CHAPTER II

THE ART OF NARRATION IN THE VARADĀMBIKĀPARIṆAYA

Although Varadāmbikāparināya campū is replete with both narrations and descriptions, it is the latter which form the preponderating part of it. It is but natural, because, as we have already pointed out, the plot of the campū is considerably short. Yet the putting in of elaborate descriptions at the cost of narration is not justifiable. What is worse, as has actually happened in the case of the present campū, is too many descriptions make the work unlively. It has led prof. Suryakānta to remark, "The slender thread of narrative is often lost in the elaborate descriptions, which form the preponderating part of it (campū). Tirumalāmbā seems to care more for the display of her profound erudition, mastery of Sanskrit language and rich descriptive power than for the narrative."

As it happens with most of the kāvyas, the narrations and descriptions in the present campū are so neatly interwoven that it is often very difficult to distinguish between the two. Never the less, large proportion of the campū can be easily recognised as descriptions. An effective method of distinguishing narrations from descriptions is to examine the attitude of the poetess. Those portions of this campū which narrate the various incidents of the
story and also those which tend to carry the Kathāvastu of the campū kāvyā further and serve as a connecting link between what precedes it and what follows it, can be taken to be narrations. In other words, narration gives momentum to the story.

In a campū, both narrations and descriptions should be in equal proportion. They should be balanced against each other. Whereas, as stated above, narrations carry the story further, the descriptions provide the poet with the opportunity for the expression of the poetic faculty, as well as his talent. Tirumālāmba’s Varadāmbikāpriṇaya is a campū in which descriptions occupy more than half of the work. But the narrations are very brief as a consequence of which the work has evoked criticism from the learned scholars. One such criticism levelled against the work has already been quoted above.

NARRATIONS

The story opens with the description of the moon since Achyutarāya, the hero of the campū, belongs to the lunar race. A brief account of all the predecessors of Achyutarāya up to Narasiṃha, are given in one or two ślokas. But the depiction of Narasiṃha, the father of Achyutarāya, and description of his
heroic exploits find undue importance in the campū. Budha, Pururvas, Āyus and Nahuṣa, Yayāti, Turvasu, Timma, and Isvara make up the lineage of Narasiṁha. The birth of Narasiṁha has been narrated by the poetess as follows:

"He (Isvara) endowed with great power and being pre-eminent among kings, married according to rites, the noble Bukkamāmba, by dint of the hosts of his vertues; and begot from her a prince, Narasiṁha by name, the annihilator of his foes". Narasiṁha’s character and his qualities have been painted graphically and at great length. Most of this description is in prose. Tirumalāmbā then deals with the march of conquest of Narasiṁha in even greater details. His march of conquest begins with the eastern quarter and proceeds to the Tundīra country, the Cola country, and the Kāverī. After defeating the Cola king and after the flight of king Māruva to the sea-coast, the emperor Narasiṁha laughing at Māruva’s cowardice, entered the town of Madhūra and was presented with the entire wealth of the country by the ruler of that place. From there, Narasiṁha proceeded along the path leading to the bridge, to fulfil the desire of making an obeisance to God Rāmeśwara. Here, we find an elaborate description of the sea followed by that of the bridge. The narration continues with Narasiṁha’s saluting
the God Ramesvara and proceeding further to conquer Śrīraṅga in his western campaign. After having seized the fort of Matarāṇgi from the enemy, Narasiṃha adores and bows to, the God Gokarna. Then his northern campaign begins. In the northern quarters, he captured Sultan Varahāpada, concealed in the Manavadurgā through fear, the brave and gracious Narasiṃha released him just as Agaṣṭyā did the ocean which he had held within him. Thus Narasiṃha’s campaign comes to an end.

"Thus moving from left to the right, he (the Lord Indra of the earth) not only conquered the earth, but the trίpple world also with the host of his virtues, resplendent with the heroic exploits of his arms".3

After defeating and annihilating the hostile kings, Narasiṃha returns to Vidyāpuri. Here the description of Vidyāpuri follows. Now the high orders of Narasiṃha were implicitly obeyed up to the Himalayas on one side, and down to the bridge on the other. Sympathetic Narasiṃha sends back all the defeated kings to their respective countries.

The marriage of Narasiṃha with Ombamāmba follows his glorious conquests. Tirumalāmbā narrates the events leading to Narasiṃhas marriage in the following words; "Making the earth free from
thorns (in the form of enemies) and entrusting the affairs of the state to his able ministers, the king who was always happy, passed his time in literary, musical and other pursuits.

"Once the family priest of his, who had gained his object, said in the course of a talk, "I have been a certain girl, blessed by her family, her character and her virtues."

Narasimha shows his interest by dispatching the priest with these instructions: "ascertain all about her age, her beauty, her relations and her residence and come back soon." Obabamamba was Raciraja's daughter by Ramambika. she had the virtues like character and beauty, worthy of her high family and the solar race she belonged to. Narasimha married her according to the prescribed rites. Both of them enjoyed all the pleasures like Siva and Parvatī.

Out of the marriage of Narasimha to ombamamba, Achyuta, the hero of the campū is born. Before his birth Narasimha had been praying to God Achyutarāya that is Viṣhnu in the following words: "When shall I be happy by obtaining a son, the light of the race, endowed with virtues". In this portion of the campū, we find the close intermingling of the narrations and descriptions. The pregnancy of the queen has been artfully
described by Tirumalāṁbā. She says that the nipples of her (queen's) breasts had grown dark together with the faces of her co-wives. The king called in the group of astrologers and awaited the hour of the birth of the son with close and undisturbed attention. Ombamāṁbā indeed gave birth to a son. The matrons rushed towards Narasiṁha to communicate the happy news of the son's birth. They were competing with one another to be the first to break the news and, therefore they delayed at every step, shouted simultaneously "a son! a son!!". Narasiṁha pleased them by presenting his own ornaments and gifts of money. In this section festivals at the birth the prince have been described with great beauty. The king was overjoyed. He was enthusiastic on two accounts in the first place the lagna in which the prince was born was very auspicious, and secondly he had been blessed with a heir. He entered the interior of the harem along with the family and saw his son lying on the lap of the priest's wife. "The mighty king with his eyes motionless through astonishment, long stood gazing at his son's face, which was, as if another full-moon, with all his desires fulfilled". 

"Knowing that he (i.e. the new born prince) was not wanting in modesty, political sagacity, discrimination, valour and all
other virtues, other king, with whom concurred all those around him named his son Achyutaraya (not fallen, firm)\textsuperscript{6}.

The king performed all the rites of the young prince that were worthy of his family, according to the prescribed rules. In two slokas Tirumalāmbā narrates about the education of the young prince. She says that the memory of this steady-minded prince easily and quickly retained all the sciences, and all the fine arts taught by the preceptor, like a magnetic needle, which easily and quickly retains iron needles.

Narasiṁha felt greatly satisfied by the prince and his performance. The prince was endowed with a unique gentlemanliness, was skilled in numerous, weapons thoroughly mastered. He was a refuge of compassion courtesy and other virtues. Tirumalāmbā says that the prince excelled Kartikeya with his innate unberable prowess. No wonder Narasiṁha felt he was indeed blessed. The narration now proceeds with the death of Narasiṁha which is explained as below:

"Then after a long time, king Narasiṁha consoling the earth, who could not bear separation from him, with his image in the form of his wonderful and ever-lasting fame, contracted friendship with the lord of the Gods, who were eager (to have him
Thereafter the minister who always directed their activities to the welfare of the people respectfully persuaded Achyutarāya to become the next king. The earth "after having been married to such kings as Nṛga, Mahūsa, Bharata, Bhagīratha and Nala, endowed with all the eminent virtues, was transported with joy on marrying this king".

Here Tirumalāmbā gives a very detailed description of Achyutarāya's body. Reserving the comprehensive elucidation of this description for the later stage, it must be pointed out here that she describes Achyutarāya's feet, thighs, waist, chest, arms, hands, shoulders, neck, throat, face, beard, eyes, ears, nose, forehead and hair. Description of his bodily features is followed by that of his character which goes as follows:

"The king was the pleasure-house of discriminating knowledge, the confidant of liberality, field of success for the three regal powers, the watery basin (of the tree) of god conduct, support of profundity, refuge of gentlemanliness, an aggregate of noble deeds, a rendezvous of music, fulness of literature, substratum of
the (the successful employment of the) four political expedients, a market place of meritorious deeds, combination of courage, mass of beauty, all-in-all of good taste, an eternal abode of truthful words, unanimity of purities, residence of heroic exploits, the lying-in-chamber of statesmanship, and consensus of universally acknowledged virtues. Thus narration is relegated to the back ground in this portion of the campū.

Equally detailed description that immediately follows is that of Achyuta's equestrian capabilities. The horse which a certain head-chamberlain fetches on the king's orders is said to be the one which outstripped the mind in speed. It was, as if garuda with its bird-form concealed. The king mounts the horse and followed by other princes, goes to the race-course which was situated near the outer bridge. At the race-course, the king's feats of horsemanship are depicted. In the meanwhile, a group of bards began to describe the king. The glorification of Achyutarāya covers nine slokas. The bards refer to the skillful horsemanship of the king and say:

"O great king! Achyutarāya! there is no wonder that there is none on earth so proficient in riding horses and elephants as you are. (for) your commands mounting the heads of lords of horses and elephants conspicuously traverse in all directions"
Further they say, "King Achyuta! Your enemies tremble when you brandish your sword, and (they) bend when you bend your bow. Is it because they become identical in nature with them (the sword and the bow) by thinking of them? (constantly)\(^{11}\).

Achyuta is thus highly praised and exalted by the bards.

Filled with intense joy at hearing the nectar-shedding verses from the lips of the bards, the king moved along slowly. The jester accompanied the king and humbly implored the king to spend a day in the garden. The prime minister, who had already made all the arrangements for a whole day’s royal entertainment, also submitted to the king as follows: "I request your majesty pass the time of mid-day heat here. The essential factor in this matter of course, is your majesty’s will". The king replied, "so be it". "The flower of kings, who took the favourable omen as an augury of the happy fulfilment of his hope, reached the garden".\(^{12}\)

Here follows a detailed and enchanting description of the garden, which will be discussed in the next chapter. Arriving at the garden he entered the royal tent, where complete arrangement for an imperial entertainment had been made by the prime minister. After having taken bath and enjoyed the meals, the king strolls in the garden accompanied by the jester. The jester goes
on describing the garden to the king until he was stopped by the king who says, "Let us investigate why these bees are flying in line towards the east only". Advancing a few steps towards that direction, the king heard "a sweet and indistinct sound which was a reproduction of the melodious notes of female flamingoes, satisfied with feeding on the honey of freshly blown lotuses".  

The jester asserted that it was the sweet sound of flocks of cuckoos but the king kept listening to that and feeling sure that, that was nothing but the conversation of maidens. The king proceeded further and beheld a temple dedicated to Gaurī.

The maidens are engaged in conversation among themselves. Listening to their excited conversation, the king reached the beautiful, extremely sacred and the secluded temple, dedicated to Katyayāṇī situated nearby.

"It was surrounded by clusters of trees, growing on the lofty circular wall, and acting as spies (sent to bring intelligence) about the movements of new clouds, drifting in its vicinity. By means of its lofty outer ornamented gateway, it was looking with upraised-head, as if to protect the entire suffering humanity in the world".
"Thereafter the king, forcibly drawn, as it were, by his heart that was running forward, entered the temple dedicated to Gaurī, and in it saw matrons moving on all sides and shining here and there and everywhere like lightning in a dense cloud".15

In the midst of the maidens, the king sees a certain princess, the like of which had never existed. Here the narration and description can hardly be distinguished. Varadāmbikā is described as follows:-

"She was possessed of a unique natural beauty. In her the graces of youth had attained their climax. She was, as if Pārvati herself going through the practice of a vow. She was surrounded by girls who were charming with their dresses and ages similar to those of hers, and whose minds were concentrated on watching the occasion when she moved her eyes. Holding flowers in the hallow of her open hands, she was sitting with all her limbs motionless. She was, as if the wife of the lord of the gods (i.e. Indrāni) descended on the earth to worship Pārvati of her own accord. She was, as if lightning who had become the cause of the termination of the wranglings in the gambling house. She was radiant like the banner of god of love. She was calm like the presiding deity of the spell for subduing the
ocular organ. She was visible to the (naked) eye like the glory of sovereignty of beauty. She was, as if the beautiful parting line of the hair, sprouting in the sea of the erotic sentiment. She was flowless, like the art of creation of the creator, naturally skillful on account of the practice acquired in the creation of Lakṣmī and other lovely ladies; she was as if the art of reviving cupid assembled in one place, and her beauty was indescribable." 16

The effect of the first sight of Varadāmbikā on the king is described in all the minute details by the poetess which creates a still picture in the mind of the reader. She says, "Having surveyed her for long, the king, with his heart ceasing to function and his senses ceasing to work, stood for a moment with unwinking eyes, as if spell-bound, as if rooted to the spot, as if stupified, as if paralysed by an irresistible attack of love, as if lost in deep meditation, as if immersed in infinite joy on account of being overwhelmed with surprise". 17 This is followed by the comparison of various parts of Varadāmbikā's body the various things of nature.

Seeing this king the maidens, i.e., the friends of Varadāmbikā were excited and withdrew and engaged themselves in
conversation among themselves. Varadāṃbikā finished her meditation and opened her eyes. Seeing the king she was greatly flurried, turned aside and seized the jewelled pillar near her like his heart, she fell a prey to love. An elaborate description of how she felt and how she fell in love with the king follows. As their eyes met one another, they long stood, as if they had mutually caused loss of each other's composure; as if they dumb founded and amazed (at each other's beauty); as if they had mutually exchanged their souls; as if they had penetrated each other; as if they had joined by mutual fusion; as if they were devoid of consciousness; as if they had given up all activity; as if they were devoid of the knowledge of all the external things; or, as if an increasing sentiment of wonder was rising in them".¹⁸

Then the jester came in to announce that the minister wanted to have an audience with the king. But the king was unwilling to depart. On the pretext of explaining the scenes of the life of Goddess Candikā painted on the jewelled walls, to the jester, the king kept on looking only at her untill he was again reminded by the jester that the minister's words are to be honoured. He made the jester sit there in order to collect information about her, and left for the palace. Here the narration is devoid of descriptions and moves the story fast.
After dismissing the vassal princes and other dependents with dignity, he entered the inner apartment and the mighty cupid too entered his heart. Throwing himself on the bed, he mused over her beauty that was astonishingly enviable, peerless, immeasurable and inconceivable. Here what he says to himself about Varadāmbikā is explained in a few slokas, one of which is indeed very beautiful. It says, "Humiliation from her gentle gait is praise for geese; insult from her long side-glances is the capital of the beauty of the lotus-bed; repudiation from her luxuriant hair is joy for the clouds; and reproach from the pair of her breasts is the fruit of meritorious deeds of the chief mountain ranges".  

Thus the king Achyutarāya feels the pangs of separation. He attended to no other business, and plunging into the wave of the beauty of the moon-faced one, again and again (he) awaited the jester's arrival.

Subsequently the Jester arrives. On being asked if he had ascertained anything about her, he tells the king that the patridge can only be enamoured of the moon. About the damsel he says that her name is Varadāmbikā, who is the younger sister of the two prime ministers both called Tirumatarājās, "who are constantly performing numerous gifts, who have performed
unparalleled deeds with their arms, and who are highly esteemed by all the subjects. Her character extremely wounderful and pure as it is, is fit to be extolled". The jester also tells the king that Varadāmbika was also in love with the king. 20

He urges the king not to delay in these words. "O moon among kings, the damsel, equal to you in virtues and family, is fit for you only. Espouse her out of favour of love. Oh! why should you delay?" 21 Lastly he compares various parts of her body to Navanidhi the mine divine treasures belonging to Kubera viz., Padma, Māhapadma, Samkha, Makara, Kachappa, Mukunda, Kunda, Nīla and Kharva.

On hearing his words, the longing of kings heart is doubly intensified and he is overpowered by such thoughts as "whom should I consult? What are the moons? From whose lips is this to be accomplished?". He passes his days in listening to music, poetry and in thinking over the advices tendered by the minister on statecraft.

At another end Varadāmbika is also experiencing the same pangs of separation. She is disinterested in all her activities. A very picturesque description of the feelings of Varadāmbika has been given by the poetess. Varadāmbika says to herself; "I
abandoned modesty, disregarded (the advice of) all the elders, and
banished shame (from my mind). I had to listen to unpleasant and
despicable words from my friends, and I found fault even with one
who is dearest to me. Therefore my life-breaths are my enemies,
cupid's arrows are not so inimical".22

Just as she was revealing the secret of her heart to her
friends after being importunately pressed by them to do so, a
chamberlain hastily proceeds towards her. On being asked he says
that the king Achyutarāya seeks her hand and asks her to make
ready for the toilet without delay. Thus the preparations for
the marriage begin.

The friends joyfully and quickly made her toilet. The king
too was decorated with numerous ornaments, befitting the
auspicious occasion. Tirumalāmbā gives a description of the
marriage procession. This description unlike that of Kālidāsa's
description of Aja's entry in the Raghuvamsa, after which it is
modelled is in prose. Dr. Suryakānta opines that the comparison of
the two descriptions reveals that Tirumalāmbā's description is a
crude precis of that of Kālidāsa, which indeed it is.23

The marriage itself is narrated in only one sloka, thus;
"Having entered it, the high-minded king married that princess
according to (prescribed) rules, and brought her to his palace as Viṣṇu did Laksāṇī from the ocean". Thus the climax of the story is reached. However, the story does not end here. The poetess carries it forward till the birth of a prince to them. After marriage, "Installing her as his chief queen with the consecration of the tiara, the king, who had manifested the glory of curiosity with his excessive love enjoyed in her company all the sensual pleasure, charming with their renowned mutual attachment". These two slokas reveal the ability of the poetess to narrate the incident in a nutshell and to carry the story forward at a fast pace.

Here, the poetess throws in a very ornate and elaborate description of the spring season. It shall be dealt with under appropriate heading later. The description is followed by the request of the garden-keeperress to the king to come to the garden. Again in the words of the garden-keeperress we find the continuation of the description of the spring. The king is satisfied with the words of the garden-keeperess and he is overjoyed. He says "I am just coming" and he goes out of the courtyard of the jewelled place.
Thereafter the king, accompanied by female attendants, goes for a stroll in the garden. In these portions we see that narration finds a very subordinate position and large parts are meant only for descriptions. The reader may feel that the descriptions are deliberately dragged in. Although these descriptions are ornate and beautiful, one might not remain without the feeling that they are tedious, long drawn and uncalled for, too. The narration continues with the maidens plucking the flowers, ensued by the conversation among themselves. "The queen not feeling tired of culling flowers by reason of her companions such like elegant and humourous conversation, pleasant (lit 'feast') to the ears, moved about with graceful steps".26

Next to follow is the description of the noon, in two ślokas and thereafter, of the equatic sports. The latter description is sufficiently long. Another description that follows is that of the evening. Again, the authoress has described the amorous sports of the royal couple. After going through all these descriptions, there is no wonder if the reader has forgotten the story of this Kāvyā. At long lost the poetess takes up the thread of narration and says, "In her company he spent a few
days in which the passing away of days and nights, etc. Was not known, in which their mutual love was becoming unique and deep and during which the affairs of the state were entrusted to the ministers.

Now we hear of the queen's pregnancy. "After a long time, with the fruition of righteous deeds (consisting in) the worship of the glorious lord of Venkaṭā hill (Viṣṇu), the gazelle-eyed one (Varadāmbika) conceived (a son) by the king, the cause of the prosperity of the lunar race, just as the knowledge of the suprême soul does the sprout of infinite joy". Learning about the queen's pregnancy from the lips of the nurse, the king was filled with joy and he performed *Puṃśavāna* and other rites, one by one, for the benefit of the unborn child.

On an auspicious day, Varadāmbika gives birth to a son, just as wave of the ocean of milk produced the Kaustubhagē. The king had performed many ceremonies, had bestowed gifts to Brāhmaṇas, performed jāta-karma and other rites. He thought himself to have obtained the fruit of his life.

"The moon of the earth (Acyuta), thinking this son, born by the favour of a boon (granted) by the glorious Lord of Venkaṭā hill (Viṣṇu) to have been born from a portion of Viṣṇu, named him
The poetess gives a brief description of the prince's childhood. Later Cine Veńkataśrī is anointed Yuvarāja. In a paragraph it is narrated as below:

"Subsequently, the great king Achyutarāya, seeing the extremely magnanimous prince who, even in his boyhood, displayed a unique dignity, and was zealously devoted to the lotus-like feet of Narāyana (Viśṇu), and resigning the arduous task of protecting the entire world, accompanied by all his minister on an auspicious day permanently installed him as his heir apparent".30

Before concluding, the poetess prays for the blessing of lord of Veńkatā as follows:

"May the glorious Lord Veńkataśrī (Viśṇu) most carefully protect Achyutarāya, Varadāṁbikā of noble (lit 'desirable') character, and Cine Veńkataśrī, a veritable treasure of felicity, for a long time".31

At the end is given an introduction to the poetess and an appendix containing the eulogy of king Achyutarāya.

One thing that cannot escape the notice of even the eye of a casual reader is Tirumalāṁbā's narrative ability. She has been
able to engage the attention of the readers in this work. Of course, she cannot remain outside the circle of those poets and poetesses, who deliberately create circumstances which provide an opportunity for them to give elaborate descriptions, which have been considered to be essential for constituting Mahākāvya by the ancient Indian literary critics. However, considering the fact that the plot of this Kāvyā is very short, and that the poetess has the ability to carry forward the story by pithy sentences and beautiful narrations, the descriptions may be forbore and forgiven.
REFERENCES

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2. आर्य गुप्तरूप बुकमाम्य स राजमोतिविधितोपपयम्

3. प्रदक्षीपूर्ण परिधानतितिनिष्ठति तदा केवलमेव नाजयतु

4. निष्कापणक्रिया गृषृ धरितिमंगलवैविष्टि रत्नमु.

5. पूर्णचन्द्रपुरस्यनामं नदनस्य नरपालकेसरी

6. विनयमविकृतनिविविधिकृतितुष्णसप्तमुनृतविविद्वा

7. क्रलाद वहरसय महीर विनाहस्थितास्यः नवयनिविवाधक्तीकृतिपूर्वः

8. निकल-गृष्णलिहनय-नुहन्-भरत-भगीरथ-नलादितुपालासाराय

9. विलासदंद पिले प्रकाशघोषाय, विख्यातपूर्णितंप्रणामस्य, सिद्धिकृतं शाक्तिश्रेष्ठम्, आलवाल: सुशिक्षनं, आलम्बनं गाम्भीर्यम्, अरण्यं सोज्यस्य,
समाज: सुपरितानाम, संबेदनवन संगीतत्सर, श्रीहिंस साहित्यसर,
अनापायमीमांसामहान, etc vpc. line 1-6 P. 83

10. आरोह-मगुतमीत्र ! हयं गतं च धीरो भवानिन्व न कथितिति कव किम्।
आकृत्य शैलितमथमालाधिपिलो रज्ञा तव प्रसभामानोऽसमन्तादेऽ || 83 || P 92

11. खंडो प्रकाष्टिते कम्पा मधुप्रमिनिते जता: ||
किंचु ध्यानातु तातात्वायाद्वैतेऽत्तवायः || 89 || p.p. 94

12. नियतमकान्तिनपनिदामपोऽन्निदामन स्वामिनिधित्वमेव तत्तविदितः
तत्तथति निगंध प्रस्थात्नियतार्थदिलक्ष्मुरुक्तुणास्स्त्राघास्मिन
वर्तमान्यविविध्यतृधानमुधाम् || vpc. Line 3-6 P. 97

13. किनेते पुष्पभ्रा: पद्धतिः प्राचीनेऽव दिस्मभिव्यावति, विचारायम्
हति पुरात: पदामि काविचिद्वालीत् || गला च प्रस्तात्न मघुः
सन-श्रूप-महात्म गानी-मघुरितमित्र-कृतितं पुमकं कल-कल स्वनितमार्शीः || P 111 Line 13 P 102 Line 1-2

14. आलुमलबहिन्दिको: गोपुरतथा जगद्यामिनिकार्जननमिनिधित्वमिवोक्षी
प्रमाणकमुदवेशस्र, vpc. line 8-9 P. 103

15. नदु धरणिपालो धार्वते चेतसाध्रो सरसामि कृष्ठ: सद्र्ग गीयः प्रवशय
तद्वित इत घोरिते तत्र तत्र सुर्वती: परित इह पूर्णाः पर्यत्तीर्थस्तः || 102 || P.104

16. निर्व्यम सुचिं स रजन्यो विस्मयविवेधतत्स विग्यायित इत vpc. Line 4-5 P. 105

17. निष्प्रात्मकक्ष्रियाशत्स्थाक्षणो निमित्तस्त्वश्च क्षणभिषेकः || vpc. Line 8 P. 105

18. परिश्वप परस्परबिलोकतः परिमेत्तनाणुपदेव परस्त प्रलेखाकालः
प्रवास्तिः प्रवासोत्स्वतिः, व्यास्तित्रिविन्यासतिः, परस्परप्रवासादिविवः
प्रवासासंपूर्तिः, परिश्वथित्वातिः, विन्दितनिषिद्धवादिः
19. प्रशंसा हंसानं परिवर्तनस्या गृहस्वाति: कविताव्याक्ष: कथितव्याक्षः परिप्रेक्ष्यः।

पञ्चमामानं: कपिलसिद्धान्तस्य दस्तव्याक्षः कविता-दातिन्द्रादश्मालं परिप्रेक्ष्यः कुलामिरि:। (vpc. P.112)

20. हैमवतीं समुदि-विकृती सततविनिविद्याकुवत्तकायः, असाधारणमुपायदाग्योः, अखिल लोक-कृत-बुद्धायोः, तिरुमलरमाधिकारिणी, उपयोः। (vpc. P. 115 lines 8-9)

21. तवैव योग्या धनंजयी-चन्द्र! गुणानवया सुगुण पुरस्वी।

आनुग्रहिते प्रणाले वायस्य गृहाण परिष्कर्ते किमही विलम्बः।। 119।।

22. वपकं शीलमूलेरकं गृहुकं लको समुदासिता

निःशं गसंद्रोः पुरः वृत्तिकुटः श्रीतव्यमानीववदः।

दोषश्च प्रकटीकृतः: प्रियगते स्तेषतः शास्त्रव्यायः

प्रणाली एवं तथावियाः प्रतिमात्य बाणा न मे मानमाथा।। 123।। vpc. P. 120

23. Prof. suryakanta, vpc. op-cit, Notes 873 P. 221

24. प्रविध्या चार्मामना न्यायस्या राजकीयं विचिनिनपययः।

सौंशयं पत्योधरिहे सैवमाश्री समानवतं सदन्त ज्ञात्मयः।। 126।। vpc. P. 123

25. पद्माभिषेकमहिशीपद्यः

द्वाधिकारणविनिविद्वत्तकमः।

कृत्येऽपि: सह तथास्मावस्मस्मानात्

विर्यालरमुपस्मानव विषयंभोगानवः।। 127।। vpc. P. 123

26. एवंविचारविवर्णविविलतसै: सरस्वीतज्ज्य श्रवणातिभिः।
अज्जतपुष्पापचवयायामा देवी तदा कमगतैरवरीरूः ॥ १३९॥ vpc. P. १३४

२७. आविदितजावस्थापायायामानतपुष्पाश्बरासतुसागरूः ॥
कल्लिति दिवसाधारणश्च सम्पन्न्य विवाहवाहारः ॥ १६३॥ vpc. P. १४७

२८. कलावियमुख्यप्रसन्नामोजीषी
श्रीवेदंतिपितपितामहपुष्पाकारः ॥
चन्द्रानवायुमये उत्सुकः गर्मि
मानन्दकलमयेमित्वाविविषिण ॥ १७२॥ vpc. P. १४७

२९. श्रीवेदंतिकश्रवप्रसादायां कुमारे जगतीसुधांशुः ॥
अयू हरिरेरश्च विदिता नामन्य व्यतान्निवितवेदंतिप्रियः ॥ २०॥ २०॥ vpc. १४९

३०. आनंदमय्यतममहिष्केद्रो बाळ्या एव समुदवसरसाधारणमावं
नारायण-चरणविवेद-निव्वध भावम् आलुददारे कुमाररुपु आलकव
साक्षमात्मगेन सकल-महीतल-सन्तान-धृतर, अवतारशुमं मुनि दिने
नरेशो दिदेश शाश्वत्रु युवराजसदुः vpc. P. १५०

३१. आयान्तरदयुद्वेदबायां चर्यावीशेलां चर्याविकरोऽऽ ॥
श्रीयोपिनियां विनिवेदंतिश्रीवेदंतिश्चिराकालमव्यास ॥ १६९॥ vpc. P. १५०