CHAPTER V.

CONSTRUCTION, LITERARY EXCELLENCES, RASAS AND BHAVAS
OF POETICAL COMPOSITION

1. Construction and the form.

Construction:

Dandin in his Kavyadarsa (KD.I,13-20,p.15-24) has attempted a definition and an enumeration of the characteristics of a Sanskrit epic in the following manner.

An epic has a metrical form. It begins either with a benediction or with a salutation to some deity or with the mention of its theme. Its source lies in historical works such as the Mahabharata or the Ramayana, or it may take as its theme some story concerning a noble personality. Its aim should be to offer help for the realization of the four Purusharthas. Its hero should belong to any of the four types - Dhirdatta, Dhirdhata, Dhira lalita and the Dhirapratanta. The following items should be described in it.

A city, the ocean, mountain, season, the rise and setting of the Sun and the Moon, sports played in parks and waters, drinking bouts, love-in-union and love-in-separation, marriages, births of princes, discussion of strategies, deputing a messenger, marching of an army for war, war, and the prosperity of the hero.
This narration should be adorned with different figures of speech and it should be full of various sentiments and rasas. Its sargas, cantos, divisions, should not be very short and should be composed in melodious metres and they must be connected in a good manner. The metre should change at the end of each sarga, canto.

Such an epic if it is capable of giving enjoyment to the men of good taste, exists for centuries. However, want of some of these characteristics is not much objectionable if such an epic with what it has, is able to satisfy a person learned in the science of poetics.\(^1\)

It would be worthwhile to find out if the commentators on Sanskrit poems have made any effort to understand the form of the poem they study.

**Meghadūta - its form.**

Daksināvartanātha, Mallināth, Sthiradeva and Vallabhadeva have given us their commentary on the Meghadūta and it would be interesting to note what each of them has to say about the form of this poem.

Mallināthā explains that this poem begins with the mention of its theme. It has its source in the Rāmāyaṇa, particularly in the message sent by Rāma to Sītā through Hanumāna. Daksināvartanātha too accepts this same source for the poem and strengthens his argument by pointing out the resemblance between the two Rāmāyaṇa and the Meghadūta
Sthiradeva, however, thinks this poem should be regarded as a Keśi, Keśa Kāvya, or a poema which is much shorter in length than an epic proper yet bears all the grace and characteristics peculiar to the epic, the Mahākāvya. He further elucidates his statement by adding that this poem has in it the following characteristics of an epic:

1. The description of cities like Vidiśā, Viśālā, Ujjayinī, Alaka, (2) The description of rivers like the Gaṅgā, the Nirvindhyā and the Śīrā and others, (3) The praise of mountains like the Kailāsa, the Himalayas and others, (4) The description of the different seasons as seen in several verses, (5) The mention of the Sunrise and Sunset and those of the Moon, (6) Description of gardens and parks, (7) The descriptions of sports in water, of drinking bouts and of love pleasures, are to be seen everywhere in this poem, (8) The mention of political strategy is to be seen in the verses, Jalod̄yārṇa and Dīn̄agaṇām, (9) We have the sending of a messenger since the cloud itself is a messenger and the Yakṣa's directions about the path to the cloud can be taken as the 'Prayāna', (10) War is indicated by words 'ye tyā' and the mention of the end of the curse suggests the future prosperity of the hero.
The love-in-separation is described in the entire poem and the suggestion of marriage is in the words 'yāh saṁyoğam', and the mention of the God Skanda is the 'Kumāravarṣaṅgam'.

Thus poem has in it practically everything that Dadāin expects in a Mahākāvya and therefore this poem is really an epic, Mahākāvya, only of a much shorter length. The ruling rasa of this poem is the Śrāgār, particularly the love-in-separation, the Vipralaṁbha Śrāgārā.

Vallabhadeva also regards this poem as a Keliṅkāvya and he does not consider it to be in any way of an epic nature. He observes that it is neither an Mahākāvya nor does it belong to the Ākhyaṅkā form, because it does not possess the characteristics of either of them. Unlike, as in Mahākāvya or in an Ākhyaṅkā, where the whole interest centres round a hero, here in the Meghadūta there is no hero as such since Kalidāsa makes a Yakṣa in general, Kassid Yakṣaḥ, the hero of this poem. The poet really wished to describe the love-in-separation during the season of the rains, but he knew that such descriptions can have no appeal to the readers if there is no hero in whose context all this is being described, the poet has admitted a certain unnamed Yakṣa as his hero. This Yakṣa, therefore, does not hesitate to send a lifeless messenger to his beloved wife; for he has lost his sense of discrimination and has been
nearly unbalanced through the agonies of separation from his wife. This poem, therefore, should be regarded as a Kelikāvya.

The Meghadūta therefore is to be taken as a Kelikāvya according to Sthiradeva and Vallabhadeva. Mallinātha and Dakṣiṇāvartanātha do not offer any remarks, but most of these have read characters of a Mahākāvya in this little poem. It is also to be noted that those who regard this as a Kelikāvya have not given or referred to its definition.

The Epics.

Mallinātha has commented on the five ornate epics in Sanskrit the Raghuvāmsa, the Kiratarjunīyam of Bhāravi, the Śisupālavādham of Māgha and the Naisadhāyacaritam of ŚrīThāra. In his commentaries he has made an attempt to examine how far these answer the description on a Mahākāvya as given by Daṇḍin.

Raghuvāmsa.

Mallinātha, in his commentary, the Sañjīvanī on the Raghuvāmsa observes that this poem is composed by the poet to attain the various ends of fame, wealth, knowledge of traditions and the etiquettes and other purposes of composition of poetical works as recognised by Māmata. It commences with a salutation to the Lord Śiva and his consort Pārvatī. The letter 'vā' with which the first verse of the epic observes indicates the attainment of beneficial
results. He has also pointed out the following descriptions in the poem: The description of king Dilīpa, the description of love-sports, the description of the confluence of the rivers Gāṅgā and Yamunā.

Mallinātha does not take trouble to point out the other marks of a Mahākāvya, the birth of a prince, war, etc. though to be seen in the Raghuvamśa, but there is no doubt that he considers the poem to be a Mahākāvya.

Kumārasambhavam.

Mallinātha has in his commentary on the Kumārasambhavam observed that this poem begins with the direct mention of its theme, the mountain Himalaya and has pointed out the following descriptions appearing in this poem: The description of the mountain Himalaya, the description of Parvatī, the description of Śaṅkara, the mention of four Puruṣārthas, the description of seasons, the description of Tapas of Pārvatī, the description of sages, the description of the city of Oṣadhiprastha and the description of love or Śrāgaracetaṇa and the Kāmasūtras.

It is clear from this that Mallinātha looks upon this poem as satisfying the requirements of a Mahākāvya.

Kirātārjunīyam.

In his commentary the Ghaṭāpatha on the Kirātārjunīyam, Mallinātha has observed that the poem starts with the
mention of its theme and the letter 'ārī' used as the first letter in the very first verse of this poem denotes auspiciousness. He further observes that the hero of this poem is Arjuna and Pratināyaka is the lord Siva as the Kirāta. Vīra is the principal rasa of this poem and all other rasas Srngāra and others are subordinate in nature. He notes the following descriptions in the poem: The description of the Himalaya, the description of sports in water, the description of sun-set and the rise of the Moon, the description of love-in-union, the description of the drinking bouts, the description of Arjuna, the description of the seasons, the description of Lord Siva, the description of Lord Siva as the Kirāta, the description of the hunt and the fight between Arjuna and the Kirāta, and the description of the eight forms of Lord Siva.

Since in this manner the poem possesses all the characteristics of a Mahākāvya, it is to be regarded as such. Śiśupālavadham.

Mallinātha observes that the Śiśupālavadham commences with the mention of its theme and the letter 'ārī' used first and last in the first sarga is suggestive of all auspiciousness. The hero here is Śrīkṛṣṇa and Vīra is the principal rasa, rasas like Srngāra are subordinate. Following descriptions have been pointed out by him:
the description of the sage Nārada, the description of Lord Viṣṇu in his Saguna and Nirguna forms, the description of the incarnations of Lord Viṣṇu, the discussion of strategic and political matters, the description of the departure of the army, the description of the city of Dvārakā, the description of the ocean, the description of the mountain Raivaṭaka, the description of the seasons, the description of sports in parks and in water, the descriptions of the Sun­set, twilight, darkness and the rise of the Moon, of the drinking bouts, of love-in-union, the description of the river Yamunā, the description of the royal court, the description of the Rājasūya sacrifice, the description of ill-omens, the description of deputation of a messenger, the description of agitation in court, the description of armies marching for war and of the war.

In this manner Mallinātha has shown all the characteristics essential for a Mahākavya as being present in this poem.

Naisadhīya-yacaritam.

In his commentary 'Jīvātu' on the Naisadhīya-yacaritam also Mallinātha has shown how this poem also is a Mahākavya. Thus at the commencement of the poem Śrīthāra has suggested the hero and the theme. Māla, the king of Nisadhais the hero of this poem and the word Ānanda used in the last
verse of first sarga is suggestive of suspiciousness.

Further at the end of every sarga the metre changes and a new metre is introduced. The following descriptions are noted by him: the description of the sage Narada, the Savyamvara, the Damayantī, the description of the morning, the evening, the darkness and the description of the rise of the Moon.

In view of all these items Mallinātha appears to regard the poem a Mahākāvyya. This discussion only shows that the commentator did try to understand a poetical work as belonging to a particular type in the light of the established literary conventions accepted by rhetoricians of authority.

2. Literary Excellences:

Mallinātha on the Meghadūta

a) Explanation of Allusions

Mallinātha in his commentary on the Meghadūta has narrated some stories which the poet has used by way of allusions at different places to enhance the poetical qualities and introduce sublimity of the work. Of them the following could be noted:

The Yakṣa tells the cloud to hang reverently on the riverGarmanvati for this river has associations with the king Ramatideva. V.48. Mallinātha gives the story of this
king who carried out many sacrifices with cows as sacrificial animals with the result that from the piled hides, a river arose which got the name Carmaṇvatī thereafter and which therefore could be regarded appropriating as his fame. The cloud is advised to drink the sacred water from the river Saraswatī (V.52). Balarāma who resided for some time on the banks of this sacred river at the time when the Kaurava Pāṇḍava war was being fought. It is explained that Balarāma resorted to the banks of this river with a view to atone for his sin of killing a 'Sūta'.

Commenting on the description of the river Gaṅgā, V.53, Mallinātha explains how this celestial river in her way down to the earth was received by the Lord Śiva on his matted hair when he was requested by king Bhagiratha to support and receive her.

While explaining the phrase 'Krauṇca-yandhra' in V.60, Mallinātha refers to the story of Parasurāma’s piercing with his arrow the mount Krauṇca when he competed with Skanda.

In the verse 'Adreḥ śṛṅga' V.14, according to Mallinātha the mention of Nicula and Dīgāga indicates to a certain poet Nicula and Dīgāga. The poet here through a 'śraṇga' has advised the cloud, his poem, to follow the way where it may find Nicula, a friend of Kālidāsa who would appreciate it and will be able to avoid the unjust
accusations of the rival poet Dīrmāga, a Buddhist scholar with a view to steering clear of his arrogance.

b) Discussion of Readings.

Mallinātha has discussed different readings also which explain the verses. Thus he observes that in the verse 'Tasmia Adra katicit' (V.2) the reading should be Prathama and not Prasamanadivase. This reading 'Prathama divase' is more suitable in the context, since it has been said that the Nabhas, the month of Sravāṇa, had approached. If the reading 'Prasama divase' is to be accepted, this approach of Sravāṇa would not have been mentioned by the poet because this reading indicates the last day of the month of Asadha which is immediately succeeded by Sravāṇa. Moreover, the Yakṣa could have the first glimps of a cloud only at the beginning of the month of Asadha. This Yakṣa wants to cheer up his wife who is undergoing the agonies of her separation from him. It is natural that he should send his message a month earlier so as to reach her in the month of Sravāṇa. A question arises as to how could this Yakṣa suffering so keenly because of his separation from his wife, could have such a foresight. But if it is supposed that this Yakṣa has lost power of thinking then it could also be asked how is it possible for this Yakṣa to ask a cloud to act as his messenger and to communicate a
message as given by the poet? Therefore, this objection against the demented state of this Yakṣa will cut at the very root of the poem. The reading 'Prathama divase' could be objected to on the grounds that in this case we agree to accept the beginning of the Āsāqha, ten days have to be added to complete the whole year on the eleventh day of the month of Kārtika. The poet has made it clear that the year of Yakṣa's exile, ends on the eleventh day of Kārtika. But it can be said that the reading 'Prasama divase' is also open to objection because in this case this completion of the year is short by twenty days in the total. Hence Mallinātha observes that the reading 'Prathama divase' is better, more reasonable and therefore the one to be preferred.

Commenting on the verse (4) 'Pratyāsanne nabhasi dayitā' he explains that the reading 'Manasi' in place of 'Nabhasi' is better as it removes the difficulty in the matter of the accepting of the reading 'prathama divase' in the former verse. The reading 'Manasi' makes the meaning of the entire verse more suitable to the context as it denotes that the Yakṣa who has been sad and excited at the sight of the cloud, later on becomes somewhat tranquil and thus capable of thinking to convey a message to his wife through that cloud. It is also pointed out that
Daksipavartanatha has accepted this reading. In his explanation of the verse 'Sapante me bhujagasyanat' (V.116), he observes that the reading 'Prathama divase' which he has earlier accepted is correct, for in the present verse the poet has mentioned four months from the month of Aṣāḍha to the month of Kārtika. Moreover, these four months are detached from one another and they are not vārṣikas, included in the season of rain. The months of Asvina and Kārtika make up the Sarat season. Hence after the eleventh day of Kārtika, there remains more than a week of moonlit nights.

3) Interpolating and classification of significant suggestions.

The verse 'Aṁbbhobindugraham' (V.22) is an interpolated one according to Mallinatha. In the explanation of this verse he observes that he would explain it even if it is interpolated in the original text. The idea, that the mountain Amarakuṭa (V.17) would bear the cloud on his head suggests that the journey of the cloud would be a successful one, as he would get a warm welcome at the first stage of his journey. Mallinatha while discussing the verse 'Tasyāstiktairvanagaja' explains the meaning suggested by this verse in conformity with the medical theory, according to which a person liable to vomiting is given an emetic first
and after it astingents are administered to cure the disturbed system. Yakṣa describes the flower-ornaments of Yakṣa-ladies names deliberately the different flowers V.68. Suggesting that the city of Alakā has throughout the year all the flowers which elsewhere are characteristic of a particular season only. Thus for instance the lotus shows the autumn while Kunda indicates early winter. The Lodra suggests the winter and the Kurabaka indicates the spring. The flowers of the Sirīṣa and the Nīpa point out to the Grīma and the Varṣa seasons respectively. The Yakṣa describes the goddesses of the forest on the mount- Rāmagiri as often shedding tears on the tender leaves of trees, when they see the sorrowful state of the Yakṣa (V.112). Mallinātha has explained that here the tears of goddesses are described as falling on the leaves of trees and not on the earth, because it is an ill omen if ever the tears of celestial beings fall on the bear earth as it indicates death or similar grave calamity. More suggestions or Dvanis explained by Mallinātha are at following verses - V.1, 10, 11, 16, 18, 19, 38, 53, 55, 66, 74, 88, 104, 110 and 112.

d) Defects and defence.

Mallinātha has pointed out the shortcomings also in the poem and has thus shown his balanced outlook. In
the verse 'Mandam mandam' (V.10) we have the fault of
tautology an error though it could be overlooked. The use
of the term 'Drṣṭabha-kṭṭṭḥ' in the verse 'Paśchāduccai-
bhujataruvanan' (V.39) is grammatically incorrect. But this
could be justified saying that many a great poet such as
Kālidāsa himself has used this very construction at other
places, thus establishing an usage In the verse 'Ye
saṃrāmbhoptapatana' (V.57) the word Karaka used by the poet is
faulty one as the word Karaka is always in masculine gender.
But on the authority of the Amarakośa and the Viṣṇuprakāsa,
it is pointed out that the term Karaka could be used in
both the masculine and the feminine genders. The construc-
tion 'Ātmanāschopakartum' in the verse 'Ṭāmayaśmanmama ca'
(V.107) is not correct as the act of obliging the
'upakārkriya' expects its object to be in accusative case.
But Mallināth referring to Śrīharṣa and Bhāravi explains
that here this use of the genitive case is not altogether
incorrect.

e) Alamkāras.
He has pointed out following Alamkāras in the course
of his commentary.
Arthāntaranyāsa (6, 9, 11, 14, 15) Utprekṣā (41, 60,
73, 88, V.74), Udātta (98), Pariṇāma (31, V.23), Pūrṇopama
(81), Preyas (11.V.6), Bhāvika (44, V.34, 91), Viṣama
(9, V.5), Smaraṇa (96).
This is how Mallinātha helps us to understand this masterpiece of Kālidāsa.

Dakṣiṇāvartanātha on the Meghadūta.

a) Explanation of Allusions.

Dakṣiṇāvartanātha also in his commentary on the Meghadūta has given the explanations of the different stories referred to by the poet. Commenting on the verse (Pm.43) 'Tatra skanda' he explains how this verse tells of god Skanda, who after vanquishing the demons, agreed to reside at Devagiri at the request of the gods.

Like Mallinātha Dakṣiṇāvartanātha gives the story of the king Rantideva and his sacrifice in which he offered cows and of the origin of the river Carmanvatī from the hide of these cows. In his comments on P.M.V.57, he explains that once Parasurāma while competing with the God Skanda in the acts of valour, pierced the mount Krauṇḍa, with his arrow. Commenting on the verse 'Adreṣ kim avid haratih' P.M.V.14 it is explained that this verse alludes to two persons - Nicula a poet who was a friend of Kālidāsa and Diṃṅaga the celebrated philosopher who was the opponent of that poet.

b) Discussion of Readings.

Dakṣiṇāvartanātha has, at many places, accepted and justified readings which are different from those accepted
by the other commentators.

In the verse 'Tasmim Ava Katicit'(P.M.V.2) Dakṣināvartanātha accepts the reading 'Prasāmadivase' in place of 'Prathamadivase', though he does not give reasons for his choice. He, moreover, observes that though here the exact number of months is not given yet the context makes it clear that the Yakṣa has already spent eight months of his banishment and has to reside at Rāmagiri for four months more in order to complete the entire year of his separation, from his wife, the duration pronounced in the curse of his master.

In the verse 'Pratyāsanane manasi'(P.M.V.4) he accepts the reading 'Manasi' in place of the reading 'Nabhasi' saying that the former reading is better as the reading 'Nabhasi', if accepted, would mean either the month of Srāvaṇa or the entire season of the rains itself. But neither meaning suits the context here as in the former verse (V.2), the commencement of the month of Aśāṅgha has been already mentioned. Moreover, the Yakṣa tells his wife to go through the remaining four months with patience and courage.

In the verse 'Tasya sthitvā kathamapi puraḥ' (P.M.V.3) Dakṣināvartanātha accepts the reading 'Kautukādhānahetoḥ' in place of Ketakādhānahetoḥ. He observes that this reading
is better as it suggests the intense longings felt by the Yakṣa for his wife, which is so great that for a moment he forgets to hail the cloud which would be his messenger to his wife.

He accepts the reading 'Sirodāma' in the place of the reading 'Sikhādāma' (PM.V, 24) on the grounds that the word 'Sikhā' is not a synonym of the term 'Siras', hence Sikhā is not correct here. In support of this statement he quotes from the Amarakośa and the Yādavapraṅkāśa.

In the verse 'Mamākāśapraṇihitabhujam' (PM.V.39) he has rejected the reading 'Tuhinakanikāchadmanā' and has accepted the reading 'na khalu bahuṣo na sthali' in its place because in his opinion this reading is not really elegant and proper since it would be improper for the Yakṣa who is unsettled and therefore not in a properly composed condition of mind as to entertain similies and metaphors of the type wherein the dewdrops are compared to the tears of the forest-goddesses.

a) Explanation of suggestions.

Commenting on the verse 'Tasyāstiktairvanagajamadāh' (PM.V.20) Dakaśāvartanātha says that this verse denotes a person who has first taken an emetic after which severe medicine is administered to make him system pure.
He has explained the philosophical meaning indicated in the verse 'Gambhirāyāḥ payasi' (P.M.40) observes that here we have an indirect reference to the doctrines of the Sāṅkhya system of philosophy.

Dakśināvartanātha also reveals the suggestion of all the seasons residing in the city of Alakā at one and the same time in the verse 'Haste Alakālamalakā' uttaramagha' V.2.

Dakśināvartanātha interprets the word 'Sārāṅga' in the verse 'Miपam drṣṭvā purvamegh' V.21 as the deers and not either the Cātaka birds or the elephants and quotes from the Yādavaprakāśa in support of his view.

The Yakṣa asks the cloud to be a guest of the amount Kailāsa which serves as a mirror to the Apsaras (P.M.V.58). But this mirror-like surface of Kailāsa would be soiled at the arrival of a cloud over it. It is suggested that the holy and lofty Kailāsa, an abode of Lord Śiva, is incapable of being so polluted. The Yakṣa advises the cloud to scare away the celestial damsels in case they wish to have a spray.
or shower from it being uncomfortable because of the un-
bearable heat (V.61). But how could these ladies have the
discomfort of summer when the season of rains is at hand.
Dakṣiṇāvantanaṇaḥ explains that the summer and the rainy
season would be simultaneously present in the city of Alakā as
all the six seasons are present in this capital of Kubera,
at one and the same time. In his commentary on the verse
'Etasmānāṁ kusalā' V.45), Dakṣiṇāvantanaṇaḥ points out
the subtle distinction in the shades of the meanings of the
words 'Prema' and 'Sneha' by observing that prema means a
love more intense than that suggested by the term Sneha.

In the verse 'Pāṇḍucchāyopavāna Vṛtayāḥ' (Pm.23) the poet
has placed the qualifying adjective Katipaya before the noun
Dina. According to grammar, it must come after the noun it
qualifies. It is pointed out that Bhartrhari has used it after
a noun and thus is justified the order here.

In the verse 'Nīścuirākhyaṁ Girinādhiwasa' (Pm.V.25),
the incorrect term viśāma has been used when it should have
been 'viśara' according to the grammatical rules. An
attempt to justify the poet is made by saying that this
alternative of Viśara for Viśāma is also sanctioned by
grammarians. Again in the verse 'Viśrāntāḥ san' (Pm.V.26), the
poet has used the term 'Navaṣalakāṇaih' in the instrumental
case which really should have the accusative case. The
explanation offered is that the verbs Kirati, Siñcati, 
etc. take their objects in the second and sometimes in the 
third case as well.

d) Parallels with the Rāmāyāna.

Following ideas and terms in the poem are pointed 
out by Daksināvartanātha as resembling ideas and terms 
used in the Rāmāyāna.

Yakṣa's wife is described as in a solitary state like 
a lovesome Cakravāka in absence of a Cakravāka and changed 
like frost beaten lotus creeper. Um.V.16. The throbbing left 
eye of Yakṣa's wife would stand in comparison in point of 
loveliness with a blue lotus agitated by a fleeting fish. 
Um.V.17. Yakṣa tells the cloud to make his wife revive to 
energies with the cool breezes created by him along with the 
Mālatī creeper which blooms at the approach of the cloud 
(Um.V.31).

The Yakṣa says that he hopes that the Southern winds 
would carry the touch of his wife to him (Um.V.40). The 
Yakṣa assures his wife that he has maintained his courage 
because of his deep love for her (Um.V.42). The use of the 
term 'Avidhavā (Um.V.34) is analogous in the Rāmāyāna.

This is how he helps us to understand this unique 
poem of Kālidāsa. In essence he agrees with Mallinātha, but 
has given us some more details also. In this manner he has 
made an attempt to prove that possibly Kālidāsa had the
the Ramayana in his mind when he wrote the Meghaduta.

**Sthiradeva on the Meghaduta.**

Sthiradeva has also given us a commentary on the Meghaduta.

While commenting on the first verse of this poem, he explains the reasons of the separation of the Yaksa from his wife. He narrates the story how the Yaksa received a curse from his king Kubera, for being careless in carrying out his orders: The Yaksa, whose duty is to collect fresh lotuses every morning for the worship of the Lord Siva of his master, did not like to leave his bed early in the morning, pick lotuses previous night for the morning worship of the Lord Siva at the hands of Kubera. A bee hidden in a lotus bud bites Kubera, who thereupon being enraged, curses this Yaksa that the latter will have to bear for one full year a separation from his young wife as a penalty for his offence of the breach of his duty. This is something which no other commentator has given to us.

a) Allusions.

Sthiradeva gives the story about king Rantideva (V, 45) and the river Carmanvati.

In his explanation of the verse 'Haste lIlakamalakalake' (V, 65) he brings out the implication of all the six seasons simultaneously existing at all the times of the
year in the city of Alakā because of the devine element in its king Kubera.

b) Defects and defence.

Sthiradeva has pointed out what he considers lapses on the part of the poem and has also attempted a defence of the same wherever possible.

The Yakṣa praises the cloud for his being born in a world famous family and for being a minister to Indra, the king of the gods. In the previous verse the poet himself has described the cloud as nothing but a conglomeration smoke, fire, water and wind. It is a contradiction to praise the cloud after first having described it as an inanimated object. Sthiradeva explains that the first description of the cloud is founded upon the general opinion about the cloud while the praise by the Yakṣa is based on the Sṛtis. (V.6).

In the verse 'Aḍreḥ Śṛṅgam' (V.14) the Yakṣa advises the cloud to steer clear the insolence of the trunks of the elephants guarding the quarters. The poet has used the word elephant in plural number and this is incorrect as the cloud in his journey would meet only the elephant guarding the North. This contradiction is removed by saying that this plural number indicates that the cloud has to follow the way in the direction of the north
taking care to avoid the remaining three quarters. In the
stanza 'Tanmin Adrau' (V.2) he makes it clear that the
use of the term Adra in a singular form is correct here,
so also in his explanation of the verse 'Tanmadhye ca
sphatika' (V.16) he justifies the used term 'Sīñjat'.

The following Alāmkāras have been noted by him in
his discussions.

Anumāna (15, 16, 18, 29, 30, 40, 54, 62, 84, 105,
106), Arthāntaranāyasa (6, 49, 66, 67, 92, 107, 115),
Avāsara (68), Ākṣeṣa (50, 110, 126), Udātta (43, 56, 76,
79, 81, 88), Upama (5, 22, 25, 26, 31, 59, 60, 61, 64,
65, 69, 70, 72, 77, 78, 80, 93, 116, 118), Utprekṣā (25,
33, 39, 63, 71, 95, 109), Uṛjasvī (55, 113), Dīpaka
(97, 98), Nidānā (123, 124), Parikara (14), Preyas
(36, 117, 119, 120, 121, 122(2)), Rasavat (8), Rūpaka
(45, 58, 73), Vyastireka (12), śleṣa (19), Sahokti (90,111),
Saṅkara (37, 53, 83, 128), Saṁdeha (20), Saṁṣēti (9, 24,
27, 44, 48, 79, 82, 86, 99, 101, 102, 103, 104, 108, 113,
114, 124, 127), Saṁaraṇa (89), Svabhāvokti (4, 14, 87, 91),
Hetu (8, 11, 23).

It is obvious that he has devoted greater attention
to the Alāmkāras than both, Mallinātha and Dakṣināvartanātha.

**Vallabhadeva on the Meghadūta.**

Vallabhadeva in his commentary on the Meghadūta gives
little attention to the discussion of the literary merits of this poem.

In his discussion of the verse 'Tasmin Adrau' (V.2) the commentator says that the reading here ought to be 'Praśamadivasa' and not 'Prathamadivasa' because the latter reading does not agree with the term Nabhāsi suggesting the month of Śrāvana in the next verse and moreover it would also give rise to another difficulty in saying that the cloud was seen in the sky exactly at the commencement of Āṣaṅga when really the rainy season itself is indicated and intended by the poet.

In the explanation of the next verse 'Pratyāsanne Nabhāsi' (V.4) he takes 'Nabhāsi' to mean the month of Śrāvana and observes that the reading Praśamadivasa in the earlier verse suits the context very well. He admits that some take the sky as meant by the word Nabhāsi.

In the verse 'Tasyastikatasirvanam' (V.21) the poet has, according to Vālabhadeva, alluded to a person who wishing to vomit, drinks bitter testing waters and becomes free from the complaints from the vātavikāra.

The verse 'Haste Īlākamala' (V.71) suggests the simultaneous existence of all the six seasons in Alakā.

In the verse 'Nicairākhyam' (V.26) it is admitted that the term Viśrāma used here is not correct and similarly is
incorrect the use of the verb 'śīřja' in parasaipada in
verse Tamadhya Ca (V.85)

The commentator, Vailabhadeva has not pointed out
any Alankāra, in the course of his commentary.

It would be seen from this that Vailabhadeva does
not afford us much help in appreciating the beauty of
the poem. Amongst all the commentators it is Sthiradeva
who helps us most.
Mallinatha on the Raghuvamsa.

a) Allusions.

In his commentary on the Raghuvamsa, Mallinatha has explained the allusions of the different mythological stories referred to by the poet. He explains (VI.27) that the king of the Āgas was so handsome that the celestial damsels fell in love with him when they saw him during his visit to heaven to help God Indra against the demons. This king of Āgas saw an elephant which has strayed into this world on account of a curse. He was unable to control the elephant for he did not know that science as this world was till without elephants. At his prayer at that time, Indra sent down sages in order to teach him the science of training the elephants. Mallinatha refers to the Mahābhārata (VI.38) saying that the king Kārtvīrya received many boons from Lord Dattātreya. The king called Pratīpa (VI.42) sprung from the race of Kārtavīrya was a friend of Agni, the god of fire, who promised him to burn the enemy who may venture to attack the city of Māhiṣmati, his capital.

In his discussion of the Raghu dynasty (VI.71) we are told the account of the king Purāṇjaya. He says that this king had in himself a portion of Lord Viṣṇu and fought with the demons by mounting the great bull who was no other than Indra himself.
He gives the account of Garuḍa being once humbled by Lord Viṣṇu (X.13). Viṣṇu asked Garuḍa not to kill a certain serpent who was the son-in-law to Mātalin. But when he saw that Garuḍa was enraged at his order and was proud of his own might, Viṣṇu placed the fourth finger of his left hand on the back of Garuḍa and nearly crushed him. Garuḍa thus humbled, begged forgiveness of Viṣṇu and never again ventured to attempt to disobey his lord's orders.

At X.47, Mallinātha refers to the story of Rāmbhā and Rāvaṇa which tells how Rāvaṇa once seized Rāmbhā by force when she was going to the residence of Nalakūbara. Nalakūbara learning of Rāvaṇa's violence, cursed him saying that if ever he should attempt to violate the chastity of a woman his head would split into a thousand pieces.

At XIX.48, he gives the story of the Moon who because of his excessive liking for Rohiḍī and his indifference to his remaining twenty-six wives, was cursed by Dakṣa, his father-in-law.

b) Raghuvamśa and the Rāmāyaṇa.

In dealing with the story concerning the Raghu dynasty Mallinātha, at times, has pointed out the differences among the incidents as described in the Rāmāyaṇa and as presented in the Raghuvamśa.

At IX.77, the event of the death of Srāvaṇa at the
hands of Dāśaratha is described in the Rāmāyaṇa which says that Śrāvaṇa died on spot beside the river Sarayū and Dāśaratha carried the blind parents of Śrāvaṇa to that place where Śrāvaṇa has been laying dead. On the other hand, according to the Rāghuvaṃśa, it was the wounded boy Śrāvaṇa whom Dāśaratha carried towards his parents.¹²⁶

At X.56, it is said in the Rāmāyaṇa that king Dāśaratha gave half of the caru to Kausalyā and distributed the remaining half between Kaikayī and Sumitrā. Kālidāsa, on the other hand shows king Dāśaratha dividing the caru in two equal parts and giving them to Kausalyā and Kaikayī, both of whom offered Sumitrā half of their own share of that caru. Mallinātha explains this contradiction by saying that though at this point the story given by Kālidāsa appears to differ from that given in the Rāmāyaṇa the Rāghuvaṃśa appears to agree with the versions of this same story which we find in the different Purāṇas such as the Mṛśīhbpurāṇa and other ancient works.¹²⁷

In XIII.73, Kālidāsa describes the meeting of Bharata and Lākṣmaṇa, in which he says that Bharata embraces Lākṣmaṇa who had bent himself down at his feet. Mallinātha quotes from the Rāmāyaṇa which seems to imply that Bharata when he sees Lākṣmaṇa and Sītā bows to both of them and observes that this passage from the Rāmāyaṇa,
when studied closely shows that Bharata first embraces Lakśmaṇa and afterwards offers homage to Sītā who was his elder sister-in-law. In this way he shows that the Rāghavaśa and the Sāmāyana do not disagree on the point that Bharata was older than Lakśmaṇa. At places, Mallinātha has pointed out and explained the apparent contradiction seen between some descriptions in the Rāghavaśa and the rules laid down by the works on religion. Thus in VII.14, the poet has described that king Rāghu, gives his kingdom to his son Aja and chooses to reside in forests. Now only the brahmāṇa caste is allowed by the Śrītas and the Śrītas to accept the Vānaprasthāṇāram and the Sanyāsāgrams. Mallinātha admits this and also points out that the Śrītas and the Upaniṣadas say that all the three higher castes are permitted to be sanyāsins and the description of Rāghu here indicates that this king becomes a Sanyāsin and not a Vānaprastha.

In VIII.17, the poet describes that Aja after the death of his queen Indumatī, stays for ten days in the park on the outskirts of Ayodhya and afterwards he enters the city. The Śrītas say that a person other than a brahmāṇa should regard himself impure, in Āśāvac in twelve days. Mallinātha explains here that a religious and virtuous Kṣatriya is freed from the Āśāvac at the end
of the tenth day, according to the opinion of the sage
Parāśara. Aja who is certainly a wise and erudite person,
regarded himself purified at the termination of the tenth
day. The poet has said in I.58, that the sage Vasistha asked
the king the well-being of his state and ministers (Rājya).
Mallinātha observes that as Vasistha was the family-priest,
or the purohit of the Raghu-kings and as a Purohit is
included in the important officials of the state, it is
incorrect here to imply that that sage asked the king after
his own welfare. Moreover, the poet has used the term
'kuśala' which in reality ought to be 'anāmaya' as the
king is of the Ksatriya caste, and according to the Smṛtis
a king’s well-being is to be asked by using term 'anāmaya'.
Mallinātha has made an attempt to remove this contradiction,
by observing that the king tells of the well-being of all
the seven constituents that go to make a State and further
even though 'anāmaya' would have been the correct term, in
this context 'kuśala' is not entirely incorrect as the king
Dilīpa with his deep wisdom and nobleness of mind was
a Rājarṣi, a saint like king.

c) Defects and Defence.

Kālidāsa has stated in IV, 12, that Raghu became
king, a Rāja in the true sense of that term, on account of
his pleasing disposition towards his subjects. Mallinātha
observes that here the poet has derived the word Rāja from the root Raṅja, though really it is to be derived from the root Rāja to shine. But the poet is not altogether incorrect as a root can have different meanings. Kālidāsa has used the term Surabhigandha in IV.45, in the description of the river Kāverī the waters of which are scented with the sweet smell of the ichor of the elephants belonging to Rāghu's army. The term Gandha takes the 'Ikara' or the long E only when it denotes a natural smell of an object. Therefore, the use of the 'Ikara' in this term is incorrect. Mallinātha points out this and states that this flaw should be ignored because poets are regarded as independent of any rule and have absolute freedom in such matters. The word 'Drāhabhakti' used by the poet in the verse 'Drāhabhaktīriti jyeṣṭha' (XI.19) is incorrect as the term Bhakti when used in a compound with words other than priya, does not end in a masculine gender. Mallinātha, however, justifies this flaw by observing that this formation in the masculine gender is also sanctioned by the grammarians.

He has also pointed out the Alākāras and the metres used by the poet.

Assāgati (539), Utpreksā (39, 319, 320, 366, 504), Upamā (2, 115), Dīpaka (64), Rūpaka (64), Virodha (302),
In this manner Mallinātha has discussed the references, implied meanings and the contradictions and has justified the shortcomings of the poet apparent in the *Raghuvaṃśa*.

**Mallinātha on the Kumārasyaṃbhava.**

a) Allusions.

In his commentary on the epic Kumārasyaṃbhava, Mallinātha has explained the references to mythological stories.

At I.21, he observes that Pārvatī was Sātī in her former birth. This Sātī, the wife of Śiva, and the daughter of Dākṣa Prajāpati, burnt herself in the sacrifice performed by her father, because Dākṣa insulted Śiva by not offering him a share in the sacrificial oblation. Even though her parents made an attempt to prevent her from such an act, she ignored them and kindled a fire in her body with the power of yōgā. She was reborn as Pārvatī in the Himalayan home. According to him, the first verse *'Astyuttarasayāṃdiśi'* (I.1) which describes the Himalayas, indicates that this
Bountain was an abode of the gods, hence it was worthy of being a birthplace of such a divine person as Parvati and moreover, being a celestial being himself the mount Himalaya was capable of marrying Menakā, the daughter of the Pitṛas. The verse 'Asūta sā Nāgavadhūpabhogyam'(I.20), describes the mountain Maināka, the son of the Himalaya and this mention of Maināka shows that Parvati had at least one brother. The reason of this deliberate mention according to Mallinātha is that according to the Smṛtis one should not marry a girl whose father is unknown or who has no brother.

The poet says (V.62) that Siva in the disguise of a brahmachārin appeared to be Naiṣṭhika (a person who has accepted the vow of Brahmacharya till the end of his life) and also a Sundara (a person who takes delight in sports and pleasures). These two adjectives are entirely contrary to each other. Mallinātha explains this contradiction by observing that as both these adjectives qualify Siva, they should be regarded correct on account of the divine magnificence of that god.

Mallinātha has made an attempt to explain some of the contradictions apparent in the poem.

Kālidāsa while describing the ceremony of the marriage of Siva and Parvati(VII.77), observes that at
that time Pārvatī experienced a thrill of joy while Śiva's hand became wet with perspiration at the first touch of each other. According to Vātsyāyana it is the man who experiences a thrill of joy while it is the girl's hand that perspires. Mallinātha states that the poet may be held correct in his description since the Sātvika bhāvas are regarded as common to both the sexes.

b) Defects and Defence.

Mallinātha has pointed out the shortcomings evident in the text, and tried to defend them. The poet has used the term 'Triyāmbaka' (III.44), where it should be Tryāmbaka for the sake of filling out a line. According to established conventions, a poet is allowed to do so to complete a line to satisfy the requirements of the metre.

A similar flaw appears in the verse 'Pratipadya manoharm vapuḥ' (IV.16), where the poet has used the term Dūti, which in reality ends with a long vowel I, making it Dūti. This change being made to avoid the break in the metre is to be accepted.

The poet (V.43) has used the term Subhrū, which is changed by him into Subru, with a short vowel at its end. Mallinātha justifies this change saying that the poet had to make this change because of the 'J' Gāṇa which
requires a short vowel at the end. This change, therefore, is made to suit the metre of that verse.

In the verse Mīśamya cānām Tapasa' V.3 the word Mahāvratat used in the ablative case is incorrect. Mallinātha, however, says that here this ablative case is quite correct as Menakā is said to have made an attempt to stop Pārvatī from the hard penance which she did not approve of.

While describing the extremely beautiful feet of Pārvatī, I.33, the poet observes that they were excessively pink and seemed to emit redness itself. The use of the term Udgrantau here is entirely decent because it is used in its indirect sense. Mallinātha has pointed out this with a reference to Dandin who would not allow the direct use of words having indecent meaning.

In the verse 'Saṃmatākataruocchāya' (VI.46) Mallinātha points out that the reading 'Gandhavadgandhamādanam' is an interpolation as the original reading is 'Sugandhirgandhamādanah'. To support his view he gives a quotation from Śrāvāni's commentary on the Amerakosa, which gives the term Gandhamādana in the masculine form.

He has pointed out the following Alākāras and metres.
Atiśayokti (19, 21, 22), Anyonya (20), Arthāntaranyāsā (58, 75, 146, 378), Arthāpatti (146), Utprekaṣā (2, 6, 16, 18, 22, 57, 147), Jatyutprekaṣā (4), Phalotprekaṣā (23), Upamā (28), Vakyopamā (14), Kāvyalinga (13), Tulyayogītā (22, 151), Dūpaka (3), Drṣṭānta (46, 135, 138), Nidārasamā (16, 35, 36), Parikara (96), Pariṇāma (8, 15, 19, 38), Paripatti (146), Prativastūpamā (55), Pratīpa (21), Preyāsa (137), Bhrantimān (4), Rūpaka (59), Cāvayavarupaka (6), Ekadāśavivaritirūpaka (6), Vībhāvānā (15), Virodha (31), Vyātreka (20), Saṃsokti (59), Saṃkara (22, 97), Saṃdhasamkara (56), Saṃdeha (22), Saṃsigma (7, 134), Svabhūvokti (25, 27, 48), Vyātrekadhvani (137).

The meters pointed out by him are—

Upajāti (2), Puṣpitaśrīs (88, 146), Mālinī (48), Vasantatilakā (118), Vamāstha (118).

This is the help that Mallinātha offers to us in the reading of this epic.

**Mallinātha on Kirātārjunīyam.**

a) Allusions.

Mallinātha has explained the references to mythology in the *Kirātārjunīyam* of Bhāravi.

At XIII,11, he narrates the story about the conflagration of the Khāṇḍavavana in which Arjuna, with the help of Kṛṣṇa, burnt all the sons of Tāraka, the brothers of the serpent Asvasena, foiling their attempt to escape from that fire.
Later on, at XIV.10, he again refers to the same story observing that Arjuna received the Akāyata tuṇḍra, the quiver with its inexhaustible arrows, as a present from the god of fire.

At XVII.5, he observes that in ancient days the Lord Siva held on his matted hair the forceful current of the river Gaṅgā descending from the heaven to this earth. This act of Siva saved the Himalayas from being split into thousand pieces by the roaring stream of that river.

Mallinātha has justify and explain the contradictions and flaws in this epic. He observes that the three verses which read as 'Apavāritaviplave ṣucau', Sphuṭatā na padairapākyta' and 'Upapattirudāhyta baladanumanena' (II,26-28) should not be taken as indicating a censure from Yudhiṣṭhira concerning Bhīma's advice to him. The reason is that Yudhiṣṭhira who loved even his enemies, could not entertain any feeling of enmity or hatred towards the mighty younger brother. Such an attempt to read an indication of censure or reproach in these verses is entirely improper in the context.

In this explanation of the verse 'Tathāpi Jimhah sa' (I.8), he explains that this verse appears to be complete
at the end of the words 'Varam virodho'. Therefore, the next words 'Samam mahātmabhih' appear unnecessary in the context. This creates, Mallinātha observes, a flaw named Samāptapunrāptadōga.

In V.4, the poet has used the word Nicaya in the sense of a peak of mountain though really it means only a collection of accumulation of things. Mallinātha justifies the use of this word saying that in the context of a mountain the Nicaya should be taken as suggesting a collection of stones and hence a peak.

Bharavi used the term 'Dhamurupapadām vedaṁ' in XVIII.44 for Dhamurvedam which is incorrect for the reason that the word Dhamu is the prefix of the term veda only and not a prefix of the entire term Dhamurveda. He, however, says that though this peculiar construction is not really good, being a negligible error should be ignored.

The following Alamkāras and Metres are noted by Mallinātha in the Kirāṭarjunīyaṁ.

Atiśayokti (26, 42, 64, 68, 77, 90, 94, 99, 106, 176, 191), Bhedabhedarupātiśa-yokti (117), Laṭānumprāśa (172), Vṛttyanuprāśa (1, 65), Apahnava (178), Abhyuceaya (65), Arthāntaranayāśa (2, 4, 5, 11, 12, 17, 18, 24, 25, 28, 40, 44, 51, 54, 58, 79, 90, 94, 102, 124, 130, 181, 189, 205, 206, 209, 213), Arthāpatti (98), Utpreksā (35, 37, 43, 49,
50, 55, 60, 61, 64, 66, 67, 74, 77, 78, 87, 90, 93, 95, 107, 108, 121, 134, 139, 141, 180, 196, 215, 247, 250, 265, Kriyāfalotpraksā (135), Kriyāsvarūpotpraksā (73), Falotpraksā (60), Udātta (9, 201), Upama (11, 29, 46, 53, 63, 78, 93, 96, 107, 118, 138, 161, 170, 178, 192, 194, 217, 236, 250, 267), Ārthī upama (85, 123), Bimbapratibimbabhāvopama (235), Mālopanā (195, 257), Pūrṇopama (18), Brauti pūrṇopama (48, 316), Urjaśvī (150, 151), Ekāvalī (7, 19, 29, 39), Kāvyaliṅga (5, 28, 31(2), 32, 48, 69, 79, 84, 97, 103, 140), Kāraṇamāla (23, 256), Tadgūna (82, 182), Tulyayogita (128, 167), Dṛṣṭānta (34, 227), Nidārāsanā (36, 76, 81, 100, 101, 116, 143, 158, 242, 246, 250), Parikara (165), Varṇśa (54), Samaparivṛtti (100), Paryāya (149), Paryāyokti (75), Prayas (150), Bhāvika (72, 75), Bhrāntimān (71, 73, 76, 97, 101, 137, 147), Mīlita (43, 113), Yathāsaṁkhya (112), Yamaśaka (65, 224), Rasavat (150), Rūpaka (47, 59, 79, 102, 210), Vāstava (59), Vibhāvāna (73, 11, 122), Virodha (140), Virodhābhāsa (162, 277), Vīṣama (111, 146), Viśeṣokti (38), Vyātireka (32, 170), Śleṣa (191, 258), Prakṛtprakṛtāsleṣa (220), Saṅkara (53, 62, 71, 76, 80, 82, 83, 89, 97, 101, 103, 104, 106, 114, 116, 117, 119, 122, 129, 134, 139, 142, 145, 177, 201, 214, 245), Saṁdehasaṅkara (83, 105), Saṁdeha (67, 74, 114, 118, 120, 126, 129), Niścayāntasaṅkha (54, 74, 110), Saṁśrati (10,
The Metres used are —

Aparavaktā (270), Udgīta (175), Asupacchandasikā (68, 187, 272), Kāmā (68), Jalodhataagati (71), Dravilāmbita (64, 223, 267), Puṣpitāgrā (1, 18, 73, 135), Prabhā (69), Pramitākṣara (69, 270, 271), Pramuditavadanā (270), Prāharṣini (71, 92, 187), Mattamayūra (273), Mālinī (74, 80, 136, 223, 250), Rathodhata (76, 196, 269), Vasantatilakā (101, 206, 251), Vāṃśapatrapatita (77), Vāṃśastha (2, 101, 274), Sālinī (272), Sīkharini (153), Svāgata (116, 273).

The following Citrabandhas are also pointed out:

Kalapakaracana (36, 60, 109, 110, 125, 156, 255), Kulakaracana (106, 219, 230, 231, 252), Yugmaracana Bandhas (39, 42), Arthatrayavāti sloka (234), Ekavyanjanajā sloka (227), Gomutrabandha (226), Pratilomayamaṇa bandha (229), Sarvatobhadrabandha (230).
Mallinātha on the Śisupālavadham.

In the commentary named Sarvaṅkaśa on the epic Śisupālavadham, Mallinātha has as usual explained the references to the mythological stories.

a) Allusions explained.

He explains at 1.19, that once Rāvaṇa, in order to please Lord Śiva, sacrificed nine of his ten heads and while he was about to cut off the tenth head also Lord Śiva, pleased at his great devotion, appeared before him and blessed him with a boon of becoming the unrivalled ruler of all the three worlds.

He says, at III.61, that once Lord Śiva made an attempt to fight with Kṛṣṇa, for the sake of his devotee Bāṇa and was defeated by Kṛṣṇa in that battle. He gives us the story about Garuḍa, V.66, who, while engaged in devouring the Mleṣhcha, devoured by some mistake a brāhmaṇa, and this caused severe pain in his throat. Therefore, without any further attempt to swallow that brāhmaṇa, he disgorged him.

Mallinātha tells us (XI.3), how Kṛṣṇa, in his childhood kicked and killed a certain demon named Śakaṭāsura who had disguised himself as a carriage in order to kill Kṛṣṇa. Again he gives (XIII.12) the story of Kṛṣṇa’s attack on and fight with Indra to secure the divine tree, the Pārijātaka, for his wife Satyabhāma whom he wanted to
please. He says at XIII.50, that Mayasabhā, that famous court-hall of Yudhiṣṭhira was a present to Arjuna from the demon Maya who was rescued by him from the conflagration at Khāṇḍavaprasṭha. This Mayasabhā was decorated with gold and jewels which were brought by Maya from the lake Bindusara where king Vṛṣaparvā the king of demons, had left his treasure after finishing the construction of his capital.

At XIII.40, we are told that in olden times, Brahmā, before creating these worlds, entered the interior of Lord Viṣṇu, with a view to studying his former creations which had vanished into the body of that Lord. According to some Purāṇas, it was the sage Mārkandeya and not Brahmā, who entered the belly of Viṣṇu, being very eager to understand the glory of that Lord.

He has at 20,43, explained the references to the story about Kadru and Vinata, the two wives of the sage Kāśyapa. Kadru the mother of serpents ordered her offspring to disguise themselves as the black hair of the tail of the celestial horse Uccaihāravā and thus make it appear black though it was white in reality. Kadru's sons obeyed her order and as a result Vinata became a slave to Kadru.

b) Defects and defences.

He has pointed out and justified some shortcomings and flaws in this epic.

In his explanation of the verse ' Cārūṭā vapuṣi
bhūṣayadāsām' (V.33), he points out that here has occurred a break in the order of the adjectives though the error is negligible as it does not so much agitate the scholars, the sahāryās, on account of its being composed by a great poet. Moreover, a similar fault appears in the Kṛtarjuniyaṁ 161 of Bhāravi. In the verse 'Utkṣiptaṭagātraḥ ama', XII, 5, the poet has used the root ruh in ātamanepada, a use that can be sanctioned. The poet has used the root Dāma in Paramaśipadam, in the verse Muḥaḥ Pratisākhita-pa-ra-yudhoḥ, 8.17, 21. Mallīnātha admits that this is incorrect according to the grammatical rules.

Magha's construction of words 'Hiranyapuravam kaśipum in I.42 to describe the demon Hiranyakāśipu suffers from the defect called, 'Avāṇyavacanaśāda', as the term Hirany is only a prefix to the word Kaśipu and it does not come before the entire word Hiranyakāśipu and hence it does not qualify the latter term. Nevertheless this could be ignored, since the meaning is quite clear and secondly such a construction is accepted because of the practice of Kālidāsa, Bhāravi and others. The poet is again guilty in the verse 'Kṣunṣam yaḍantaḥkarṣena' 8.III.59, where he has used the terms Kalplopaḥvaṅka in place of the word Kalpaṅka. 164

The poet uses the term 'Sarajas' in VI.47, which should really be either 'Sarajasam' or 'Sarajasaka'.
Nallinātha defends this use of the term 'Sarajas' saying that it by indication means 'Sarajaska'. This same discussion appears again in his comments on the verse 'Sarajasamaka-ramandirbharāsu' S.VII.42. In the verse 'Prthudarvībhṛta Stataḥ' XV.42, poet has used the term 'Udbhaya' in the place of the term 'Ubha' which would have been correct. Nallinātha justifies such a use by saying that it is not altogether incorrect. The poet has used the words 'Vaiśkasakiranilaiḥ' IV.14 in which the word 'vaiśka' is unnecessary as the word 'karīra' itself means a sprout of the bamboo or vaiśka. Nallinātha, however, observes that the word 'vaiśka' used in present context denotes freshness of the bamboo. Hence, the fault of punarukti, tautology, does not result. In the discussion of the verse 'Dṛtaspāralasalaiḥ kṣapałakṣita' XVI.28, it is pointed out that the word Taru is not necessary in the context according to Vallabha who sees tautology here, since the word Tamāla itself suggests the Tamāla tree. Nallinātha, however, observes that some other commentators (whose names he has not mentioned) remove this fault by stating that the word Tamāla implies only the dark blue colour and not the tree also, hence the word Taru is quite necessary in this context. In the verse 'Muktāmayaṃ sarasanāvalambi' III.10,
the word 'Niṣṭhūta', emitted, is used by the poet. It is stated that this word need not be regarded as indecent, grāmya, since it is used in an indirect manner in its secondary sense, and Daṇḍin himself has stated that words such as Niṣṭhūta, vānta, and others are quite acceptable in case they are used in a secondary sense, Gaṇavṛtti.  

c) Excellences expended.

Mallinātha has tried to draw our attention to some fine qualities of Māgha's poem.

He explains that the verse 'Uttālatālivana', III.80, manifests all the qualities, Ojas, Śleṣa, Prasāda, Sadāsa, which belong to the Vaidarbha style. The same qualities are again mentioned by him, in the discussion of the verse 'Vikacakamalagandha' XI.19. At two different places he points out the quality called 'Saukṛṣya'. In the verse 'Kevalam dadhati Kartavacina' XIV.66, he sees the quality since here is a minute, subtle meaning, conveyed through a peculiar construction of words and also in the verse 'Uddhatandviṣatātasya' XIX.103, the poet has used the same device.

d) Alamkāras and Metres.

Mallinātha has pointed out a number of Alamkāras and Metres in the poem.

Avisayokti (34, 70, 71, 73, 83, 85, 158, 248, 250, 254, 272, 483, 490, 506), Bhedabhedarūpātisayokti (364),
266, 320, 334, 377, 386, 477), Kevalapraňātaspadā Tūtyagotē (492, 508, 512), Dīpaka (63, 221), Dṛṣṭānta (35, 40, 46, 48, 51, 55, 358, 360(Tvi.), 373, 395, 434, 436, 442(Tvi.), 444, 446, 460, 466, 544), Nidarṣanā (35, 42, 50, 102, 103, 114, 116, 156, 180, 223, 243, 302, 362, 458, 463, 513), Pariñāma (55, 266, 274, 370), Parivṛṭti (20, 479), Samaparivṛttī (137), Parisabdhya (370, 374, 376, 378, 380), Paryāyokti (49, 198, 555), Pratīvatupāma (15, 32), Pratyanīka (248, 384), Freyas (173, 230, 278, 298, 359), Bhāvika (556), Bhṛntimā (82, 83, 153, 183, 240, 256, 303, 308, 344, 353, 424, 491), Mīlīta (191, 263), Yamaka (95, 500, 501), Yamakavīśesa (524), Arthapratiyamamaka (515), Pratilomayamaka (508), Arthapratiyamamaka (510, 514), Samudga Yamaka (514), Samdehayamaka (503), Rāsavat (173), Rūpaka (159, 237, 336, 345, 456, 461, 474), Ekadesavartirūpaka (232(Tvi.), 270, 290), Kevalaniravayavarūpaka (216), Śliṣṭa Pāramparitarūpaka (14, 64, 449, 472), Sāvayavarūpaka (210, 219, 238, 358, 391, 510), Vicitra (335), Vibhāvanā (394, 422), Virodha (22, 82, 235, 456), Virodhābhāsa (15, 34, 195, 203, 252, 275, 473, 484, 517, 519), Viśeṣokti (228, 233, 321, 373, 374), Viṣama (22, 35, 81, 215, 217, 392), Vyatiṛṣka (3, 12, 43, 44, 188, 293, 316, 320, 323, 324, 350, 378, 380, 449, 453, 460), Vyājastuti (51), Śleṣa (12, 22, 23, 57, 60, 183, 304, 316, 362, 427, 448, 451, 520), Prakṛtāśasga (139, 140), Kevalapraṇātsṛsa (271, 451(Tvi.), 497, 503,
308

295, 350), Sūkāma (251), Svabhāvokti (79, 92, 122, 123, 130, 144, 147, 148, 192, 201, 250, 285, 287, 311 (Twi.), 312, 315, 318, 321 (Twi.), 322, 324, 331, 353, 410, 464, 485, 545, 548, 552)


The following metres are pointed out by the commentators:

Anuṣṭubha (499), Āryāgīti (112), Aṣṭagaṇā Āryāgīti (111), Indravajrā (309, 386), Udgațā (388), Upajāti (67, 94, 171, 173), Upendravajrā (532), Aupacchandasika (66, 171, 173, 432, 533), Kuṭajā (172), Kururtrutā (108), Jaladharamāla (104), Jalodhhatagati (113), Toṭaka (172), Dohaka (109), Drutavilākṣita (66, 100, 105, 150, 175), Pañcakāvalī (93), Pathyā (101), Puṣpitāgrā (28, 100, 103, 111, 114, 175), Prthvi (118), Prabhā (170), Prasītākṣara (102, 107, 113, 201, 388, 453), Praharśī (106, 229), Bhramaravilasita (117), Maṇḍubhāṣī (333), Mattamayūra (109), Maṇḍakrānta (200, 254, 499), Mahāmālikā (309),
The following Citrabandhas are pointed out by Mallinātha:

Ardhapratilomayamaka (511), Catuspādayamaka (529),
Bhinnaikāsarapādayamaka (500), Pratilomayamaka (508),
Samāpādayamaka (501), Samudgammaka (515, 532), Samadāyamaka (502), Kalāpaka (450, 505, 506), Kulaka (34, 511), Yugma (452, 518, 523, 524), Viśeṣaka (25, 451, 463), Arthatrayavāci Sloka (531), Ardhabramakabandha (159), Atālavyabandha (529),
Aṣamycitrabandha (517), Gudhacatūrthākabandha (525),
Gomūtrikābandha (512), Cakrabandha (533), Niropaṣitacitrabandha (502), Mūrajabandha (506), Ślokaprtilomabandha (523),
Sarvatobhadrabandha (506).

From all this material to be found in Mallinātha's commentary on this poem, it has to be admitted that he does offer us excellent help in appreciating this poem from Māgha.
Mallinātha as usual has given us the explanations on the mythological references alluded to by the poet.

He says at I.32, that in old times, Uṣā, the daughter of the demon, king Bāṇa, saw in her dream Aniruddha, the grandson of Kṛṣṇa. Citralekhā, her friend, by dint of her yogic power brought Aniruddha to the palace of Uṣā and thus Aniruddha and Uṣā were secretly married. But soon Bāṇa came to know of Aniruddha's residence in Uṣā's palace and he imprisoned the latter. Sage Nārada informed Kṛṣṇa of the imprisonment of his grandson whereupon Kṛṣṇa with all the Yādava army marched and attacked the capital of Bāṇa, when a great battle was fought.

He refers at II.91 to the story of the sage Mārkandeya who entered the belly of Lord Viṣṇu where he observed the entire creation. At IV, 67, we are told that in ancient times Śiva was enraged at the gods who did not offer him a share in the sacrificial oblation. He chased the sacrifice itself which had taken the form a stag and beheaded it. But the Āśvinikumāras joined the severed head to the body of that stag and restored it to life. Mallinātha refers at IV.69 to the Mahābhārata, saying that the body of the king Jarāsaṃśa was joined together by the demoness Jarā.
He explains at IV.71 the story of Garuḍa who was allowed by Kāśyapa, his father, to eat the barbarians, while eating them he swallowed a brahmaṇa by mistake and immediately disgorged that brahmaṇa as his throat began to have severe scorching. At X.52, he informs us that in old days, Brahmā though not seeing the top of the Jyotirliṅga, told a lie that he had seen it. What he really saw was a Ketaka flower which had fallen down from the crest of that Jyotirliṅga and which gave a false evidence to support him. At XI.10, the story is narrated that once the gods milked this earth and acquired different jewels and medicines from it. The mount Himālaya acted at that time as a calf to the earth while the mountain Meru milked it. He refers at XI.50 to the story regarding Kārtikeya who once pierced the mountain Krauṇḍa. He gives at IV.83 the story of the king Suddyumna, the grandson of the Sun and the son of Manu. This king, very fond of hunting, once entered the forest banned for men being dedicated to Pārvatī and he was immediately transformed into a woman named Ilā, who married Budha, the son of the Moon. King Pururavas was born of these two. At XII.15 is given the account of Kaca, the son of Brhaspati. He went to Sukra, the preceptor of the demons and requested him to teach the Saṃjīvanī lore. The demon disciples of Sukra who did
not want Kaca to learn that secret lore, killed him three times though he was every time restored to life again by Sukra with the use of Saṃjīvanī vidyā. Kaca, at last, succeeded in acquiring the Saṃjīvanī lore and helped the gods to regain the kingdom of heaven. He explains at 8.19. 54 that in ancient times the Sun was very bright and hot and so it was impossible to touch him, a fact which caused Saṃdhya, his wife, to implore her father Viśvakarma to diminish the brilliance of the Sun. Viśvakarma accordingly rubbed the Sun on whet-stone and reduced the luster and heat.

b) Defects and defence.

He has pointed out and justified some demerits and inaccuracies to be seen in this poem.

He observes that the verse 'Rasaśākathā yasya Sudhāvadhārīṇī', I.1.2, does not suffer from the fault of repetition of idea. The fame of Nala is compared with the white royal umbrella in the first stanza and the same simile is mentioned in the second verse also, but this repetition is not objectionable for the reason because in the second verse the golden rod which holds the white umbrella is mentioned and both these verses are meant to reveal the uncommon virtues possessed by king Nala.

The poet has used the word 'Rathāṅgabhava' in 8.1.11
in place of the word 'Rathāngānāmā' which denotes a Cakravāka bird. Mallinātha justifies the use of this word Rathāngānāmā on the ground that the poet has had to use this particular word as he wanted it to refer to the Cakra Sudarśana, the weapon of Lord Viṣṇu. He explains that in the verse 'Ityuktavatāṁknihitādareṇa' VI.86, though the word 'ṛte' expects its object Nalāśa to be in the ablative case, the poet has used it in the accusative case. But the poet is not incorrect since the accusative case is also regarded as correct in such a context. The poet has used the word 'Ekavāṁśaprabhavabhru' VIII.99, as ending in short vowel though in reality it should end with a long vowel Bhū. Mallinātha, however, justifies this change by referring to the works of Kālidāsa and others.

He has stated that two verses, the verse 'Anenaivedhā viparītta' XXII.46 and the verse 'Indorbhramenopagamaya yogye' XXII.107, have been interpolated in the epic.

c) Alākāras.

The following Alākāras have been pointed out by Mallinātha.

The metres used by the poet are:

Indravajrā (593), Upajēti (593), Upendravajrā (593)
Totaka (590), Drodhaka (77), Dr̥tavilāmbita (199), Puḍpitiyāgrā (261, 505), Pr̥thvi (Vol.II.1291), Mandākrānta (590, Vol.II, 1286), Mālinī (126, 591), Rathodhata (Vol.II.1149), Vasantatilaka (78, 666), Vaṁśastha (1, 506), Vaṁśasthavila (Vol.II.945), Viyoginī (79), Ṣārdulavikṛṣṭīta (125, 126, Vol.II.934, 1189), Śikhariṇī (93, Vol.II.877), Sragdharā (127, 503, 566, 737, Vol.II.933), Svāgata (263), Hariṇī (Vol.II.1232).

This is how in the Jivātu, his commentary on this poem Mallinātha helps the reader to understand the poem.

3. Rasas and Bhūvas:

In his Nāṭyasāstra Bharata has discussed the eight types of heroines (MS.XXII, 211–220, Vol.III, p.208–209) and explained them as follows.

The heroines are considered to be of eight types:
Vāsakasajjikā, Virahotkaṇṭhīta, Svādhīnabhartṛkā, Kalahāntarītī, Khaṇḍītī, Vipralabha Proṣītabhartṛkā and Abhisārikā.

Vāsakasajjikā is a lady who is eagerly waiting for her husband and who has adorned herself with various ornaments. Virahotkaṇṭhīta is that lady who is distressed by the absence of her husband who being busy does not meet her. Svādhīnapatikā is a lady who is in the company
of her husband and who is enjoying pleasures of love. Kalahantaratī is a lady separated from her husband as a consequence of a quarrel with him and is angry yet sorry for it. Khanditā is a lady whose husband has been guilty of infidelity and who is therefore angry with him. Vipralabhā is a lady disappointed by her husband's breaking his appointment with her. Prasītabhartṛkā is that lady whose husband is gone abroad. Abhisārīkā is a lady who goes to meet her lover and keeps her appointment with him.

Mallinātha has referred to the Kāmadeśās and these eight types of heroines in his commentaries on the five epics. The explanation of the eight types appears particularly in his commentary on the Kirātārjunīyam and the Śiśupālavasādhana. These two epics have no heroine as they have the vīra and their ruling rasa. Therefore there is no discussion of the Kāmadeśās in his commentaries on these two epics.

Meghadūta.

Out of the four commentators Dakṣināvartanātha, Mallinātha, Sthiradeva and Vallabhadeva, only Mallinātha has given the explanation of the Kāmadeśās evident in the Meghadūtam. He has explained these dasās as appearing in the description of the wife of the Yakṣa. He
observes that the first stage, Caksūhprīti, does not appear in this poem because the Yakṣa and his wife are undergoing separation after they were united. This is Pravāsavipralāmbha, love in separation after union and not Ayoga Vipralāmbha, love-before-union. Hence this first stage is not described in the context of the Yakṣa and his wife. The Yakṣa tells the cloud that the latter would find the Yakṣa's wife as making an attempt to amuse herself either by drawing her husband's portrait or by singing songs about him, with her singing frequently interrupted by her swoons, or the cloud would find her experiencing dreams concerning her husband. Here the Avasthās, Manaḥsaṅga Guṇakīrtana Mūrocchā and Sankalp are shown. Moreover the Yakṣa says that most probably his wife finds the nights more unendurable as she does not get sleep because of her separation from him. This shows the Avasthā Jāgara. The wife of the Yakṣa appears pale and emaciated. Her dress is not colourful and cheerful and her hair is rough, dishevelled and arranged in a single braid. She finds little delight in pleasures and she avoids the moonlight as it causes her great anguish. She weeps uninterruptedly which makes her lose her sleep. All this description denotes the Avasthās, Kārṣya, Arati, Cittabhrama and Lajjātyāgā. In this manner the delineation
This is how Mallinātha understands the Yākṣapātaṁ as delineated by Kalidasa in his Meghadūta.

The Five Epics.

Mallinātha in his commentaries on the five epics also has pointed out and explained the ten Kāmadasās and eight types of heroines.

Rāghuvaṁśa

His commentary on the Rāghuvaṁśa does not include any such discussion.

Kumārasyaṁbhava

In his commentary on the Kumārasyaṁbhava, he has shown the beginning of the mutual love of Śiva and Pārvatī. Śiva, for the first time, is attracted by divine beauty of Pārvatī and Pārvatī in her turn expresses her love by her gestures like blushing and others. This reveals the beginning of their mutual love. The Kāmadasās appearing in Pārvatī are further pointed out by Mallinātha.

The friend of Pārvatī informs the Bramhaśārin the object of Pārvatī in her penance to secure Saṁkarśa for her husband. This shows the Avasthāśaṁkalk, and Manāṣaṁga. Avasthāśaṁkalka and Arati are suggested in the description of Pārvatī's finding little relief in either the pleasures, or the sports on account of her love for Saṁkarśa. Pārvatī makes her friends weep when she swoons away while singing songs about Śiva. This shows the Avasthā Maṁrochā and
Praşapa. When she beholds Sańkara in her dreams she talks with him and tries to hold him. This shows the Avasthas of Jāgara and Urmāda. The Avastha Lajjātyāga is to be seen where Pārvatī is described as weeping in front of the portrait of Siva.

In this manner are the delineations of the development of the keen love of Pārvatī for Sańkara de analysed by Mallinātha.

Virassenājana

In his commentary on the Kīrtārjunīyam Mallinātha has explained the different types of heroines. As a matter of fact this poem has no heroine, hence these types mostly occur in the description of Apsaras who come to interrupt and foil the penance of Arjuna. He points out following heroines:

Pranayakupitā, Pragalbhā, Proudha Kalahāntarita, Adhvāra Kandita and the Kamadasās, Cakṣuhpriti, Manahsaṅga, Mūrochā, Arati and Jagara, Maraṇa, are shown by them here.

This is the manner in which Mallinātha reads a reference to the Nāyikās and Kamadasās and explains them.

Śiśupālavadham

Sarvaṃkāśa, the commentary of Mallinātha on the Śiśupālavadham also refers to the different types of Nāyikās: Abhisārikā, Pragītaḥbhartṛkā, Kalahāntaritā, Kandikā, Svādīnepakṣikā, Vēsakasajjā, Virahotkaṇṭhītī and the daśās of Kārsya and Jvara (Saṁjvara).
Naiṣadhēyacarit

In the Jivātu, his commentary on the Naiṣadhēyacarit, Mallinātha has explained the Kāmasāsēs apparent in Nāla and Damayantī.

On hearing about the great beauty of Damayantī Nāla falls in love with her. This is the beginning of his affection for Damayantī. The Dasa manahsaṅga appears where Nāla muses over the Čharmā of Damayantī.

On account of his intense longing for Damayantī, Nāla begins to day-dream about her and as its result is disturbed in mind and swoons frequently. This shows the dasās Lajjātya, Ummāda and Murochā. The swan tells Damayantī how the king Nāla is undergoing agonies on account of his love for her. This description includes the nine Kāmasāsēs. The tenth dasā of Maraṇa is only suggested in it. Damayantī too in her turn is attracted towards Nāla on hearing his virtues and charms. This shows Rāgodaya, the sprouting of love in Damayantī.

This love develops through the stages Cakkuhpriṭi and Manahsaṅga which are the outcome of delight Damayantī takes in listening to the account of Nāla's virtues. As a result of this listening to the narration of travellers for the Miṣadha country, Damayantī becomes absent-minded and this shows the dasā pralāpa.
The Sanjvara dasa is to be seen where Damayanti is described as finding little relief in the application of cool things.

In this manner Mallinātha has elucidated the different Kāmasaṅgītas found in the Naiṣadhiyacaritam and traced the development of the emotions of the two.

It is in this manner that these commentators have tried to read behind the descriptive lines of literature and poetry the delineation of emotions and development of feeling in the characters. They have tried to bring out clearly what the artist had planned in his composition.
प्रणाली

1.1-10 पृ. 11-15.

1. वर्तचदनें नामांकुण्य बुधाने तस्य वाचनम्
   नागराजोविशेषावलोकितो वाचिपि तम्मुकम्
   बिनिकोशलोकाणि सुकलितार्था सदामण्यम्
   अपरिपरिकालव नरोदासमवयम्
   नपरापरेकृतिर्युक्तां निदासवणी
   सुभाषिकोल्लोकमकणारतोलये
   सिद्धांते भागाति नुमारोदिस्वणि
   रचनेन्द्रप्रकारात्मकाः प्रमुखपद्यरूपिः
   अर्थुत्सवशिष्यः सर्वार्थार्थमसारणम्
   मैथीलकितस्य समर्थितितिये
   अम्बेडकरसिद्धांतः समाध्यापम्
   तर्क तिथ्तुमुद्रानापरेतेक्षेरक-कामम्
   कार्यं कल्याणस्वताब्धि नामते वद्यकुशिः
   वुनमामवः के शुभकाले् कामं न दृष्टिः
   वुषाहेतु वेशपिते वाराणपिति वाहिदः

प्रेमादि - सर्वावर

1. नागराजोविशेषावलोकितो वाचिपि तम्मुकम्' विदित हारोदवादः
   काम्यादी वस्तुनिदेशात् को प्रवेशोति।
   पृ. 1.

2. सीता प्रति रामजय हुनमतस्वेते मर्यादिनिमाण सेवन्देशे कवि:
   पृ. 2.
प्रकाश- उदितप्रेक्षाकाळ:

१. वह असे लागि: हीवा प्रति ईश्वर हार्दिकं हन्ते इरवि भूलन, तत्प्राप्तिकालानंतराधारे हन्ते कोराणीत.

२. पण हे मे अमराते विशिष्ट विश्वासाते कसा केल्या अप्रत्यक्षानंतराधारे हन्ते कोराणीत.

प्रकाश- विषयावर:

१. तसे ईश्वराठे विद्वानंदे कथितानं सम्राट भूमिकर्षणं सोऽयोग्याते। 

२. किंवदंतीकार्याते विद्वानं विशिष्ट विश्वासाते कसा केल्या अप्रत्यक्षानंतराधारे हन्ते कोराणीत।
'दी भाषा' पिसलेन पत्नीवर्तन धारकर। 'या अवर' विदा 
विवाहकृत। 'तब' 'यद्य'विदा कुमाराक्षिणा कृपयोक्तिक श्री
कामतूँस्त्राधूळदोहानकालिकसुखाबुद्धमापाकरकमुम- 
द्वाराकापुरस्त्राधूळकरीयाक्ष्यदासाधिविनायकका
कात्मचकितस्वरम नागाम्बरभ।

पृ. 10.

प्रकाशन - वक्तमणः

4

वा देवदास्याचार्येषु ब्रह्मचर्यम्। नपुस्ताकमार्गाय व्याकरणम् 
प्राप्त प्रकाष्टाचार्यम् कार्ती। कमक्षाशीर्षकार्यदेवसु दूरायेत् कार्ती। 
कमक्षाशीर्षकार्यदेवसु दूरायेत् कार्ती। प्राकृतिकः प्रवाहिकः 
क्वेक्षीविचित्रताः तथा नायकतात्विच वर्णपात्रताः रखकर्ता न 
खार्दर्थ। न वणातिकाम्बरः गुप्तकोणमार्काचर्यः। तब 
वा विशेषजन्तवर्त्तुः नायकवर्त्ता नायकवर्त्ता योधाय 
क्षेत्रः।

पृ. 10.

रूपेश - निकृष्टः

6

किं भय वनप्रिशिरोपाणि काहिरा। काल्यः काल्य बघुः पूर्ते 
विवाहार्यकारिकासाहसापम्। एतकाले गुरुं गुरुम् 
किंतुविपरिवृत्तप्रकारकरिकासाहसापम्। एतकाले गुरुं 
शान्तिभविशिष्येकालाधिकरण। विवाहीयिदाद्धिकारः 
पारस्तितंरनेष्टरावस्त्रदम्यसत्रातिक्षः तावंदश्यते।

1.1, पृ.10.
'मूळ सिपाहादिति, सोरेक्षीयं विलिनिचित्रीः

1.12, पृ.७.

कृष्णरक्षेत्र कृञ्जसिद्धिकुमारः ता केव दर्शिति।

1.12, पृ.१४५।

'आपि'दिव्यार्थिता पृथिवि: कोडः प्राये सुनायुमांकृतः

वचनिति।

12.04, पृ.१३०-१९

प्राणसंग्रहः-संक्षिप्तः

10. तस्मान्यायादायः कुष्ठकोषः काकेर्चि: शास्त्रशास्त्रादि

विभाग प्रायोगिकावरों मध्यान्योपकृतें वस्त्र निर्दिष्टं।

1, पृ.१०।

11. विषयं बारा बारः: विनाशं वचनिति।

1.02, पृ.२।

11. धृति धिप्पनः कुष्ठाधारपुष्कलवाचारिकिनिचित्रीः

1.01, पृ.122।

11. धृति आद्यार्थिता: कोडः पारीतः: पादार्थनिर्यायाचारणस्तो।

1.02, पृ.१९।

13. तानं देवं (देवं)पुर्वः: कोड़केविनिचिति।

2.01, पृ.१४।

11. धृति पुर्वं मेवानिकृताः

2.01, पृ.३९।
व्याधीविश्लेषणाचे 1, 2.1, पृ.110.

जननिगुणाचे 1, 2.1, पृ.110.

स्वतःनिलोक 1, 2.11, पृ.117.

ते स्वतः विषयांत त्यागारुपाते त्रिक्षित हेमन्ते त्यागारुपातां 1, 2.11, पृ.117.

ता (पुंसा)केकडा गाड मुगूळ विश्वदिनशुभ्रिं 1, 2.11, पृ.117.

त्युळ्य थेक्सलोंगे भावः पुष्टार्धां । हैवारोष्णाद-पुज्यान्त्र विलम्बित्या दस । विषय तत्त्वाद् भारिकां ।

जननाहुल्यें नोळाच्यात । 'मिगुण' विश्वदिनशुभ्रिं कार्य नोळें । विषय 1, 2.11, पृ.117.

किंचित वासने कोरेक्सलेम पुण्यमैति 1, 2.1, पृ.110.

किंचित दवाने कोरेक्सलेम विवेकमैति 1, 2.1, पृ.110.

किंचित दवाने कोरेक्सलेम विवेकमैति 1, 2.1, पृ.110.

विश्वदिनशुभ्रिं - मक्खनाचे:

का उत्तमानादृशिणाना कथा । 'प्रथम महोऽ विश्वारकारसंग्रहानुभूते विश्वदिनशुभ्रिं महाकाव्यं किलों ।

विश्वदिनशुभ्रिं तत्त्वादि तत्त्वादि तत्त्वादि तत्त्वादि । विश्ववाचिराचार्यांकुल ।

प्रथमवाचिराचार्यांकुल केवचं विनिष्ठित्यातिसूं । विश्वारकारकृति ।

1, 2.1, पृ.1
बेर "क्रि: हनुमानङ्गसारपञ्चमीसृष्टिकथानांति"।
तुम्हारे - देवःश्रावणः हनुम ये व प्राप्तिवाचसः। ते क्रि: क्रि: मिन्नमः सुधिक्षितः परिभाषित तथा।

1.1, पृ.१.1.

11 तथा क्रि: ते नामानुसारः। निरारज्ञु तद्विद्याय प्रतिमायं वर्णितः। क्रि: तद्वर्णः - 'अनंतोषितारं विकालता' विपरीतः।
हनुमानङ्गसारसृष्टिमें च विवेकः मौँ विवेकः। क्रि: तद्वर्णः - 'नेता कामाक्षीयो नक्षत्रो नारायणोद्वरो तवं च वर्णी ततो दित्य। निरारतः धुम। तुस्तारादिकोऽधसः किमो बादः प्रवारः रः। क्रि: क्रि: च वर्णितः अहूः दिन्यार्धः।
क्रि:।

1.1, पृ.१.८.

11 क्रि: हनुमानङ्गसारसृष्टिकथानां।

1.१, पृ.१॥

11 वद्विद वाक्यसृष्टिकथानां।

9.२५, पृ.१००।

11 तुस्तारादिकोऽधसः किमो बादः प्रवारः

1.१५, पृ.१०।

11 तुस्तारादिकोऽधसः किमो बादः प्रवारः

1.२५, पृ.१९४।

क्रि: तेन्द्रियां।

1.१५, पृ.१९४।

क्रि: क्रि: तेन्द्रियां।

1.१५, पृ.१९४।

विवेकः प्रभुः।

10.२४ पृ.१९४।
हि नाथकाचे सुभाषित।

मनाजापुराणाचे भाग। प्रय-कथा।

मारो फुलारचेर भाषांती।

हूटम-कहनेचा ——— विस्तृतीमुखत जात। विति। तत्त्वकमलाप्रकमक्षार्थी। दृष्टि विष्णुमातीलं शुभाः।

मा जोयाच्याचा पुष्पाभासा सूक्ष्मते।

महाराजवरो फुलेला।

विस्तर व तत्त्वकमलाप्रकमक्षार्थी।

२८ मा मुहान्यम्भाष्यावस्थे।

मा सुपुर्वस्य (कुले) वितिनिहा।

३० मा धीरजाचे जशुष्कनमाणदी।

मा रघुबंधे कविता।

मा इम्हाशस्यामह।

मा दक्षिणारम्भाद।

मा सुपुर्वस्य स्वयं।

३१, पृ.१८६।

३१, पृ.१८६।

३१, पृ.१८६।

३२, पृ.१८६।

३२, पृ.१८६।

३२, पृ.१८६।

३२, पृ.१८६।

३२, पृ.१८६।

३२, पृ.१८६।
10. का वाचन- पुस्तक (संक्रम) विविधित्र।
11. का विचित्र- विधानार्थ कृपया।
10. का विनाक्षुण्णनाध।

व्याख्यात्रिः जोगेन्द्र विशेषकृत प्राप्ती- दक्षिणेश्वर।
10. का वर्त्तुलिंग स्थौति।
10. का वासुदेव स्थौति।
10. का हिन्दुस्तानी स्थौति।
10. हिन्दुस्तानी स्थौति。

किलकत्त्रम - पवित्रता।
11. का राजस्मायाकेश्वर। 'सच्चे सच्चे ----- विश्वासार्रिकत।

श्रीमान् विद्वानकृत क्षम्यं स्वरूपम्। ------- श्रीवास्तव
विद्वान्कृतकृत ज्ञानम्। भगवान् भारत स्वयं भवन्तु वस्तु वांदे।
श्रीवास्तवकृत्कृत सिद्धान्तम् वामापीकत।
1.१, पृ.१।
श्रीवास्तवकृतस्य राजस्मायाकेश्वर २०ष्ट्रम्। विन्दुस्त्रोको 'श्री' वन्द्यः।
1.३५, पृ.१।
२२ का उद्विक्षणाची विविधता।
1.४, पृ.१२.

२३ यथावृत्ते नियुक्तांक्षमां विद्या प्रसन्नोपलोकिता पुरुषार्थिक वहिते शोयति।
1.४२, पृ.१३.

वा रे०४०० राज्यविद्यालय द्वारा उक्त करते करते
१४.७१, पृ.२२२.

दुशा गुरुद्वाराला
1.४५, पृ.२२२.

वा सुभिक्षाला
1.४५, पृ.२२२.

महाराजाना
1.४६, पृ.२२३.

लगभगकिरिदाना
1.४६, पृ.२२३.

पंतारामान्कनाना
1.४७, पृ.२२३.

रामान्दाना
1.४७, पृ.२२३.

वा प्रसन्नी। प्रसन्नी कुमाराला
1.४८, पृ.२२३.

२६ जलनवर नद्याकेन्द्र गोचरे कार्यत।
1.५, पृ.१२.

२७ वा प्रसन्नशेषार्थ विनयकों
1.६, पृ.१३.

नक्षत्र। प्रायोगिकप्रार्थनांकानाम प्रकाशो।
1२.१, पृ.१०१.

२८ अनेकविषयार्थ छात्रांना कल्याचित्त।
1.६२, पृ.१०२.
10 अधारभूतान्तः चन्द्र विनिधत। 4.70, पृ.117।
11 अथावाण्यन्तोपतिषकल्याणं। 4.71, पृ.118।
10 कर चन्द्रन्दनं प्रस्तोत। 4.71, पृ.118।
कर चढ़कर्दन। चन्द्रायान भूयसन्नाथं कर्मण। 4.71, पृ.118।
कर आदेशस्य गुण। पुनः इदात्प्रभुतं चन्द्रायानेनविनीतं कर्मण। 4.72, पृ.119।
कर चन्द्रायानस्यारन्ते। 4.72, पृ.119।
करेण चन्द्रायान। 4.73, पृ.119।
कर वीरचारनां। 4.73, पृ.119।
कर क्रुद्यन्ति कर्मण। 4.73, पृ.119।
कर प्रचारनां। 4.74, पृ.119।
कर विधिः वादर विनाश। 4.74, पृ.119।
कर देवनां कर्मण। 4.74, पृ.119।
करेण देवनां। 4.75, पृ.119।
कर निषिद्धं कर्मण। 4.75, पृ.119।
करेण निषिद्धं। 4.75, पृ.119।
-----पक्ष: यासुपर्व सर्वसाधारणार्थात अर्थात् परम्परागतता के लिए क्षमा आग्रहीता।

'अन्तरालम्ब स्वप्नतालम्ब जीर्णता' वितरण व्यवस्थित अवस्था के लिए अनुशासन कल्याण।

अन्य चूस्तकवादियों के प्रस्तावित।

अन्य चूस्तकार ने अनेक प्रश्न उठाये रूप में समाधान करने का प्रयत्न किया।

सर्वसाधारण सम्बन्धित प्रश्नों के प्रस्तावित।

केवल व्याख्यात समाधान मिलने के लिए केवल प्रतिकृति द्वारा प्रस्तावित।

व्याख्यात कृति के केबल हिन्दी सम्बन्धित व्याख्यात कृति के प्रति।
या दुर्गानवीना कर्नेती।

कोंकिमुक्तंगकाळकालमा इत्यदात्मकमण्डलम प्रस्तुतिः।

को विलक्षणविद्यावाचेन।

को दुर्गाचरणें कर्नेती।

१०  को हर्मक्षेत्रकांचेना चारु कर्नेती।

११  कामवर्षकालात्। प्रामाण्यकालकालाम प्रमाणस्तथायी कामाधिकाः।

धृष्टिकोषाविक्षेपेद्या कर्नेती।

१२  कामाधिकाः हरेश्वरकुशलवार्त्व विवेकेन।

१३  कामवर्षकालात्। इत्यादात्मकमण्डलम प्रस्तुतिः।

को कवित्रां राजो लक्षणायाजिनाः।

१४  कामवर्षकालात्। प्रामाण्यकालकालाम प्रमाणस्तथायी कामाधिकाः।

१५  को विद्वेषकालं सुभोजनेन सङ्गेते तातादाः।

१६  को हर्मक्षेत्रकांचेना चारु कर्नेती। १०.११, पृ.२७३।
16 अर हरिभक्षुजुक्रपूजुणं कवित्वमुक्तदाराय रोकति। १०.१, पृ.११२।

नेन्द्रायुक्तं — पास्कायं।

16 अर तन्मानं भी-इर्वं कवि। 'सन्यास बनवं' विशेषकरं जन्म नाभानामालं — एवं नेन्द्रायुक्तं नाथारं निविर्भुं। का-नायकस्य राजे नाम विलक्षणपूर्ण छेदं बनवं निर्दिष्टिति। १०.१, पृ.१०।

16 अर कल्याणविज्ञानवाप्रस्तावं तीर ज्ञानसत्कृतेन्द्रायुक्तं

प्रवाहै। १०.१०, पृ.७४।

17 लोक्यत्वादू पुन्द्रह। १०.१०, पृ.७४।

18 अर दक्षिणीस्वरुपं किन्नागार्वं बहुं तुर्यक्षिण। नारदेन्द्रायुक्तंमालं। १०.१, पृ.११२।

19 अर स्नेहसुकास्ते कर्मति। १०.१, पृ.११२।

10 अर वेदाधिकारका दन्तर्थीं कर्मति। १०.१२, पृ.७४।

61 परिमयं — प्राणादुष्पदात्रो। १०.२, पृ.१२२।

61 कविमार् पुरुषार्त्यस्त्रायापूर्णं वार्तानं वचिमधुरा वचिमधुरं वचिमधुरं।

कविमार् यान्यायार्थं कर्मति। १२.५, पृ.१४२।
62 विदानी केदित्राकिलेश्रते नान्यादित्रेनैपि नान्यादित्रेनैपि नान्यादित्रेनैपि
दक्षिणदित्रेनैपि नान्यादित्रेनैपि नान्यादित्रेनैपि
प्रत्येकदित्रेनैपि नान्यादित्रेनैपि नान्यादित्रेनैपि
कुटियदित्रेनैपि नान्यादित्रेनैपि नान्यादित्रेनैपि
कुटियदित्रेनैपि नान्यादित्रेनैपि नान्यादित्रेनैपि
केदित्राकिलेश्रते नान्यादित्रेनैपि नान्यादित्रेनैपि
91, 93, प. 191.

पृष्ठ 15

61 विदानी चन्द्रोदयं वर्मिकुप्रजनसः
91, 95, प. 191.

पृष्ठ 16

61 पुरा रिच राजे रस्तोमस्य स्वामयशं स्वरोहालोकिन्यांत्रयी
राजे नान्यादित्रेनैपि नान्यादित्रेनैपि नान्यादित्रेनैपि नान्यादित्रेनैपि नान्यादित्रेनैपि
60, प. 11.

61 वाणिज्ञक्योदित्रां सुमत्राघनिष्ठतां चारास्त्रपतिक्रिष्टं तव सब्नातं
69, प. 11.

61 चन्द्रे च पुरा रिच कृपाप्राणणां वसली नन्यादित्रेनैपि नान्यादित्रेनैपि
तव नान्यादित्रेनैपि नान्यादित्रेनैपि
61, प. 62.
60. पुरा दिक करता देवादत्तेश्वरसहस्यस्मात् गुणमण्डल 
स्थदा स्वर्ग लोऽ-अश्वक्षिणिनिधित्वाविविधरूपः इत्या 
गुरुस्थाने निभा तत्तैं तैमस्य मोहावक्षेत छ। वामपुरन्तो 
कर्मनाय सङ्कोचनी निमित्तच लोकायतार्थिनिति 
क्षा हुनो।

61. वेदध्वनिपत्ति प्रम्यति - रत्नसु निपुत स्व ब्रह्मदि। 
वाकशाशव यथादर्शवी परापारस्याय वाकशाशवप्रज्ञानाय 
परिजाती बनिन्तु सांस्कृत समाप्तो समस्याक्शमान्यम्। 
पुरुष पृथ्वीराय विध्वंसानाय। —— विथ्वानार्थवर्ष 
वाकशाशवक्रमहरु हस्तालेक्स्यान्तु हस्तविथ्वात्मवर्षाय 
रूपरूप ह। —— अंतररिक्षस्य विध्वानार्थवर्ष खुण्य प्राप्तम् 
हरि हरिश्चरित्रिति हुल्ला खलदे। शारस्ताविद्वेधि 
-विपिरस्त्वारिषवि हुल्लो झाड़। छुन नवसात्यमनीति स्वमध्य- 
महलमार्गम वा क्वेश्तिरिति।

62. केदारु 'हाराङ्कृत प्रमाणिको' विश्व 'प्रमाणवते नावि' विष्ट 
रक्षानन्दवायुधवाष्ट्रवर्तें 'प्रमाणिकृत' विष्टि पाठ वनपाठि। 
रक्षानन्दवायु एव रायावदु। मोहत्तम राज्यत्वकृत 
प्रमाणिकृतमपुरोधी। रक्षानन्दवायुस्य यथार्थवेदाविकिरित्वादि। 
विष्ठित्वान् एव वाज्योपि प्रमाणिकृतिनिन्तुम नेत्रलर्मवर्षाय 
प्रमाणार्थकृते तद्धोनाद्। प्रसुतांश्वास्य केव कुक्शद्विस्त नामकर्म- 
प्रतिकारपर्यं पुरात केशुग्रुनान्तु मृगं कतोक्तुप्रथमविविद्। 
प्रमुखवक्ते नार्य केव किति विष्टि देवि। बुधस्त नार्यस्य प्रतिकाराय 
प्रमुखार्थीति खैम हेम वा कुप्त। भव च सङ्कार्य केशुप्रकृहः 
स्वादिकिते मुखविदे पाणिद्वारिः। कर्म तािः 'रायान्तो' नेम
गुणकमादुर्लिते गाँवैयानो। बिन्दवारिणा मरलोकोणातो किलो नानाकोपकरकिलो। इतिमिताकेवाहिनीयिते देश त्योहारापूर्वविपरीत यस तत्वतिहारु वा विनिमितकोपुन्यतिहारु विद्याज्ञानु तत्त्वादिन्द्रहर्षनिजाकिलिनिति त्रियुक्ते 'प्रसनपाखे' विद्यत।

१, पु.४३६।

"नाम्ने प्रत्यावर्तने नामि' भित्र बाइबोधानू पाठौ प्रसतः।
प्रत्यावर्तन प्ररुतिनावर्तने विद्यत्। वसु त्यो वृत्ताविद्यता।
प्रदहितम् । भाषामिथि 'शास्त्रात्म प्ररुतिकक्षे विनेश्लापिकक्षण -
ग्रामाभिमुखा बनावाहय परिहार।

१, पु.७६।

"त्र सेरिलो सोनवश्वेत बाहिरिकमादुर्लितकुंदुम संसारम
बाहिरिकरुपानिति वेदविनावकाधिकाररुपिनिति भित्र बाहि भारी।
तु संसारसंस्थान। त्र संसारसंस्थान नाता वितुलै किविना न ते
तु बाहिरिक भित्र। तत्त्वालस्तुत्वालक हैं। त्र संसारेत्रातिनू
वाहिणीकुंदुमानु में धर्मम। भित्र तस्मानाबिकिनितम्।
धर्ममुखे प्रभुवत्त्वात्माविरुपिकुंदुमानु म तु तोऽ
धर्मार्थावर्तिन तुल वित्ताविद्यता हैं।

१२६, पु.१५१।

प्रसत्तापि व्यासान्तो।

२२, पु.३०।

"केले प्रल्लात्ते देश्याभारु कागविलिदिनिक्षः विदिता दुष्कित।"

१५, पु.२९।

अल्प व्याक्ति गाँवते कमलोस्रितम् पुंब। कथायु सोत्त्वावलकम
धूलिक्रमायाबृहङ्गाकाल्वत्र बालकुन्ठयो न भार्यित।

२०, पु.२०।
66 "होरणस्यांनुसारं परिवर्तनस्यां वाद्यंते। प्रत्येकम्यक्रमेऽकुमोदकरितं अधिकों ठुंडपं बेरिजमन्धितं। नाधनं कुमोदं बेरिजमन्धितं। विशिष्टकार्याः प्रांगुली विशिष्टकार्याः प्रांगुली विशिष्टकार्याः प्रांगुली विशिष्टकार्याः प्रांगुली। कारणे किवा कार्यक्रियाकरिता यथा। "

67 "कित्ये देशत्वारत्ने दर्थबाहुः। स्वयं भारतवर्षे। तत्सर्वायं विद्याविधिः।" ११२, पृ.११५।

68 "वर कांटीप्रायःकेन हिरान्तिर्किरिवा। 'प्रारंभ पुनःप्रारंभे। विन्यासेने तु कर्मारिकम् बुध्दिकृत नमनस्तदनिति वात्। तदेव वाक्यः गणान्तरस्य प्रारंभं शृणु।" विन्दु। १०, पृ.१३३।

69 "पुत्रारप्तिर्मिति कं पुत्रधिमिति। पुत्रं अंशम्। 'चिन्द्रं' विन्यासस्यां नुस्तात्त्वरुपोपकारिकरितं निरंतर। प्रतिच्छति प्रांगुलिदेव-पाठादित्यं। कर्मेऽकर्मोक्तं श्रुतारप्तिर्मिति। कर्मेऽकर्मोक्तं श्रुतारप्तिर्मिति। कोषारस्यं-कर्मेऽकर्मोक्तं। अवापमं नवमास्यं त्रावण्डविशेषक्षार्यस्यास्यासमारितं आत्मानस्याभित्तिः। नेत्रपत्तिः नेत्रपत्तिः। नेत्रपत्तिः नेत्रपत्तिः। नेत्रपत्तिः नेत्रपत्तिः। नेत्रपत्तिः नेत्रपत्तिः। नेत्रपत्तिः नेत्रपत्तिः। नेत्रपत्तिः नेत्रपत्तिः। नेत्रपत्तिः नेत्रपत्तिः। नेत्रपत्तिः नेत्रपत्तिः। नेत्रपत्तिः नेत्रपत्तिः। नेत्रपत्तिः नेत्रपत्तिः। नेत्रपत्तिः नेत्रपत्तिः। नेत्रपत्तिः नेत्रपत्तिः। नेत्रपत्तिः नेत्रपत्तिः। नेत्रपत्तिः नेत्रपत्तिः। नेत्रपत्तिः नेत्रपत्तिः। नेत्रपत्तिः नेत्रपत्तिः। नेत्रपत्तिः नेत्रपत्तिः। नेत्रपत्तिः नेत्रपत्तिः। नेत्रपत्तिः नेत्रपत्तिः। नेत्रपत्तिः नेत्रपत्तिः। नेत्रपत्तिः नेत्रपत्तिः। नेत्रपत्तिः नेत्रपत्तिः। नेत्रपत्तिः नेत्रपत्तिः। नेत्रपत्तिः नेत्रपत्तिः। नेत्रपत्तिः नेत्रपत्तिः। नेत्रपत्तिः नेत्रपत्तिः। नेत्रपत्तिः नेत्रपत्तिः। नेत्रपत्तिः नेत्रपत्तिः। नेत्रपत्तिः नेत्रपत्तिः। नेत्रपत्तिः नेत्रपत्तिः। नेत्रपत्तिः नेत्रपत्तिः। नेत्रपत्तिः नेत्रपत्तिः। नेत्रपत्तिः नेत्रपत्तिः। नेत्रपत्तिः नेत्रपत्तिः। नेत्रपत्तिः नेत्रपत्तिः। नेत्रपत्तिः नेत्रपत्तिः। नेत्रपत्तिः नेत्रपत्तिः। नेत्रपत्तिः नेत्रपत्तिः। नेत्रपत्ति...
दिलाहे। तयोऽह तन्मानशीते सूक्ष्मसंगीत्या 'तुम्मिण्डिरिति
लोके' विचय तत्तानु 'तुम्मिण्डिरित्यति नातेदेन तूनःदाय
लोकेन मुँखकन्ये न तुरचित्यदस्तीति र्वर्मू।'  २५, पृ.४४-४५।

"दरव 'कोजस्व वर्जे' विरं तात्त्यमलादु लक्ष्म्यनु
विवाहकुटिखासायणे 'तधानमुद्धि' विरं भैरविद्वानाः
तत्त्ये नामुम्बो 'कोजस्व वर्जे' विच्यत्यसम्बन्धाये
करत्सापित्ता भन्नेप व करवा घुसो व विनायक' विरं नामाः
पुण्यापि वल्लातिति कोजस्वकुटिखासायणाः। तात्त्यम तु
पुण्यकित्तिखासायणे घार्त्त्ये न तु व विवाहसायणे विरं न वात्त्योऽथी।
'कोजस्व वर्जे आरामिते न क्लाण्ये। दयिने दो वार्यि व
क्लाण्ये। विरं विवाहकुटिखासायणे दुस्सकित्तमा भात्त्योऽथी न दुस्सकि
दित्यदस्तीति। तत्त्ये तद्भवं कोजस्व वर्जे कर्नेकर्त्ति व
धुसोऽथी।' विरं।  २७, पृ.४६।

"मुफारितिकी ग्र्यि कर्नेकर्त्ति तात्त्यस्योत्तरात्त्यकिति वर्म्य-
नामालिकायामानामास्य विरं कर्नी न विस्त्रस्ये। वर्म्य
"धा वर्गकर्तस्यकुस्ये अऽ ग्र्यि निर्माणु' विरं। कर्ना जित्यां
"धा वर्गकर्तस्यकुस्ये अऽ ग्र्यि विनायक्या र्वर्म्यु' विरं। कर्ना तथा
"वर्म्य कर्नसि कित्यदस्तीत्यदायात्र तस्य कर्ना' विरं नामालिकायामास
- वर्म्यु।  ३०५, पृ.१२२।
“पुरा विक देशार्थकुरुक्षेत्र न्यूत तव निगाने। सन्देह देशार्थक। यह तव कथन केवल नाही। उत्तर नाही। कस्म वदन नाही। विकार अधिकता। द्वारका मन्दिर महादेवात्स्युक्तमालिनीधर्मसूत्रेः”

पु.ब. २१, पु. १२।

वहनार्थपरितानात्तदकुम्भकां - ‘दुधुराचल पुराणविवरणी।

gुष्ठस्तोत्र। काल रसिक्षेप ध्वनि राजा कृष्ण। अजीवन केतुना नवे प्रतिनिधि क्षत्रियपुरुषानं कशामान। अश्व केतुक।

स्मृतिवर्ण अर्थे अत्यन्त स्तोत्र। ताथात् दुध्वार रसिक्षेपे।

परजय। कुतो मुन्यान्योधे पुर्व कर्यात्मिक। तां पुनरंजय। पुरा

बोधु अर्थस्वतिलुकान्ता निधित। द्वारका केतु। तवांविने

रसिक्षेपे पुरुषात्मक। हि राजामश्रावणः काल मनो कामकृष्णक्षेत्र।

तस्तदनानु प्रज्ञा त्रास्कीमः तेन दिल्लिहृषा वाचेत।

वेदं स्वयं विषय तात्त्विक व्याख्या तत्वाध्यायः

शराहार्थुपाठार्थाहि नारी नाभ्रणि, ओ येन

प्रामाण्यार्जनत्वोभिर। हि येन द्वारकाहर्षयाः

नामाभिलाषः पञ्चपंक्तिः दुधु कुदृढ़ गुरुपरंपरा॥

पु.ब. २१, पु. १२।

वदेस्तुक्तम् - संदेह कोशारात्मा स्वर्णाम् वस्तुः

कोश-वाचक हरे वर्णयापेक्षा। तेन त्वम येता कोशरात्मा

तस्नात् गुप्तमितिङ्कावले अरुः क्षात्र पुराणाः

वन्द्यावस्थिति करारिपुरूपः कोश-वच्च इत्यवच्चाः

चायावर्षिन्द्रा। पञ्चपंक्तिः दुधुः कुदृढ़ गुरुपरंपरा॥

पु.ब. २१, पु. १२।
गातिल्य, नागिन्यनंत्यस्त्रुतिप्रत्यक्षांकोणस्त्रिस्विनाविकोणौ द्रष्टव्यः।
तथा 'माध्यमयोक्ति चतुरो मायेन नीरचिता' विधिः
वाक्यान्त्रिको चतुरो माध्यमया ब्रम्हा नाचायो सहिष्ठितः(?) क्रीणयो।
ते वाचायु गङ्गातिर्थितः तथा,'वाचायु गङ्गात्थितः' विधि वाचायुः
स्वाथायु नाथविधितः। परिकेदोषिन्तु वस्त्रो माध्यमये विधिरतिः क्रीणयो।
पू.व. ११, पृ. १२।

प्रत्यावरण विधिः। प्रत्यावरणे प्रौढः स्वातः स्वरूपः। व्यान-
व्यानेन दुहुः पुनः प्रतिक्षये खरीतिः। प्रत्यावरणे नाथि विधि
पाठे नन्दः प्रामाण्यः। नन्दः से भावे नन्दः विद्येन
मन्त्रिकोणाय। तदा प्रत्यावरणाय स्वाय विम्बकस्तुमतिः
वन्नाय। 'किं वाचायुः' माध्यमयाय कथा चतुरो होचले।
નીચેના વિચિત્ર વાતો ચાલુઓ મધ્યમાંથી. હવે વધુ - ના.

હાથે, હલ્લુઓને, કોઈક કે સાથેથી વધુ પહેલાની સામે તેના ચાલુઓ મધ્યમાં વચન સૂત્ર બીમાર્તે હાં મેકમ દરશશીની રીતે વધુ પહેલાની સામે તેના ચાલુઓ મધ્યમાં વચન સૂત્ર બીમાર્તે હાં મેકમ 

દરશશીની. 'િસ્ત્રાસાદરરીપણુ ગુત્તાંત બાપે' ચિત્ર સામાજિક સાહિત્યિકત્યાંત્રિકતેસા.

પ્ર.સ.એ, પ્ર.એ.

66 સેતુસાહુનેટોરિટી પાઠ્ય. સેતુનું અનાપિકાણસામા.

સેતુસાહુનેટોરિટી પાઠ્ય.也有很多的

સેતુ વચનો વચનો ઉપર કૃત્રમને પૂર્ણ.

સેતુદાયનેટોરિટી પાઠ્ય. સેતુદાયનેટોરિટી પાઠ્ય.也有很多的

વિદ્યાધર લક્ષાદાલચી એ વધુ અદિત વાદદર.

જે મધ્યમાં સેતુદાયનેટો-

 રીતે વચનો વચનો ઉપર કૃત્રમને પૂર્ણ.

જે મધ્યમાં સેતુદાયનેટો-

 રીતે વચનો વચનો ઉપર કૃત્રમને પૂર્ણ.

વિદ્યાધર લક્ષાદાલચી એ વધુ 

જે મધ્યમાં સેતુદાયનેટો-

 રીતે વચનો વચનો ઉપર કૃત્રમને પૂર્ણ.

જે મધ્યમાં સેતુદાયનેટો-

 રીતે વચનો વચનો ઉપર કૃત્રમને પૂર્ણ.
11 कृषि व्यापार - कुटुंबसूतिर पुस्तक रेडियोप्रायोगिक विद्युतप्रौद्योगिकीतून संसार मिळाली. पशोद्य बालन्याच्या बासुराय म्हणजेच "न कुमारीत"।

पु.स. १०, पु. १७.

12 'छपलाता' - करोण विशेषकर परास्त्त्यप्रशासितवये व जीवमणि. प्रेरणेन: वस्थानिकातून प्रृस्तुतव्याचे दाव्य देखावे तृतीयोंप्रमाणे. प्रथमें तेजसऱ्य प्रेरितव्याचे: परास्त्त्यप्रशासन. प्रशस्तस्वरूपांप्रमाणे व जीवमण्यात वित्तप्रमाणे।

पु.स. १०, पु. ११.

13 इसा विशिष्ट. करोण शेवटच्या प्राकृटमण्यातिस्वरूपमहापूर्वीता व जीवा वर्णांची रिहायसेच्या व पुरुषांन्याची मुख्य महापूर्वीता। तत्त्वातः इसा व्यक्तिमित्रता ओळखकर्षणे बचना जातात. अर्थात बौद्धवान्याचे --- कुम्भेन इपयुक्त-प्रमाणस्वरूप. कसाचे प्राप्त हे विशिष्ट दिसून. विशेषतः पुरुषांना काही म्हणून तो स्वरूपांप्रमाणे. तिरंगे हे प्राप्त दिसून. स्वरूपांसाठी नीत्यज्ञान योजनात्मक प्राप्त करतो.

पु.स. ११, पु. १६.

14 निर्धनासंग्रामात हरिहरात्मातिस्वरूपाच्या नीत्य बौद्ध व्यापार संचारात राज्यानुसार बौद्धचर्याची गणना असल्याने तुम्हाकडे व स्वरूपाच्या स्वाधीनतेच्या विषयाप्रमाणे. प्रवेशाचे सुविधास्वरूपात. ते यांचे दांतश्रेणी, तांत्रिक भाषाकारणांना "आपले भाषासे बौद्ध द्यूर" विषयात. ते व भेटीत श्रद्धा नुसारत्त्यात भिन्नतेच्या मित्रत्वात व बौद्धचर्या व्यक्तिकोट्याच्या बौद्धचर्या नसल्यास त्यांना आवश्यकताने विश्वस्तरात उपलब्ध करावे.

पु.स. १२, पु. १४.
११ नू वर्त्ते निवेर्णजुपक नेपालस्वात दर्पणज्ञातीसाराय. धुने प- 'मागदागरुसे मातुरी वोदपातालिक दर्पणा.' वित्त. वस्त्र परिवर्त. - 'केसरसेतु मुळ्या मातुरी न वोदपाता.'

१२ नू युवाभाते व्रिडे. क्षं परिवर्तायः. देवभुविभासु केलिे बाजू. बांदा काटे. बाह्यता प - 'हस्ते हीरारुङ्गणा.' वित्त.

१३ नू 'प्रेमा ना खिल्ला हार्दिका दित्त विस्तरिभुक्तकालेको तोप्रेको. क्षं तोप्रेकापरिवर्तित. हुळ्ये. प्रेमादायकेन.

क्षाहुसुलायकतद- 
'हियोजन्यानाषीय रागस्थे त्या प्रेमा
रिकिलाला भोरे विशेषता विद्यमानसे वित्त.'

१४ नू वेदायुक्ति विहारादि धुने एवं त्या करिकाय्योगकारकक्षु- 
विस्तरित दिग्दिकालाविदि विद्यमानू. प्रायिकं बेदु - 
'विकर्षणुरुशुण्ये कुंडा म हुव ध्यान्.' वित्त नूदिकिलायुं

१५ नू वेदायुक्ति विहारादि धुने एवं त्या करिकाय्योगकारकक्षु- 
विस्तरित दिग्दिकालाविदि विद्यमानू. प्रायिकं बेदु - 
'विकर्षणुरुशुण्ये कुंडा म हुव ध्यान्.' वित्त नूदिकिलायुं

१६ गोदायुक्ति या नार्त्तानाथने वित्त प्रक्षेषायु विकवाह्योगितिति 
बिकर्षणुरुशुण्ये विद्यमानसेहियोजन्यानाषीय वस्त्रमानतीसाराय.

१०० नू 'तन्न्यंत्र वर्त्ते शनिभोगे।' उपनिषदसाराय भर्तीति. वित्त. प्रर्णे रेक्तिरोचोऽः 'क्रमांकमुक्त्यु वर्त्ते क्षिप्तिति. अनुपर
81. 'हहरे पत्नीये दूरीये वित्त्ये। अव्ययुनयम कृति - अध्याध्यात्मकी
पत्नीये कल्पना कृपये दोष दोष प्रक्षेपा।' विति। तीरथावस्था
स्वभाव। नारोङकक्षि। ---- अव्ययुनयम कृति 'तिथििमानीय
नवन्मोह।' विति। वक्तुः। अनं तीरथावस्थायये मुख्याेणे कोः
पूर्वकु त्ता रामायण्यायाम् स्वेतः।'

82. तीरथावस्थायः दक्षिणः - तल्ला। हुये यात्राकालसादोकोः
कु न्यानिवसालुका। प्रसन्नतोः नाने बुध्या नीलातो
कु न्यानिवसालुका।' विति

83. अव्ययुनयम कृति। "यहां करोऽसः कु मरः 'तस्मा कण्या ते सुवर्णा मानिध
युजः।' विति। तीरथावस्थायात्

84. अव्ययुनयम कृति। "हूँकरुऽसः सारे होसः बदस्या प्रवुः।
वास्तवस्या देवै न ग्रेनावत्तीयदती।
" विति। तीरथावस्थायात्
106 धर्मवल्लभ विद्वाने प्रवानित न गच्छन, तथा धौरायावने
अध्यायात् - वे पाना! रिहून युक्तिभक्तिता ना रिहू।

8.4.19, प.२१।

केशुरु - विचारेत्।

107 तथा धीआनिष्ठातिकवादानांदक्षणयुक्तानिधानर्थम्
रिहू। । तथा क्याब्जः क्रेशाप्रकारथपमे पद्यावरे निर्माणात्
नेव क्षणुतानि भावनाः। केवल व्यावहारिः सार्थकारिः
पुनःस्थानात्तकानिधानमार्थस्तुत्रैः को इत्यः। तत्त्वसे
स्वायाः। पाप पुर्ववर्ष रिमार्गाविवाहात्मारामस्वीभा
कार्य्यानादेः को भविष्यतादिनाः।

8. पृ.५।

108 तेन हि रात्र गच्छे युक्तं पुरुषं भुरिकर्त्ते। विचाराः।। तस्यपेक्षा
न्यूनतात्मकागत्वाय व्याख्यातात्तिकवादिविन्यासः।

8.4.५५-५६।

109 ध्वनिकहेः दिमागुनाथिकर्ता दलयोगी ज्ञाता निकिताके
निमित्तावरे क्षणार्थप्रमुखात्मां बनवाँ। पन्नेन।

8.4.५७।

110 मनु पुर्वसृष्टिवद्वरे गर्भद्रव निन्दा प्रसूता त्वके पुनःस्वाधिष्ठि
स्थिरितिः हुस्मिः। पूर्वांविनोः। चाहोः। हयित्ताति
वाहिकहेः वायुभास्तामयायौद्वादान्युव्यत्रं दुसरं प्रकाराणिकारणाभी
केवलार्थिताविश्वास्तकमे प्रकरण न देश।।

8. पृ.-१०।
एक हानिकारक प्रकार दो अन्य व्यक्तियों के लिए अपनी आत्मा की तरह आयतन अनुपात का प्रमाण है। तथापि, यदि एक हानिकारक प्रकार का निमित्त व्यक्ति होता है, तो वह आत्मा के अनुसार अपनी आत्मा का प्रमाण होता है।

१०. पृ.१०।

दूसरी राजनीति काल्पनिक मार्गदर्शक समावेश के प्रस्ताव दिता। तथापि, यदि एक हानिकारक प्रकार का निमित्त व्यक्ति होता है, तो वह आत्मा के अनुसार अपनी आत्मा का प्रमाण होता है।

१२. पृ.१२।

केवल - अध्येते!
गीतों बारी कथा।

110. तथा सरिष्णारम्भे कलसी दिनरसा विकेशु । तत्त्व बालबाना न जाते।

111. तथा होसाप्रदुषा हरसिंहस्तेषु । हृदस्वरसुष्कस्तेषु ।

112. तथा विहेशरक्षेषु विरक्षेषु विरोधस्तेषु ।

113. तथा विकालवेशति विकालारुपिति ग्रोष्यां विना।

114. विःपनांदे स्वरवास्त्रे प्रजाधाय।

115. विवेशरक्षेषु विवेशरक्षितेषु विकालवेशति ग्रोष्यां विना।

पुराणम् - प्राणिवृत्ति।

116. पुरा विकालवेशायार्थिन्युक्तमण्डलस्तावमाश विनम्र प्रक्षिप्तिः।

117. यथा निरंगत्वावश्यः कार्यनमः तथाप्राणिवृत्तिः विनम्र प्रक्षिप्तिः।
पुरा फिक पुराच्या नाम शाबाद्वयोतो बिनोबाबाच्या कर्ममैलामध्ये राजा धेरे. त्या सम्हानेकंदूळांद्वारे प्रत्याशित सन्दर्भात निकम्मरुपेच तिथि स्वस्त्यांते हे मित्र कतजलांते हे लित्ते पोरांच्या मागुन्येकं.

पुरा फिक मारांसार्वतिन मज्जता सतुमदुनेकं. वसु. कविश्रुत्यः बसावटावदायेत कुडे स्वकिलिस्वस्तिं परिवते त्यऽहांतां त्या मारेंच विक तरकी विशिष्ट मारांसार्वतिन निमाग्रेच नागरांच्या म्हणून मारांसार्वतिन निमाग्रेच नागरांच्या कोण व्यक्ति पर्यावेक्षण.

पुरा फिक कहूळचे कल्याणामोक्षिकर्ण्या रमणीया वाल्यावलं भेदेफुळें दृश्यात राजा. नम्न. सन्दर्भात बुढांना वृद्धी देव तेच मारा विकम्मती नागरांचा मागुन्येकं.

या दु: फिकाचा. सकम्मचा दुर्गम रोझिलाच्या रमाने राजाने बरेंच शरू. या वारसावाची मार्गसंपत्ती विणून अं विनेते वुळाच्यात.

तिकं व राजावेळद्यानुसार. तम्खेकलं देवं नीता तो मुख-हुळफळे. वसुस्वरूपं पुढे देव गुप्तं पहुळं कर्मसंकल्प. विक वधतीत ता तेसुण प्रत्य पोराच्या मागुन्येकं.
197 अं ० विभागो न राजावक्तादि। तत परायथे ग्रन्थावता
महाकाव्यार्थो कृत्य रिद्ध पूर्व दुतिकाय विलोक्ष्यात्। पिनु हुँ
पुराणस्तरसङ्का दृश्यम्। दुखे व महारक्ते - 'द्वे विक्रमावले
कारे दुनियावे भीड़े।' विषन्यात्मकयादि दू लक्षात्मके
प्रकटं।' विनिर्देशयायिनी विचारो दुरामान्नरास्त्याध्यायेनान्मुः।
10.२१, पृ.२१४।

198 नमु रामायणे - 'तो डालमुखाच बैठौं च सन्दह। भक्ति
या: प्रीते गरो नाम चानौ।' विद्या नाथम् मन्मिहस : प्रकटं।
किन्न नेत्रस्तरसङ्कात्मकी सुनी भाषाच। सन्धम्। पिनु हुँ
रामानुजरक्षकविषयोऽध्याय:। कुस्तदृश्य। तो भक्तिनालकृ
ििारितको भक्तिमान वक्तौते।। भक्तिमान दु वेदोग्नास केले।
भक्तिमान नृसिंह भक्तिमान वेश्याय विस्तयते।
12.३२, पृ.४२२।

199 तत स्वाप्ने 'जाग्रत्व: क्रियाविता' विनिर्देशुः।
वास्तवावासस्तरसङ्का जाग्रत्व: क्रियाविता।' विनिर्देशुः।
'कुमारादि की विद्याप्रावधार्यस्य। बाहुबलोत्सवादितमा प्राप्ती
को' न विक्षो।' विनिर्देशु क्रियाविताप्रावधार्यस्य जाग्रत्व: न भक्ति
दे विद्याभाषायादृश्य। लायि 'सुहृत्वेन विनिर्देशदृश्य प्रकटितै' विनिर्देशु
विषन्यात्मकयादि जाग्रत्व: क्रियाविताप्रकटात्। आचार वियो वेदोग्ना
पराशरम् प्रकट।' विनिर्देशु 'क्रियाविताप्रावधार्यस्य जाग्रत्व: क्रियाविताप्रकटितै' विनिर्देशु
सन्धम्।' विनिर्देशु 'क्रियाविताप्रावधार्यस्य जाग्रत्व: क्रियाविताप्रकटितै' विनिर्देशु
बाहुबलोत्सवादितमा प्राप्ती न विक्षो।' विनिर्देशु क्रियाविताप्रकटितै
कुमारादि के नृसिंह भक्तिमान वद्याय विस्तयते।
शार्मेलिनहितसिद्धिं विषय महानेनाउणित्वं कार्यः
स्थानं दर्शनारङ्गनिवेदनं वास्तवलंस्मृतिवानं विषयं
ग्राहकत्वः।

६.१७, पृ.४१४।

१२० 'सूर्यदेहिनों द्वाराधीन हुदास्च दुधिः। केत्रः। क-द्राहृं
हुन्ति' धिति चुक्तवतििद्रोहो नागर्मणीवः। क्षण निगुपनक-
फिक्कलावः। गुलिकिर्कु दुर्दास। दुर्फिदनाह वरारः।
'दाैहिन द्राहृंहु स्वशेषिनः। दुर्दास।' धिति। सुख्ये वास्तापि
गुलिकि दिन्तेिक्कलावः।

६.१५, पृ.४१४।

१२१ ज्ञान रामचन्द्रः दुर्गहिताराधीकान्तवल्लाकारकाष्ठः। स्थानं
स्थारनावः। दुखमने नरु विविदुक्तोऽप्तोषु' नित्यप्रापिताधारः।
क्राह मयूः। लेामा-पर्वतमार्गे राथु स्वरुपस्तो कथा दुर्दास।
कन्तोत्तम कस्तापि ठोकेिस्नारायणभुक्ते। धिति॥ तसं 'प्राणबः
कुलं पुनरेषुकुलायुक्तम्। केत्रः हेमं क्षणमय दुर्गहिताराध्ये पर' धिति
मुख्ये सत्यापि कथा राहे द्वारकाधास्त्रास्नात्नायः। क्षणम्य केम
कुलिकसुक्तम्॥ का वेनके 'रामाकथेन्न' धितिः॥

६.१४, पृ.४१४।

१२२ वापि रामचन्द्रो राजनेनीकादीकान्तधामाण्यो न दुर्गहिताराधि
प्रायुक्तम्यमयेिकान्तधामाण्येिके प्रकाशः।

६.१४, पृ.४१४।

१२६ वापि नन्तनेवले देशायुक्तन तथीन्यिति नेवापितकादीकान्तधामाण्येि
करार्धे॥ तथापि निन्दुमाणः क्राहः। का नामाणे
व्युत्तुक्तदुर्गहिताध्ये। क्षणमय दुर्गहिताराधििकिः॥ वेये ४ —
च्या हि कृत्याच न वारिष्ठराच ल्यां: शुभचिन्ह: स्वते तुजारां विषिः।

118 भक्तजनिवर्तक भक्तदल 'भिन्न भंडु' विस्तारिनिव बुद्धसनं कर्पके। 'भिन्नारितु' विरोध विवेकावः भक्तिवर्तक विनिमयं पाठधे। त्योऽहुँ माति सत्यरक्षकं महुयक्षमेऽदो वाच्यविरोधिति पत्नीस्याम सुराजिलिस्तमः कर्पके। युगाररसस्यमुक्त्रिमायात्महस्यकर्प्याक्षिणेन।

तदानुश्रुवेत्ता भक्तिवर्तकदलार्थ प्रोप विस्तारितस्य भवते। भक्तिवर्तकस्य महुयक्षमेऽदो गुर्जरस्य प्राप्तस्य गुरुविनिमयं विनासितात्मकविनितात्मे। भक्तिवर्तकानं तु गुरुविनिमयं विनासितात्मकविनितात्मे।

119, पृ. 1843।

व्रातकुन्य: - वर्णमाला:

119 यह पुरा शब्द ज्ञानि नामकर्म तत्त्वकालस्वाभावमाना पितां गुणोद्योग धनविद्यार्थी त्वज्ञानाथं विष्कर्त्तै विश्रावं देवार्थीणि विषमकिं न सेवारित्ति त्वस्यां दक्षिणि पुरापृथ्वी-\n\n120, पृ. 1844।

120 भुक्तर्जी: विषिः। अनेकाश्च देवसुपरिवेक्ष्ये सुमान्ते। देवताः 55 व्य-\nविष्कारात्मक वस्त्र वस:। अनेकाश्च वसानार्थह्यपरिवेक्ष्यायायाम्-
विष्कारात्मकः देवाधिकारायोविलक्ष्ये।

121, पृ. 1845-6।
११९ पिता न हायके बस्ता प्राता नयि न किले। नेपालाचे दा कम्या कृतिप्रमाणावरो। वित्तनानुपस्थितार्थिविकृताच्या पापीता वातावरणस्वतः गुणांचे नेतृव्यक्तिगत तत्त्वज्ञान।

१११ मैलक्सांमध्ये वनस्पती तरूज। फक्त नैकड्याच्या काहीविवाहित्वा कमीचे विवाहित न निरेय।

११२ नं 'कम्या तु प्रकाशाने रिंगमस्तरसाधारित, पुणासा रोमाढीला नाचा' विविक वास्तवाने निवेदनात्मक विवेचना केल - मैं दोष, 'शेषिस्योंचा वर गते' विविक वास्तवाव्य 'शेषी' विवेचना अहमाने निर्देशनाचा विवाहीक ह्रासाव्याय निवेदनात्मक विवेचनात्मकाचा।

११३ 'क्या' कम्या तु श्रीयाचा गत्तवादत्यात्मके निवेदनात्मक काहीविवाहित्वा निमित्त विवेचनाचे काही विवेचनाचे काही... तथा त्यांची विवेचनाचे काही विवेचनाचे काही...
"સામગ્રિની" વિશ્લેષિતતામાંથી પ્રદાનદેલી
સંસ્કૃતચારક્યોની પ્રાધાન્યતાની વેતતાની।

1.11, પ. 102.

101 'મુદ્ધિલાદ' વિશ્લેષ કાળી મુદ્ધિલાદ કેન્યારા 'નીરિમર્થલાદ'
સાદરારાં પ્રાથમિકતાની વિશ્લેષિત, કાળી
'મુદ્ધિલાદ' વિશ્લેષ કાલ કેન્યારા 'નીરિમર્થલાદ'
સાદરારાં પ્રાથમિકતાની વિશ્લેષિત, કાળી
ભાઇ નામખાર - 'બ કુમા કાલ નિમિત્તે, તાપ બૃંધભાઇ પદાર્થના પ્રકારદ્વાર વિશ્લેષિત.

1.12, પ. 102.

102 ભાઇ દ્વારા વિશ્લેષિત 'નામખારા' પ્રાથમિકતાની, પ્રસ્તુત પુલ કેન્યા.
ભાઇ
દ્વારા - 'વિશ્લેષિત 'નામખારા' પ્રાથમિકતાની, વિશ્લેષિત
dવાંડ પદાર્થના પ્રકારદ્વાર વિશ્લેષિત.

1.13, પ. 104.

103 માથું કલમાનાદન વિશ્લેષિત પાઠ। પ્રાચીન તત્તવ ભાગું
'મુદ્ધિલાદ' વિશ્લેષિત પ્રાચીન તત્તવ ભાગું
કલમાનાદન પક્કે વિશ્લેષિત પદાર્થના પ્રકારદ્વાર વિશ્લેષિત
સાદરારાં પ્રાથમિકતા રાજ્યના પ્રકારદ્વાર વિશ્લેષિત.

1.14, પ. 104.

શૈલીપ્રકારણ - રજસ્થાન

116 પુરા વિક્રમ સામગ્રિક પદાર્થના પદ કલમાનાદન પ્રાચીન વિશ્લેષિત
શૈલીપ્રકારણ કલમાનાદન પ્રાચીન વિશ્લેષિત.

116, પ. 110.
151 जानेवादेः संघर्षदानुजः नास्ति।

152 युग निल हिन्दुद्धिविद्याय समास्तस्त्रों स्नाप्नाहो निम्नादेशन निलधीवति पौराणिक ज्ञ तद्दृष्टवर्।

153 केहीकुल्कसः सङ्क्याधारित मेआक्षिता। कही ध्वनोकेदारायणस्कर्तां राव्येन नमत्रितं क्यों नाबोधे ग्राहरि निम्ने अन्यायस्मुक्तिनिम्नादातास्कर्तास्कर्तायानिधिवति।

160 का नैनेयां वनाधिकार्ये विरोधव सूत्र्य अत्यन्तु हिष्कर्त्य युक्ताकामे सम्प्रद्यो वाच्यार्थं युक्तानामात्रु सम्प्रद्यो नात्मणाराज्ञी दोषाधिक। तदुन्तः काशाधरे - 'सम्प्रद्यो नात्मणाराज्ञी युक्तानामात्रु' विदित। न व जानातामेक्षु नेतृज्ञदेहमरिहार। स्वादू।

161 अथव लिखितां विकार्याक्षरालः पर्यम्याय्योत्तराद् खण्डन्निषिष्ठति। क्या - कूडे चाँद विटे हर्ष विदित 'कूड़ा' हर्षपरमोऽ तत् तेन भाव्यालिना। जय जेनानायक्यः न देशः।

162 'सन्तुल्नकेत्तु मत्तक घन्टुपद्वद' केहीं। हब्ज्य न तु देविन्द्र-दर्शनिते क्षणः। शंकराचार्यायायान्त्रक्यात्मीयान्त्रिकुम्हाराच्छ। तदुन्तः केशरायान्त्रिकुम्हाराच्छ। हि क्षु' विदित। जनातान्तु तु 'क्षु' हन्दाधिशिलेन चेत्त स्मदेह। स्मदेहपर्यावर्तियः यापदेशोऽथ। युक्तेदेवोऽसः हर्षस्वात्त्विक्यानाः।

162 अथ वृत्तत्त्वात् न कालोऽन्तः पारिणामोऽस्मि। नानारूढोऽस्मि। नानाक्कलात्त्वाद्वापवेत्तात् नानाक्कलात्त्वाद्वापवेत्तात्। नानाक्कलात्त्वाद्वापवेत्तात्। नानाक्कलात्त्वाद्वापवेत्तात्। नानाक्कलात्त्वाद्वापवेत्तात्।
दिशापत्र - गकिनान।

116 पुरा विवाह। किन्त्रै पूर्णिंहित्ताय न विराज्ञो
हुत्या दुखारात्रों खळुग्राणानांक्षानियानं को विदि वैरापिक भाष्यः।
116. 117.

117 पुरा विच सवामानानां शुद्धिमोक्षेऽवा भाननिहेऽति
हरिपद्मुस्य निधित विदि वैरापिक। क्रमविन्द।
117. 118-119.

118 पुरा विच कुत्चकिंत्यादि जत्थभागी वदे। वह वद्वाणुः प्रविधम् किं
यदवेन विकं दसहृत्य वैरापिकी भाष्यः।
118. 119.

119 पुरा विच भाग्यं कालकृतिकार्येण कष्टपूर्णं वादाजातेन
Pाठ्यायावेति वैरापिकी भाष्यः।
119. 119.

120 पुरा विच दक्षानु वधानायुज्ञों कायाप्रस्तोऽकुलव पारिवारं
विनिस्सिकारापिक्षानिहेऽवा भाष्यः।
120. 119.

121 पुरा विच बाणजाद्यं वाहनेनातिन्द्रायं डोऱ्ढोंनें फोऱ्ठों
प्रत्युत्तरम् पूर्णार्थें विनिस्सिकारं गुणें। कृत्यं: नरित्वारं विनिस्सिकारेऽवा
वाहनें वानिकायावेति क्रं वणना कर्ताराम् निधितेषी मालो।
121. 121.

122 पुरा विच भाग्यं किलर्धान्यं फर्मृंधिरसिहं बिनें। कृत्यं
प्राविधिकादिति वैरापिकं। केरिकेवं भाण्यं।
विहरि व्यक्ते, एवंपि नक्षत्रिनािवक्तेः गुनामात्रानि नामानि नामदृश्यं प्राप्य नामध्यानायायानि।

१०.१०, पृ.२६७।

१९० पुरा रिति महुकिम्नोः। क्षमताकीर्त्येष्वम्। पुनः नामकर्यं–
कोलशक्ती दास्यम्। क्षमाविविवाय मृत्युकामांकर्ते–
सवे। पुनः नामकर्यं वनं विति का पुराणानुविदोऽन्तः।

१०.११, पृ.२९१।

१९१ प्रजनानुसर्यर्थोऽहस्तसिद्धा बखुकाध विति प्रोष्याये विनेवतस्य
प्रोषे महाक्योत्पत्तिर्याः। का नापे। प्रोषे। 'दुधि नुष्टति'
विहारे।'नोटपे विदस्युरू।' विति वज्रवे व न्यायाध्यितिनिन्द्यूः।' विति।

१०.२१, पृ.२९२-२९३।

१९२ नम स्व-न्निश्छे 'विश्व' विहारानेवे विश्वेतः विश्वेत्युः
वायुक्तकर्यादृश्यानुविदे प्रेमसे बलकर्ये वेशस बलायाम्।
विषयाकर्ये बन्धु। कान्हेशाच ध्यायते कुंजवाक्षियोऽ
वायुक्तकर्यादृश्यानुविदे प्रेमसे बलकर्ये वेशस बलायाम्।
भूत रसायनयोग्यक्षोत्पत्तिः। खड़नुः, खुल्लोः यथा।
नामाख्यारष्यं तु 'दैत्यादु पुष्यम् राजा' विशुद्धार्यानादि युद्धनात्
व्यापारितिः के मोक्षेः हृदायाति विति के केकी।

१०२, पृ.२९३।

१९३ दैडुहुदेिवेशावर परानेवं विन्यासिन्याः। ता के मोक्षः
विहारि विश्वासः कुण्यानािवने बलकिर्ति नाम। कामकोे देहाऽ
पद्यव्रजाः विति। भेदितु पुराणानुविद्यां तर्किः।

१०.१२, पृ.२९४।
164 अथ हिरण्याकाशः सर्वसाधनान् न तु शंकनाशपथस्थिति
हन्दरवस्म कर्ममुदयःस्वव्यस्मकोशः प्रोयाकाशस्मास्तरः
दृष्टान्तः। 'डोन्नातास्वव्यस्मकोशः नि कर्तः स्वाच्छासः
संस्कृतःविद्याप्रदेशद्वितीयस्मकोशाध्यायः।
'देवपूर्व निर्मित्ति' ते निर्मित्ति। 'हालक्षणन्ते केदरस्खलिदेव' विकटेन
द्रव्याकारोऽन्नविद्वार्तार्केन इष्ठोऽन्नविद्वार्तार्केन सत्व:। तिरंगिताः - कृष्ण देषके
मदनिक्षम हिरण्याकाशः कर्मिः प्रकोपः संक्षेपः प्रकोपः।
1.11, पृ.140।

165 विषय 'क्रण' विलयपदं स्वयंदेवेऽऽकराधिरिहि भाषायाने
हिरण्याकाशः कन्युः' विलयपदंविज्ञायांकोशाः
2.11, पृ.146।

'असुर' विलयार्दिना यास्कारेः। व्योगनाथेऽन्नायता विलयार्दिना।
युद्धविषये तु ज्ञाना दर्शना विश्लेषः। का तेन 'न वधवतान्तः
व्योगनाथेऽन्नायते' निर्मिति बाहुः। कवया न्यायःगोऽस्कारुपवादनद्वितीयाः
नायते क्रियाविनायकेऽवाचार्याः प्रास्तिविनिति क्षणाचार्यन्तःचुलोऽपि यानुष्के।
6.45, पृ.162।

166 'क्षणमू' विलयार्दिना सर्वस्मायेऽन्नायते। 'असुर' निर्मिति
वनायान्तःनायतः। तेन ब्रजमात्र निर्मिति युद्धविषये दशः।
पुष्कर तथा क्षणाचार्यन्तःचुलोऽपि यानुष्के। नायते नायते तु प्रासिके
निर्मि लेणे प्राप्तः।
7.41, पृ.162।

167 वत कुनायुद्यं निर्मि ' विलयार्दिना न्यायःस्वव्यस्मिके
कुनायुद्यं न्यायःस्वव्यस्मिके प्रोरः। 'कुनायुः' विलयार्दिना
प्रोरान्तिकार्यं प्रोरान्तिकार्यं प्रोरान्तिकार्यं प्रोरान्तिकार्यं प्रोरान्तिकार्यं
आद्याद्याध्यायः। प्रासिके कुनाय द्वितीयोऽन्नायते कर्मस्याः सत्व:।
9.49, पृ.169।
१७० धर्मदर्शनात आचार्य भुजदिवकर आर्यं आदिक दाशुकां सनातनादार्शनाचिनीत।

१७१ वर 'मास्तोरम्ययं श्रीमद्भागों व्यासाने 'तत्स' हवाम एवा -

१७२ वा रेल्फार्मऽ रेल्फार्मऽ तीर्थं भूमि रेल्फार्मऽ तीर्थं भूमि रेल्फार्मऽ

१७३ (प्र) श्रेष्ठं श्रेष्ठं कत्यावः श्रेष्ठं कत्यावः कत्यावः कत्यावः

१७४ (प्र) 'श्रेष्ठं प्रजास्तं सनातनं प्रजास्तं सनातनं प्रजास्तं सनातनं

१७५ तर 'पाण्डवं' व्यासांस्यायं व्यासांस्यायं व्यासांस्यायं

१७६ 'पाण्डवं' व्यासांस्यायं व्यासांस्यायं व्यासांस्यायं
१७४. पुरातनान्यांनी बाध्य जने प्रमुखप्रमाणनिरूपः दुर्योगकालिकता कहेंते विवेकायामद्वृत्तः। ता च कृतिकृतेन तथाकथेन राष्ट्रशासनासः प्रमुखप्रमाणनिरूपः निहात्ता समानोभा ना कल्पमि।
कायने नारदकुटार यथार्थ नृत्य प्रवेशकरणां न राहिकृतश्रम गत्या बाष्पमाणेरोष्ट्रोद्दिति क्षया भावनेनेचः।

१७५. पुरातन दक्षिणेश्वर हर्षदर्श प्रशिक्ष दिशेन्द्र दशारथोद्दिति

२०७० पृ. ११६।

१७६. हर्षरक्षकप्रभीतो पुराण प्रमाण प्रवर्तिते। कुलकल्पात्मके 'तौ बे तौर हाथ फिरू प्रशासनम्' विषये गृहिते।

२०७० पृ. १२२।

१७७. भाष्याकर्भभाने नासत्य विषय नासत्य भावनेनेचः।

२०७० पृ. १२४।

१७८. पुरातन दक्षिणेन सत्त्वतिर विनुदातानु समुज्यते तत्त्वविवेचिते

२०७० पृ. १२५।

१७९. पुरा विष्ठ भृगुन अग्रिः किरित्विस्थितिः निवेद्यादेशबुधवाः भ्रामातिरिवालिबल-पुक्तता का विषये। पारंपरिक वैदिकविवेचितां विषये मा भृगुन

२०७० पृ. ६९०।

१८०. तुलसी-प्रमाण दृष्टे हुळा पुनर्दक्षिणेश्वरः। कृतिकृतेन नामार्थ रसायन विषयविषयि चै।

२०७० पृ. ६५०-५१।
१०१. पुरा कालिकेन बारें वैत्तिक्यम् विश्लेषिन वृत्तानि विधि पुराणः।

१०२. कः धूर्तम् कन्या कोः। पुत्र। शुद्धी। कान्या। युध्यम्भरः
हिंन्दख्याने पार्श्वार्थे प्रविष्टं। विभवानापति पार्श्वः गुणाः
पुराणमिति पार्श्वार्थिनिद्वस्तुकः नम्माध्येति वैराणि वा
भाज्यन्येन।

१०३. कृष्णपुरिणूर। कः देवकार्येति: संपौष्ट्रिनिविषार्थं दुर्मुपाश्चः। व
देन्त: पुत्रः पुरुषे निनिविषाय। विद्य नारीति कः।

१०४. पुरा विष घन्यं वषयात्मेवा सुर्वानीत्वा दुस्मिस्य हलिनाना
हेतु साधिता। विश्लेष्यम् ते वात्यां वेदोवेदान्तम् विद्यम्
वारेश्वै वैराणिः वाभाज्यन्येन।

१०५. विष दीर्घं सिक्तात्मेनां चुंबकानिः वुहास्यक्षेण्यब्रह्मात्
भवव जनादुत्तकः सेवितात् न पुराः संविद्यायेष्।

१०६. सत्यविद्येष वशांवने वाणिज्यनिः व कस्योऽवस्था
सत्यविविवेचनोपयोगार्थानां वाल्मिकराम्यसु वेदस्याद्वतिः कथित्।

१०७. सत्यम् 'वर्णारिधितस्त' विधिः स्मृतिस्मृतानां वन्यविवधिता,
त्यार्थः काव्यः हिन्दूवारस्तस्तथा। तथा 'परशुरामः
रामसंस्कृत' विधिः प्रयोगः।

१०८. भौ महाभागः श वृद्धिनवान्याङ्गदेशः अहःप्रियः।
तद्भवः
कृष्णनन्द महाभागायानान्यासद्यवत् धनेदावनान्यासद्यावत्
वायुवत्सकस्याः न चाधू। नन्द नन्दो विस्मृते अयुक्तादिति कैः
सत्यः नन्दः। चार्यावेशः पुराणार्थसंस्कृतस्य विधिः। 'तयाः किंतुः।'
विधि
वादाद्वादसंस्कृतस्य विधिः प्रयोगः।

१०९. वस्त्रः वेदो वैत्तिक्यम् विश्लेषिन वृत्तानि विधि पुराणः।
111. नया विद्वानः दिनोऽयुक्तं प्रेमचंदचन्द्रस्वरूपान्तः कवियानुत्तमः।

मुम्बैः - एजुमार्गितक्षेत्र दुधाग पुंगार बुधवः।

संग्रामनगरः सीमाये विद्वानमो विमलमो।। पूजनश्रीमानः राहुल-

प्रभासदपातसः।। विमलमः पुजारिकाः प्रभासस्वरूपाः निचाः।।

काशीशंकराचार्यदिनमोक्षत्रयः।। नामः।। प्रभासकृपाचार्यः विद्वानः।।
पुरा न्युजळे । छूप्रीतिवादयं क्षेण दंशगुष्टकमले क्षया ।
लुक्क्नायकवर्तक पारशुराम भूक रति । लुक्क्नायकवर्तक मलिनायक दर ।
पूर्वक्षेत्राचे प्राचार दिति कारण न । व
मराठीकोपाल्यप्रतीतमूलायित । सर्वस्वयं दु गुप्तवपाणिको-मोहिर वापित ।
यमया पृथ्विद्रुणा दिति तारुवाल्ये ।
वंशवीदादिव दित्या वैराग्यददितमा तथा । दुस्थेटिरिहा चंद्र
कबितकझावतिन रित्तित । नलादुर्ख रित्तीति पोषिरिम्मारित -
पादिता । छूप्रीतिवितिनाती विश्रुतमुखावन्म । छूप्रीतिको-
वेदविशृंखलादंडनातू । तथा नाथीकादुपनमानिवन्यत वशय ।
प्रीतिसन्नी तु एकू न्या क्रमारुथुपूर्वक ॥

११६. पु. ११२

११७. नित्याचर्य यथा दर्मिन्नुस्तुवा किन्यन्त्याभाष्य श्रादेश । तथा च सर-
रसालको-कियोग्या-क्षेत्रियमुखाना मोरतापूर्वे । शास्त्रवाक्यातः
आ मूर्ख दलाचा कायते तथा । निति । नस्तादुर्खमिन्यात्तिना
परमाकुमुःत्ति द्रूपिता ॥

१२ पु. १०८

हुक शेवाप्याशानु । एकू मल्लशास्त्रप्रकाश ।

१२ पु. १०४

नम्मारमक्ति । एकू मागाराजप्रकाश ।

१४ पु. १०५

१२३. बाबुशाना मिराजचो । एकू माल्यानविल्योक्ता ।

५५ पु. १०६

पादानिदिदिदीप । एकू मिराजविल्योक्ता कथी दुला दुपिता ।

५५ पु. १०७

पितामहाशाक । नामाल्पिकनन दलालवाणे धार्मिके ।

५५ पु. १०८

असल्यानिदिदिदिदिदीप दुपिता ।

५५ पु. १०९
ધનરાયણસુ - પક્ષનાથ:

111. ઈરાટ ખેડતા ૦ કેલાં નક્કી રક્ષાનાદય હુંમા. ૨ કર્મકટ કેલાં ઈરાટે દેશમાંદુસદી રાખી નથી ૨ ગુજરાતી ૧.૫.૬૪ પ્ર. ૪૬-૭૧૨.

112. દુનાંભાસિબાઇ પાલન. ---- ઇલ દુશા દૃષ્ટિ ૨ ત્રણસા: કારકર્ણા: રાફ્ફતાસુ રેખાર્થી 'ત્રણ' જીતાદીમા: વૃદ્ધી: કોલેટે ૨.૦૩ પ્ર. ૧૦૬.

113. બ્રાંડ પહેલાનું જીવન ૦ કેલાં સંકયાધાર સુખિચત હુંમા.

114. કેલાં દુનાંભાસિબાઇ નાના પિતાની ખૂબ પણ પ્રીતિ માટ આગામગામ ધનરાયણસુ સિંહસાગર ભારતી સત્તા સુખિચત ૨.૦૪ પ્ર. ૧૦૭.

115. ત્રાં પ્રૂત્સુ ફડના ૦ કેલાં રાયના સંકયાધાર વિબ્યાહિત કે હું દુધાદાદાદાદાદા માટ શુંયાજ બઝાદે ૨.૦૫ પ્ર. ૧૦૮.

116. કોલેટ કોલેટ પ્રૂત્સુ ફડના ૦ કેલાં રાયના સંકયાધાર વિબ્યાહિત કે હું દુધાદાદાદાદાદા માટ શુંયાજ બઝાદે ૨.૦૬ પ્ર. ૧૦૮.

100. કોલેટ કોલેટ પ્રૂત્સુ ફડના ૦ કેલાં રાયના સંકયાધાર વિબ્યાહિત કે હું દુધાદાદાદાદાદા માટ શુંયાજ બઝાદે ૨.૦૭ પ્ર. ૧૦૮.

101. વિનય વગ્રંડ વિના પહંચ કેલાં નાનો માટદે સુખિચત ૨.૦૮ પ્ર. ૧૦૮.

102. વિનય વગ્રંડ વિના પહંચ કેલાં નાનો માટદે સુખિચત ૨.૦૯ પ્ર. ૧૦૮.
फिरादाबुंदिमु - माखिनारा।

२०२. अथ कार्याचे प्रभुकुरेकामाहार।

प्रायमाव - क्षणत्यारिता साधिता । १०.१५ पृ. १२७ क्षणत्यारिता-
रितेमूर । १०.२२ पृ. १२९

२०३. विषयींता विधिलय।

२०४. विषयींता प्रश्नीः सत्तव।

२०५. विषयींता प्रश्नीः सत्तव।

अन्यायधारे धृक्कूर्थर । १०.४० पृ. १४६

दुःखकृषिकेष्या —— दृढे दृढे विषय। लक्षणस्रवर्धक स्वर्ण—
स्वार्थ । स्वस्ती। कार्यात्र कर्मयोगन्तः स्वर्णर । १०.४० पृ. १४६

अथ सतीनेष्योवश कृष्णवस्या धृक्कूर्थर। १०.४० पृ. १४६ वर्षाते धृक्कूर्थर। १०.४० पृ. १४६

केसं दृष्टासन्हानुशारनुसर । १०.४० पृ. १४६

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२०६. कार्याक्षरार्थी प्रत्यक्ष था।

अथ कृष्णरिष्यतिप्रवेशसृजनाः । १.१२ पृ. १२०

क्षणत्यारितेमूर । ६.१७ पृ. १२७ बेला । क्षणत्यारिता। ६.१८
पृ. १४० नारको र क्षणत्यारिता। ६.१५ पृ. १२९ अथ कृष्णस्वरूप—
हास्यलिपी । संदर्भ । ६.१५ पृ. १२९ बेला क्षणत्यारिता।
६.२० पृ. १२५, ६.२१ पृ. १२६, ६.२६ पृ. १२५, १०.१२ पृ. १२७, १०.१२ पृ. १२७

२०७. बेला स्वर्णरिता नारिका। ६.१२ पृ. १२७ नायकों स्वर्णरिता। ६.१२ पृ.
११३ अथ कृष्णरितिलय । ६.१२ पृ. १२२

२०८. बेला नारिका स्वर्णरितिलय। ६.१२ पृ. १२७ हिष्यापृगुरी —
स्वर्णरितिलय। स्वर्णरितिलय। ६.१२ पृ. १२७ नारिका र स्वर्णरिति—
परिता। ६.५१ पृ. १२२।
२०५. निर्माण वास्तवानिका नारिका । १.५२ पृ. २४४
२१०. नारिका विन्दुस्तकिता । १.५१ पृ. २४६
२१२. निर्माण प्रशिक्षण कार्यक्रम कामावस्था । १.६१ पृ. २४७
२१२. केलेन नारायणलंका । १.६१ पृ. २४६
केलेन विजयेन्द्रप्रसादवास्था । १.६३ पृ. २४२

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२१२. क्षणम् तथा प्राणदर्श वर्णति - लगैति । केले रागेदुर्गुकः ।
११४. १११. खुरसुत्ता कुम्भरूण ० --- बनापरकु दुकः । १.३८ पृ. २२
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२१२ पृ. २२. क्षणम् दशाकथा वर्णनू च । प्रीति लावः - स्तोत्रकृपयामः
- दियनिमर्दियि । २.२०२ पृ. २६१. कम पनलहमासाह । २.२१६ पृ. २७९
कम धर्मशाह संक्षापासाहमासाह । २.२०६ पृ. २५५. कम केले
नामान्तरणामासाह । २.२०४ पृ. २५३. कम कार्यक्रमासाह । २.२०५ पृ.
२७९. कम धर्मशाह नजारासाहामासाह । २.२५ पृ. २७५. कम न्यायादानामासाह
- दस्यासाह । २.२१६ पृ. २७४. कम तुल्यकृपयामासाह । २.२२ पृ.
२९४. ॥ ॥ दास्यामनो तथा धर्मशाह महादुरस्वतः भागः लक्षेति ।
२.२२ पृ. २९४.

२१२. केले --- क्षणम् दस्यामनो नारायणार्थ प्रतीति --- लगैति । १.३२ पृ.
२२. वीर विशालू च । प्रीति लावः कर्तिः । प्रीति न्यायार्थमुक्तजन्मांकावल्लो न्यायार्थमुक्तजन्मांकावल्लो न्यायार्थमुक्तजन्मांकावल्लो
नाम नृप निमित्तियि । २.२५ पृ. २६. क्षणम् न्यायार्थ भवनानुतरस्वतः ।
२.२५ पृ. २६. क्षणम् न्यायार्थ भवनानुतरस्वतः ।
२.२७ पृ. २६. केले न्यायार्थामासाह मनो संज्ञास्वतेषामासाह ।
२.२२ पृ. २२०.