based on असम्बन्धेषु सम्बन्धस्य अतिशयोक्तिः which is thus explained … तथा "गुरुख्मी …" इति अन्य गुरुख्मी: तत्वार्थो दर्शने परमार्थत् सम्बन्धेषु श्लोकः सम्बन्धायो वर्णितः इति उपयुक्त असम्बन्धेषु सम्बन्धस्य अतिशयोक्तिः विशेषालक्ष्यस्य यूथम्।"
A.B.G. op.cit., p. 701.

161. कालपुस्तिधायादिभदेशि न तथा प्रतीतिरस्वतिलिङ्गतया पिशाचन्ति- मातादेवतीया अतिशयेषु सम्बन्धायामृत्युर: । - K.P. op.cit., p. 518.

162. अतिहं नाम कालपुस्तिधायादिभदेशि न: प्रतीतिरस्वतिलिङ्गत: पिशाचन्ति- मातादेवतीया अतिशयेषु सम्बन्धायामृत्युर: । - K.P. op.cit., p. 518.

163. अष्ट चेतना ग्रामपालननिति न वृं माप इति कालभेदः।
- K.P. op.cit., p. 518.
Read:

(1) "चेतनकूदा काया आवे: प्रारंभाया: अविसमाधिपितिति
वर्तमानकालं। कुमुदकूदकायारस्तु परिसमाधिपितिति भूतकालतेति
प्रकृतिः।। - समुदायपुराणिनी

(2) "सर्वेऽचेतनाय अधायुः पुसादामाणोतीति वर्तमानकालं एव न्यायः
कालेभद इत्याद।। - बालविश्लेषणजनी

164. (1) "प्राइमे सर्वेऽचेतनाय हण्डीकारं भवतीति प्रतिपादः।। - Malli.

(2) Nandargikar, in his commentary, says - "It is indeed well-known, as all the commentators observe that with the rise of the dawn the intellectual faculties become clear (प्रत्ययम्). Cf. Hemadri: "अत्र
चेतनाप्रसादमाणोतीति न पुनरापेति कालेभद इति काल्पनकारे।
तद्रेक भोजस्वस्वच्छ सर्वेऽचेतना अधायुः प्रसादामाणोतीतिस्युद्दि
वर्तमानकालेः एव न्यायः।। इति। And Vallabha has
"प्रत्ययमिति न्यायहरुरैलये नैर्थ्यमपि प्रमाणोतीति। And Chāritravardhana
says - "परिशिद्धेतेवत्त्वाध्यामिन्य राजेष्यामाणोत्ते दूसर्व
नैर्थ्यमिति तदद्विद्ययः।। - G.R.N. op.cit., p.341.

165. उत्प्रकृतिमाहिरतारोत्त्वके नक्षे परिवर्जिति निविष्यत्वययः।।
तत्समस्थरू यद्यर्मंतर्यत्स्योपस्यादाने, तदानस्मायमिति गगनले०यत्वात
समीयन्निमिति निर्धितत्त्वमेतत्साध्यत्व अनुसंस्कारितयेदः।। - K.P. op.cit.
166. दिवाकराद रक्षति ग्रह कृष्णति ग्रह
लीन दिवाभीतविवाहन्याकरसं।
श्रेोपि नूने शरण प्रपन्ने
ममत्तमुक्ति: शिष्टामातीव ॥ - Kumāra. I.12.
Transl. by R.C.Dwivedi.

167. अशावेशनुष्ठाय तमसो दिवाकराद श्रास्त्र एवं न सम्भव्यति, कृष्ण एवं
तद्योगविजयमानिणि परित्याग्यातः। सम्भाव्यते तु स्पष्ट प्रतिमातः
मानसयास्त्र न कदाचिदंतुतिपतितार्थवर्तीति व्यवर्त्त एवं तत्सम्भव्यां धर्मः ॥
And Read:
"This Sl. is quoted in the K.P. as an instance of
न्यायिकार्यस्य (अष्टांतर्वर्तमान) अनुसूचिकार्याद्वृहा-
मन्यिकार्यवेदेऽ। Kāv. Pradīpa. अश्च अष्टांतर्वर्तमान
श्रास्त्र एवं न सम्भव्यति कृष्ण एवं तद्योगविजयमानिणि परित्याग्याः।"


169. "The अत्यत्तार कार in the verse is विवेकार्य सामान्येन सम्भव्य

170. "As उच्चैः शिरसाम् - (1) Men with their heads held high,
noble persons; (2) those having peaks (शिरसाम् शिरारणि )
that are lofty (उच्छे:). There is also शेष the verse."