Sanskrit Annotated Manuscripts from Northern India and Nepal

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Zusammenfassung

Im Bereich der Forschung der sanskritischen Manuskriptkultur wurde bisher der Erscheinung von Rand- und Interlinearanmerkungen sehr wenig Aufmerksamkeit geschenkt. Die Analyse einiger ausgewählten annotierten Manuskripte aus Nordindien und Nepal hat einen Einblick in den Prozess ihrer Herstellung und Überlieferung in sanskritischen Kulturkreisen ermöglicht. Die Arbeit ist in zwei Teile gegliedert. Der erste Teil besteht aus einer Studie der berücksichtigten annotierten Manuskripte unter kodikologischen und inhaltlichen Aspekten. Der zweite Teil stellt eine kritische Ausgabe der marginalen und interlinearen Anmerkungen aus einer sorgfältig getroffenen Auswahl oben genannter Manuskripte. Die hier erstmalig durchgeführte Klassifikation der verschiedenen Arten von Anmerkungen hat stark dazu beigetragen, ihre Rolle in der Überlieferung und Exegese der Texte zu erkennen. Werken, die verschiedenen Gattungen angehören, wurden untersucht: (1) Abhinavaguptas *Īśvarapratyabhijñāvimarśinī* (2) Kālidāsas *Raghuvaṃśa* (3) Daṇḍin's *Kāvyādarśa*.

Die berücksichtigten Manuskripten bestehen aus verschiedenen Beschreibstoffen (Birkenrinde, Papier, Palmblatt). Den verschiedenen Materialien und Formaten entsprechen unterschiedliche graphische Strategien der Abgrenzung zwischen Haupttext und Anmerkungen. Zum Beispiel liegen nur die kashmirischen Manuskripte aus Birkenrinde und Papier im Codex-Format vor. Daher steht hier mehr Raum pro Seite zur Verfügung als bei Palmblatt-Manuskripten (zum Beispiel, das Manuskript des *Kāvyādarśa*); demzufolge erlaubt ihr Layout – im Gegensatz zu letzteren – auch das Schreiben von zahlreichen interlinearen Anmerkungen. Die Manuskripte der *Īśvarapratyabhijñāvimarśinī* und ein Manuskript des *Raghuvaṃśa* stammen aus Kashmir. Die meisten ihrer Anmerkungen bestehen aus Zitaten von unabhängigen, fortlaufenden Kommentaren (zum Beispiel, aus Abhinavagupta's *Īśvarapratyabhijñāvivṛtivimarśinī* und aus Vallabhadeva's *Raghupañcikā*). Außerdem konnte man feststellen, dass die Anmerkungen in den Manuskripten der *Īśvarapratyabhijñāvimarśinī* als unabhängiger exegetischer Apparat angesehen und deshalb in Form von Rand- und Interlinearanmerkungen immer zusammen mit dem Haupttext vom Manuskript zum Manuskript weiter kopiert wurden. Man kann mit hoher Wahrscheinlichkeit annehmen, dass die Anmerkungen in den Manuskripten der *Īśvarapratyabhijñāvimarśinī* eigene Notizen von

Lehrern (oder von gelehrten Lesern) sind, die als Gedächtnisstütze für den Unterricht gedacht waren. Die Anwesenheit von typischen Schreibfehlern deutet eher auf eine schriftliche Überlieferung als auf das Niederschreiben von mündlichen Unterweisungen hin. Andererseits scheint es sehr plausibel zu sein, dass fast alle berücksichtigten Manuskripten des *Raghuvaṃśa* für den Unterricht geschrieben und benutzt wurden. Eine Ausnahme bildet ein nepalesisches Manuskript des *Raghuvaṃśa*, dessen Anmerkungen als kurzgefaßter, anonymer Kommentar angesehen werden können, der vollständig an den Rändern geschrieben wurde. Ein ähnliches Bild ergibt sich beim Manuskript des *Kāvyādarśa* dar. Es ist nicht immer einfach zu unterscheiden, ob der Schreiber ein Lehrer, ein Schüler oder ein professioneller Schreiber gewesen ist. Nur in seltenen Fällen kann man mit sehr hoher Wahrscheinlichkeit davon ausgehen, dass die Anmerkungen Notizen eines Schülers sind, der die mündlichen Unterweisungen des Lehrers niedergeschrieben hat.

Nahezu alle Anmerkungen in den untersuchten Manuskripten lassen sich den fünf Zwecken zuordnen, die in der sanskritischen Tradition einem fortlaufenden Kommentar zugeteilt werden: 1. Worttrennung 2. Analyse der Syntax 3. Auflösung der Komposita 4. Angabe der Wortbedeutungen, d.h. Glossierung 5. Erklärung der Inhalte.

Folgt man diesen fünf Kategorien, kann man die Anmerkungen, die sich in den Manuskripten der *Īśvarapratyabhijñāvimarśinī* befinden, meistens den Kategorien 3, 4 und 5 zuordnen. Andererseits finden sich in den Manuskripten des *Raghuvaṃśa* vorwiegend nur Anmerkungen der Kategorien 3 und 4. In einigen Manuskripten des *Raghuvaṃśa* werden die Worttrennung und die Analyse der Syntax durch supra- und sublineare Lesehilfszeichen angegeben.

Anhand des berücksichtigten Materials sind deutlich Zeichen von regionalen Unterschieden sowohl in Bezug auf die graphische Gestaltung als auch auf den Inhalt der Anmerkungen zu erkennen. Weitere Unterschiede sind auf die literarische Gattung des kommentierten Haupttextes zurückzuführen. Diese letzten wurden durch die typologische Klassifikation ersichtlich.

Acknowledgements

Writing a doctoral dissertation is a long journey through unexplored lands. Sometimes the traveller feels weary and lost, and he has the impression he no longer knows which direction to take. Sometimes it seems that the road goes on forever—but then, unexpectedly, the destination is reached. My long journey through this dissertation would have not been possible without the fellow travellers who helped me along the way. It is with the greatest pleasure that I thank them all.

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During a three week stay in Oxford I had the opportunity of reading some annotated manuscripts of Abhinavagupta's *Īśvarapratyabhijñāvimarśinī* under the guidance of Prof. Alexis Sanderson. It is only thanks to his profound knowledge of the *śaiva* religious and philosophical tradition that I began to understand the relationship between the annotations in the manuscripts and the commentarial literature.

My sincere thanks are extended also to Anna and Albrecht Hanisch, who warmly welcomed me as a friend in their house in Kathmandu. They provided an intimate atmosphere that allowed me to work without worries, helping me to solve both practical and scientific problems.

My friend and colleague Mark Schneider has not only shared with me the everyday office life, he also had the patience to discuss with me many theoretical issues concerning manuscript studies—and to correct the German of a non-native speaker with great tact.

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Part I

Introduction

1   A Marginal Field of Research

The present study is the outcome of a research project sponsored by the *Deutsche Forschungsgemeinschaft* and carried out at the University of Hamburg during the period 2008–11, in the context of the research group *Manuscript Cultures in Asia and Africa.* The title of the project was "In the margins of the text: annotated manuscripts from Northern India and Nepal." Its aim is best described on the website of the research group:

> A virtually unstudied aspect of variance in Sanskrit manuscripts is the presence or not, and form and content, if present, of marginal and/or interlinear annotation to the text copied. Such annotation can, however, in some cases provide us with as close as we can get to direct access to the thought processes of active participants in premodern Sanskritic cultures as they go about the business of producing, studying, and interpreting texts—in short the transmission and preservation of a vital part of a still living culture. The aim of this project is to investigate such marginal and interlinear annotation in Sanskrit manuscripts from Northern India and Nepal of works in a range of genres. The annotation in a selection of individual manuscripts will be transcribed and studied in detail, a classification of different types of annotation will be made, and the relationship between this material and commentatorial literature will be investigated.[1]

The study presented here is the first attempt to examine the phenomenon of marginal and interlinear annotations in Sanskrit manuscripts. Its structure reflects both the aim of the project and the character of the material analyzed. It is divided into two main parts. The first one is an introduction, in which the preliminary results of the examination of the annotated manuscripts chosen for the research project are provided. The criteria for the choice took into consideration both the content and the material aspect of manuscripts. As to the content, the original idea was to examine manuscripts from a relatively wide range of genres (for instance, *kāvya*, philosophical texts, *purāṇa*s). However, in the course of the research it seemed more feasible to concentrate the greatest part of the efforts on annotated manuscripts of two spe-

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[1] `http://www.manuscript-cultures.uni-hamburg.de/archive/Projekte.html`

cific texts, Abhinavagupta's *Īśvarapratyabhijñāvimarśinī* (ĪPV) and Kālidāsa's
Raghuvaṃśa (RaghuV). Annotated manuscripts of other texts were also ex-
amined, though not in as much detail as the ones of the texts just mentioned.
In particular, manuscripts of Utpaladeva's *Īśvarapratyabhijñākārikā* (ĪPK), Ab-
hinavagupta's *Tantrasāra* (TS) and Daṇḍin's *Kāvyādarśa* (KĀ) have been also
taken into consideration. Although not all of them are described in chapter
2, some will be briefly mentioned in the concluding remarks, since they are
important witnesses of specific typologies of annotated manuscripts. From
the point of view of the material aspects, manuscripts written on different
materials (birch-barch, palm-leaf and paper) and in different scripts (Śāradā,
Newārī, Devanāgarī and Bengali) were selected. The second chapter in the
introduction is dedicated to a detailed description of the manuscripts and
to a discussion of methodological issues. In the third chapter, the annotated
manuscripts described in the second chapter are first examined from the point
of view of their codicological features, then of their content.

The second part of the study consists of a sample edition of annotations
from selected manuscripts. The main aim of the critical edition is to present
some of the annotations in a suitable form, in order to enable the reader to
get a better idea of their character. It should be considered as a *reference
tool* for the reader who wishes to verify directly in the sources some of the
remarks and conclusions presented in chapter 3.

In the field of Indology, the topic of annotated manuscripts has been so
far neglected, and there are no publications dealing directly with this specific
aspect of South Asian[2] manuscript tradition with a more or less comprehen-
sive approach.[3] The only notable exception is Y. Muroya's recent article on
"marginalia" in manuscripts of Bhaṭṭa Jayanta's *Nyāyamañjarī*. However, the
main part of this insightful study is dedicated to a critical edition of the an-
notations, and other aspects are dealt with only incidentally.

On the other hand, the quantity of publications on the topic of anno-
tated manuscripts in the field of Classical Studies is impressive. It seemed
therefore advisable to turn to publications dedicated to annotations in Greek
and Latin manuscripts. This decision, however, has direct consequences on
methodological issues. First of all, one is faced with phenomena belonging to
a different cultural area. Accordingly, the technical terminology developed
for their description and analysis cannot be directly borrowed and used. A
good example is the term *codicology*. If one should take this term in its literal
sense, namely as the study of a specific typology of manuscript, the *codex*,
then this discipline should not be considered to be relevant for the study of
South Asian manuscripts. However, as I try to explain in § 2.1.1, the research
area covered by codicology is much wider. In my opinion, the fact that its

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[2]The terms "South Asia" and "South Asian" have been preferred to "India" and "Indian"
due to provenance of the material examined, and are used throughout this study.

[3]However, in some publications dedicated to individual manuscripts, the annotations oc-
curring in them have also been edited.

methodologies have been developed for the study of Western manuscripts[4] should not prevent *a priori* to profit by a very long scholarship tradition. Of course, one has to adapt them to the specific character of South Asian manuscripts, using them *cum grano salis*. An approach that is only apparently the opposite of this is called for by Jan E.M. Houben and S. Rath in a very recent publication:

> A large number of the Indian and Indic texts transmitted in manuscripts participate, or participated for a considerable time, in some lively oral or scientific or ritual tradition, so that the strongly preferred situation in classical textual criticism, that of an "uncontaminated" lineage of manuscripts, is quite rare in India. By the same token, the ritual, cultural, scientific context of a text, apart from commentaries and parallel texts, often provide a predictability of incomplete or problematic passages which allow "higher textual criticism" and even convincing reconstruction on a quite limited manuscript basis [...]. One may accordingly wonder to what extent methods and terminology of classical textual criticism can provide a fruitful basis in the domain of Indian and Indic texts which is often entirely neglected in recent publications[5] A symptomatic case is Muzerelle's overspecialized definition of the codex as "Livre formé de feuilles pliées en deux et assemblées en un ou plusieurs cahiers cousus par un fil le long de la pliure" thus excluding the majority of Indian manuscript bundles although early catalogues did not hesitate to refer to these as "codices". Nor would the etymological meaning of Latin codex as "block" suit a limitation of this term to European manuscript-books and an exclusion of the Indian palm leaf manuscript bundle bound between two planks.   (Rath, 2012b, 5 fn. 12)

It seems to me that in their efforts to affirm independent and more "Indological" methlolodgies for the study of the South Asian manuscript tradition, the two authors are trying to be more Catholic than the Pope. For instance, they fail to mention the fact that alongside palm-leaf and paper manuscripts in the *pothī* format, in South Asia codices are also attested.[6] Instead, they

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[4]The concept of "Western manuscript" is of course a relative one. For scholars working with Greek and Latin manuscripts, already Arabic, Armenian or Persian manuscripts are "oriental." For instance, the title of a very recent book by M. L. Agati (2009) is indeed *Il libro manoscritto da oriente ad occidente*, but in the introduction on comparative codicology only manuscripts from the Hebrew, Islamic, coptic and Ethiopic, Armenian, Georgian, Slavic and Syriac cultural areas are mentioned. On the other hand, in the context of the present study, under the term Western manuscript (and codicology) are included all the manuscript cultures just mentioned—that is to say, more or less the ones belonging to the area of diffusion of the codex as main book format.

[5]The authors refer here to the works of Maniaci (2005) and Muzerelle (1985)

[6]Indeed, two manuscripts of the ĪPV examined in this study are in the codex format (cf. § 2.2).

lament the fact that the definition of *codex* given by Muzerelle excludes "the majority of Indian manuscript bundles although early catalogues did not hesitate to refer to these as 'codices'."[7] Personally I do not see which advantages, for a better understanding of South Asian manuscripts, a definition of codex expanded and adapted in order to include also palm-leaf manuscripts would have. Moreover, to claim that "the methodological basis of centuries of classical textual criticism" is concerned only with "one typical situation: that in which the production of the text is separated from the critical study of the text through several historical ruptures"[8] does not do justice to the numerous scholars of Classical and Romance studies who devoted their researche precisely to the study of manuscripts and texts in their historical and cultural background.[9] Hopefully, in the course of this study I will manage to demonstrate that at least to some extent, "methods and terminology of classical textual criticism" and codicology "can provide a fruitful basis in the domain of Indian and Indic texts."

For this reason, at the outset I would like to dwell a little on some terminological issues. At the very beginning of the project, I started to read secondary literature on the topic of "marginalia" in Western manuscript cultures, mostly in the field of ancient Greek and Latin manuscripts. In this phase, I did not focus on the usage of the very term *marginalia*. However, soon it became clear to me that the term *marginalia*, as it is nowadays defined in most of the scientific literature, encompasses too wide a range of elements occurring in the margins of a manuscript to be the most suitable one for defining the object of this research.[10]

Therefore, I present here some brief considerations on the two terms *gloss* and *scholium*, taking them provisionally as subcategories of *marginalia*.

In the current usage of the two words, the criteria for distinguishing them are sometimes related to their content and textual form, sometimes to their position on the page. Other oscillations in the meaning of the two words are due to the character of the texts and their transmission. For instance, even if the original meaning of *scholia* is simply "notes," regardless of their position, often a distinction is made between a marginal comment, called *scholium*, and an interlinear one, called *gloss*. Other oscillations in the use of the two words are due to the character of the texts and of their transmission. A short, yet clear description of the different scholarly conventions in the use of the two terms is provided by E. Dickey in her book *Ancient Greek Scholarship*:

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[7]Actually, the reason why in early catalogues of South Asian manuscripts the term codex is used is precisely the great influence that "classical textual criticism" had in the education of the scholars involved in the process of cataloguing.

[8]Rath (2012b, *ibidem*).

[9]Cf. for instance the discussion of the so-called "tradizione attiva o caratterizzante" as opposed to the "tradizione quiescente," briefly outlined in § 4.

[10]Cf. for instance Muzerelle (1985, lemma 434.17), s.v. *Marginalia*: "Ensemble des mentions et des signes inscrits en marge d'un texte." See also Jakobi-Mirwald (2008, 229), who subsumes under the term *marginalia* both illustrations and texts in the margins of manuscripts.

The word "scholia" now has different meanings when used by different groups of scholars. In recent works on Greek literary texts it means "commentary or notes written in the margins of a text," as opposed to "hypomnema," which refers to an ancient selfstanding commentary, and to "gloss," which generally refers to a short definition found between the lines of a literary text (often the distinction is that a marginal comment is a scholium and an interlinear one is a gloss, though sometimes marginal notes consisting of short definitions are also called glosses, and the term can also be used for an entry in a lexicon). Since this usage of these terms is now the most common one, it is also followed in this book. Scholars working on philosophical and scientific texts, however, have a tendency to use "scholia" (and sometimes even "glosses") for a commentary consisting of short notes on specific passages rather than a continuous exegesis, regardless of whether that commentary is found in the margins of a manuscript or as its only text; sometimes they even use "scholia" for a continuous commentary. (Dickey, 2007, 11 fn. 25)

Taking into consideration the character of the marginal annotations occurring in the manuscripts I am working on, I have decided to use the term *scholium* only for longer exegetical explanations, reserving the term *gloss* for shorter ones, in which only the meaning of a word or of a short expression is explained—or to put it in other words, just glossed. In this respect, the position of the annotation on the page is irrelevant. With the word *commentary* I mean only independent texts, i.e. self-standing commentaries (*hypomnemata*, as they were called by the ancient Greek scholars). They can either have been transmitted separately in a different manuscript, or together with the basic text in one and the same manuscript. Again, in this case their position in the manuscript and/or page is also irrelevant: they can occur after the commented text or along with it, written on every page (1) above and below the basic text, as in the so called *tripāṭha*, "threefold reading" commentaries: (2) on all four margins, as in the *pañcapāṭha*, "fivefold reading" commentaries. Finally, I use the word *annotation* as a generic term to denote both glosses and scholia.

2 Description of the Manuscripts

2.1 Preliminary Remarks

At first sight, the task of describing manuscripts may seem a very simple and straightforward one. Countless manuscripts from many different places, written at different times and belonging to different cultures have been described up to now in countless catalogues and publications, so that one may argue that there is no further need for preliminary remarks on the standards and means for their description. Yet, a closer look at catalogues and publications dealing with manuscripts (critical editions, for instance) shows a striking—and somehow obvious—feature: the descriptions vary in many aspects and degrees. Some of them are very detailed and exhaustive, while others are very schematic, being limited to a few notes on the material of the manuscript, its size, and a description of the text. The character of the descriptions is of course determined by the character of the publication in which they appear; therefore, it is no wonder that in the case of most critical editions, the description of the external material features (i.e. the ones pertaining to the domain of codicology)[1] of the manuscript(s) used are often kept to a minimum.

This consideration holds all the more for critical editions of Sanskrit texts, and I think that every user of such editions would agree with this statement without my having to mention specific examples. For instance, a well established convention is to give the number of lines per page and the number of *akṣara* per line, but other aspects of the layout are usually left unmentioned (to name but two, the presence or absence of ruling and the dimensions of the justification). On the other hand, this approach is fully understandable, since a critical edition focuses on the text transmitted by the manuscript, and every other aspect is taken into consideration only if it is helpful in the task of reconstructing the text.

However, in the case of the present study a description of the manuscripts that is as correct and exhaustive as possible is fundamental, due to the fact that it may shed light on the purpose for which they have been produced and transmitted. In addition, a better understanding of the production pro-

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[1]On the special use of the substantive *codicology* and the adjective *codicological* in the present study, cf. chapter 1.

cess and the use of the manuscripts by successive readers has proved to be
very important for meeting editorial choices and for a better evaluation of
the content of the annotations. It is precisely for this reason that in the fol-
lowing section an extended discussion has been devoted to the description
of the codicological aspects of the manuscripts. Unfortunately, this has not
been possible for all manuscripts to the same degree, since an examination
of the originals has been possible only for some of them. Only digital im-
ages of the manuscripts of the ĪPV were available, therefore the information
about their physical appearance given here is very scanty—for instance, the
description of the layout lacks details about line ruling and dimensions of
the justification. On the other hand, for the manuscripts of the RaghuV the
situation is altogether different. With the sole exception of the manuscript la-
beled with the siglum Be (see § 2.3.6) kept in the Staatsbibliothek zu Berlin,
all manuscripts described have been examined directly: the group of the
Nepalese manuscripts (with the sigla N_1 to N_7, see § 2.3.1 and following) in
the National Archives in Kathmandu, the Jaina manuscript O (see § 2.3.7)
in the Bodleian Library in Oxford. Therefore, their description is much more
detailed.

2.1.1 Terminology and related topics

As already pointed out at the beginning of this chapter, there seemingly
should be no need to deal with terminological issues concerning manuscripts.
Still, although South Asian studies have witnessed a blossoming of works on
"manuscriptology" in the last decades, very few efforts—if any—have been
made toward establishing a unified terminology. The need for a discussion
on this topic is directly derived from practical problems I had to face already
at the very beginning of my research. Accordingly, the aim of this discus-
sion is merely practical, namely to support some of my methodological and
terminological choices. Therefore, I will deal only with those aspects of ter-
minology which in my opinion are relevant for the study of annotations in
Sanskrit manuscripts.

First of all, a short explanation of what is exactly meant by manuscript-
ology is needed. This short introductory section is surely not the proper
place to give an outline of the state of the art of the field of South Asian
manuscriptology, nor of its history. Nevertheless, I think that some remarks
will help better clarify a few points I will touch on later.

To my knowledge, until now the term "manuscriptology" has been used
almost exclusively in Indian publications dealing with Indian manuscripts,[2]
whereas Western scholars used various terms such as manuscript studies,[3]

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[2]Among others, Murthy (1996), Thaker (2002), Visalakshy (2003), Basu (2005) and
Sarma (2007).

[3]Clemens and Graham (2007).

Handschriftenkunde,[4] *archeologia del manoscritto*[5] or codicology[6]. Even after a cursory examination of only some works on these topics, it becomes immediately clear that all the terms mentioned denote more or less the same field of study. For practical purposes I quote here only a very recent definition of codicology by the Italian scholar M. L. Agati:[7]

> [L]a codicologia cerca, attraverso tutti gli indizi utili, in primo luogo di "interpretare le condizioni della produzione originale di un libro confezionato in modo artigianale" [...] La nostra disciplina rileva pertanto forma, supporti e tutte le procedure tecniche di fabbricazione perché il libro arrivi alla realizzazione, con l'intervento finale di chi scrive, di chi eventualmente lo decori per renderlo più pregevole o per meglio illustrare il testo, di chi infine ricomponga tutte le sue parti con un assemblaggio ed una copertura adeguati. In questo senso (*codicologia stricto sensu*) essa è l'*archeologia* [...] *del libro*, la scienza delle sue componenti materiali, della sua fisicità. [...]
>
> La codicologia va [...] oltre lo studio del libro come prodotto artigianale, d'interesse meramente archeologico, e delle sue commitenze.
>
> In una seconda fase (*codicologia lato sensu*), lo segue nel *dopo*, in quella che è la sua vita come entità autonoma [...]: il suo pubblico, la sua fortuna, le sue vicende (appartenenze, vendite, acquisti), la sua conservazione. Si passa così dall'analisi alla sintesi, una sintesi storica che ha per oggetto di studio [...] i luoghi della conservazione e consultazione [...]   [Agati (2009, 30-1)]

A very clear explanation of what is to be understood under the term manuscriptology is provided by Thaker (2002, 5):[8]

> The scope of 'Manuscriptology' will include such topics as the following: (1) The art of writing; (2) History of deciphering of the

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[4]Mazal (1986) and Löffler and Milde (1997).

[5]Maniaci (2005).

[6]Muzerelle (1985) and Agati (2009).

[7]Also other scholars have recently dedicated detailed discussions to the history of codicology, palaeography, history of the book in the West and their relationship with philology; among others, a clear historical outline is provided by Maniaci (2005, 15-28) (but see also Nyström (2009, 21-37)).

[8]Thaker's definition of manuscriptology has been chosen because it is the most detailed and comprehensive. In Murthy (1996, xiii), a very loose definition is provided only by H. L. N. Bharati in his introduction: "Textual criticism is an essential part of Manuscriptology. The other aspects, right from collection of manuscripts to cataloguing them, also form an important as well as an essential part of this area of study." Visalakshy (2003, 1-2) does not mention Thaker's book in her selected bibliography, still her understanding of manuscriptology is very similar: "Thus Manuscriptology comprises topics related to writing materials, writing aids, writing substances, scripts used, collection, care and preservation of manuscripts, cataloguing, editing and publication of manuscripts."

ancient scripts; (3) Evolution of the ancient and modern scripts; (4) Evolution of numerals; (5) The substance for writing upon; (6) Pens and other writing materials; (7) Different types of ink including their proportionate ingredients; (8) Pigments and colours for illustrations; (9) The author; (10) The scribe; (11) Manuscripts and their types; (12) Their sizes and shapes; (13) Their illustrations and decorative designs; (14) Their margins, beginnings and ends, additions and corrections; (15) Their numbering, extent and title pages; (16) Colophons and Post-Colophon entries; (17) Their covers and writings thereon; (18) Wrappers; (19) Their collections or libraries and their management; and (20) Preservation of the Manuscripts against worms, rats, weather, political and other upheavals, fire, water etc.

A closer comparison of the two definitions[9] shows that the scope of *codicologia lato sensu* as intended by Agati is very similar to the one of South Asian manuscriptology as intended by Thaker: except for points 1 to 4—and to some extent, points 9, 10 and 16—all others in Thaker's list are included in the field of study of *codicologia lato sensu.*

For the sake of simplicity and in order to avoid confusion between manuscriptology and codicology *lato sensu* on the one side, and codicology *stricto sensu* on the other, in the following I will use the term *manuscript studies* to refer to the first two, reserving the term codicology to denote exclusively codicology *stricto sensu*—or if one prefers, archeology of the manuscript.

Unfortunately, in the field of South Asian manuscript studies the interest dedicated to codicology has been limited, and not all aspects of manuscript production have been dealt with with the same depth of analysis.[10] On the one hand, the writing materials and instruments are described at large in many articles and monographs;[11] on the other, the preparation of the

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[9]Cf. also the description of *Handschriftenkunde im weiteren Sinn* by Löffler and Milde (1997, 4): "Im weiteren Sinn beschäftigt sich [die Handschriftenkunde] mit ihrem Gegenstand […] unter drei Aspekten: Sie beschäftigt sich erstens mit deren Inhalt, zweitens mit den Merkmalen ihres Äußeren (materielle Zusammensetzung einschließlich Schrift und Ausstattung) und drittens mit ihrer Geschichte und Rezeption (Verbreitung, Wirkung, Leser). […] Für eine adäquate und zureichende Bearbeitung sind sämtliche drei Aspekte heranzuziehen, auch wenn nicht immer alle drei mit derselben Intensität bearbeitet werden. Ziel der Untersuchung ist es, die einzelne Handschrift in ihrer Gesamtheit als Einheit zu begreifen und als Individuum zu verstehen."

[10]This remark of course does not apply to paleography, a field of study closely related to codicology, but generally considered to be an independent discipline. Like its Western counterpart, South Asian paleography also has a long tradition, which goes back to the second half the nineteenth century.

[11]Like the above mentioned Murthy (1996), Thaker (2002), Visalakshy (2003), Basu (2005) and Sarma (2007).

manuscript and the layout (*mise en page*)[12] are mostly dispensed within few words or even omitted—even in works that can be considered to be "manuals," like the ones by Murthy (1996), Thaker (2002) and Visalakshy (2003).[13]

Still, as to the preparation of manuscripts two notable exceptions should be mentioned here. The first one is L. Janert's seminal book *Von der Art und den Mitteln der indischen Textweitergabe*.[14] In this very well documented research report, the German scholar deals with many codicological aspects of South Asian manuscripts, including the preparation of manuscripts from different writing materials (palm-leaf, birch-bark and paper). Nevertheless, his work is of a general character, and since he tries to cover in a relatively short space almost all the topics related to manuscript production, he cannot delve in depth into the various processes.[15]

The second exception is R. Salomon's study of the birch-bark fragments of Buddhist scrolls[16] in *kharoṣṭhī* language, discovered in Gandhāra two decades ago.[17] In chapter 5 (*Format, Material, and Construction of the Scrolls*), he provides very insightful considerations on a wide range of codicological aspects of these documents, but due to the peculiarity of the manuscripts—for instance, their fragmentary character and the scroll format—they are of little help for the study of the great bulk of South Asian manuscripts.

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[12]"Confezione del libro" and "costruzione e utilizzazione della pagina" as defined by Maniaci (2005, 69 ff.) (preparation of the book and construction and use of the page; the last one includes the *mise en page*; according to Agati (2009, 147 ff.), alternative definitions are "organizzazione materiale", "allestimento della pagina" (material organization, setting of the page) and "*mise en page*." The object of their study is the Western manuscript in the codex format, therefore the terminology used by them may not be directly applied to South Asian manuscripts (with the possible exception of Kashmirian codices). However, the distinction of the different processes is applicable to all South Asian manuscripts, regardless of their format.

[13]In his survey of the origin of scripts in South Asia, Falk (1993) devotes chapter 12 to terminology. However, since the focus of his research is on the beginning of writing, all his attention is dedicated to the earliest attestations of Sanskrit terms relating to writing and book production, of which he simply lists different etymologies. In chapter 13 he deals with the writing techniques, and two sections are indeed dedicated to layout (Falk, 1993, 316-7, § 13.2.1-2), but similarly as in the case of terminology, his analysis is limited to the first witnesses of script in South Asia, i.e. inscriptions.

[14]Janert, Klaus Ludwig (1995). Among the numerous works taken into consideration by Janert, in my opinion A. R. F. Hoernle's *An Epigraphical Note on Palm-leaf, Paper and Birch-Bark* is still a valuable source. This short article contains not only detailed descriptions of the writing materials, but also codicological remarks on the production of the manuscripts.

[15]This shortcoming is addressed by the author himself, for instance, in the section dedicated to the preparation of palm-leaf manuscripts, where he states:"Gewiss werden sich diese allgemeinen Beobachtungen bei eingehender Untersuchung weiter präzisieren lassen und man darf annehmen, dass eine solche zu bedeutsamen Ergebnissen führen wird, da, wie wir schon oben sahen,– die Konventionen in den literarischen Kreisen traditionell stark gebunden zu sein pflegten" (Janert, Klaus Ludwig, 1995, 64).

[16]Actually, in scholarly literature the terms *roll*, *scroll*, *rotulus* and *volumen* are not distinguished as sharply as is usually supposed; for a discussion of these terms, see Schneider (2012). I use here only the term scroll, since Salomon also uses it.

[17]Salomon (1999).

The only other work dealing directly with the layout of South Asian manuscripts known to me is an article by Plofker (2009). Unfortunately, not only is this article very short, but also in this case the special character of the scientific and mathematical manuscripts analyzed by the author means her conclusions are not valid for other kinds of manuscripts. In fact, the author herself stresses the fact that since astronomical and mathematical manuscripts contain diagrams and tables, the challenges in the planning of the page layout are different than the ones for other manuscripts.[18]

Another recent publication in which one would expect to find at least some informations about the page layout[19] is K. Einicke's very thougtful and useful book on corrections, segmentation marks[20] and abbreviations (*Korrektur*, *Differenzierung* and *Abkürzung* in Einicke's German terminology).[21] The use of specific signs for marking word, section and chapter boundaries[22] is closely related to the overall strategies employed for the *mise en page*, like the calculation of the writing frame, the presence or absence of line ruling, the use of blank spaces for marking the end of chapter endings, rubrication etc.[23] Remarkably, however, the German scholar does not devote any section to the topic of layout and its possible influence on the use of segmentation marks.[24]

Also the glossaries at the end of seminal works like Katre (1954) or Murthy (1996) are useful only to a certain degree. Katre's book is mainly devoted to philology and textual criticism, with only a few remarks on codicology in the introduction[25]. This is reflected also in the glossary, where most of the lemmata concern editorial technique—and with only very few exceptions, are

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[18]"Because of the traditional reverence for oral composition and recitation in Sanskrit literature, most Classical Sanskrit treatises, including scientific ones, were composed in verse and intended (at least in theory) for memorization. Written versions of Sanskrit texts are often presented in imitation of their ideal oral form, as an almost continuous and unformatted stream of syllables. Manuscripts of technical works on subjects such as mathematics and astronomy, however, had to combine this 'one-dimensional' text stream with graphical and notational features generally requiring two-dimensional layout, such as tables, diagrams, and equations. The ways in which this synthesis could be achieved posed several significant challenges for Sanskrit scribes." (Plofker, 2009, 1) In my opinion, the initial remark that in Sanskrit manuscripts the texts are presented as an uninterrupted and "unformatted stream of syllables" in imitation of an ideal "oral model" is an inaccurate generalization, as becomes evident in the remarks on the layout of the annotated manuscripts in § 3.1.

[19]In the following, the terms layout and *mise en page* are used as synonyms.

[20]This general term

[21]Einicke (2009).

[22]*Textgliederung* in Einicke (2009, 41 and *passim*).

[23]For the use of technical terms like "justification" or "line ruling", see Muzerelle (1985).

[24]This remark is only meant to give a glimpse of the actual state of the art, and not of diminishing Einicke's work. Her book is pioneering and we cannot but be grateful to her for having provided us with such a useful, reliable tool.

[25]Katre (1954, 1-18, especially 1-13)

the terms used the same as those used in Western philology.[26] The glossary in Murthy (1996, 190-207) proves to be much more useful, not only on account of the higher number of entries, but also because it is divided into two distinct sections. The first one is "based on the glossary in Katre"[27] and therefore contains only English terms, while the second one is a very useful list of Sanskrit technical terms related to manuscripts. However, even in this second section, most of the terms are either related to textual criticism or are very brief definitions of writing materials and instruments.

A direct consequence of this scarce interest in codicological issues is the lack of an accurate and shared terminology. This is particularly problematic for the present study. In order to be able to give a complete evaluation of annotated Sanskrit manuscripts, one has to consider also material aspects, since they have direct consequences for the character of the annotations.

For this reason, it was inevitable to turn to the terminology used in the field of codicology of Western manuscripts.

Unlike in other fields of study, in the case of codicology the *lingua franca* is not English. The main publications are either in French or in Italian, and accordingly the common terminology is in these two languages.[28] For this reason, one is forced to either use the original Italian or French term or to provide a tentative translation. For the last purpose, a few aids are available: the digital version of Muzerelle (1985)[29] has an English equivalent for most of the lemmata, and Jakobi-Mirwald (2008, 208-35) has an appendix with a glossary in four languages (German, English, French and Italian). However, the English renderings in the two works are not always identical. Although Muzerelle's book is considerably older, it has the advantage of covering the whole field of codicology, while the one by Jakobi-Mirwald deals exclusively with the terminology for illuminated manuscripts, mainly from the point of view of art history. Therefore, if not otherwise stated, I rely on Muzerelle's English translations.

As already stated above, the purpose of this (admittedly partial and incomplete) introduction is a practical one. Hence, I turn now to the two codicological topics relevant for the analysis of Sankrit annotated manuscripts. The first one concerns the different formats of South Asian manuscripts and their definition, while the second concerns composite manuscripts.

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[26] Out of a total of 166 lemmata, only eight are Sanskrit terms (*apapāṭha, pāṭha, pāṭhāntara, pothī, prakṣepa, prakṣipta, praśasti* and *śodhapatra*)—and of these eight, only two define codicological items (*pothī* and *śodhapatra*).

[27] Murthy (1996, 190).

[28] See for instance what P. Gumbert states in his foreword to Agati (2009, 14): "[N]ow we finally have 'a detailed treatment of all parts of *Handschriftenkunde*.' [...] It is no accident that this book appears in Italy, the country which now leads the field. The codicologists of the world can congratulate themselves; and, if they do not read Italian, they ought to learn."

[29] http://vocabulaire.irht.cnrs.fr/pages/vocab2.htm.

2.1.2   Manuscript Formats

The importance of book format in relation to the transmission of handwritten texts is well known in the field of classical studies, and countless publications have been dedicated to the consequences of the "momentous passage" from the *volumen* to the codex format on the shape and content of texts. South Asian manuscript studies offer an altogether different picture, and to my knowledge no detailed scholarly discussion of such topics has yet taken place. For this reason, in § 3.3 I provide some preliminary—and inevitably incomplete—remarks on the influence of the format and layout on the shape of the main text and of the annotations in Sanskrit manuscripts, both from the graphical viewpoint as well as from that of the content. Thus, I discuss here only a few points of terminology which are closely related to the formats of the annotated manuscripts described in this chapter.

The Sanskrit word usually considered to be the generic term for manuscript (or book) is *pustaka*. M. Mayrhofer suggests an Iranian provenance, with an original meaning like "bark" or "hide."[30] A comprehensive discussion of other possible etymologies is provided by Falk (1993, 305-6), who comes to a similar conclusion (apparently without having considered Mayrhofer's etymology), but goes further by claiming that the basic meaning of *pustaka* is related more to the bark of trees than to the hide of animals.[31] A MIA equivalent of Sanskrit *pustaka* is already attested in the Gāndhārī *postaga* or *postaka*, occurring in the colophon of one of the fragmentary scrolls examined by Salomon, and in a verse at the beginning of the so called "Khotan Dharmapada" scroll.[32] Below I quote the text of the colophon as reported by Salomon (1999, 40-1), followed by his own explanation:

1. */// [p.] ///*
2. */// [tv.]a idi*
3. */// [mi] postaga gasa[e] pacaviśadi 20 4 1 saghaśravasa ṣamaṇasa2*

> This [i.e. the end of the text proper] is followed by *idi ṇavodaśa*, "Thus [ends number] nineteen" or "Thus [ends] the nineteenth,"

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[30]"***pustakam*** n., auch -*aḥ* m., -*ikā* f. Manuskript, Buch / manuscript, book (ep., kl.), selten kl. *pustaḥ* m., -*ā* f., -*am* n., dss. pāli *potthaka*- n., prākr. *potthiā*- f., hindī *pothī* f. (u.a.) Buch. Wahrscheinlich ein Kulturwort iranischen Ursprungs, das Zusammen mit toch A *postak*, *postäk*, B *postak*, sogd. *pwstk*, *pwsty*-, khotan-sak. *pūstia*, parth. *pwstg*, 'Buch, Sūtra' auf die iranische Sippe für 'Rinde, Haut', z.B. mp. np. *pōst* (< ap. *pavastā*, vgl. *pavástam* zurückgeht und vielleicht schon in der achämenidischen Staatskanzlei geprägt wurde" (Mayrhofer, 19XX, Band II, p. 319, s.v. *pustakam*).

[31]"Man kann die Diskussion vereinfachen, wenn man bedenkt, daß Gauthiot nur von *peau* sprach, nie aber von *cuir*. Da die 'Haut' eines Tieres ein 'Fell' wäre, mitsamt den Haaren, man aber nicht auf Felle, sondern nur auf Leder schrieb, dürfte die Grundbedeutung von *pustaka* mehr mit der 'Haut' von Bäumen zu tun haben. Den Gedanken einer 'Baumhaut' spricht auch Kālidāsa im Kumārasaṃbhava aus, wo Birkenrinde (*bhurjatvaj*; […]) als Medium dient" (Falk, 1993, 306).

[32]Salomon (1999, 40-1).

which is presumably the label of a section—apparently the last—
of that text. The third line, preserving the colophon proper, can
be tentatively translated "…book; twenty-five (25) verses; of the
monk Saṅghaśrava."

As one can see, the text of the colophon is incomplete, and for his inter-
pretation Salomon has to rely on the verse in the Khotan Dharmapada, of
which he reports the text together with J. Brough's translation. They run as
follows:

> *budha-varmasa ṣamaṇasa / budhaṇadi-sardhavayarisa*
> *ida dharma-padasa postaka / dharmuyaṇe likhida arañi*
> This manuscript of the Dharmapada, belonging to the monk
> Buddhavarman, pupil of Buddhanandin, has been written in the
> Dharmodyāna forest.

Even if the two scholars translate Gāndhārī *postaga/postaka* with two dif-
ferent terms, "book" and "manuscript" respectively, from the context it is
clear that both understand the word to refer to the physical object, the scroll,
and not to the text. Moreover, a few lines below Salomon gives a differ-
ent interpretation of the genitive expression *budhavarmasa ṣamaṇasa*, taking
it as the agent of the past participle *likhida*—thus, the correct translation
should run "This manuscript of the Dharmapada has been written by the
monk Buddhavarman…"[33] The Gandhāran fragments have been dated by
Salomon to the first two century CE[34], and if we take his interpretation for
granted, this means that already at this early period the scribes used the
term *pustaka* for denoting the manuscript as a physical object. However, we
cannot be certain that the two scribes used this term to mean manuscripts
in general, and we should not rule out the possibility that they referred in
particular to manuscripts in the scroll format.

However, the NIA equivalent of Sankrit *pustaka*, the term *pothī*, nowadays
is usually used to indicate a different manuscript format. In her recent *Cata-
logue of the Jain Manuscripts of the British Library*, N. Balbir devotes a short
section to the format of the manuscripts kept in the collection. She describes
only two formats: the just mentioned *pothī*, and the so-called *guṭakā*[35]. Ac-
cording to her, the word *pothī* derives from Sanskrit *pustikā*, and "the *pothī*
[is] the traditional format of Indian manuscripts where the length is greater

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[33]"Like our colophon, the Dharmapada verse has the name of a monk (*ṣamaṇa*) in the
genitive, which Brough takes in its literal sense as indicating ownership of the manuscript.
However, since the verse lacks a word in the instrumental to supply the expected agent of the
participial main verb *likhida*, "was written," it seems reasonable to understand the genitive
phrase as indicating that the monk Buddhavarman wrote it. This interpretation can be justi-
fied on technical grounds, since the use of the genitive with participial forms in Gāndhārī is
well attested" (Salomon, 1999, 41).

[34]Salomon (1999, 154-5).

[35]Balbir (2006, 59-60). This term will be dealt with in the following section 2.1.3.

than the width" (*idem*, 59). Moreover, she states that "this format originated with palm-leaf and was continued when paper came in use" (*ibidem*).[36]

This last statement is in contrast to the picture of the different typologies of South Asian manuscripts in the eleventh century provided by Al-Bīrūnī. Since his description is very clear and helpful, I give it here in full:

> The Hindus have in the south of their country a slender tree like the date and the cocoa-nut palms, bearing edible fruits and leaves of the length of one yard, and as broad as three fingers one put beside the other. They call these leaves *tārī* (*tāla* or *tāṛ* = *Borassus flabelliformis*), and write on them. They bind a book of these leaves together by a cord on which they are arranged, the cord going through all the leaves by a hole in the middle of each.
>
> In Central and Northern India people use the bark of the *tūz* tree, one kind of which is used as a cover for bows. It is called *bhūrja*. They take a piece one yard long and as broad as the outstretched fingers of the hand, or somewhat less, and prepare it in various ways. They oil and polish it so as to make it hard and smooth, and then they write on it. The proper order of the single leaves is marked by numbers. The whole book is wrapped up in a piece of cloth and fastened between two tablets of the same size. Such a book is called *pūthī* (cf. *pusta*, *pustaka*).

In the light of this passage it becomes evident that the term *pothī*, nowadays used to denote the oblong format of paper manuscripts, originally had no connection with the format of palm-leaf manuscripts—as claimed by Balbir. On the contrary, Al-Bīrūnī draws a first distiction on the base of the writing material: palm-leaf is used in the Southern part of the Indian subcontinent, while birch-bark in the Central and Northern parts. The second distinction concerns the different bindings: palm-leaf manuscripts have a punched hole in the middle through which a cord is passed, while birch-bark manuscripts consists of loose sheets "wrapped up in a piece of cloth and fastened between two tablets of the same size." The third one is about the format. The format of a palm-leaf manuscript is of course determined by the dimension of the leaves used, and it is most probably due to this reason that Al-Bīrūnī felt no need to describe it directly. Furthermore, he does not mention any indigenous term defining their format.

On the contrary, he deems necessary to describe the format of birch-bark manuscripts. But his expression is not very detailed, and leaves room for interpretation. It is not clear what he exactly means when he writes that

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[36]In his glossary, Murthy (1996, 202) distinguishes between *pothī* and *potho*, giving the following definition: "book with paper sheets centre stitched; pothi (sic) is smaller in size and thickness than potho. Book with unstitched oblong sheets." The distinction between *pothī* and *potho* is not relevant for our purposes, but his statement that *pothīs* are "book with paper sheets" is noteworthy (see below).

"they take a piece one yard long and as broad as the outstretched fingers of the hand, or somewhat less, and prepare it in various ways." Does this mean that there was a more or less standard dimension for the sheets (one yard long and one palm broad), the surface of which where then prepared in various ways (i.e. oiled and polished) to be written on? Or was it rather the case that a piece of birch-bark of the given dimension was taken from the trees and then prepared (i.e. cut in various ways), and only then oiled and polished? A help in answering these questions comes from G. Bühler, who in his *Report* of 1877 informs us that in *bhūrjapattra*-manuscripts "the lines run always parallel to the narrow side of the leaf, and the MSS. present therefore the appearance of European books, not of Indian MSS. which owe their form to an imitation of the Tālapattras."[37] The Persian erudite describes palm-leaf and birch-bark manuscripts separately, and his testimony thus points out unmistakably that in eleventh century Northern and Central India the term *pothī* was used to denote manuscripts in a format different from the oblong one imitating palm-leaf manuscripts. This means that the birch-bark manuscripts seen by Al-Bīrūnī may have had a format similar to European books, in other words to *codices*.

On the other hand, it is also plausible that in these regions the MIA term *pothī* was just used in its general meaning of "book", much like its OIA equivalent *pustaka*.[38] Indeed *pothī* is now the established term indicating the format of paper manuscripts with the length greater than the width—not only in In-

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[37]Bühler (1877, 29). Cf. also a similar description in Witzel (994a, p. 9): "The birch bark MSS usually are bound after folding half a dozen or more leaves into *saṃcayas* [i.e. quires?] and sewing these folded sheaves of birchbark leaves together. They are bound in rough country leather and kept upright like western book." However, this description is based on Stein (1979, 51), in which the author speaks of a paper manuscript: "The manuscript is written on brownish paper of Kaśmīr make, apparently about 150 years old. The leaves are carefully cut and were originally arranged in forms of 'saṃcayas' of about 8 folia each. They measure 10 inches in height by $6\frac{2}{4}$ inches in width. The writing is enclosed in a nicely-drawn frame of coloured ruling; its lines, on the average about 20 per page, run parallel to the narrower side just as is the case in almost all Kaśmīrian manuscripts." Cf. also Slaje (1993, 20).

[38]Cf. for instance the meaning of the Kashmiri words *pūthi*, *pŏstukh* and *burza* in Grierson's dictionary:

  pūthi: *pustakam* f. [...] a manuscript, a book (cf. burza-po, p. 131a, l. 3; *nĕchapatri-po*, p. 621a, l. 34; *lŏkŭṭii po*, a small book, a pamphlet, Gr.M.) [...] *pōthī-gara* m. or *-kuṭhu*, [...] m. a book-room, a library (Gr.M.).

  pŏstukh or *pōstukh pustakam* m. [...] a book, volume, manuscript (cf. burza-po, pp. 13b, l. 5, and 131a, l. 2).

  burza or *būrza* | *bhūrja*: m. the inner bark of a species of birch, Betula tartarica or (L. 79) Betula utilis, which grows freely in the mountains of Kashmīr. The bark is easily separated into thin sheets and was formerly used for manuscripts. [...] -pŏstukh | *bhūrjapustakam* m. [...] a manuscript written on birch-bark. -pōstukh | *bhūrjapustakam* m. [...] id. *-pūthi* below; | *bhūrjapatra <–>mayapustakam*f. a manuscript written on birch-bark, esp. a small one.

  Cf. also the entry *pōstaka* in Turner:

dological, but also in Tibetological publications.[39] This usage may have its
origin in the fact that starting from the thirteenth century onwards, in North-
ern and Central India paper began to replace palm-leaf as the main writing
material.[40] The great majority of *pothī*s, i.e. manuscripts, produced were
on paper and had the oblong format similar to that of palm-leaf manuscripts.
Therefore, in the following description of the manuscripts I use the term *pothī*
exclusively to indicate paper manuscripts in this specific format.

  Two of the annotated Kashmirian manuscripts of the ĪPV consulted for the
present study also have the format of Western books, with the width greater
than the length. Therefore, in my description I use for them the term *codex*
in his technical sense—unlike in other Indological publications, where codex
is intended in a general meaning, and stands for any manuscript volume.[41]

2.1.3   Composite Manuscripts

When working with Sanskrit manuscripts, one faces the very common situ-
ation that one exemplar contains more than one text. Another possible case
is that a manuscript is made up of distinct parts which clearly differ in the
writing material employed even if containing one single text—for instance,
different types of paper or even a mixture of palm-leaf and paper.[42] Yet an-
other possibility is that a manuscript consists of two or more units, which
differ from the viewpoint of writing material as well as of content. Although
manuscripts of this kind are not at all uncommon in collections of Sanskrit
manuscripts, up to now little attention has been paid to them as a specific cat-
egory, with the consequence that in this case also no technical terminology
has been established. While analyzing some of the annotated manuscripts of
the RaghuV, I noticed early on that it was somehow problematic to describe
some of their features without being able to rely on a shared set of unequivo-

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   *pōstaka' 'book'. [*pusta* – m.n., °*tā* – f. 'book' VarBṛS., °*taka* – m.n., °*tikā* – f. Hariv. – ←Ir.,
      e.g. Sogd. *pwstk* 'book' Pers .*pōst* 'skin' (<OPers. *pavastā* – →*pavásta* – : see also
      *pōstikā –) EWA ii 319 with lit.] Pa. *potthaka* – m. 'book', Pk. *puttha* – , °*thaya* –
      n., °*thiyā* – f., K. *pūthi*, dat. pōthĕ̆ f.; S. *pothu* m. 'large book', °*thī* f. 'smaller do.', P.
      po(t)thā m., °*thī* f., Ku. *pothī* f., N. *pothi*, A. *puthi*, B. *pothā*, °*thi*, *puthi*, *pūthi*, Or. *pothā*,
      °*thi*, *puthi*, Mth. *pothā*, °*thī*, Bhoj. *pōthī*, Aw.lakh. H. *pothā* m., °*thī* f., G. *pothū* n., °*thī* f.,
      M. *pothī* f., Si. *pota. *paustaka* –.

[39]See for instance *Sanskrithandschriften aus den Turfanfunden*, Teil I, p. XI: "An Buchfor-
maten steht das indische, von Palmblattmanuskripten übernommene Breitformat —es wird
im Folgenden *Pustaka-Format genannt —auch bei den Manuskripten auf Papier weit an der Spitze*"
(emphasis mine).

[40]Cf. Janert, Klaus Ludwig (1995, 60).

[41]See for instance Janert, Klaus Ludwig (1995, 63) ("die Anlage von Palmblattkodizes"),
or Katre (1954, 91) and Murthy (1996, 191) s.v. *codex* ("a manuscript volume").

[42]An example of this last case is a manuscript of Kṣemendra's *Bodhisattvāvadānakalpalatā*
kept in the Cambridge University Library with shelfmark Add. 1306; for a description, see
Straube (2006, 60-4) and Straube (2009).

cal terms. This fact had consequences for the evaluation of three manuscripts in particular, the ones described in § 2.3.1, 2.3.4 and 2.3.6. Much like in the case of manuscript formats, here too I had to find a consistent terminology. Thus, I started examining publications on South Asian manuscripts, searching for suitable terms. A clear description of such manuscripts is particularly important for cataloguing purposes, I thought, and it would not be surprising to find definitions and descriptions of patterns in manuscript catalogues. Therefore, once more I consulted Balbir's catalogue, finding out that also in this case the French scholar has devoted an entire section to what she calls "composite manuscripts or codices."[43] However, a closer analysis of her definitions showed that the terminology is used in an idiosyncratic way. At the very beginning of the section, the main distinction between (a) composite manuscripts, (b) collective manuscripts and (c) main texts with supplements is put forward. In order to facilitate the following discussion, I quote here the entire passage:

> A *composite manuscript* or *codex* is defined as an identical material (paper or palm-leaf) serving for more than one text written by the same scribe [...]. The original idea of the scribe is to present a consistent collection or selection of texts making a unity [...]. Complex instances of cases where different scribes have put their hands in the same *codex*[44] are exceptional in the collection [...] They can be called *collective manuscripts*. Such situations are distinct from cases where a given text is followed by supplements meant to fill the last page or for other reasons and written from a different hand than the main work.
>
> [Balbir (2006, p. 112), italics mine]

In her definitions, the author takes into consideration mainly two different aspects, the *content* and the *scribe* of a manuscript. The writing material is only briefly mentioned, but it is not considered to be a fundamental criterion for the classification. In my opinion, this approach has some drawbacks, since it rules out many other possible cases: for instance, manuscripts made of different materials, written by different scribes at different times but meant to contain only one text[45], or manuscripts made of different materials,

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[43]Balbir (2006, 112-135).

[44]Balbir's usage of the term *codex* is a little bit confusing, for both composite and collective manuscripts are called codices. However, this clashes with the description of *guṭakā* she provides in the section on the format of manuscripts. There she states that "in the India Office and Oriental collections there are also several instances of the so-called *guṭakā* format comparable to a codex. A *guṭakā* has a format comparable to a western pocket-book or note-book" (Balbir, 2006, 60). According to her own definition, the writing material of a composite manuscript or *codex* may be either palm leaf or paper: but a palm-leaf manuscript can have only a specific format, very different from the one of a "western pocket-book or note-book."

[45]In our study, the RaghuV manuscript N_1 was written on two different types of paper, by two different scribes at two different times, but it contains the whole of Kālidāsa's *mahākāvya*.

written by the same scribe at different times and originally meant to contain more than one text, or even originally independent manuscripts made of different materials, written by different scribes at different times, each containing one or more texts, but bound together during the history of their transmission for a specific purpose (and not necessarily by a modern librarian), etc. Moreover, if we were supposed to follow Balbir's definition of composite manuscript ("an identical material (paper or palm-leaf) serving for more than one text written by the same scribe"), a very large number of Sanskrit and Prakrit manuscripts ought to be considered composite, since the pattern "*mūla*-text with commentary" is almost a standard one in the Sankrit textual and manuscript tradition. Should we consider all manuscripts of the ĪPV (regardless if they are annotated or not) to be composite manuscripts, since Utpaladeva's *karikā*s are embedded in Abhinavagupta's work? The question of the status of a commmentary in relation to the commented text is central in the context of Sanskrit literature, and even more so in the case of annotated manuscripts.[46] This topic involves many aspects—textual, social, historical—and very often it is difficult to come to firm conclusions.

For the classification of manuscripts belonging to the various typologies listed above, in my opinion it is advisable to take into consideration as the first criterion the writing material. Another criterion should be the content. On the other hand, also taking the scribe as a criterion only increases the number of possible categories to be determined. Indeed, writing material and content are the two criteria applied in German manuscript studies for the distinction between *Sammelhandschrift*[47] and *Sammelband*[48] respectively. The first term is used also in the catalogues of the *Verzeichnis der orientalischen Handschriften in Deutschland* series. Yet, its definition as given in the *Lexikon des gesamten Buchwesens* (Löffler, Karl and Kirchner, Joachim, 19XX) is again too narrow to cover the great variety of possible combinations.

On the other hand, in the field of Classical and Byzantine studies not a few publications have been devoted to the manifold facets of such complex manuscripts. A recent detailed survey of previous research—including terminology—is to be found in Nyström (2009, 31-48). She points out that

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[46]This topic is dealt with in more detail in § 3.2.1 below.

[47]"Sammelhandschrift. Bezeichnung für mehrere Hss. meist geringeren Umfangs, die durch ihren Einband vereint wurden und weder thematisch noch formal zusammengehören müssen. Auch innerhalb einer Hs. können unterschiedliche Texte aneinadergefügt sein, um den Beschreibstoff gänzlich auszunutzen. Oft haben Sammler von Liedern beispielsweise Texte verschiedener Herkunft als Abschriften in einer S. zusammengestellt" (Löffler, Karl and Kirchner, Joachim, 19XX, 477).

[48]"Sammelband. Als Sammelband wird ein Buchbinderbd. bezeichnet, der mehr als drei bibliographisch selbständige Schriften [...] vereinigt. Maßgeblich ist dabei ausschließlich der Wille des Besitzers. Häufig finden sich in einem S. Schriften ähnlichen oder verwandten Inhalts. Wo derartiges nicht zu erkennen ist, müssen andere Ursachen für die Vereinigung zu S., etwa ein gleichzeitiger Zugang in eine Bibl., vermutet werden" Löffler, Karl and Kirchner, Joachim (19XX, 475).

in recent years "rapid progress in this field of research" has taken place, and that the "focus has shifted to include more of codicological studies, discussion of terminologies covering all kinds of medieval multitext books."[49] Some of the results of this progress were presented a few years ago in an international conference with the title "Il codice miscellaneo: tipologie e funzioni," held at the University of Cassino. In the published proceedings[50], two articles dealing directly with terminology prove to be very helpful, the first one by M. Maniaci[51] and the second one by P. Gumbert[52]. In the following discussion, I rely on Gumbert's article, which not only provides a circumstantial examination of a great number of the possible occurences of "non-homogeneous codices"[53] together with practical examples, but has also the advantage that the terminology suggested is in English.[54] Since the starting point of his analysis is the medieval European codex, his terminology, of course, cannot be directly applied to South Asian manuscripts, which have a totally different material structure. However, an adaptation of the various definitions is not only possible, but also useful—as I will try to demonstrate.[55]

After a brief introduction concerning preceding publications,[56] he suggests the following possible research directions:

> What I believe we should have is an analysis of, and a terminology for, the events which may happen in the life of a manuscript and the structures which are the result of these events:
> - the boundaries which may be observed in a manuscript,
> - the parts which are delimited by these boundaries,
> - the units constituted out of these parts.
>
> (Gumbert, 2004, 22)

Taking into consideration the three aspects above mentioned, he tries to determine what is to be considered a *codicological unit*.

An element decisive for its identification is the *unity of production*. Gumbert stresses the fact that "in many cases it will be possible to consider the making of a manuscript as one single operation," even if "in actual fact this process can take quite a long time,"[57] involving many persons who may have

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[49]Nyström (2009, 33).

[50]Crisci (2004).

[51]"Il codice greco 'non unitario': Tipologie e terminologia" (Maniaci, 2004).

[52]"Codicological Units: Towards a Terminology for the Stratigraphy of the Non-Homogeneous Codex" (Gumbert, 2004).

[53]As the author defines them in the title and at the beginning of his article.

[54]Cf. § 2.1.1.

[55]During a conference held at the University of Hamburg in November 2010, P. Gumbert declared explicitly his intention of expanding his terminology to include also manuscripts of other cultural areas.

[56]Among others, he discusses the definitions of *Unité codicologique* and *Volume composite* in Muzerelle (1985), and the definitions of *Unità codicologica, Volume omogeneo, Volume composito* in Maniaci (1996).

[57]Gumbert (2004, 23).

worked at different times in different places. The result of this production process is a codicological unit. He defines a codicological unit as "a discrete number of quires, worked in a single operation (unless it is an enriched, enlarged or extended codicological unit), containing a complete text or set of texts (unless it is an unfinished, defective or dependent unit)".[58] Special attention should be paid to the *boundaries* occuring both in the whole manuscript and in a single codicological unit. It is by means of their recognition that is possible to identify different codicological units. As to be expected, he focuses his attention on the quire boundaries, since for him the quires "are the essential building blocks of the codex."[59] Gumbert mentions possible phenomena which "mark the *natural beginning or end* of a codicological unit,"[60] of which the most important are the *beginning and end of the text*. However, he focuses his attention more on phenomena which mark discontinuities or boundaries within a codicological unit than between different units.

Unfortunately, in the case of South Asian manuscripts it is much more difficult to recognize "essential building blocks." In palm-leaf or unbound paper manuscripts in the *pothī* format there are no boundaries like the ones between the quires of a codex, and one has to resort to other criteria for establishing them.[61] Besides the textual criterion already mentioned, other "candidates" may be found in the phenomena which, according to Gumbert, mark discontinuities within a single codicological unit. The following is a provisional list:

1. A change in the nature of the writing material (palm-leaf, paper, etc.) or a change in the features of the same writing material (for instance, two different qualities of paper);

2. A change in the dimension of the pages;

3. A change in the layout features (different line ruling, different justification, different ornamentation, and to some extent also a different number of lines per page);

4. A change in the handwriting.

In my opinion, the first two points are also the first criteria which should be applied, but it is obvious that any concomitant occurrence of two or more of them is to be seen as a strong signal for the presence of a boundary between two codicological units. This is even more valid if one (or more) of these

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[58]Gumbert (2004, 40). Not all the subdivisions of a codicological unit (enriched, enlarged, extended, etc.) introduced by Gumbert are relevant for our purposes. Therefore, I will discuss them only if they are met with in the manuscripts that are the object of this study.

[59]Gumbert (2004, 22).

[60]Gumbert (2004, 23).

[61]A different situation is the one of North Indian manuscripts in the codex format (mostly from Kashmir), which where bound in a similar way to Western codices (cf. fn. 37 on p. 19).

changes coincides with a text boundary (for instance, the end of a text and the beginning of a new one, or the end of a section).[62]

The next step is to look at whole volumes. Gumbert calls manuscripts consisting of a single codicological unit *monomerous*, while manuscripts containing two or more codicological units are *composite*.[63] The relationships between the different codicological units may be of various types, and accordingly the terminology developed to describe them is very accurate, therefore I avoid discussing it here in detail. Still, the general definitions of the different typologies of codicological units deserve to be quoted in full. According to Gumbert, codicological units can be

– *independent* (and then they form a *paratactic composite*),
– or *dependent* if they have been made to fit to a pre-existent *kernel* (and then they form a *hypotactic composite*);
– *monogenetic* if they have been written by the same scribe,
– or *homogenetic* if they come from the same circle and time,
– or *allogenetic* otherwise.[64]

In the course of the article, he examines other possible developments of the codicological unit (like becoming smaller or larger)[65] and of the volume,[66] refining even more the terminology. At the end of his short essay, he tests his own theoretical remarks on two manuscripts. In order to verify if this terminology may be valid also for South Asian manuscripts, we should do the same and try to apply it to the material examined in this study. Still, before starting this attempt I would like to stress that by no means I can claim to provide a definitive solution for all the open questions concerning South Asian codicology and its terminology. This is rather to be considered a timid attempt to walk along an unknown road in order to see how far one can go.

Although I have used Gumbert's terminology for the description of all manuscripts, for the sake of simplicity I give here only two examples, taking

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[62]Cf. Gumbert (2004, 24): "More important are the places where a quire boundary coincides with a boundary in any other aspect [...]. Those are points where a unit may be split physically, and if there is a text boundary, the parts may have in a fashion a separate existence; and at those points it is even more essential than at simple section boundaries to ask whether there is unity of production [...]. Places where a quire boundary coincides with any other boundary are *caesuras*, and the quires between caesuras are a *block*."

[63]Gumbert (2004, 29).

[64]Gumbert (2004, *ibidem*).

[65]Cf. Gumbert (2004, 30-33).

[66]Cf. Gumbert (2004, 34-39).

as "guinea pigs" the Nepalese manuscripts[67] of the RaghuV labeled with the sigla N_1, N_5, N_6 and N_7.[68] The reason of this choice is determined by the fact that I was allowed to examine these manuscripts directly in the National Archives in Kathmandu. This enabled me to closely observe its material features and thus to establish with more certainty its "stratigraphy"—to use Gumbert's archaeological metaphor.[69]

2.1.3.1   Two Examples of South Asian Composite Manuscripts

Raghuvaṃśa's manuscript N_1   The first example is manuscript N_1, consisting of four codicological units. Therefore, the units are numbered according to their *spatial occurence* in the manuscript, not according to the temporal sequence of their production. The boundaries between the first, the third and the fourth units on the one hand, and the second unit on the other, are clear. They are recognizable on account of the following features:

- *Writing material*: the type of paper used for the second unit is different from the one used for the others;
- *Script*: the second unit is written in Newārī, the others in Devanāgarī;
- *Other features*: only the second unit is annotated.

The features thanks to which it is possible to identify the first, the third and the fourth units respectively are of course relevant also for distinguishing them from the second unit, but for practical purposes I provide them in the following separate list:

- *Layout*:
  - in the first unit, line ruling and frame lines are absent, while in the third and fourth units they have been *impressed* (and not written with ink); on the other hand, in the second unit the line ruling has been drawn with red ink;
  - the justification of the fourth unit is smaller than the one of the third (i.e. there is less margin on the left and right);

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[67] I consider these manuscript to be "Nepalese" in the sense suggested by K. Harimoto in an article on the oldest Nepalese manuscripts: "So, what is the oldest Nepalese manuscript? We first have to clarify this question. First, "Nepalese manuscript" is loosely defined. It refers both to manuscripts which are still in Nepal and those that have been brought outside from Nepal. Also, I will not limit the field of inquiry only to the manuscripts produced in Nepal. As a matter of fact, many manuscripts were brought to Nepal and we do not always know where a manuscript was originally produced. Also, it will probably be of not much interest if we limit the search only to the manuscripts produced in Nepal. The value of the old Sanskrit manuscripts found in Nepal lies in the fact that they are some of the oldest Sanskrit manuscripts found anywhere, regardless of whether they were brought into Nepal from elsewhere at some point or other. For these reasons, I will try to determine the oldest manuscript among those that have been *found* in Nepal." (Harimoto, 2012).

[68] For a detailed description of these manuscripts, see § 2.3.1 and 2.3.4.

[69] Although the Kashmirian manuscript Be is also most probably a composite manuscript, I have excluded it from this "test" precisely because only a digital reproduction of it was available to me.

- *Dimension*: the folios of the first unit are slightly smaller than the rest of the manuscript;
- *Scripts*: the hands in the first, third and fourth unit in Devanāgarī are different.

The distinction between the third and fourth unit is not clear, since they share important common features (same material and similar layout). Even if they were written by two different hands, we should not rule out the possibility that they have been produced in one single process. In fact, cases in which a group of scribes has been entrusted with the task of writing down one single text are attested in the South Asian tradition.[70] If this was the case also for the last two parts of N_1, they are of course to be considered as a single codicological unit.

We should now try to establish which unit is the kernel of the manuscript. For this task, the text is the main criterion. The first unit consists of only two folios and has the text of RaghuV 1.1-18d. However, the text of the last *pada* (*ādatte hi rasān raviḥ*) is incomplete, ending with *hi ra°*. The reason for the abrupt end of the verse was surely not the lack of space, since the scribe wrote five line-fillers[71] instead of writing the last three *akṣaras*—for which enough space is there. But if we look at the beginning of the next unit on folio (3a), it becomes immediately clear that the first unit has been written to be joined to the incomplete second one[72], which begins exactly with the three lacking *akṣaras* of RaghuV 1.18d, *sān raviḥ*. Thus, the first one is a *dependent* codicological unit.

A similar remark is valid for the relationship between the second and the third codicological unit. In the second unit, on folio 76v the last word is *rati°*, which is the first one of RaghuV 9.67d (*rativigalitabandhe keśapāśe priyāyāḥ*).[73] The third unit begins exactly where folio 76v of the second unit ends, namely with the rest of RaghuV 9.67d (*°vigalitabandhe*[…]). But this is not all. The second unit actually has three more folios (77-80), which for archival purposes have been put at the beginning of the manuscript as *prakīrṇapattra*. These folios are damaged[74], and a part of the text is lost. It is most probably for this reason that the scribe who wrote the third unit began exactly where the text of folio 76v ends, in order to get a manuscript with a complete text.

As to the fourth unit, we have already mentioned the fact that it is closely related to the third. Hence, taking into consideration all these remarks, in my opinion it is beyond any doubt that the kernel of N_1 is the part written in

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[70]Cf. Einicke (2009, 458).

[71]Cf. the diplomatic transcription of N_1 in appendix A. For the term line-filler (*Zeilenfüller*) and examples in various scripts, see Einicke (2009, 42 and *passim*).

[72]A *defective* unit, according to Gumbert (2004, 33).

[73]In Mallinātha's recension; however, the second unit of N_1 has the text of Jinasamudra's recension (cf. § 2.3.1 and appendix B.1).

[74]For more details, see the description of the manuscript in § 2.3.1

Newārī—or if one prefers, the second codicological unit. To sum up, if one were to apply Gumbert's terminology, N_1 may be defined as an *hypotactic composite manuscript*, with a *kernel* consisting of a *defective* codicological unit and three (or two?) *dependent* codicological units.

Raghuvaṃśa's manuscripts N_5, N_6 and N_7   The second example is actually a "negative" one—in the sense that it shows the difficulties one has to face applying codicological criteria and terminology developed for Western manuscripts. Manuscripts N_5, N_6 and N_7 have been photographed by the Nepal-German Manuscript Preservation Project (NGMPP) as one single manuscript. Accordingly, they were catalogued by the Nepalese-German Manuscript Cataloguing Project (NGMCP) under one single reel number (A 397/18). In the National Archives in Kathmandu, they are kept as a single manuscript wrapped up in a cloth. However, a closer examination reveals that the manuscript is actually nothing but a collection of seven folios from three different manuscripts. All folios are in the *pothī* format. Actually, the first two folios (N_5) contain RaghuV 3.1-3.23a[75], and their foliation begins with 1 on 1v. They are followed by three folios (N_6) with an unidentified grammatical text on 1r, then on 1v-3v RaghuV 2.1-35, again with a foliation beginning with 1 on 1v. The last two folios (N_7) begin with RaghuV 6.65a (°*tanur nṛpo 'sau*)[76] and ends with the colophon of the sixth *sarga*; their foliation begins with 6 on the verso of the first folio. Also all other features— like paper, layout, script etc.—are completely different in each of the three parts.[77] Still, one may consider them as being *independent* codicological units, and the whole manuscript as a *paratactic* composite. However, North Indian and Nepalese paper manuscripts have no binding resembling codices; they are simply placed between two wooden covers or wrapped up in a cloth, so it is of course much easier to take away a set of folios from a manuscript (for instance, the ones containing a specific section of a text) for any particular reason and purpose. The contrary is also true, namely that it is very easy to put together folios originally belonging to different manuscripts. In the present case, it is evident that the only reason these folios were put together was to make it possible to archive them with less difficulty—after all, they are all manuscripts of the RaghuV. For our purpose, it is irrelevant who made this decision—the original owner of all seven folios or an archivist—the fact that they are actually to be considered the remnants of three different manuscripts is beyond any doubt. Besides, by considering these seven folios as being a single composite manuscript we would still not gain any better understanding

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[75]In the manuscript it is 3.25a).

[76]In Mallinātha's recension, in the manuscript the verse is numbered as 69.

[77]Cf. § 2.3.4.

of how annotated manuscripts were produced and used in South Asia.[78]

2.2   THE MANUSCRIPTS OF THE ĪŚVARAPRATYABHIJÑĀVIMARŚINĪ

2.2.1   Manuscript J

Place of preservation and numbers.   Jammu, Sri Ranbir Institute, Raghunath Mandir, n° 2 in Stein's catalogue, 159 folios, birch-bark ; photographed by Isabelle Ratié in 2006 along with other Jammu mss. Siglum: J.

Material, format and size.   Birch bark, codex.

Condition and date.   Incomplete (first folio missing), 120 folios, damaged.

Script, foliation and layout.   Śāradā. Last part of a multitext manuscript. Folio numbers written in the lower left margin of each verso, under the running marginal title; 14-15 lines on each page, with large space between the lines (left for the interlinear annotations?), 24-26 characters per line. The foliation of the last page of the previous work bears the number 111; one folio of the ĪPV is missing, and then the numeration starts again with 2. The extant part of the manuscript containing the ĪPV covers folios 2r1-162r. The last part of the manuscript (folios 162v-173v) contains Utpaladeva's *Īśvarapratyabhijñākārikā* (without the author's own *Vṛtti*). The symbol ↖ represents a small arrow-like sign marking the end of long textual units such as chapters, etc., in this manuscript.

Running marginal title written in the lower left margin of each verso: in the first part (2v-161v) *oṃ Pra(tyabhijñā) Sū(tra) Vi(marśinī)*; in the second part (162v-172v), *oṃ Pra(tyabhijñā) Sū(tra)*. Marginal and interlinear annotations written in Śāradā by at least two different hands in the form of long *scholia* (in the upper, lower and external margins) and short glosses (mostly interlinear).

Beginning.   [2r1]ratra   saṃcikramayiṣus   svatādātmyasamarpaṇa-pūrvakam avighnena ta[2]tsampattiṃ manyamāna<u>h</u> parameśvarotkarṣa-

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[78]Situations that may lead to similar decisions are described also by Gumbert: "Such *independent codicological units* are just put one after another, like carriages of a train. The result is, that each unit has to be judged on its own: what is true for one of them (for instance its date or provenance) needs not be true for any of the others. *And the order of the units is arbitrary*: it has been decided at a given moment, by a Medieval owner or *by a twentieth century librarian*, for good reasons or just at random—but in the last resort it is only the binder's thread which determines their arrangement. *And this arrangement can be broken at any moment, by persons which may be authorised or not*: just as one can shunt unit A to come after instead of before unit B, or one can put C between them, or on the contrary take C out. And if the arrangement of units is once broken, there is often nothing to tell us that it once existed" (Gumbert, 2004, 26-7; italics mine). Hopefully the reader will be indulgent towards the present writer, who has taken the liberty to separate the units of this manuscript, thus turning it into three.

prahvatāparāmarśaśeṣatayā   [3]   parameśvaratādātmyayogyatāpādana-
buddhyā prayojanam āsūtrayati [-1-] [4] kathaṃcid iti ↖↖ kathañcid
āsādya maheśvarasya dāsyaṃ janasyā[5]py upakāram icchan_ samasta-
sampatsamavāptihetuṃ tatpratyabhijñām u[6][papādayāmi] ↖

End. The manuscript ends with the last stanza of Utpaladeva's *Īśvara-*
pratyabhijñākārikā:

> [173v3] janasyāyatnasiddhyartham udayākarasūnunā | īśvara-
> pra[4]tyabhijñeyam utpalenopapāditā ↖ 18 ↖ āditaḥ ↖ 191 ↖
> [5] iti śrīmadīśvarapratyabhijñāyāṃ tattvārthasaṅgrahādhikare
> tṛtīyam ā[6]hnikam_ ↖↖↖ iti pratyabhjñā sampūrṇā ↖↖

[162r1]   iti   mahāmāheśvaraśrīmadācāryābhinavaguptaviracitāyāṃ
[2] pratyabhijñāsūtravimarśinyāṃ   tattvārthasaṅgrahādhikāre   tṛtīyam
ā[3]hnikam_   ↖↖↖   eṣābhinavagupte[4]na sūtrārthapravimarśinī | rac-
itā pratyabhijñāyāṃ laghvī vṛttir a[5]bhaṅgurā ↖ vākyapramāṇapa-
datatvasadāgamārthās svātmopa[6]yogam upayāntyamutas svaśāstrāt_ |
bhaumān rasāñjalamayāṃś ca [7] na sasyapuṣṭau muktvārkam ekam
iha yojayituṃ ⟦samarthaḥ⟧'kṣamo nyaḥ´↖↖ [8] ātmānam anabhijñāya
vivektuṃ yo nyad icchati | tena bhautena kiṃ vā[9]cyam praśne smin
ko bhavān iti ↖↖↖ [10] samāpteyaṃ pratyabhijñāyāṃ sūtrārthavi-
marśinīvṛttiḥ ↖↖ [11] ↖↖ kṛtis trinayanacaraṇacintanalabdhaprasiddheś
śrīmadā[12]cāryābhinavaguptasyeti śivam_ ↖↖

2.2.2   Manuscript P

Place of preservation and numbers.   Poona, BORI, n° 168 of 1883-84. Re-
ceived as photocopy from BORI in 2005 by Prof. Alexis Sanderson. Folios
in disorder, put in correct order by him (27 January 2006 —4 March 2006).
Siglum: P.

Material, format and size.   Paper, codex.

Condition and date.   Complete, 88 folios, undated.

Script, foliation and layout.   Śāradā, foliation written in the lower left mar-
gin of each verso, under the running marginal title (foliation missing on 1v);
19 to 26 lines on each page, ca. 24-31 characters per line. In the top left
margin of some pages Prof. Sanderson has added the corresponding page
numbers of the KSTS edition in western numerals (beginning on 23v with
the number 143 and adding three to the next page numeration [146, 149
and so on] until 35r [152]).

Running marginal title written in the lower left margin of each verso:
Ī(śvara) Pra(tyabhijñā), Īśva(ra) Prati(abhijñā), Īśva(ra) Pra(tyabhijñā), Īś-
vara(pratyabhijñā) and so on; the running marginal title (but not the folia-
tion number!) is lacking on 15v, most probably because of the fact that the

left margin is fully written with *scholia.* Marginal and interlinear annotations written in Śāradā in the form of long *scholia* (on the upper, lower and external margins) and short glosses (mostly interlinear).

Beginning. [1v1] oṃ vighnahantre namaḥ śivasvarūpāya gurave namo namaḥ śrīḥ [2] nirāśaṃsāt pūrṇād aham iti purā bhāsay-ati yad dviśākhām āśā[3]ste tadanu ca vibhaṅktuṃ nijakalāṃ_ svarūpād unmeṣaprasaraṇa[4]nimeṣasthitijuṣes (!) tad advaitaṃ 'vande´paramaśivaśaktyātma nikhila[5]m_ 1

End. [88r9] iti śrīmahāmaheśvaraśrīma⟦-1-⟧dācāryābhinavaguptaviracitāyāṃ [10] pratyabhijñāsūtravimarśinyāṃ tattvādisaṅgrahādhikāre tṛtīyam ā[11]hnikam_ ‖‖ eṣābhinavaguptena sūtrārthapravimarśinī racitā pra[12]tyabhijñāyāṃ laghvī vṛttir abhaṅgurā ‖ vākyapramāṇapadata[?1?]-sadāga[13]mārthāḥ svātmopayogam apayāntyamutaḥ svaśāstrāt_ ‖ bhaumān rasāñjalamayāṃ[14]ś ca na sasyapuṣṭau muktvārkam ekam iha yojayituṃ kṣamo nyaḥ ‖ ātmānam a[15]nabhijñāya vivektuṃ yo nyad icchati | tena bhautena kiṃ vācyaṃ praśne [16] smin ko bhavān iti ‖ iti śivam_ ‖ bhautaḥ pṛthivyādibhūtapariṇāmo jaḍaḥ pum[-1-] [17] me 37 sevatā (?) 1808 vai-vati 1 ravau dilīprasthadeśe idaṃ [18] pratyabhijñānaṃ nāma śāstraṃ sam-pūrṇaṃ prāpnoti iti śivam_ [18] śubham astu lekhakapāṭhakayoḥ ≈≈≈≈≈

2.2.3   Manuscript L

Place of preservation and numbers.   Lucknow, Akhila Bhāratīya Saṃskṛta Pariṣad, n° 3366, Siglum: L.

Material, format and size.   Paper, *pothī.*

Condition and date.   Complete, 171 folios, in good condition, dated 1766 CE.

Script, foliation and layout.   Śāradā, foliation beginning from 1 in the lower right margin of each verso. Folio numbers written in the upper left margin of each verso, under the running marginal title *ī pra°*; 8 lines on each page, ca. 36 characters per line; a large interlinear space has been left between the lines, and all four margins are very large; numerous marginal and interlinear annotations, particularly at the beginning of the manuscript.

Beginning. [1v1] [Śāradā] oṃ namo vighnahantre ‖ [Devanāgarī] oṃ na-maḥ śivāya gurave ‖ [Śāradā] śrī rāmabhadrāya namaḥ ‖ oṃ nirāśaṃsāt pūrṇād aham i[2]ti purā bhāsayati yad dviśākhām āśāste tadanu ca vibhaṅk-tuṃ nijakalām_ svarūpād unmeṣaprasaraṇanimeṣa[3]sthitijuṣas tad advaitaṃ vande paramaśivaśaktyātma nikhilam_ 1

End. [171v7] iti śivam ‖ saṃvat 42 śrīvikramādi[8]tyasaṃvat_ 1823 āṣāḍhaśuklatrayodaśyāṃ ravivāsare samāptam idaṃ śivaśāstraṃ śubhadam

śivam astu || śrīḥ ||

2.2.4   Manuscript Ś₇

Place of conservation and numbers.   Śrīnāgar, Oriental Research Library, ms n° 1161. Siglum: Ś₇.

Material, format and size.   Paper, *pothī* bound as a western book (the first folio of the second part, 16, is wrongly bound). 25,8 cm x 15,3 cm.

Script, foliation and layout.   Śāradā, 171 folios. Written by two hands, on two different types of paper: 1. First part: 1v-15v and 28r-158r, on a darker quality of paper; 2. Second part: 16r-27v, on a brighter type of paper.

1. First part (1v-15v and 28r-158r): 7 to 10 lines, ca. 39 to 43 characters per line. Foliation on each verso, numbers written under the running marginal title. The foliation starts again correctly on 28v. Foliation on each verso, numbers written under the running marginal title, starting correctly with 16.

    The *kārikās* of the ĪPK are rubricated and centered on 1v-15v, while on 28r-158v they are only rubricated. Running marginal title written in the lower left margin of each verso: *Īśva(ra) Pra(tya)bhi(jñāvimarśinī)* or *Ī(śvara) Pra(tyabhijñāvimarśinī)*. There are at least two sets of marginal and interlinear annotations written in Śāradā in the form of long *scholia* in the margins and short glosses (mostly interlinear). The first set of annotations seems to have been written by the scribe, while the second one has been written by a second hand, after the reparation of the margins, since on some folios (as for instance on 3r, 28v, 29r etc.) the annotations have been written on the lamination used for the reparation. Moreover, some annotations written by the first hand have been covered by the lamination (as for instance on 4r; both cases occur on 5v). A very small number of glosses have been written with a violet ballpen and very few with blue crayon. Corrections made with yellow ink.

2. Second part (16r-27v): the *kārikās* of the ĪPK are highlighted with red ink. Running marginal title written in the lower left margin of each verso: *Ī(śvara) Pra(tya)bhi(jñāvimarśinī)*. A small number of marginal and interlinear annotations, written in Śāradā as *scholia* and interlinear glosses, by the same hand of the second set of annotations in the first part of the ms.

Condition and date.   Complete,[79] good. Some folios of the first part have been repaired in the margins with slips of paper.

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[79]Maybe one picture is missing, since on 158r9 the text ends, but there is no colophon at all, only the word *śiv*[?] and the line is completely filled.

Beginning. [1v1] oṃ namaḥ śivāya saśivāya ‖ oṃ gaṇādhipataye namaḥ ‖ nirāśaṃsāt pūrṇād aham iti purā bhāsayati [2] yad dviśākhām āśāste tadanu ca vibhaṅktuṃ nijakalām_ ‖ svarūpād unmeṣaprasaraṇanimeṣasthitijuṣas tad advai[3]taṃ vande paramaśivaśaktyātma nikhilam_ ‖

End. [158r5] iti śrīmahāmāheśvaraśrīmadācāryā[6]bhinavaguptaviracitāyāṃ pratyabhijñāsūtravimarśinyāṃ tattvārthasaṅgrahādhikāre tṛtīyam āhnikam_ ‖‖‖ [7] eṣābhinavaguptena sūtrārthapravimarśinī | rac-itā pratyabhijñāyāṃ laghvī vṛttir abhaṅgurā ‖‖‖ vākyapramāṇa-pada[8]tattvasadāgamārthās svātmopayogam upa[yā]n[ty] amutaḥ s[v]aśāstrāt‖ bhaumān rasāñjalamayāṃś ca na sasyapuṣṭau muktvārkam ekam i[9]ha yojayituṃ kṣamo nyaḥ ‖‖‖ ātmānam anabhijñāya vivektuṃ yo nyad icchati | tena bhautena kiṃ vācyaṃ praśne smin ko bhavān iti śiv[?]

2.3 The Manuscripts of the Raghuvaṃśa

2.3.1 Manuscript N₁

Place of preservation and numbers. NGMCP data and numbers:
- Place of deposit: National Archive, Kathmandu.
- Inventory no. 43783.
- Reel No.: A 391/15.
- Accession No. 1/1272. Reel No.: A 39/15.
- Date of Filming: 14-07-1972. Exposures: 161; used copy: Kathmandu. Type of film: positive.

Material, format and size. Paper, *pothī*, simple wooden slabs as cover. Hypotactic composite manuscript consisting of four different codicological units. All folios are yellow on the verso side (except for folio 6v). The same type of paper has been used for unit (3) and (4).

(1) The first unit consists of the first two folios, cut in a slightly smaller format than the rest of the manuscript, and measures 30.5 x 9.2 cm. They are written in Devanāgarī, like the second half of the manuscript, though by a different hand.

(2) The second unit is written in Newārī and covers folios 3-80; it is ca. 33 x 8.5 cm (some folios are 9.4 cm high). However, the last three fo-lios (77-80) have been misplaced at the beginning of the manuscript as *prakīrṇa*. Folio 76v ends with RaghuV 9.67c. This unit is the kernel of the manuscript. The last word of folio 76v is the first word of RaghuV 9.67d, *rati°*, and folio 77r begins—as expected—with the rest of *pāda* 9.67d, °*vi-galitabandhe keśapāśe priyāyāḥ*. Folios 77-80 have been damaged, causing the loss of a small part of the text (see below). Most probably, this is the reason why they have been put by the archivists at the beginning of the manuscript.

(3) Thus, the third unit, written in Devanāgarī, starts exactly where folio 76v of the second unit ends, namely with RaghuV 9.67d (°*vigalitabandhe*[…]), and ends with folio 119. The folios have been cut to fit the same dimension of the folios of the second unit, therefore measuring on the average 33 x 9 cm. Folio 119r ends with the first word of RaghuV 14.71c (*tasyai*), and on the verso the stanza continues correctly, however the whole page is written by a different hand also in Devanāgarī.

(4) The fourth unit is also written in Devanāgarī, by yet another hand; it covers folios 120-153. The folios have been cut roughly to the same size of the second and third unit, measuring on the average 33 x 9 cm.

Condition and date. Complete, undated. The manuscript seems to have been exposed to humidity (fungi on folio 94?) and the right margin of the folios of the second codicological unit (the one written in Newārī) have been damaged by water, so that some of the annotations have been cancelled or are damaged and not clearly readable (on a few folios, some annotations of the opposite page are visible in transparency). Folios 19-24 are worm- (or rat-?) eaten in the left verso bottom margin, but without any loss of text, while folio 25 is worm- (or rat-?) eaten in the left margin and left verso bottom margin with the loss of a small part of the text. Folios 77-80 of the second unit have been damaged too in the same manner, but this caused the loss of a bigger part of text.

Although the text of the second codicological unit clearly belongs to Jina-samudra's recension, for the sake of convenience the stanza numbering given here refers to Mallinātha's recension: unit 1 corresponds to RaghuV 1.1-18d; unit 2 to RaghuV 1.18d-9.67d; unit 3 to RaghuV 9.67d-14.71c; unit 4 to RaghuV 14.71c-19.57.

Script, foliation and layout. Devanāgarī, four different hands: unit (1) folios 1-2; unit (3) folios 77r-119r; unit (3) folio 119v; unit (4) folios 120-153v. Newārī: unit (2), folios 3-80; the last three ones (77-80) are misplaced at the beginning of the manuscript as *prakīrṇa*.

Folios: 153, 5 lines per folio with an average of 44 *akṣaras* per line in all four codicological units. The running marginal title is absent in all four units.

Foliation: figures written in the middle right margin of each verso in the first and second unit in Devanāgarī (1 and 3) and in the unit in Newārī (2),[80] while in the third unit in Devanāgarī (4) the figures are repeated in both the margins of the verso folios, respectively on the upper left corner and on the lower right corner; the last ones are written directly under the running

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[80] On folio 7, the figure is repeated on both pages. The reason may be that the yellow page usually used as verso has been used as recto, and vice versa (therefore, in the microfilm exposure the two pages are in an inverted order); most probably, the figures have been added after the text was copied, and the scribe, noticing the error of having written the figure on the recto, added it also on the verso.

marginal invocation *rāmaḥ* which, however, is to be found only in this last part[81]. On the other hand, a running marginal title is absent in all four parts.

Codicological unit (1): no traces of line ruling or of vertical frame lines are visible. Apparently, no specific measures were taken to achieve a homogenous layout.

Codicological unit (2) on folios 3-47 vertical frame lines for the main text (with one, two or three vertical lines) has been drawn in red ink in the left and right margin. The space between the manuscript edges and the frame lines is ca 3.5 cm on both sides. Clear traces of line ruling traced with the same red ink are to be seen in the blank spaces between the words. On each page there are five line rulings. The distance between each line ruling is always almost exactly one centimeter. The characters of each line are written with the upper part starting on the line ruling and hanging downwards—thus covering the line ruling with their upper line—and they are on the average 0.5 cm high. Thus, between the lower part of one line and the upper part of the following line a space of ca. 0.5 cm is left (except in some cases, like the vocal signs for -u or ligatures with -r-).

The distance between the top edge of the manuscript and the first line ruling (= first line) is ca. 1.9 cm; the distance between the bottom edge and the last line ruling is ca. 2.8 cm, while the distance between the bottom edge and the bottom part of the last line oscillates between 2 and 2.8 cm (usually it is 2.5 cm). Thus, the justification is approximately 26.5 x 4.5 cm.

On the other hand, folios 48-80 neither have vertical frame lines nor recognizable line rulings. Still, the distance between the top edge of the manuscript and the first line and between the bottom edge and the bottom part of the last line is always ca. 2 cm.

Codicological unit (3: vertical frame lines for the main text have been *impressed* in the left and right margins, with no visible traces of ink. The average space between the manuscript edges and the frame lines is 3.7 cm on both sides. Clear traces of an impressed line ruling using the same technique are to be seen in the blank spaces between the words. In almost all folios no traces of ink for drawing the line ruling are recognizable, but on folio 77r, in the line ruling for line 2, on the left a trace of ink is clearly recognizable. On each page, ten line rulings are impressed, and the space between them is always almost exactly 0.5 cm. The characters of each line are written filling completely one line (from the line ruling above to the one below, thus being 0.5 cm. high), then one line is left blank, another line is written etc.—i.e. the manuscript has a double ruling ("rigatura doppia")[82]

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[81]In 150v the invocation is *graha* instead.
[82]Cf. Muzerelle (1985, lemma 324.07).

Both the distance between the top edge of the manuscript and the first line ruling (= top of the first line) and the distance between the bottom edge of the manuscript and the last line ruling (= bottom of the last line) oscillates between 2 cm and 2.3 cm. Thus, the writing frame is ca. 25.5 x 4.5 cm.

Codicological unit (4): the justification for the main text and the line rulings are impressed with the same technique as in unit (3) and the space between each line ruling is also ca. 0.5 cm. The only differences are that the space between the manuscript edges and the frame lines is ca 3.5 cm on both sides, and the distance between the top edge of the manuscript and the first line ruling (= top of the first line) and the distance between the bottom edge of the manuscript and the last line ruling (= bottom of the last line), is ca. 2.5 cm. Thus, the justification is smaller, measuring ca. 24.5-25 x 4 cm.

Only in the unit written in Newārī are numerous marginal and interlinear annotations to be found in the form of a sort of *kathaṃbhūtinī* commentary *ad* 1.19a-2.28c (folios 3r1-12r). The ink used for the annotations seems to be the same one used to write the main text. The height of the annotations is 2 to 3 mm. Another important feature of the first part of this unit is the use of a coherent system of signs for marking word boundaries on folios 3r1-17v3. It is evident that the signs have been added in a second time, after the main text has been copied. Since the last annotations are found on folio 12r, but the signs continue up until folio 17v3, they have been written *before* the annotations.[83]

The first *sarga* ends on the last line of folio 9r, followed by the internal colophon *iti śrīmatkālidāsakṛto [-3-]śamahākāvye prathamaḥ sarggaḥ*. The whole colophon is highlighted with red ink and the illegible *akṣaras* ⟨[*raghuvaṃ*°]⟩ are covered by the yellow paste used for corrections[84]. Annotations 221 and 222 below the colophon have been written on the yellow paste—which is smeared also on part of the bottom margin—, and therefore were clearly written after the completion of the main text (see also § 3.1.2.1 on p. 57).

Beginning. oṃ namo nārāyaṇāya ‖|‖ vāgarthāv iva saṃpṛktau vāgarthapratipattaye ‖ jagataḥ pitarau vaṃde pā[2]rvatīparameśvarau ‖ kva sūryaprabhavo vaṃśaḥ kva cālpaviṣayā matiḥ ‖ titīrṣur dustaraṃ mo[3]hād uḍupenāsmi sāgaraṃ ‖ mandaḥ kaviyaśaḥ prepsuḥ gamiṣyāmy upahāsyatām ‖ [4] prāṃśugamye phale lobhād udbāhur iva vāmanaḥ ‖ (fol. 1v1–4)

End. [153v2–4]

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[83]For a brief explanation of this system of signs cf. § 3.3; see also the diplomatic transcription in appendix A.

[84]An example of the use of the yellow paste for corrections in the annotations is 63, where the first *ā* in *vanārājayaḥ* has been corrected to *vanarājayaḥ*.

> tasyās tathā vidhanarandra (!) vipattiśokā
> duṣṇaivilocanajaleḥ (!) prathamābhipaptaḥ (!) |
> nirvvāpitaḥ kanakakumbhamukhokṣitena
> rājyābhiṣekapayasā śiśireṇa garbhaḥ ||
>
> taṃ bhāvāyasusamayā kākṣiṇīnāṃ prajānām
> antargūḍhaṃ kṣitir iva tato bījamuktaṃ dadhānā |
> maulaiḥ sārddhasthavirasacivair haimasiṃhāsanasthā
> rājñā rājyaṃ vidhavadaśiṣaṭ (!) bhartukhyāhatājñā (!) ||

[153r4–5] || iti śrīkālidāsakṛtau raghuvaṃśe mahākāvye unāviṃśatiḥ sargaḥ samāptaḥ ||||||||||||||

2.3.2 Manuscript N₂

Place of preservation and numbers.   NGMCP data and numbers:
- Place of deposit: National Archives, Kathmandu.
- Inventory no. 43883.
- Reel No.: A 391/7.
- Accession no. 4-699.
- Date of Filming: 14-07-1972. Exposures: 15; used copy: Kathmandu. Type of film: positive.

Material, format and size.   Paper, *pothī*, 20.6 x 10.8 cm.

Condition and date.   Although containing only the third *sarga*, the manuscript is complete, since the foliation begins with 1; it is in good conditions. It is dated to *śakasaṃvat* 1696 = 1774-5 CE (see the colophon below). The paper is dusty, and many folios are stained. The verso pages are yellow, but the colour is faint and disappearing.

Corrections have been made with the usual yellow paste, or by striking the passages through.

Script, foliation and layout.   Devanāgarī, hastily written. 14 folios; except for folio 1v and 14v (which have respectively 7 and 8 lines), there are 6 lines per page, with ca. 19-25 characters per line.

Figures on the verso, both in the left upper margin (under the running marginal title *r.v. 3*) and right bottom margin (under the invocation *rāmaḥ*). On folio 10r, the running marginal title, the invocation and the foliation have been wrongly added, and then deleted. Folio 14v is wrongly numbered as 15.

Folio 1r begins with RaghuV 2.3d (the *daṇḍas* are highlighted in red). However, 2.3d and 2.5x been cancelled by striking them through with a line. In the top left margin, an index of *ślokas* is provided, which continues on line 4 (see below).

Vertical frame lines have been traced with four lines in black ink, with larger space between the second and the third line, which are filled in the

middle with red ink (though not uniformly, and not on folio 1r). The space
between the manuscript edges and the frame lines is between 2.2 and 2.9
cm—the lines are not really vertical (for instance, at the top, the distance
may be 2.6 cm and at the bottom 2.4 cm). Except for the first line of each
page, no traces of line rulings are visible. The distance between the top edge
of the manuscript and the line ruling (= first line) varies from 2 to 2.5 cm
(usually being 2.3 cm). The characters are written with the top line hanging
down from the line ruling. On folio 4 (both on the recto and verso) and on
6v, the upper part of the first line has not been written hanging directly under
the line ruling, but with a distance of ca. 2 mm from it. Thus, the line is still
visible—even though it has been covered with yellow paste, in an attempt
to delete it. On the other hand, there is no line ruling for the bottom line.
Therefore, the distance between the bottom edge of the manuscript and the
bottom part of the last line oscillates between 2.5 and 2 cm, even on the same
page (for instance, on folio 4v, the distance is on the left 2.5 and on the right
2 cm). Accordingly, the justification has no constant measure, being on an
average 14 cm.

The stanzas are provided with figures, and from folio 1v the *daṇḍas* are
rubricated—but not the figure; however, for stanzas 1-2, the figure is high-
lighted in red.

The marginal annotations have been written with a different ink than the
one used for the main text. Their height is on the average 3-5 mm.

Beginning.   [*uppermost top margin, center*] priyatamena ' yayīhaṣo (?) ' dhy-
ituṃ ' na ' saha' sā saha' sā ' parirabhyatāṃ ‖ [2] ślathayituṃ ' kṣaṇam "
akṣamatāṃ ganā' na ' sahasāsahasā ' kṣaṇavepathuḥ 15
[*on the second line, before* ślathayituṃ […]*, in a different hand*] raghurā-
makṛṣṇa

[*in the left margin of 1r the* pada-*index begins; each entry, consisting of the number
of the stanza and the lemma, is on one line*] athepsita 1 śarīrasādya 2 tadānanaṃ
3 divaṃ marutvā 4 na me hriyā 5 upetya sā do 6 krameṇa nistī 7 dineṣu
gaccha 8 nidhānaga 9 priyānurāga 10 surendramātrā 11 kumārabhṛtyā 12
grahais tata panca (!) 13 diśaḥ prase 14 ariṣṭaśayyāṃ 15 janāya śuddhā 16
nivātapadma 17

[*in the justification of* 1r, line 1] gopa gorūpadharām ivorvīm ‖ 3 ‖ vratāya
tenānucareṇa dhenor nyaṣedhi [2] śeṣo py anuyāyivargaḥ na cānyatas ta-
sya śarīrarakṣā svavīryaguptā [3] hi manoḥ prasūtiḥ ‖ 2.4 ‖ āsvādavadbhiḥ
kavalais tṛṇānāṃ kaṇḍūyanai [4; *from here, the* pada-*index continues; the en-
tries are on five columns*] sa jātakarma 18 sukhaśravā 19 na saṃyatas ta 20
śrutasya yāyā 21 pitu (!) prayatnāt 22 umāvṛṣaṃkau (!) 23 rathāṃganāmno
24 uvāca dhātryā 25 tam aṃkam āro 26 amasta (!) cānena 27 [*second col-
umn*] sa vṛttacu (!) 28 athopanītam 29 dhiyaḥ samagraiḥ 30 tvacam sa med-
hyāṃ 31 mahotāvatsa (!) 32 athāsya go 33 yuvā yugavyā 34 tataḥ prajānāṃ

35 narendramūlā° 36 vibhāvasuḥ sā 37 [*third column*] niyujya taṃ 38 tataḥ
paraṃ tena 39 viṣādalu 40 tadaṃganisyaṃ 41 sa pūrvataḥ parva 42 śatais
tam akṣṇā 43 makhāṃśabhā 44 trilokanāthe 45 tad aṃgam agryaṃ 46 iti
pragalbhaṃ 47 yad āttha rānya (!) 48 [*fourth column*] harir yathaikaḥ 49
ato yam aśva 50 tataḥ prahasyā 51 sa evam uktā (!) 52 raghor avaṣṭaṃ 53
dilīpasūno (!) 54 hareḥ 55 jahāraḥ (!) 56 tayor upāṃ 57 ati 58 tataḥ 59 [*fifth
column*] sa cā 60 raghuḥ 61 tathā 62 asa 63 tato ni 64 amo 65 yathā ca 66
tatheti 67 tam a 68 iti 69 atha 70

[*right margin,* parallel with the short side] ‖   ‖ iti ra`ghu´vaṃ`[-
1-]´kākādākr̥tayarga[-1-] ‖ [-1-] ‖ [*top margin, upside down*] ‖ ‖
śrī`ra´ghu`va´śa`ma´hā`[-1-]´vya`ka´li`dā´s⟦ā⟧`kr̥´tau tī`yaḥ´sa`ga´ ‖ ‖ 1 ‖

End. [14v8] iti śrīraghuvaṃśe mahākāvye kālidāsakr̥tau raghutpatti[*right
margin, parallel with the short side*]varṇano nāma tr̥tīyaḥ sarga 3 [*upper margin,
upside down*] śubham̐ [*manu sec.*] śāke 1696 sāse (!) 4 ‖

2.3.3 Manuscript N₃

Place of preservation and numbers. NGMCP data and numbers:
- Place of deposit: National Archives, Kathmandu.
- Inventory no. 43849.
- Reel No.: A 391/13.
- Accession no. 4/720.
- Date of Filming: 14-07-1972. Exposures: 8; used copy: Kathmandu.
  Type of film: positive.

Material, format and size. Paper,[85] *pothī*, 24.9 x 10.2 cm. The recto pages
are yellow.

Condition and date. This incomplete manuscript has only 7 extant folios,
and is undated. The text covered is RaghuV 3.1-3.68a (with a further lacuna
of ca. 9 stanzas, see below). The manuscript ends with the first two words of
RaghuV 3.68a (*iti kṣitī*). A different hand has added the remaining part of this
stanza, then stanza 3.69 and 3.70ab in a carelessly written Devanāgarī with
bigger characters and full of errors (see below). This part has been added
after the annotations, some of which are covered by it and therefore hardly
readable.

The last folio is missing. Moreover, folio 4 is also missing, since folio 3v
ends with the first part of RaghuV 3.22c (*pupoṣa vr̥ddhiṃ hari°*), and folio 5v
begins with the last word of RaghuV 3.31a (*rauravīm*).

Although written by many different hands (see below), the manuscript is
a single codicological unit, since the paper used is the same—and cut to the
same size—for all folios. Moreover, the vertical frame lines have all the same

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[85]In the entry of the NGMCP, the material is described as *Indian paper.*

appearance and an almost constant distance from the manuscript edges, this being a sign of the fact that all the folios were prepared at the same time.

Script, foliation and layout.   Devanāgarī, at least 6 different hands for the main text. Different number of lines per folio, as follows:

1. folio 1v-2r, 7 lines (first hand);
2. folio 2v, 8 lines (second hand)—however, the eighth line has been deleted by being struck it through, leaving only its beginning (RaghuV 3.13d, *i*[2v8]*vārtham akṣayam ‖ 13 ‖*); the deleted part is RaghuV 3.14ab (*diśaḥ prasedur maruto vavuḥ sukhāḥ pradakṣiṇārcir hutam agnir ādade*, with the variant reading *hutam* instead of *havir*);
3. folio 3r, 7 lines (third hand); the folio begins with the deleted part of the preceding one, namely RaghuV 3.14ab;
4. folio 3v, 7 lines (fourth hand);
5. folio 5rv, 8 lines (fifth hand);
6. folio 6rv, 7v and 8r, 7 lines (sixth hand);
7. folio 7r and 8v, 6 lines (sixth hand);

The foliation begins with 1 on folio 1v. Figures in the right bottom margin of the verso pages, under the invocation *rāmaḥ*. On folio 3v, a running marginal title (*raghu 3 guro*) is supplied in the top left margin, under which the figure 3 is repeated; on folio 5v, the running marginal title (*raghu°*) is supplied in the top left margin, above which the figure 5 is repeated.

The verse figures are all highlighted with red powder. Vertical frame lines have been traced with four lines in black ink, with larger space between the second and the third line. They are very regular, and the space between the manuscript edges and the vertical rulings on both sides is ca. 2.5 cm on folios 1-3, 2.8 cm on folios 5-8. No traces of line rulings are visible, in any folio. The distance between the top and bottom edge of the manuscript and the first and last line is respectively ca 2.5 cm. The justification thus slightly varies, being 18 x 5 cm on the average.

On folio 1r is a stamp of *śrī candraśamsera* and *hayagrīvojayati*, as well as an index of the first 20 *śloka*s of the *sarga* 2 (!), added by a different hand in Devanāgarī. The index runs parallel with the short side, and the entries begin in the bottom margin of the folio as taken in the usual direction. In the top margin, parallel with the long side, is the invocation *śrīgaṇeśāya namaḥ* by yet another hand (also in Devanāgarī). Under it a sentence (maybe a different invocation?) has been cancelled (only the double *daṇḍa*s at the end are left), after which the beginning of an invocation, *śrīpā* (maybe Pārvatī?), has been written.

Marginal annotations on all folios. The height of the annotations is 3 to 5 mm.

Beginning.   [1r, parallel with the long side] *śrīgaṇeśāyanamaḥ* [2] [- - -] ‖ *śrīpā*

[parallel with the short side; each entry begins on a new line] atha pra-
jānām ° 1 tasyā (!) khuranyāsa° 2 nivartya rājā da° 3 vratāya tenānu° 4
āsvādavadbhiḥ ka° 5 sthita (!) sthitām u° 6 sa nyastacihnām a° 7 latāpradān-
odgra° (!) 8 visṛṣṭapārśvānuca° 9 marutprayuktāś ca ma° 10 dhanurbhṛto py
asya da° 11 sa kīcakair māruta° 12 pṛktas tuśārair gi° 13 śaśāma vṛṣṭyāpi ° 14
saṃcārapūtāni ° 15 tāṃ devatāṃ pitṛ° (!) 16 sa palvalottī° 17 āpīnabhārodva°
18 vasiṣṭhadheno° 19 puraskṛtā vartma 20

[1v] śrīgaṇeśāya namaḥ || athepsitaṃ bhartur upasthitodayaṃ sakhījanod-
vīkṣaṇakaumudīmukham || nidā[2]nam ikṣvākukulasya saṃtateḥ sudakṣiṇā
daurhṛdalakṣaṇaṃ dadhau || 1 || śarīrasādād asamagra[3]bhūṣaṇā mukhena
sālakṣyata lodhrapāṇḍunā || tanuprakāśena viceyatārakā prabhātaka[4]lpā
śaśineva śarvarī || 2 ||

End. [10v5] tam abhyanaṃdat prathamaṃ prabodhitaḥ prajeśvaraḥ
śāsanahāriṇā hareḥ || parāmṛśan harṣajaḍena pāṇinā tadīyam aṃgaṃ
kuliśavraṇāṃkitam || 68 || [*manu alt.*] ` iti kṣitiśo (!) nāvatitavādhikāṃ
maṃhākratūnā (!) mahati yaśātaḥ (!) || samāruru[2]kṣu (!) divam āyuṣa
(!) kṣaye tatāna sopānaparām (!) iva || 68 || atha sa viṣayavyāvṛtatātmā
[-1-] ya[*right margin, parallel with the short side, but below the part following
it*]vi||-2-|| [*right margin, parallel with the short side*] [-1-]yavidhī sūnave nṛ[*top
margin, upside down*]patikutṛdaṃ (!) datvā yūne sitātapavāraṇa ||´ iti kṣitīśo

2.3.4 Manuscripts N_5, N_6 and N_7

Place of preservation and numbers. NGMCP data and numbers:
  • Place of deposit: National Archives, Kathmandu.
  • Inventory no. 43852.
  • Reel no. A 397/18.
  • Accession no. 1/1427.
  • Date of Filming: 17-7-1972. Exposures: 8; used copy: Kathmandu.
    Type of film: positive.

Material, format and size. All three[86] are paper manuscripts[87] in the *pothī*-
format. They are all only short fragments consisting of a few folios. They
have the following sizes:
  1. N_5 has two folios, the paper seems to be Indian. The first folio is 23.4
     cm x 9.9 cm, while the second one is 23 cm x 10.1 cm;
  2. N_6 has three folios, of which the first two measures respectively 23.7
     cm x 9.8 cm and 23.4 cm x 10 cm—but the thin paper seems to be from
     the same stock. On the other hand, the third folio is 23.7 cm x 9.8
     cm, and its paper is thicker (seemingly Nepalese). All three folios are
     yellow on one side;

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[86]The reason why these three fragmentary manuscripts are grouped together under one
description, is explainded in §2.1.

[87]In the entry of the NGMCP, the material is described as *Indian paper.*

   3. N$_7$ has two folios, again on thin Indian paper and in a bigger size,
      namely ca 27.8 cm x 11 cm (the edges are worn out).

Condition and date.   As already mentioned, these three manuscripts are in-
complete, but the extant folios are in good condition; they are all undated.
Each single manuscript contains the following parts of the *Raghuvaṃśa*:
   1. N$_5$ contains RaghuV 3.1-3.23a (in the manuscript, 3.25a);
   2. N$_6$ has on folio 1r an unidentified grammatical text; folio 1v starts then
      with RaghuV 2.1 and folio 3v ends with RaghuV 2.35 (*pādārpaṇānugra-
      hapūtapṛ°*);
   3. N$_7$ begins with RaghuV 6.65a (*°tanur nṛpo 'sau*)[88] and ends with the
      colophon of the sixth *sarga.*

Script, foliation and layout.   All manuscripts are written in Devanāgarī. The
unidentified grammatical text on folio 1r in N$_6$ has been written by a different
scribe than the ones who wrote the second *sarga* of the RaghuV. Moreover,
the layout of folio 1r is rather unusual, and two distinct writing areas have
been delimited. In the biggest one, the lines of text run parallel with the
short side, and each stanza is separated by a blank space measuring roughly
one line. The second part is just a small space of three lines in the bottom
margin of the page, when taken in the reading direction of a *pothī*. Still, in
N$_6$ two hands are recognizable also for the text of the RaghuV, the first one
on folio 1v and 2, the second one on folio 3.

   The foliation begins of N$_5$ and N$_6$ begins with 1, of N$_7$ folio 6 and 7 are
extant.

   In N$_5$ vertical frame lines have been drawn with two lines in black ink.
The space between the manuscript edges and the vertical rulings on both
sides is ca 1.9 cm. The distance between the top and bottom margin and the
first and last lines is ca. 2 cm. The justification is thus 19.5 cm x ca. 6 cm. On
folio 2v is the stamp of Candrasamśera. The verse numbers are highlighted
with red powder and the corrections are made with yellow paste.

   Also in N$_6$ vertical frame lines have been drawn, but they are not always
visible at first glance (on folio 3, they are absent). Moreover, the distance
between the manuscript edges and the vertical rulings on both sides varies
between ca. 2 cm and ca. 3 cm. The distance between the top and bottom
margin and the first and last lines is ca. 2 cm (on 3v, it is 2.5 cm). The
justification varies between 17.5 cm x ca. 5.5 cm and ca. 19 cm x ca. 5.5
cm. Except for the third folio, the verse numbers are highlighted with red
powder.

   In N$_7$ the vertical frame lines have been drawn with two lines in black
ink. The space between the manuscript edges and the vertical rulings on both
sides is ca 3.2 cm. The distance between the top and bottom margin and the
first and last lines is between ca. 2.5 cm and ca. 3 cm. The justification is

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[88]However, in the manuscript the verse is numbered as 69.

ca. 21cm x ca. 6 cm. Here too, the verse numbers are highlighted with red powder.

Beginning. N$_5$ [1r1] śrīgaṇeśāya namaḥ ‖ ‖ athepsitaṃ bhartur upasthitodayaṃ sakhījanodvīkṣaṇakaumudīmukham̐ nidānam ikṣvākukulasya [2] santateḥ sudakṣiṇā dauhṛdalakṣyaṇaṃ dadhau 1 mukhena sā ketakapatrapāṇḍunā kṛśāṃgayaṣṭiḥ parimeyabhūṣaṇā sthitālpatārā⟨ṃ⟩bharaṇemdumaṃḍalām prabhātakalpāṃ rajanīm vyaḍambayat̐ 2

N$_6$ [1v1] śrīgaṇeśāya namaḥ ‖ ‖ atha ’ praj**ā**nām ’ adhipa’ ḥ prabhāte ’ jāyā’ pratigrāhitagaṃdhamālyām̐ | vanāya ’ pītapratiba[2]ddhavatsāṃ ’ yaśo`dhano’ ´dhenuṃm (!) ṛṣer mumoca 1 tasyā’s khuranyāsapavitrapāṃ**śu**’ m apāṃ**śulā**nāṃ dhuri ’ kīrttanīyā mārga[3]m ’ manuṣye**śva**radharmapatnī ’ śrute’ r ivā” rthaṃ smṛtir ” anvagacchat̐ ’ 2

N$_7$ [6r1] tanur nṛpo `sau´ tvaṃ rocanāgauraśarīraja`ā´ṣṭiḥ ‖ anyonyaśobhāparivṛddhaye vāṃ yogas taḍittoyadayor ivāstu ‖ 69 ‖ svasu[2]r vidarbhādhipates tadīyo lebhe ntaraṃ cetasi nopadeśaḥ ‖ divākarādarśanabaddhakośe tārāpater aṃśur ivāraviṃde ‖ 70 ‖

End. N$_5$ [2v7] śrutasya jāpād ayam aṃtam arbhakas tathā pareṣāṃ yudhi ceti pārthivaḥ aveksya dhā[8]tor gamanārtham arthavic cakāra nāmnā raghum ātmasaṃbhavam̐ 23 pituḥ prayatnāt sa samagrasaṃpadaḥ śubheś śa[9]rīrāvayavai (!) dine dine pupoṣa vṛddhiṃ haridaśvadīdhiter anupraveśād iva bālacandramā 24 uṣāṣṭaṣāṃkau śa

N$_6$ [3v8] alaṃ mahīpāla tava śrameṇa prayuktam apy astram ito vṛthā syāt ‖ na pādayonmūlanaśakti raṃhaḥ śiloccaye mūrchati mārutasya ‖ 34 ‖ kailāsagauraṃ vṛtham ārurukṣoḥ pādārpaṇānugrahapūtapṛ

N$_7$ [7v2] pramuditavara[3]pakṣam ekatastatkṣitipatimaṇḍalamanyato vitānam ‖ uṣaśi (!) svara iva praphullapadmaṃ kumudavanapratipannani[4]dramāsīt ‖ [*decorative motif*] ‖ iti śrīraghuvaṃśe mahākāvye kālidāsakṛtau ṣaṣṭhaḥ sargāḥ (!) samāptimahāsta ‖ ‖ [5] śrīrāmāya namaḥ ‖ śrīsadāśivāya vande ‖ śrīlakṣmyā prītostu ‖ śrīviṣṇorāraṇamahamāmi (!) [6] [*decorative motif*] [7] [*decorative motif*] ṣpāmi ‖ śrīr astu ‖ śubham astu ‖

2.3.5 Manuscript N$_8$

Place of preservation and numbers. NGMCP data and numbers:
- Place of deposit: National Archives, Kathmandu.
- Inventory no. 43781.
- Reel no. A 395/2.
- Accession no. 5/3655.
- Date of Filming: 16-07-1972. Exposures: 173; used copy: Kathmandu. Type of film: positive.

Material, format and size.   Paper, *pothī*, ca. 22-22.5 cm x ca. 8.5 cm (some folios are smaller, being 7.5 cm high). The aspect of the paper is similar to the paper used for N_1, but it is thinner.

Condition and date.   Complete, in good condition—but the margins are worn off, and therefore a few annotations have been damaged. Moreover, like N_1, it seems that the manuscript has been exposed to humidity. Folio 1r contains a grammatical text. The manuscript is dated to Nepālasaṃvat 766 (*ṛturasaturage 'bde*) = 1644-5 CE.

Script, foliation and layout.   Newārī, 167 folios, 6-7 lines per page, ca. 30 characters per line. At least two different hands for the main text: the first one on folio 1v-36r, the second one on folio 36v-167v. Foliation in the middle of the right margin of each verso page.

An incomplete writing frame has been drawn with double vertical lines in the left and right margins, and a single horizontal line in the top margin only. These rulings are either in red (folios 1-35) or black ink (folios 36-167r, except a few which are in red ink too). The space between the manuscript edges and the vertical frame lines on both sides is ca. 2.2 to 2.5 cm for the lines in red ink (including the folios in the second part, after folio 36), and from ca. 2.5 to 3.5 cm for the lines in black ink. The distance between the top margin and the horizontal writing ruling is ca. 1.6 cm for the ones in red ink[89], and ca. 2 to 2.3 cm for the ones in black ink. The characters of the first line are written hanging down directly from the horizantal ruling, owerwriting it with their upper line. On the average, the characters are 0.4-5 mm high.

Only on folios 2 and 3, line rulings have been traced with black ink. The distance between each line ruling is 0.8 mm—and in this case too, the characters are written hanging down from the ruling, owerwriting it with their upper part. The distance between the bottom edge of the manuscript and the bottom edge of the last line is ca. 1.5 cm for the part with the ruling lines, while it is between ca. 2 cm and 2.5 cm for the rest of the manuscript. The justification therefore varies from ca. 16-19 cm x ca. 4-5.5 cm—in the part in which the frame lines are traced in black, the writing frame is more regular measures (ca. 16.5 cm x 4-4.5 cm). Still, the impression given by the whole manuscript is that the layout has been carefully prepared. The verse numbers of the first *sarga* are highlighted with red powder (folio 1v-9v), as well as all subcolophons. Corrections are made with yellow paste.

Numerous annotations in the margins, at least by three different hands. Two sets of annotations are written with black ink, while one set is written with red ink (as well as the diacritical and reference signs referring to them).

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[89]On folios 11v-18r, a small space of ca. 4 mm has been left between the horizontal ruling and the upper part of the first line. In this space, some annotations in red ink have been added.

The annotations of the first set in black ink have characters that are 3 mm high, while the characters of the second set in black ink are smaller, being only 2 mm high. The annotations in red are ca. 3 mm high. The first set of annotations to have been written is the one in black ink with bigger characters, since the annotations with smaller characters have been written in the spaces left—sometimes, they are even separated from the others by means of lines. The annotations in red ink are to be found only on folios 1-40[90], 57v, 121[91], 122r[92], 128r[93], 135v[94], 137[95], 141[96], 148v[97], 154v[98], 156[99], 157[100], 158[101], 160v[102], 162[103], 163v[104]. They seem to have been added as the last one. However, on 8v one annotation in the bottom margin was originally written in red ink, and later has been overwritten with black ink (*tīrthe puṇya°* etc.).

Beginning. [1v1] oṃ mahāgaṇapa[[ta]]ye namaḥ ‖ vāgarthāvivasaṃpṛktau vāgarthapratipattaye | jagataḥ pitarau vaṃde pārvvatī parameśvarau ‖ 1 ‖ kva sūrya prabhavo vaṃśaḥ kva cālpaviṣyāmatiḥ | titīrṣudustaraṃ mohādud upenāsmi sāgaraṃ ‖ 2 ‖ maṃdaḥ kaviyaśaḥprepsur ggamiṣyāmy upahāsyatāṃ | prāṃśugamyephale lobhād udvāhur iva vāmanaḥ ‖ 3 ‖ (fol. 1v1–4)

End. [167r6] iti śrīkālidāsakṛtau raghuvaṃśe mahākāvye ūnaviṃśati[7]sarggaḥ samāptaḥ ‖ 19 ‖ ‖ ṛturasa]]´turage bde`]]māsi māghe vicandre gaṇapatitithiyukte bhevi[8]śāṣe dine jñe | sa ruciraraghukāvyaṃ prājñan[[ā]]rṇāṃ hitaṃ tad dvijagaṇapatiśarmmā buddhimān saṃlilekha ‖

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[90]On folios 37-40, only word- and sandhi-dividers in red ink—and a few interlinear glosses—are to be found.

[91]The annotations in the left and right margins, and on 121r the one in the bottom margin left, line 2 (*navānūtanāharmyya°* etc.)

[92]Most annotations in the left and right margins, and some in the top and the bottom margins.

[93]Only the interlinear gloss to *tyajā* in the third line and the word divider after *karuṇā* on line 7.

[94]Only the correction *ccha2* in the upper margin, right, line 1.

[95]Only few word- and sandhi-dividers on 137r, and two glosses on 137v (*gṛhiṇī 1* in the upper left margin, line 2, and *anupadeśajanitaṃ 4*, in the bottom left margin, line 2)

[96]Only the gloss *?ḥ khīnāṃ 4* in the right margin and one word divider on 141v.

[97]Only the gloss *vāhāḥ 3* in the left top margin, line 3.

[98]Only the gloss *śiṣṭhaviśeṣaṇe dhātu 1* in the center top margin, line 2.

[99]Only few word- and sandhi-dividers.

[100]On 157r, only the annotations *palāyanaśilān api 4* and *jitendriyaḥ 3* in the top margin, line 1, and *?ūtādihiḥ 2* and *vā?valaḥ 2* in the bottom margin; on 157 v, only the correction signs and the correction *vi? to vak?ākalpaḥ 1* in the bottom margin.

[101]Only few word- and sandhi-dividers.

[102]*yāvattavacca* etc. in the left top margin, and *anvikṣikī°* etc. in the right bottom margin.

[103]The two annotations in the bottom margin, on line 2, and the one in the right margin.

[104]*lālapatāṃ gatvā 2.*

2.3.6   Manuscript Be

Place of preservation and numbers. Description in Ehlers (2010, 41)
(VOHD 17, vol. 2), number 5991, Hs or 11605 SBB-PK:

> 1996. Papier-Hs., ungebunden; Bl. 1-[8], 33-76; 20x15 cm,
> 13x10 cm; 16-20 Z.; Śāradā schwarz/gelb/blau saṃvat 4419 (=
> 1343).
>
> Raghuvamsa des Kālidāsa. Sarga 6-14, unvollständig.
>
> Bl.7v.14:   ...   iti śriraghuvaṃśe mahākāvye 'janirvāṇam
> nāmāṣṭamaḥ sargaḥ ... [...] Die Datierung dürfte ca. 500 Jahre
> später anzusetzen sein.

Material, format and size.   Paper, *codex*, see above.

Condition and date.   Composite manuscript consisting of two indipendent
codicological units. The (1) first unit covers RaghuV 6.81c-7.70 and 9.1-
6c (exposures 4-10), and 9.6c-14.53 (exposures 19-50). It is incomplete and
undated, but in good state.

The (2) second unit covers the whole eight *sarga* of the RaghuV (expo-
sures 10-19). It is probably complete (see the section on foliation below) and
allegedly dated to *laukikasaṃvat* 4419 = 1343 CE (see the scribe's colophon
below).

Although a direct examination of the manuscript has not been possi-
ble, some features of the manuscript lead to the conclusion that it is a
composite. First of all, two different hands are clearly recognizable, cor-
responding to two different foliations (see below). Moreover, folio 38v1
of the first unit begins with end of the seventh *sarga* (*iti śrīraghuvaṃśe
mahā[2]kavye saptamas sargaḥ 7*), immediately followed by the beginning
of the ninth *sarga* (*śrī gaṇeśāya namaḥ oṃ [3] oṃ pitur anantaram uttarakos-
alān samadhigamya samā[4]dhijitendriyaḥ daśarathaḥ praśaśāsa mahāratho [5]
yamavatām ca dhuri sthitaḥ 1*). This folio ends with RaghuV 9.6c (*samatayā va-
suvṛtivisarjanair niyamanād asatāṃ ca narādhipaḥ anuyayau yamapuṇya°*), but
in the manuscript is followed by a folio beginning with an *avataraṇikā* (*oṃ
śrīgaṇeśāya namaḥ*) followed by RaghuV 8.1 (see below), and numbered with
1 on the verso. Then, after another seven folios numbered progressively to
7, a single folio numbered with 9 and containing only a scribe colophon has
been inserted. After this folio, the manuscript goes on with the last part of
RaghuV 9.6c (*°janeśvarau savaruṇāv aruṇāgrasaraṃ rucā 6*), and the foliation
starts again with 39 on the verso. It is evident that the second unit has been
added in this position at a later time, in order to fill the gap of the lacking
eigth *sarga*.

Script, foliation and layout.   Śāradā in all codicological units. In the first
unit, at least two different hands are recognizable. Only the second unit
contains marginal and interlinear annotations.

In the first unit, the foliation begins with 33 and ends with 76. There are 16-17 lines per page, with ca. 17 *akṣara*s per line. The running marginal title *ra° ghu°* is written in the lower left margin of each verso, directly under the number of the *sarga* and above the foliation.

In the second unit, the foliation begins with 1 and ends with 7, plus an extra folio numbered with 9, on which only a scribe's colophon has been written by a second hand. There are 17-18 lines per page, with ca. 17-20 *akṣara*s per line. The running marginal title *ra° va°* is written in the lower left margin of each verso, directly above the foliation. The number of the *sarga* (8) is repeated above and below the marginal title.

In the two codicological units the layout is very similar. The top and bottom margins are broader than the left and right margins, but all four are large enough for adding long annotations. The interlinear space is also large enough for inserting glosses.

Beginning. Unit (1): [33r = RaghuV 6.81c (sā yūni tasminn abhilāṣabandhaṃ śaśāka śālinatayā na vaktum romāñca°)]lakṣyeṇa sa gātrayaṣṭiṃ bhittvā nirākrāmad arālake[2]śyāḥ 82 tathāgatāyāṃ parihāsapūrvaṃ sakhyāṃ sa[3]khī vetradharā babhāṣe ārye vrajāmo 'nyata ity athaināṃ [4] vadhūrasūyākuṭilaṃ dadārśa (!) 83 [...] [16]sīt 87 ‖ iti raghuvaṃśe mahākāvye saṣṭasargaḥ

Unit (2): [39r = 1r = RaghuV 8.1] oṃ śrīgaṇeśāya namaḥ ‖ oṃ atha tasya vivāha[2]kautukaṃ lalitaṃ bibhrata eva pārthivaḥ vasu[3]dhām api hastagām`i´nīm akarod indumatīm ivā[4]parām॒ | 1 |

End. Unit (2): [7v14] iti śrīraghuvaṃśe [15] mahākāvye 'janirvāṇaṃ nāmāṣṭamaḥ sargaḥ ‖ ‖ [8r *manu sec.*] iyaṃ aṣṭamo sargam ajasya strīvilāparthana[?]ṃ śrīpaṇḍitadhākoraśāraḥ likhitaḥ ciraṃ jīvatu ciraṃ nandatu ‖ saṃvat॒ 4419

2.3.7 Manuscript O

Place of preservation and numbers. Oxford, Bodleian Library, no° 177 in Aufrecht's catalogue (p.114; shelfmark: Walker 182c).[105]

For a better understanding of the very short description of this manuscript given by Aufrecht, I quote here the relevant part from the general description of all the *Raghuvaṃśa* manuscripts kept in the Bodleian Library. This description is at the very beginning of the section, before the descriptions of the single manuscripts:

> 1 Inest Raghuvaṃśa, Kalidasae poetae, quo carmine epico, unde-
> viginti libros continente, reges a Sole oriundi inde a Dilīpa usque

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[105]Catalogi codicum manuscriptorum Bibliothecae Bodleianae. Pars octava, codices sanscriticos complectens. Confecit Th. Aufrecht, A.M. Professor Edinensis, Oxonii: e typographeo Clarendoniano, 1864.

Agnivarṇam celebrantur. Duas esse hujus carminis recensiones, alteram antiquam, qualem a Mallinātha exhiberi, alteram recentiorem, a Vṛhaspatimiśra et Bharatasena scholiastis traditam, Stenzler in editione sua praestantissima probavit. [...] Quae nostrorum codicum sit conditio, ita optime cernetur, si librorum I-V. cum Stenzleri editione collatorum variam lectionem recensuero. Quo facto codicem B. plerumque cum Mallinātha consentire, *codicem A* [our annotated ms.; emphasis mine], quamvis antiquissimum, magis differre, Millianum C. medium occupare locum, codicem vero Bengalicum D. recentissimam exhibere recensionem apparebit. Praeterea varias lectiones addidi, a Mallinātha ipso memoriae traditas." (ibidem, p. 111).

Here follows Aufrecht's description of manuscript A:

177. Hujus codicis folia 164-217(linn. 15) Raghuvaṃśae textum continent. (A.)

In marginibus glossae multae, quibus vocabula difficiliora explicantur, adscriptae sunt. Haec folia a Mahimasundara in Riṇi urbe nitidissime exarata sunt. In fine haec leguntur:

saṃvat 1645 varṣe | āsu sudi 2 dine ‖ śrīRiṇīnagare ‖ śrījina bhadrasūrisaṃtāne ‖ vā 0 śrīpadmamerugaṇi | vā 0 śrīmativarddhanagaṇi ‖ vā 0 śrīmerutilakagaṇi ‖ vā 0 dayākalaśagaṇi | vā 0 śrī(!)amaramāṇikyagaṇimaṇīnāṃ śiṣyamukhyaśrīśrīśrīśrīśrīsādhukīrttyupādhyāyānāṃ śiṣyeṇa | 0 Mahimasuṃdareṇa likhitā pratiḥ ‖

In his *Appendix* to Aufrecht's catalogue, Keith adds some information about this manuscript:

Raghuvaṃśa, A.D. 1589
Contents: the text is bounded on either side by a broad red line over two narrow ones. In the centre of each page is the usual empty space of the Jaina manuscripts, partially filled by red diagrams, and on the verso of some leaves, or recto of others, are two red spots in the margin. There are many corrections and glosses.
Character: Jaina Devanāgarī.

Material, format and size.   Thick yellowish paper, *pothī*, 27,4cm x 11,6cm. This manuscript has been bound as a western book, together with two other manuscripts. The first one is a manuscript of the *ṛgviniścaya*, the second one of the *Maitrāyaṇiśākhāgrhyeṣoddeśakarman* (*prathamapuruṣākīpaddhati*) (see Aufrecht 1864: 315, entry no. 747). They are all of the same format and have been bound together by sticking the upper part of each folio (taking it from the recto-side) on a slip of cardboard, and then binding the cardboards together. The volume is thus to be regarded as a *Buchbindersynthese* rather than a *composite manuscript*.

Script, foliation and layout. Jaina-Devanāgarī (with *pṛṣṭhamātra*-vowels). 54 folios, 15 lines per page, ca. 50 *akṣara* per line. The foliation numbers are written in the lower right margin of each verso. In the first 19 folios, the number is surrounded by a red ornamentation, varying in format (a circle, a square, a double square etc.). The number on folia 24-32 and 51 has been corrected in a second time (partially cancelled with yellow ink and then rewritten). On folio 38v, under the numeration, a whole word, written upside down with respect to the main text, has been cancelled with yellow ink (tentative reading: | *rakakāka[-1-]trapa[-1]*).

Layout: the page is divided into three colums by two red-painted lines (width: 2mm). The central column with the main text is ca. 18 cm to 20 cm wide, the marginal columns are ca. 3 cm to 4.5 cm wide. The height of page[106] has always the same width of the central column (i.e. 18cm-20cm) and its height varies between ca. 8 cm and 8.5 cm. The numbers of the stanzas and the colophons at the end of each *sarga* are highlighted with red pigment.

On folio 1r there is a simple but well-painted geometrical-floreal decoration in red, yellow and green. All other decorations are in a red pigment (occasionally, both red and yellow): (a) on every verso, a full circle (ca 1.5cm diameter) in the middle of both marginal columns (lacking on 24v); (b) on folia 1v-32v and 37r-54v four *akṣaras* of the three central lines (7-9); are written in the usual place for the binding hole (one *akṣara* for lines 7 and 9, two for line 8), giving a sort of pattern for a geometrical decoration grid, which is different on overy page. On folia 33r-36v, instead of this decoration grid, there is a circle identical with the ones drawn in the margins. Many corrections have been made by striking out with yellow pigment parts of the *akṣaras*, single *akṣaras* or even whole passages.

On almost every page, many annotations have been written in the form of very long scholia or short glosses in all the four margins. There are at least two sets of annotations, written in a small, but very clear handwriting: (1) The first one is most probably by the scribe of the main text; these annotations have been written before the decorations, since on some folios (for instance, 2v, 3v, 4v) the decorative red circle has been drawn only partially, namely *between* the lines of the scholium; (2) a second set of annotations, in smaller characters, has been written after the decoration, since on some folios the *scholia* are written around the decorative red circle. Almost every annotation is marked with a double *daṇḍa* at the beginning and at the end, and a reference sign (a = sign; sometimes, even a number) is written between the lines, on the word or passage commented upon[107]. A small stroke has been employed very regularly as a word divider.

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[106]In the meaning used in Muzerelle, entry no. 331.11, p. 331.
[107]In a similar way as in ms. B of the *Kāvyādarśa*.

Condition and date.   Complete. It is in good condition, though it has been exposed to humidity or water, which damaged the left margin. Therefore, some of the marginal annotations (and occasionally, also some parts of the main text) have faded—but are still readable. Moreover, in most of such cases the script of the other side of the folio can be seen in transparency.

The colophon provides the date *saṃvat 1645 varṣe | āsū sudi 2 dine,* corresponding to 1588/9 CE.[108]

Beginning.   The *avataraṇikā* is rubricated.
[1v1] [oṃ] || śrī[?]yākalaśasa[?][tyo] na[ma]ḥ || [vāgarthāv iva saṃpṛ]ktau[109] | vāgarthapratipattaye | jagataḥ pitarau / vaṃde | pārvatī-parameśvarau // || 1

First sub-colophon
[3v10] iti / kāladāsa(!)kṛtau // raghuvaṃśe | // vaśiṣṭānigamo / nāma / pratha/ma | [3v11] sargaḥ ||

End.   [54v9] iti śrīraghukāvyam ūttaṃmaṃ samāptaṃ |||| [gra?][?]ā [graṃtha] 215 |||| śrī [10] saṃva⟦v⟧t 1645 varṣe | āsū (!) [?su?]di 2 dine || śrīRiṇīnagare || śrījinabhadrasūrisaṃtāne || vā 0 śrīpadmameru-gaṇi || | vā 0 śrīma | [11]tivarddhanagaṇi | vā 0 śrīmerutilakagaṇi | vā 0 dayākalaśagaṇi | vā 0 śrī amaramāṇikyagaṇimaṇīnāṃ śiṣya-mukhya//śrīśrīśrīśrī[12]śrīsādhukīrttyupādhyāyānāṃ śiṣyeṇa | ⟦-1-⟧0 Mahi-masuṃdareṇa likhitā pratiḥ || lekhakapāṭhakayoḥ śubhaṃ srūyāt (?) |||| ka-lyāṇa

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[108]Actually, the reading *āsū sudi* of Aufrecht is far from being certain. The *akṣara* which he reads as *su* resembles rather a *kla*; in any case it is very different from other specimens of *su* occurring in this manuscript. One is therefore tempted to read *ā sūkladi* (!). Still, if one assumes that his reading is correct, the exact date should be Sunday, 26th June 1588 CE (if *āsū* stands for *āṣāḍha*), or AD 1588 9 22 Thursday, 22 September 1588 (if *āsū* stands for *āśvina*) .

[109]The first seven *akṣara*s have been corrected.

3   Sanskrit Annotated Manuscripts

The manuscripts described in chapter 2 are examined here from different viewpoints. As in the case of almost all pioneer undertakings,[1] the risk of overlooking one or more aspects is very high. Surely there is much more that can be said about Sanskrit annotated manuscripts, and many of the topics dealt with here should be treated in more depth. On the other hand, it is precisely for this reason that the methodological approach of this study is oriented to two main principles: clarity and functionality. Therefore, in what follows the stress is not laid on exhaustiveness, the main goal being rather to outline possible directions for future studies.

The main part of the present chapter is devoted to a detailed analysis of the manuscripts of the ĪPV and RaghuV whose annotations have been partially edited in the second part of this study. In the first section, the annotations are examined in relation to the text they comment on from a *codicological* point of view. The different layout strategies for presenting the main text, the annotations and the means of linking the first to the second are described. In the second section, the annotations are examined from the point of view of their *content*. The language and the style of the annotations are examined, together with their relationship to the extant commentarial literature.

Finally, the last section consists of a tentative appraisal of the character and typologies of annotations in Sanskrit manuscripts from North India and Nepal. In this part, some selected annotated manuscripts of other works are also taken into consideration and briefly described.

3.1   CODICOLOGY

At the very beginning I hinted at the fact that annotated manuscripts have different features than manuscripts containing a *mūla*-text with one or more commentaries.[2] Scribes writing manuscripts with *tripāṭha* or *pañcapāṭha* commentaries face very different problems, of course, in the organization of the layout. Their task was akin to the one of the scribes who in Medieval Eu-

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[1] For an explanation of why the present study should be considered pioneering, see § 1.

[2] Cf. § 1 p. 7.

rope and the Byzantine empire copied manuscripts of Homer's Iliad with a "framing" commentary in the form of *scholia*.[3]

However, the majority of the questions addressed by scholars dealing with manuscripts with framing commentaries are central also for the study of annotated manuscripts. Therefore, the categories developed for their description and analysis proved to be useful also for our purposes. I profited particularly from the works of two scholars of Classical studies, K. McNamee and M. Maniaci. In a recent publication (McNamee, 2007), the former offers a thorough study of annotations in Greek and Latin papyri from ancient Egypt. The annotated papyri have many characters in common with our annotated manuscripts, and many valuable observations on those can help us to gain a better understanding of ours. Above all, fundamental for a correct evaluation of the annotations are the following issues: (a) the *sizes of the margins*; (b) the *length,* (c) *location* and (d) *layout* of the annotations.

On the other hand, the main interests of Maniaci is devoted to Greek manuscripts with framing commentary. Indeed, the character of this material is different from that of manuscripts with annotations supposed to be occasional. Yet, in two articles[4] the Italian scholar provides methodological patterns which are suitable also for the analysis of our material.

At the end of her first short article on the strategies of juxtaposition of text and commentary in manuscripts of Homer's Iliad, Maniaci provides a "scheme for the analysis of the page of a commented manuscript."[5] Not all elements that, according to her, have to be examined are useful for our purposes. Still, some of them are essential also for the analysis of annotated manuscripts.

In the following section, the analysis of the codicological features of the annotations is undertaken adapting Maniaci's scheme and the criteria employed by McNamee for the examination of the physical characteristics of annotated papyri.[6]

For the sake of convenience, I provide here a list of the elements examined:

1. Distribution of the space on the page (size of the margins in relation to the justification);
2. Location of the annotations on the page (length of the annotations in relation to available space);
3. Script and hands;
4. Typology of the link between main text and annotations:
    - absence of a link

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[3]The term *framing commentary* is a tentative rendering of the Italian definition "commento a cornice," see Maniaci (2006).

[4]Maniaci (2000) and Maniaci (2006).

[5]"Grille d'analyse de la page d'un manuscrit commenté" (Maniaci, 2000, 78-8).

[6]Maniaci (2000, *ibidem*) and (McNamee, 2007, 13-21).

- link by graphical means (for instance reference signs, rubrication etc.)
- textual link (*pratīkas* and similar means)
- redundancy (coexistence of more typologies of link)

5. Means for the differentiation between main text, annotations and additions of missing parts of the main text and/or of the annotations;
6. Treatment of the writing of the annotations in relation to the available space:
   - variation of the module
   - use of abbreviations
7. Layout of the annotations.

In his article on some annotated manuscripts of the *Nyāyamañjarī*, also Muroya takes into consideration some the elements of the above list for the description of the annotations. However, since his main focus is philological, he provides only brief remarks on points 2, 4, 7.[7] In section § 3.3 of this chapter, his remarks will be mentioned in more detail.

3.1.1 The Manuscripts of the Īśvarapratyabhijñāvimarśinī

Only digital images of these manuscripts were available to me: for manuscripts J, L, $Ś_7$ and $Ś_{10}$ color images, for manuscript P black-and-white images. Therefore, the remarks on some elements are only of a very general character and cannot refer to precise measurements. Moreover, for P it was not possible to distinguish different types of ink.

3.1.1.1 MANUSCRIPT J

Distribution of the space on the page. Birch-bark manuscript in the codex format, with a justification very similar to the one of Western codices. The margins are very large, and the inner margin is smaller than the outer margin, while the top and bottom margins have the same dimension. Apparently there is no trace of line ruling, but even if the lines are written *in campo aperto*,[8] they are very regular. A possible explanation for this fact is that the scribe used the lenticels of the bark as an aid for writing in a straight line. Taking the virtual writing top line of the *akṣaras* as reference, the unit of ruling is large, leaving enough space for writing interlinear glosses. The overall impression is that by the calculation of the space, the scribe left enough blank space on purpose in the margins and between the lines in order to add scholia and glosses.

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[7]"Before introducing the individual mss., let me briefly describe the writing area and style, the way of allocating a gloss to its reference in the main body of the text of the NM, and the contents of the glosses" (Muroya, 2010, 224).

[8]"Expression qualifiant des lignes d'écriture tracées sans rectrices, ou une notation musicale n'utilisant pas de portée" (Muzerelle, 1985, lemma 324.11).

Location of the annotations.   The annotations are marginal and interlinear. Marginal annotations have the character of scholia, and occasionally they cover a whole margin. The direction of writing of the marginal annotations varies. Long annotations in the top and bottom margins are written parallel to the lines of the main text (i.e. parallel to the short side). Long annotations in the left and right margins are written always in the outer margins (i.e. on the recto, they are always in the right margin, and on the verso always in the left margin), and are *perpendicular to the main text* (i.e. parallel to the long side); their writing direction is from top to bottom if they are written in the left margin, and from bottom to top if they are written in the right margin. Interlinear annotations that are longer than a gloss may either start in the left margin to continue between the lines or start between the lines to continue in the right margin. In both cases, the writing direction used for the text in the margins is that same as the direction used in the main text.

Scripts and hands.   Both main text and all annotations are written in Śāradā, all in black ink. In the annotations two different hands are recognizable.[9] Most probably, the first set of annotations were written by the same scribe who wrote the main text (moreover the shade of the ink is similar to the one of the main text). The second hand has a more "cursive" character.

Typology of the link between main text and annotations.   There is no direct link between main text and annotations. Interlinear glosses of one or two words are always written directly *above* the word commented. Longer interlinear annotations start above the word (or words) commented if this is in the middle or towards the end of a line; if the word (or words) are towards the beginning of a line, the annotations usually start in the left margin and continue between the lines. For glosses and scholia written in the margins, the only criterion that can be used to assign them to a word or passage is their content.

Means for the differentiation between main text and annotations.   The only means used is the change of the module of script—the annotations are written in smaller characters.

Treatment of the writing in relation to the available space.   Seemingly, there is no specific strategy to exploit the available space in an optimal way. This is confirmed by the fact that the reader is forced to turn the manuscript in order to read the scholia in the left and right margins written parallel to the long side of the page.

Layout of the annotations.   No difference is to be seen between the layout of the main text and that of the scholia—regardless of they are by the first or the second hand (the same segmentation marks are used).

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[9]This is confirmed by the fact that the shade of the ink is different in the two sets of annotations.

3.1.1.2 MANUSCRIPT P

Distribution of the space on the page.   Paper manuscript in the codex format. Most of the observations made about manuscript J are valid also for this paper manuscript in codex format. The only difference is that the top margin is bigger than the bottom margin. Also, in this manuscript there is apparently no line ruling and the lines are written *in campo aperto*. However, even if the writing material does not offer any aid to the scribe, the lines are straight and very regular (possibly the ruling was impressed and not identifiable in the images).

Location of the annotations.   See § 3.1.1.1. The only difference between this manuscript and J concerns the marginal annotations. They are written both in the inner and the outer margins, and some of the scholia in the left and right margins are written *parallel to the main text* (i.e. parallel to the short side of the page). The longer marginal scholia are written in the same way as in J.

Scripts and hands.   Both the main text and the annotations are written in Śāradā. Since for this manuscript only black-and-white digital images are available to me, it is more difficult to recognize different hands. Still, in the annotations at least two different hands are recognizable.

Typology of the link between main text and annotations.   In this manuscript direct links between main text and annotations are absent. The annotations are linked to the text commented on in the same way as in manuscript J. The only difference is that some scholia in the left and right margins written parallel to the writing direction of the main text start at the same height of the line in which the part of text commented on occurs.

Means for the differentiation between main text and annotations.   See § 3.1.1.1.

Treatment of the writing in relation to the available space.   See § 3.1.1.1.

Layout of the annotations.   See § 3.1.1.1.

3.1.1.3 MANUSCRIPT L

Distribution of the space on the page.   Paper manuscript in the *pothī* format. The margins are very large, and as in the two preceding cases, there is no trace of a writing frame or of line ruling; yet the lines have been written in a very regular way. It is clear that enough blank space has been left for adding scholia and glosses—both interlinear and marginal.

Location of the annotations.   Regardless of the different format, all annotations are written and distributed in the same way as in manuscript J and P (see §§ 3.1.1.1 and 3.1.1.2).

Scripts and hands. The main text is written in Śāradā. At least *three different layers* of annotations occur. Two of them are written in Śāradā by two different hands. The first layer has been copied by the first scribe together with the main text directly from the apograph. The second one consists only of corrections and additions of passages missing in the main text, most probably by a careful reader. A third person has then added additional annotations in the margins in a different script, Kashmiri Devanāgarī.

Typology of the link between main text and annotations. For the first and the third layers of annotations, see § 3.1.1.1. The second layer is connected to the main text by means of *kākapadas* (caret symbols).[10] However, it should be noted here that it consists exclusively of corrections and additions to the main text.

Means for the differentiation between main text and annotations. See § 3.1.1.1. In only a very few exceptions is a *pratīka* inserted at the beginning of the annotation.[11]

Treatment of the writing in relation to the available space. See § 3.1.1.1.

Layout of the annotations. See § 3.1.1.1.

3.1.1.4 MANUSCRIPT Ś₇

Distribution of the space on the page. Paper manuscript in the *pothī* format. The main text has been written by two hands on two different types of paper. The first part (1v-15v and 28r-158r) is on a darker quality of paper than the second part (16r-27v).

Scripts and hands. There are at least *five different layers* of marginal and interlinear annotations, all of them written in Śāradā. The first layer of annotations seems to have been written directly by the scribe who copied the main text. The second one was written after the reparation of the margins since on some folios (as for instance on 3r, 28v, 29r etc.) the annotations have been written on the paper used for the reparation. Some annotations written by the first hand have been covered by the reparation (as for instance on 4r; both cases occur on 5v). A third hand has then written a few glosses and integrated missing parts of defective annotations written by the second hand (cf. for instance 49 on p. 195). The last two layers consist of a very small number of glosses, respectively written with a violet ballpen and a blue crayon. Some passages have been corrected with yellow ink.

Location of the annotations. See §§ 3.1.1.1, 3.1.1.2 and 3.1.1.3.

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[10]Cf. the symbols for addition (*Einfügungszeichen*) labeled Sar3(1646)_5, Sar8(1750!)_8, Sar9.1(1750!)_2, Sar9.2(1750!)_7, Sar9.3(1750!)_10, and Sar16(1889)_14 in Einicke (2009, 236-7).

[11]Cf. 41 on p. 193, 44 on p. 194 and the scholium written in Kashmiri Devanāgarī reported below in § 3.2.2.

Typology of the link between main text and annotations.　For the first layer of annotations, see § 3.1.1.1. Some of the glosses in the second layer are connected to the main text by means of a reference sign with the shape of a small circle.[12]

Means for the differentiation between main text and annotations.　In order to distinguish the text of Abhinavagupta's ĪPV from the *kārikās* of Utpaladeva's ĪPK, the latter are rubricated and centered like in a *tripāṭha* commentary (folios 1v-11v), only rubricated (folios 28r-158v), centered, written with black ink and highlighted in red (folios 12r-13v), or simply written with black ink and highlighted in red (folios 16r-27v).

　　As in J, P and L, the annotations are differentiated only by means of a different module of the script—they are written in smaller characters.

Treatment of the writing in relation to the available space.　See § 3.1.1.1.

Layout of the annotations.　The layout of the annotations is identical with the layout of the main text (more precisely of the text of Abhinavagupta's ĪPV). Some of the annotations by the second hand are separated from others written in their vicinity by means of thin lines (for instance, annotations 49 and 52 on p. 195 and 195).

3.1.2　The Manuscripts of the Raghuvaṃśa

3.1.2.1　MANUSCRIPT N₁

This is a composite manuscript, consisting of four codicological units.[13] Since only part of the text in the second codicological unit is annotated (folios 3r1-12r), the following refers exclusively to it.

Distribution of the space on the page.　A paper manuscript in the *pothī* format. The overall layout has been carefully organized. The folios measure on the average 33 x 8.5 cm; the justification is only 26.5 x 4.5 cm. The margins are thus large (on the average, the left and right margins are 3.5 cm, the top margin is 2 cm and the bottom margin 2.5 cm). The unit of ruling is one centimeter, but the characters cover only half of it, leaving an interlinear space of 0.5 cm. Taking into account the fact that all annotations are 2 to 3 mm high, enough interlinear space has been left for writing interlinear glosses. Unfortunately, there is no statistical study of these features in South Asian manuscripts to rely on—at least to my knowledge, yet a comparison with other *pothī* paper manuscripts, strengthen the impression that the layout has been originally planned taking into account the later addition of annotations.

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[12]Cf. the symbols for addition (*Einfügungszeichen*) labeled Sar2(1419)_8, Sar8(1750!)_1, Sar9.2(1750!)_15, Sar9.3(1750!)_14, Sar11(1750!)_11, Sar16(1889)_11, and Sar17(1895)_26 in Einicke (2009, 236-7).

[13]Cf. §§ 2.1.3 and 2.3.1.

Scripts and hands.   The main text and the annotations are both written in Newārī by the same hand. The style of the script is very clear and regular.

Location of the annotations.   The annotations are both interlinear and in all four margins. The direction of writing basically follows the same rules used in manuscripts J and P of the ĪPV, explained in §§ 3.1.1.1 and 3.1.1.2. However, on some pages the annotations are very numerous and the space in the margins has not been well exploited, so that in some cases the writing direction for longer annotations has to change (for more details, see below under *Treatment of the writing in relation to the available space*).

Typology of the link between main text and annotations.   A coherent system for linking the annotations to the main text is employed in almost all cases. It consists of the combination of graphical means with an exact spacial distribution of the annotations—for the latter, see below under *Treatment of the writing in relation to the available space*).

The graphical means employed is twofold: in the main text a *reference sign* is provided above the word to be commented on (or a representative one for a longer passage),[14] and a *digit* at the end of the marginal annotation indicates the line in which the commented word occurs. The reference sign always has the shape of three dots forming a triangle (cf. figure D.1). The digits at the end of annotations in the top margin always refer to a line starting the count from the first line, while in the case of digits at the end of annotations in the bottom margin, the counting starts from the last line (i.e., the first line from below). In some cases, a redundancy of means occurs. For instance, interlinear glosses are written directly above the word commented, but still a reference sign or a digit is added.[15]

Means for the differentiation between main text and annotations.   The annotations are differentiated only by means of a different module of the script—they are written in smaller characters.

Treatment of the writing in relation to the available space.   At first sight, the annotations seem to have been written on the page at random (cf. figure D.2). Yet a closer analysis of their relative positions reveals that behind this apparent chaos, very exact rules are applied. The scribe who wrote the annotations tried to put the beginning of each of them exactly *in a perpendicular line above* the word commented, regardless of the line in which it occurs (cf. figure D.5). If this was not possible due to lack of space, he still tried to begin as close as possible to this ideal spot.[16] On the first folio, he started writing

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[14]However, there are also cases in which the reference sign in the main text is lacking; these are annotations 13, 36, 62, 63, 68, 71, 72, 73, 74, 75, 92, 93, 116, 117, 130, 131, 132, 141, 142, 144, 148, 149, 154, 157, 160, 161, 171, 174, 187, 191, 192, 193, 202, 203, 204, 209, 212, 213, 217, 9, 31, 42, 64, 71, 17, 18, 3, 2, 3, 6.

[15]Cf. for instance annotation 35.

[16]Cf. the note to annotation 98 on p. 119.

the first annotation as close as possible to the upper part of the top margin or the lower part of the bottom margin.[17] However, he later changed his technique, putting the first annotation to be written in the top or bottom margin as close as possible to the first or the last line respectively (cf. figure D.3). Following the order of the annotations as given in the edition it is possible to reconstruct in the manuscript which annotations were written before or after the others, and thus to understand why some of them bend before others or continue in the right margin (cf. figures D.3, D.4 and D.5).

Layout of the annotations. The layout of the annotations is identical with that of the main text—including the use of sandhi- and word-dividers.[18] The digits at the end of the annotations also serve the purpose of dividing different annotations written one after another.

3.1.2.2 MANUSCRIPT N$_2$

Distribution of the space on the page. Paper manuscript in the *pothī* format. Even if the layout of the main text is rudimentary (cf. § 2.3.2), the impression is that the scribe tried to maintain specific proportions planned in advance. Enough space has been left in all four margins to add brief annotations (from 2.2 and 2.9 cm in the top and bottom margins, and 2 to 2.5 cm in the left and right margins). The characters are written in a large size, but since the pages are 20.6 x 10.8 cm and on each page there are only six lines, the interlinear space is also wide enough for annotations.

Location of the annotations. The annotations are marginal and interlinear. The direction of writing of the marginal annotations varies with the same patterns as in the ĪPV manuscripts J and P (cf. 3.1.1.1 and 3.1.1.2).

Scripts and hands. The main text and all annotations are written in Devanāgarī, most probably by the same hand. However, the ink used for the main text and the annotations is different, and the annotations were written later. The style of the script is very coarse, reflecting the general character of the layout (cf. § 2.3.2).

Typology of the link between main text and annotations. As in N$_1$, in the main text a reference sign is provided above the word to be commented on, and a digit at the end of the marginal annotations indicates the line in which the commented word occurs. The digits indicate the corresponding line according to the same rules as in N$_1$ (the counting starts respectively from the first or last line, depending on the position of the annotation). The reference sign always has the shape of the mathematical equal sign (=). Interlinear glosses are written directly above the word commented.

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[17]In the edition, see for instance the description of the position of the annotations on folio 3r.

[18]Cf. for instance annotation 3 on p. 89.

Means for the differentiation between main text and annotations.   The only means used is the change of the module of script—the annotations are written in smaller characters.

Treatment of the writing in relation to the available space.   The annotations are very short, so that it is not possible to give an evaluation of this aspect.

Layout of the annotations.   The last remark is valid also for the layout.

3.1.2.3   MANUSCRIPT N_3

Distribution of the space on the page.   Paper manuscript in the *pothī* format. The layout of the main text is very similar to that of N_2, but it has been realized more carefully. There is also enough space in this manuscript to add brief annotations: in all four margins (from 2.2 and 2.9 cm in the top and bottom margins, and 2 to 2.5 cm in the left and right margins). The characters are large, but since the pages are 20.6 x 10.8 cm and on each page there are only six lines, the interlinear space is also wide enough for annotations.

Location of the annotations.   The annotations are marginal and interlinear. The direction of writing is always the same as that of the main text.

Scripts and hands.   The main text and all annotations are written in Devanāgarī; the main text was written by at least six different hands. Moreover, the annotations were written by different hands, but it is very difficult to tell if their authors are the same persons who wrote the various parts of the main text. The style of all scripts is slightly coarse, although not to the same degree as in N_2.

Typology of the link between main text and annotations.   Exactly the same as in N_2.

Means for the differentiation between main text and annotations.   See 3.1.2.2.

Treatment of the writing in relation to the available space.   See 3.1.2.2.

Layout of the annotations.   See 3.1.2.2.

3.1.2.4   MANUSCRIPT N_5

Distribution of the space on the page.   Paper manuscript in the *pothī* format. The layout of the main text is akin to the one of N_3. The two folios extant measure ca. 23 cm x 10 cm (cf. 2.3.4), thus being bigger than the folios of N_2. However, all four margins are narrower (ca. 2 cm on all sides), and on each page there are ten lines, leaving no space for interlinear annotations.

Location of the annotations.   The annotations are only in the margins. The annotations in the top margin run parallel to the main text, the annotations in the left margin run perpendicular to the main text (i.e. parallel to the short side of the page), from top to bottom.

Scripts and hands. The main text and all annotations are written in Devanāgarī by the same hand. The script is more precise and regular than in N_2 and N_3.

Typology of the link between main text and annotations. Exactly the same as in N_2.

Means for the differentiation between main text and annotations. See 3.1.2.2.

The annotations in these two folios are only six in number, therefore it is not possible to give an significant evaluation of the last two points.

3.1.2.5 MANUSCRIPT N_6

Distribution of the space on the page. Paper manuscript in the *pothī* format. It consists of only three folios of ca. 23.5 x 10 cm. The dimension of the left and right margins varies between ca. 2 cm and ca. 3 cm. The distance between the top and bottom margin and the first and last lines is ca. 2 cm (on 3v, it is 2.5 cm). The space is thus distributed in a similar way as in N_2 and N_3.

Location of the annotations. There are two layers of annotations. The annotations belonging to the first layer are only marginal. The second layer consists of nine annotations (number 1, 5, 6, 10, 21, 23, 24, 25, and 28 on p. 170 and ff.), of which only one is interlinear (21). As far as it is possible to recognize from the three extant folios, the direction of writing of the annotations is identical with the one in N_1.

Scripts and hands. The main text and all annotations are written in Devanāgarī. The annotations of the first layer were written by the same hand of the main text in a very regular script. The four annotations of the second layer were added later in a fast cursive script in which the upper line linking the *akṣaras* is missing.

Typology of the link between main text and annotations. In the first layer of annotations, the means used are the same as in N_2, N_3 and N_5.

Means for the differentiation between main text and annotations. The annotations of the first layer were written with the same ink used for the main text and with a script of more or less the same size.

Treatment of the writing in relation to the available space. In the three extant folios, it seems that the space available has been exploited without planning in advance.

Layout of the annotations. In the first layer of annotations the layout is identical with the one of the main text.

3.1.2.6   Manuscript Be

Only black-and-white digital images of this manuscript were available to me. Therefore, as in the case of the ĪPV manuscripts described above, the remarks on some elements are only of a very general character.

Distribution of the space on the page.   Paper manuscript in the codex format. The justification is very regular, top and bottom margins and the left and right margins having the same dimension. All four margins are very large, the top and bottom being larger than the right and left. Apparently there is no trace of line ruling, but the lines are still very regular. As in the case of the ĪPV manuscripts J and P, the overall impression is that the scribe left on purpose enough blank space in the margins and between the lines in order to add scholia and glosses.

Location of the annotations.   The annotations are marginal and interlinear. They are positioned like the annotations in the two codices of the ĪPV, J and P, but the direction of writing is always parallel to direction of the main text.

Scripts and hands.   The main text and all annotations are written in Śāradā, most probably by the same hand. However, since in the black-and-white digital images it is not possible to recognize if the annotations have been written with a different ink, we cannot say if they were added later or were written together with the main text.

Typology of the link between main text and annotations.   In the main text, a reference sign in the form of a small circle is written above the word commented, and it is repeated above or on the left of the corresponding annotation. The reference sign used for linking missing parts of the main text to the passages added in the margin have the shape of a cross. Interlinear glosses of one or two words are always written directly above the word commented on.

Means for the differentiation between main text and annotations.   The only means used is the change of the module of script—the annotations are written in smaller characters. However, additions of missing parts of the main text are written in the same module as the one used for the main text.

Treatment of the writing in relation to the available space.   It seems that in this manuscript also no specific strategy to exploit the available space in an optimal way has been thought of in advance. This is to some extent confirmed by the use of abbreviations in some annotations, but apparently without a specific reason, since in the margin enough space was available to write the whole annotation (cf. for instance 9 on p. 176).

Layout of the annotations.   No difference is to be seen between the layout of the main text and the one of the annotations.

3.2 CONTENT

3.2.1 On Commentaries and Annotated Manuscripts

The richness and the central role played by commentaries in South Asian literary tradition is well-known, and recently it has been pointed out in more than one publication. Already the sheer quantity of works written in the form of commentary betrays their importance: according to Aklujkar[19], *seventy-five* percent of the whole corpus of Sanskrit literature consists of commentaries. In the case of philosophical works, an even greater percentage—ninety or even ninety-five—is given by Hulin (2000, 425).[20] The origin of commentarial literature is often connected with the predominantly oral dimension of South Asian literary culture and with the oldest texts known to us, the *Ṛgvedasaṃhitā*. The sacral character of this collection of texts is considered to be the reason for the early development of an exegetical literature.[21] Centuries of faithful oral transmission of the sacred stanzas prevented them from corruption and linguistic changes, but the parallel development of the spoken language had the consequence that the language of the *Ṛgveda* was no longer fully intelligible. It is to fulfill the need for an explanation of difficult words in the Veda that in the fifth or fourth century BCE[22] Yāska wrote his work on etymology, the *Nirukta*.

Similar considerations have been made for the beginnings of Sanskrit grammatical literature. The peculiar structure and the terse language of Pāṇini's treatise served the purpose of a better memorization. In this case, it is the brevity of the *sūtras* and the technical metalanguage used that ask for an exegesis. An explanation both of the language and the content was given by the teacher to his pupils through direct instructions—that is to say, still in the context of an oral tradition.[23] It is more or less taken for granted that the teaching of the texts considered to be at the beginning of the six *darśanas* presupposed a close relationship between student and teacher. Besides *sū-*

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[19]Quoted in von Hinüber (2007, 99).

[20]"Dans le cadre de la récente *Encyclopédie Philosophique* publiée par les Presses Universitaires de France, l'equipe en charge de la section "Inde" du volume III a été amenée à sélectionner quelque 300 oeuvres représentatives. Or il s'est trouvé qu'environ 80% de ces oeuvres considérées unanimement comme majeures se présentaient sous la forme de commentaires! Divers indices permettent même de penser que cette proportion pourrait s'élever à 90 ou 95% pour peu que l'on prenne en compte les milliers ou dizaines de milliers de textes déjà répertoriés mais que leur manque d'autorité condamne, du moins pour la plupart d'entre eux, à dormir longtemps encore, sinon indéfiniment, dans la poussière des collections locales de manuscrits."

[21]Cf. for instance von Hinüber (2007, 99) and Slaje (2007, 69-70).

[22]For a discussion of the dating of Yāska, see Scharfe (1977, 118-9).

[23]The question of whether the composition of the *Aṣṭādhyāyī* may have taken place in a fully oral context or whether it presupposes the use of writing remains yet unanswered. A discussion of the various positions on this topic is provided by Bronkhorst (2002). What is relevant here is not how the text was composed, but rather how it was—and still is—taught.

tras, mnemonic verses (*kārikās*) were also developed in order to help students learn the core of the philosophical systems by heart. However, these were still explained using oral instructions.[24] Moreover, some scholars suggest that the peculiar style of philosophical commentaries—the so-called *bhāṣya*-style—draws its origin from the ancient practice of philosophical debates.[25]

Still, the majority of Sanskrit and Prakrit commentaries which have come down to us were composed in a period in which literacy was widespread in the South Asian subcontinent. They are the product of a culture in which *manuscripts* already played a central role in the transmission of knowldege. However, this does not imply that a "manuscript culture" had superseded the oral dimension of teaching, rather the two coexisted side by side.[26] As I will try to show, this fact is of central importance also for the correct evaluation of annotated manuscripts and of the cultural background in which they were produced.

As pointed out by von Hinüber (2007, 100), texts belonging to almost every literary genre were commented on.[27] On the other hand, the beginning of the commentarial tradition differ for the various literary genres. If commentaries on grammatical texts are attested very early—Kātyāyana's *vārttika*s date back to the 250-150 BCE—[28], the first surviving commentary on a *kāvya* is probably Vallabhadeva's *Pañcikā* on Kālidāsa's *Raghuvaṃśa* (tenth century CE).[29] Further evidences about the writing of commentaries on *kāvya* works do not point to a date earlier than the seventh century CE.[30]

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[24]Cf. for instance (Frauwallner, 53 6, 178-80): "Mit der Zeit der Systeme treten wir in einen neuen Abschnitt indischer Überlieferung ein, in die Periode der schriftlichen Überlieferung. Die Anfänge der philosophischen Systeme fallen allerdings noch in die Zeit der mündlichen Überlieferung, denn der Übergang erfolgte naturgemäß nicht plötzlich, sondern schrittweise. [...] [Man preßte] das, was festgehalten werden sollte, schlagwortartig in knappe Sätze zusammen, die dann dem Gedächtnis eingeprägt wurden. Diese Merkästze wurden ebenso wie die aus ihnen bestehenden Werke Sūtren (*sūtrāṇi*) genannt. [...] Der Schuler, der sie von seinem Lehrer lernte und sie seinem Gedächtnis einprägte, erhielt gleichzeitig ausführliche mündliche Erläuterungen. [...] Die Sūtra-Form war aber nicht das einzige Mittel mündlicher Überlieferung, dessen man sich in der Zeit der philosophischen Systeme bediente. Neben den Merksätzen stehen Merkverse, sogenannte Kārikās (*kārikāḥ*)."

[25]Cf. for instance Tubb and Boose (2007, 173 and 239-40) and Bronkhorst (2002, 812-20); for a slightly different explanation of the purport of the term *bhāṣya*, see Slaje (2007, 73).

[26]For instance, according to M.R. Pant, who relies on the evidence brought by a verse in Śrīharṣa's *Naiṣadhīyacarita* (19.62), "in the process of learning and perfecting their understanding of Pāṇini's grammatical rules, students used to practise writing the formations of different word forms using chalk and wooden boards" (Pant, 1979, 28). A discussion of the different scholarly views on orality, literacy and manuscript diffusion in ancient and medieval South Asia is to be found in Rath (2012b); on pp. 31-55, the coexistence of oral and written transmission of knowledge and its epistemological consequences is analyzed in more detail.

[27]The notable exceptions are the *purāṇas*, of which only one has been largely commented on, the *Bhāgavatapurāṇa* (von Hinüber, 2007, *ibidem*).

[28]Cf. Scharfe (1977, 138).

[29]Cf. Goodall and Isaacson (2003, xv-xviii).

[30]Cf. Goodall and Isaacson (2003, xix).

Commentaries differ both in their purpose and structure, according to the different character of the texts commented on. This is reflected also in the indigenous terminology used for the definition of the different typologies of Sanskrit commentaries—at least in theory. For the sake of convenience, I may refer to the brief summary of the various Sanskrit technical terms provided by von Hinüber (2007, 100-1). He relies on Hemacandra's *Abhidhānacintā-maṇi* (II 170) and Rājaśekhara's *Kāvyamīmāṃsā*, in which the various kind of commentaries are listed and described. On the base of the definitions, the German scholar distinguishes between commentaries dealing with the analysis of the *language*, and commentaries dealing with the *content* of a text.[31]

The first category should include the following type of commentaries:

- **vṛtti**, considered to be the standard commentary to a *sūtra* (Rājaśekhara: *sūtrāṇāṃ sakalasāravivaraṇaṃ* "Erklärung des gesamten Gehaltes der Sūtras");[32]
- **paddhati** a subcommentary to the *vṛtti* (Rājaśekhara: *sūtravṛttivive-canaṃ* "Kritische Betrachung der Vṛtti zu einem Sūtra");
- **bhāṣya**, a critical commentary (?) (Rājaśekhara: *ākṣipya bhāṣaṇād bhāṣyaṃ*, "Bhāṣya wird so genannt, weil kommentierend Gegenar-gumente entkräftet werden"; Hemacandra: *sūtroktārthaprapañcakaṃ* "Ausbreitung des im Sūtra gelehrten Sinngehaltes")

On the other hand, the following types of works should be considered to be commentaries on the content of a text:

- **ṭīkā** (Rājaśekhara: *yathāsambhavam arthasya ṭīkanam* "das Her-vortretenlassen des Sinnes, soweit das möglich ist"; Hemacandra: *ni-rantaravyākhyā* "eine fortlaufende Erklärung");
- **pañjikā** (Rājaśekhara: *viṣamapadabhañjikā* "Zergliederung schwieriger Wörter"; Hemacandra: *niruktaṃ padabhañjanaṃ* "etymologische Worterklärung")
- **vārttika** (*uktānuktaduruktacintākari* "Prüfung des Gelehrten, des nicht Gelehrten und des schlecht Gelehrten");

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[31] "Die Mannigfaltigkeit der Kommentare zu Sanskrittexten geht Hand in Hand mit einer vielfältigen, wenngleich bisher nicht immer völlig durchschaubaren Terminologie zur Beze-ichnung der verschiedenen Arten von Kommentaren. Nicht alle dieser Bezeichnungen sind eindeutig definiert und klar gegen einander abgegrenzt. Soweit sich dies aus den einheimis-chen indischen Angaben, die etwa in Hemacandras Lexikon (Abhidhānacintāmaṇi II 170) und Rājaśekharas Handbuch der Dichtkunst (Kāvyamīmāṃsā) enthalten sind, erkennen lässt, können zwei Gruppen unterschieden werden, nämlich text- und inhaltsbezogene Benennun-gen von Kommentaren" (von Hinüber, 2007, 100). Although the exact wording in German is "text- und inhaltsbezogene Benennungen von Kommentaren," it is evident that the oppo-sition is between commentaries whose aim is to explain passages that are difficult from the viewpoint of semantics and syntax, and commentaries whose aim is to explain the content of a text.

[32]The original definitions and their German translations are all from von Hinüber (2007, 100-1).

- ***vyākhyā*** ("nicht bei Rājaśekhara oder Hemacandra: 'genaue Wort für Wort Erklärung' [A. N. Aklujkar];" see the stanza quoted below)
- ***vivaraṇa***
- ***ṭippaṇī***

Von Hinüber points out that the attribution of one type of commentary to the first or the second category is not always unambiguous.[33] For instance, commentaries falling into the category of *bhāṣya* are usually considered to deal mostly with the purport of a text—in other words, with the content.[34]

The twofold division of Sanskrit commentaries according to their aims as suggested by the German scholar is to be found also in the Sanskrit tradition. It is implied in a stanza occurring in various texts and in different recensions in which five distinct parts of a *vyākhyā* are listed:

> *padacchedo 'nvayoktiś ca samāsādivivecanam*
> *padārthabodhas tātparyaṃ vyākhyāvayavapañcakam*[35]

A similar stanza listing five "characteristics" of a commentary (*pañcalakṣaṇa*) is also attested:[36]

> *padacchedaḥ padārthoktir vigraho vākyayojanā*
> *ākṣepeṣu samādhānaṃ vyākhyānaṃ pañcalakṣaṇam*[37]

The five elements making up a *vyākhyā* as identified in these stanzas have been used by Western scholars in order to exemplify the functions fulfilled by Sanskrit commentaries.[38]

To sum up, according to the Indian tradition a commentary is supposed to have five functions:

1. *padaccheda*, word-division;
2. *anvayokti* or *vākyayojanā*, explanation of the syntax;
3. *samāsādivivecana* or *vigraha*, analysis of grammatical complexes (primary and secondary derivatives, compounds etc.)
4. *padārthabodha* or *padārthokti*, explanation of word meaning, i.e. glossing;
5. *tātparya* and/or *ākṣepasamādhāna*, the statement of the author's intention and/or the answering of objections.

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[33]Cf. footnote 31 on 65.

[34]See for instance the definition of *bhāṣya* in the *Nyāyakośa*: **bhāṣyam**—*sūtrārtho varṇyate yena padaiḥ sūtrānusāribhiḥ | svapadāni ca varṇyante bhāṣyaṃ bhāṣyavido viduḥ ‖ iti bhāṣyalakṣaṇam* (Jhalakīkara, 1978, 627).

[35]Roodbergen (1984) as reported in Goodall and Isaacson (2003, l).

[36]A third version in which six rather than five parts are listed is also attested. It is discussed, together with other variant versions, in Goodall and Isaacson (2003, l, fn. 100).

[37]Quoted as reported in the *Nyāyakośa* (Jhalakīkara, 1978, 828); this verse is ascribed to the *Parāśarapurāṇa*.

[38]For an examination of the typologies and functions of Pāli and Prakrit commentaries, see (von Hinüber, 2007, 101 ff.); for the centrality of commentaries in Jainism, see Dundas (1996).

The classification of commentaries into two categories suggested by von Hinüber finds a correspondence with the functions listed here: the first four concern the analysis of the *language*, while the last one deals with the *content* of a text.

The picture that results from the analysis of the annotated manuscripts is not different. The functions performed by the annotations are identical with the ones proper to running commentaries. The people who wrote the annotations were aware of the identity of purpose of the two different kinds of commenting, and a confirmation of this fact comes directly from the manuscripts. In the right bottom margin of folio 1v of manuscript N_6 of the RaghuV, someone hastily wrote down the stanza listing the *pañcalakṣaṇa* of a commentary (see annotation 1 on 170 in the edition). For the sake of convenience, I give it here in full:

> *padaccheda⟨ḥ⟩ padārthoktir vigraho vākyayojanā*
> *ākṣepaś ca samādhānaṃ vyākhyānaṃ ṣaḍvidham matam*

After reading this stanza, the image that comes before one's eyes is that of a classroom. A teacher's agenda today will include a standard *kāvya* for the curriculum of young students of Sanskrit, Kālidāsa's *Raghuvaṃśa*. Before starting to read the second *sarga*, the teacher explains to the students how the text needs to be commented on, quoting by heart the above mentioned stanza. On the other side of the classroom, the student is sitting with the manuscript in his hands, trying to write down what he hears. But he does not concentrate, or maybe the teacher recites too quickly, and so he writes *padaccheda* instead of *padacchedaḥ*. He reads the stanza once more, spots the error and corrects it adding the missing *visarga*.

3.2.1.1 Typological Classification of the Annotations

At the beginning of my research, I made a first attempt to establish a list of a typological classification of annotations according to the categories developed by K. McNamee for the classification of the annotations in Greek and Latin papyiri.[39] This approach seemed to be the most advisable due to the lack of Indological publications on the topic to rely on. However, soon after the examination of more material, it became evident that this approach was not feasible.[40] Instead, an analysis of the character of the annotations re-

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[39]Cf. McNamee (2007, 129-30).

[40]A warning against such methodological approaches has already been stated very clearly by Slaje (2007, 72): "Die unkritische Anwendung vorgeformter Theorien des Westens könnte unerwünschte Konsequenzen zur Folge haben, wie sie in anachronistischer Projektion abendländischer Begrifflichkeiten auf die geistige Welt des indischen Altertums grundgelegt sind. Man muß darauf achten, sich den Blick auf autochthon-indische Sichtweisen mit ihren eigenen Denk-Schemata und Kategorisierungen, die dem okzidentalen Kulturraum durchaus völlig fremd sein könnten, nicht verstellen zu lassen. Es sollte daher vermieden werden, aus indischen Anschauungen erwachsene, und von daher als ererbt und traditionsimmanent anzusehende Kontextualisierungen in ein Korsett europäisch-hermeneutischer Denkmuster eingepaßt verstehen zu wollen."

vealed that all of them could have been classified according to the indigenous categories outlined in the preceding section. This is a further confirmation of the fact that annotations in Sanskrit manuscript are very close to running commentaries by their nature and purpose—an extreme example being the anonymous commentary in the *kathaṃbhūtinī* style written in the margins and between the lines of the RaghuV manuscript N_1.

The following scheme for the typological classification of the annotations is based on the five *lakṣaṇa* proper to running commentaries as listed in the traditional stanzas quoted in the preceding section. The further subdivisions (for instance, the two different strategies of *samāsādivivecana* in *laukika-* and *alaukikavigraha*) are based on the discussion of the various strategies applied by ancient South Asian commentators as explained in Tubb and Boose (2007):

    I. *padaccheda*
   II. *anvayokti*
  III. *samāsādivivecana*
      III.a *laukikavigraha,* ordinary language explanation
      III.b *śāstrīya-* or *alaukikavigraha,* technical grammatical explanation
  IV. *padārthabodha*
      IV.a authorial gloss
      IV.b quotation
   V. *tātparya*
      V.a authorial explanation
      V.b quotation

The classification of the content of the annotations in some manuscripts of the *Nyāyamañjarī* provided by Muroya fits perfectly with these criteria. According to him, the annotations may be classified as follows:

1. Indication of the referent of a pronoun
2. Grammatical analysis and dissolution of a compound, i.e., so-called *vigrahavākyas*, as well as clarification of the meaning of nominal endings or verbal suffixes
3. Clarification of the advocates of doctrinal positions, mostly identified as Mīmāṃsakas, Naiyāyikas or Buddhists; assignment of a position to an opponent (*pūrvapakṣa*) or the proponent (*uttarapakṣa*)
4. Explanation of the meaning of a word or phrase
5. Exposition on a philosophical tenet or its presuppositions

These five categories correspond exactly to four of the *lakṣaṇa*s of a commentary—the only function lacking is the first one, *padaccheda*.[41] However, this is not surprising, since the scholia in the *Nyāyamañjarī* manuscripts are quotations of passages from a running commentary, the *Nyāyamañjarī-granthibhaṅga*.

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[41]For the reason of this absence, cf. § 3.3.

3.2.2   The Manuscripts of the Īśvarapratyabhijñāvimarśinī

The relationship between Abhinavagupta's *Īśvarapratyabhijñāvimarśinī* (ĪPV), "Reflection on the Stanzas on the Recognition of the Lord," its *mūla*-text and other commentaries and subcommentaries is a complex one. Therefore, for the sake of convenience, it is better to briefly outline it here.[42]

The *mūla*-text commented in the ĪPV is the *Īśvarapratyabhijñākārikā* "Stanzas on the Recognition of the Lord" (IPK), written in the tenth century by the Kashmirian philosopher Utpaladeva. Utpaladeva himself wrote a short commentary on his own stanzas, called *Īśvarapratyabhijñāvṛtti*, "Commentary [on the Stanzas] on the Recognition of the Lord." As already pointed out by Torella, the *kārikā*s and the *vṛtti* were written at the same time and actually should be considered to be a single work.[43] Afterwards, Utpaladeva wrote a second commentary on the complex *kārikā-vṛtti*, a work called *Īśvarapratyabhijñāvivṛti*, "Detailed Commentary [of the Commentary] on the Stanzas on the Recognition of the Lord" (ĪPvivṛti). Unfortunately, only fragments of this work are extant.[44]

In the eleventh century, the Kashmirian erudite Abhinavagupta wrote two long commentaries both on the ĪPK and the ĪPVV. The first one is the ĪPV, in which he only comments the *kārikā*s. The second commentary is the *Īśvarapratyabhijñā**vivṛti**vimarśinī*, "Reflection on [Utpaladeva's] Detailed Commentary [of the Commentary] on the Stanzas on the Recognition of the Lord" (ĪPVV) a commentary on Utpaladeva's ĪPvivṛti.

Two subcommentaries on Abhinavagupta's *Īśvarapratyabhijñāvimarśinī* have been written. The first one is the *Pratyabhijñāsūtravimarśinīṭīkā*, "Long Commentary on the Reflection on the Stanzas on the Recognition of the Lord," more commonly known as *Bhāskarī*, written during the eighteenth century by Bhāskarakaṇṭha. The second one is a fragmentary anonymous work, called *Īśvarapratyabhijñāvimarśinīvyākhyā*, "Full Explanation of the Reflection [on the Stanzas] on the Recognition of the Lord" (ĪPSVV).

As we can see, the annotations in the four manuscripts of Abhinavagupta's ĪPV belong to a very rich and complex exegetical tradition. Therefore, I limited my inquiry to the first chapter of the work.

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[42]The following description is based on the numerous works by R. Torella on the *pratyabhijñā*-philosophy.

[43]"The link between the *sūtras* [i.e. the *kārikā*s] and the *vṛtti* is a particularly close one. Despite the fact that they are presented as being artificially differentiated, they substantially constitute a single work, since—according to Abh[inavagupta]—they were composed at the same time. Proof of this lies in the fact that the *namaskāra*, present in the *sūtras*, is not repeated at the beginning of the *vṛtti*, whereas it is in the *ṭīkā*" Torella (1994, xli).

[44]Cf. also Torella (1994, xli): "Utpaladeva devoted two commentaries to the ĪPK, a short one (*vṛtti*) [...] and a long one (*vivṛti* or *ṭīkā*), of which only fragments have come down to us. Neither of these is really and truly a word for word commentary. The *vṛtti* confines itself to presenting the content of the stanzas in another form and briefly pointing out its implications; the *vivṛti* takes the *kārikā*s and the *vṛtti* as its starting point and often develops into far-reaching excursuses."

The annotations in all four manuscripts can first of all be broadly divided into two categories, regardless of whether they are by the first hand or have been added later: (1) scholia consisting of quotations from the works of Utpaladeva and Abhinavagupta mentioned above (ĪPVV and ĪPKvṛtti) and from other texts, and (2) original glosses by the scribes and successive users of the manuscripts. As already described above in § 3.1.1, the scholia do not have a particular layout, nor is the source of the quotation indicated by a *iti* formula or other means. Many of the scholia are passages from Abhinavagupta's ĪPVV.[45] A comparison of the scholia with the *editio princeps* of the text shows that the passages have been quoted more or less literally, but slightly adaptated to fit them to the purpose of commenting on a text different from the one for which they had been originally intended—Utpaladeva's ĪPvivṛti, as explained above.[46]

Another text quoted is the ĪPV itself, of which some passages taken from following chapters are used to comment on words or expressions at the beginning of the work (for instance, annotations 51 and 54).

In P and Ś₇ the text of Utpaladeva's *vṛtti* of the first *kārikā* has been added in the margins. However, in Ś₇ only a part of the text has been added by the second hand in the right margin, and the missing part has been integrated by a different hand in the left margin (cf. annotation 49 on p. 195). This is a further clue that the users of the manuscript indeed used the scholia and the glosses as an aid for understanding the main text.

Other texts are also quoted. For instance, in Ś₇, a passage of the *Tarkasaṅgraha* has been added by the second hand in the right margin of folio 8r, starting at the height of the fifth line and going until the bottom of the page. The scholium comments on the word *pañcāvayavāt* by reporting the list of the five *avayavas* as provided in the *Tarkasaṅgraha*:[47]

> *anumānaṃ dvividhaṃ svārthaṃ parārtham* [2] *ca yatra svayam eva*
> *dhūmād agnim a*[3]*numāya parapratītyarthaṃ pañcāva*[4]*yavaṃ*
> *vākyaṃ prayujyate tatparārthā*[5]*numānaṃ | pratijñā parvato* [6]
> *yaṃ vahnimān iti | dhūmava*[7]*tvād*[48] *iti hetuḥ yo yo dhūma*[8]*vān̲*
> *so so gnimān̲ yathā ma*[9]*hānasaḥ ity udāharaṇam | tathā* [10]
> *cāyam ity upanayaḥ | tasmāt ta*[11]*theti nigamanam̲* ||[49]

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[45]See for instance the annotations 18, 19 and 20.

[46]For a discussion of the adaptation technique, see the philological note to annotation 18 on p. 189.

[47]The digits in square brackets indicate a line change.

[48]Read *dhūmavattvād*.

[49]See TS 45-6: *anumānaṃ dvividhaṃ svārthaṃ parārthaṃ ca [...] | yat tu svayaṃ dhūmād agnim anumāya parapratipattyarthaṃ pañcāvayavavākyaṃ prayukte tat parārthānumānam | yathā parvato vahnimān dhūmavattvāt | yo yo dhūmavān sa vahnimān yathā mahānasaḥ | tathā cāyam | tasmāt tatheti | [...] || 45 || pratijñāhetūdāharaṇopanayanigamāni pañcāvayavaḥ | parvato vahnimān iti pratijñā | dhūmavattvād iti hetuḥ | yo yo dhūmavān sa so'gnimān yathā mahānasa ity udāharaṇam | tathā cāyam iti upanayaḥ | tasmāt tatheti nigamanam || 46 ||* (Tarkasaṅgraha, 2003).

Other texts beloging to the *pratyabhijñā* tradition are also quoted, like the *Pratyabhijñāhṛdaya* (cf. annotation 77 on p. 200). As for the quotations from the ĪPV, ĪPVV and the ĪPvivṛti, in these last two cases the source of the quotation is also not provided. The authority referred to for technical grammatical explanations is Pāṇini (cf. for instance annotation 24 on p. 190, 74 on p. 199, and for manuscript L, 44 on p. 194).

The original annotations by the scribes and successive users are usually glosses to explain the meaning of a single term (*padārthabodha*) or to fulfill the function of explaining compounds (*samāsādivivecana*). The interpretations provided by these two categories of annotations in some cases agree with the ones of the subcommentaries of the ĪPV—the *Bhāskarī* and the ĪPSVV—, but there are also cases in which they give an altogether different interpretation of a word or passage.[50]

In all the manuscripts, the language used for the annotations is exclusively Sanskrit. All four manuscripts are written in Śāradā, and this points to the fact that they have been completed in Kashmir—although P and L are now preserved outside the Valley. Therefore, both main text and annotations are written according to the orthographical conventions current in the region.[51] Moreover, in L one long scholium has been written in the Kashmirian variant of the Devanāgarī script, most probably by a Kashmirian Pandit living outside the valley [52]. Again, it is a quotation from Abhinavagupta's ĪPVV, added in the bottom margin of folio 4r, continuing in the right margin, commenting the word *āsādya* in the first *pada* of the first *kārikā* of Utpaladeva's ĪPK:[53]

> *āsādye*ti yady api pūrvakāle dhātvarthe vartamānā't´dhātor bhāve ktvāpratyayo vidhīyate tathāpi dhātvasaṃbaṃdhabalād vā vākyārthārthānuprāṇakatvena ktvāṃtārthaḥ [2] pratīy-ate pūrvam ā[s]avaṃ pivati tato gāyatītir hi vākyārthe kṛte yādṛśaṃ kriyayoḥ paurvāparyamātraṃ pratīyate na tādṛśam evāsavaṃ pītvā gāyatīty api tu [3] tadāsavapānam up-akārakatvena pradhānavākyārthānuprāṇakatvena anuyāyīva bhāti kevalaṃ pūrvotpannatāmātraṃ paurvakālye na tūtpadyaiva niranvayaḥ pravilaya ity evaṃ [right margin] jātaṃ cet parameśvar⟦ā⟧adāsyāsadanaṃ tat sujanena vilambaḥ kartavyaḥ [2] vilambane māyā saṃskāratiraskāraṇāśaṃkitopanataparameś-vara[3]tādātmyāt parārthasaṃbhāvanayāparopakārasaṃpatter ab-hāvād anāsāditatatsva[4]kṛpasya tu śāstrakaraṇe pratārakatvāt ugravaśyam āsādanaṃ samānaṃtaryeṇaivā[5]pakārakaraṇam uci-

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[50]For a discussion of the differences between the interpretations of the annotations and of the commentaries, see the philological notes in the edition.

[51]On this topic, see Witzel (994a, 1-6).

[52]Cf. Witzel (994b, 238-9 and 260-1).

[53]The digits in square brackets indicate a line change.

taṃ na tu vilambanīyam[54]

A possible explanation is that manuscripts like L[55] belonged to families of Pandits, in which the tradition of study of the ĪPV did not cease after the emigration out of the Kashmir Valley, and the manuscripts were still used by young family members for their own private studies.

Still, the codicological aspects analyzed above in 3.1.1 and the character of the content of the annotations point both to a written transmission of the annotations. Although some of the quotations are very long, their script and layout is very regular. Moreover, the overall layout of all four manuscripts has been carefully structured in order to successively add annotations. A written transmission is confirmed also by such cases in which the corruptions in the text of the scholia can be clearly explained as having been caused by scribal errors. Unfortunately, it is not possible to determine the exact relationship between the four annotated manuscripts. First of all, no fully reliable critical edition of the ĪPV is available, so that it not yet possible to know in which relationship the different manuscripts stood with each other in relation to the text of the ĪPV. Secondly, the four annotated manuscripts examined in this study are only a part of all the annotated manuscripts of the ĪPV. The reconstruction of a precise image of the transmission of the annotations is possible only after a careful examination of *all layers* of annotations in *all annotated manuscripts,* and by cross-combining the information thus gathered with the results of a stemmatic analysis of the text of the ĪPV.

Still, from the data gathered a clear tendency is to be recognized: to a first nucleus of annotations consisting of long quotations from other works on *pratyabhijñā* (like the ĪPVV) and short original glosses found in J, successive scribes and users enriched this "marginal" exegetical apparatus by means of adding their own annotations and more quotations of selected passages from other texts. Even if only one of the examined manuscripts is dated (L) it is still possible to reach this conclusion by establishing a relative chronology between the four manuscripts. The most recent manuscript is probably the dated manuscript L, whose completion, according to the colophon, dates back to 1766 AD. The undated manuscript J, written on birch bark is most prob-

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[54] ĪPVV (ed. p. 19): *āsādya iti, yady api pūrvakāle dhātvarthe vartamānāt dhātor bhāve ktvāpratyayo vidhīyate, tathāpi dhātusaṃbandhabalāt tadvākyārthānuprāṇakatvena ktvāntārthaḥ pratīyate | pūrvam āsavaṃ pivati tato gāyatīti hi vākye yādṛśaṃ kriyayoḥ paurvāparyamātraṃ pratīyate, na tādṛśam eva āsavaṃ pītvā gāyatīti, api tu tad āsavapānam upakāratvena pradhānavākyārthānuprāṇakatvena anuyāyi iva bhāti | kevalaṃ pūrvotpannatāmātraṃ paurvakālye, na tu utpadyaiva niranvayaḥ pravilaya iti evaṃ jātaṃ cet parameśadāsyāsādanaṃ, tat svajanena na vilambaḥ kartavyo vilambe māyāsaṃskāratiraskāreṇa aśaṅkitopanataparameśvaratādātmyāpavargasaṃbhāvanayā paropakārasaṃpatter abhāvāt | anāsāditatatsvarūpasya tu śāstrakaraṇe pratārakatvād avaśyam āsādanasāmanantaryeṇaiva paropakārakaraṇam ucitam, na tu vilambanīyam̲.* In J, it is written as a running scholium in the upper margin of 4r. The variant reading *sujanena* of the scholium is better than the reading *svajanena* adopted in the edition (Sanderson, personal communication).

[55]Similar considerations may be valid also for Ś[7].

ably the oldest one, since in Kashmir this writing material has been slowly replaced by paper, and according to Witzel (994a, 7), the youngest birch-bark manuscript known dates back to 1675 CE. The position of P and Ś$_7$ can be determined on account of palaeographical and textual considerations. However, the dating of a manuscript only based on palaegraphical considerations usually makes it possible to determine only a wide time span, sometimes of more than one century. As to textual means, the problems with which one is faced have already been mentioned.

The written character of the annotations is evident for the stage of transmission which we can reconstruct on the basis of the material available to us now. Above all, it is clear that the long scholia have been copied from manuscripts of the works quoted. However, the short glosses may have a different origin. The esoteric character of the doctrines expounded in works like the ĪPK and the ĪPV presupposed a direct relationship between the teacher and the disciples. As pointed out by K. Pandey, Abhinavagupta used to explain its texts to his own disciples, who diligently wrote down his explanations in their own manuscripts.[56] A similar situation may have been at the origin of some of the short annotations. In the first phase, a student wrote down the explanation given by his teacher on his own exemplar. Afterwards, another person used this manuscript for writing down his own exemplar, copying also the valuable explanations. He then added also the remarks of his own teacher, or maybe he decided to check manuscripts of other works to confirm his understanding of the text.

These annotations thus became a sort of *exegetical apparatus*, perceived as belonging to the manuscript tradition of the ĪPV, but still being a separate text. Indeed, in the four manuscripts examined there is no trace of interpolations of the short glosses into the text of the ĪPV. A confirmation of this attitude toward the annotations is the fact that the author of the *editio princeps* of the ĪPV used many of the marginal and interlinear annotations of the manuscripts in the explanations provided in the footnotes—and just like as the scribes of the manuscripts, he did not acknowledge their source.

3.2.3 The Manuscripts of the Raghuvaṃsa

The *Raghuvaṃśa* is not only one of the six classical *mahākāvyas* of Sankrit literature and one of the most popular and loved *kāvyas*, it also belonged to the standard readings in the curriculum of young students of Sankrit. It is no wonder that not a few commentaries have been devoted to it. These commentaries are of varying character, and include very straightforward ones which provide the reader with simple, helpful information (like Jinasamudra's), or there are others which also provide some literary evaluation of the text (like Mallinātha's or Aruṇagirinātha's). A short, but very clear descrip-

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[56]Cf. Pandey (1963, 21-22, 738).

tion and analysis of the style of the commentaries on the RaghuV is pro-
vided by D. Goodall and H. Isaacson in the introduction to the edition of the
first six *sargas* of Vallabhadeva's *Raghupañcikā*[57], to which the reader should
refer for more information. The commentaries I have read and compared
with the annotations are the following: (a) Vallabhadeva's *Raghupañcikā*,
(b) Mallinātha's *Saṃjīvinī*, (c) Jinasamudra's *Raghuvaṃsaṭīkā*, (d) Nārāyaṇa-
paṇḍita's *Prakāśikā* (e) Aruṇagirinātha's *Padārthadīpikā* and (f) Hemādri's
Raghuvaṃśadarpaṇa. Given the limited scope of the present study, I did not
undertake the laborious task of consulting the manuscripts of unpublished
commentaries—for instance, Śrīnātha's commentary.

Manuscript N_2 is dated with certainty (1774-5 CE, see the colophon in
§ 2.3.2). The Kashmirian manuscript Be has a colophon with a date in
the *laukikasaṃvat* era 4419, which correspond to 1343 CE. However, the
colophon has been written by a different hand on a blank extra folio added
after the folio on which the eighth *sarga* ends with the usual internal colophon
(cf. § 2.3.6). One should also take into account that the widespread use of
paper as writing material for manuscripts in Kashmir is usually said to have
started at a later time, in the sixteenth century. Therefore, it is probable
that the folio with the colophon was added later. In his description of the
manuscript, Ehlers (2010, 41) also comes to the same conclusion, stating that
"die Datierung dürfte ca. 500 Jahre später anzusetzen sein." Thus, also Be is
should be considered as undated.

The dating of N_1 presents more difficulties, since one should try to date
each of the four codicological units separately. Still, for our purposes it is
enough to date the second unit, the annotated part written in Newārī. For
this task, help comes from another annotated manuscript of the RaghuV, N_8.
This manuscript is in all aspects very similar to N_1 (layout of the main text and
of the annotations, script, content of the annotations, use of signs marking
sandhi- and word boundaries etc.), and is dated to 1644-5 CE (see § 2.3.5).
Therefore, it is plausible that the second codicological unit in N_1 was also
written during the seventeenth century.

The content of the annotations in the manuscripts of the RaghuV exam-
ined makes it possible to divide them into three groups. The first group is
represented by the Nepalese manuscript N_1, which contains an anonymous
commentary in the *kathaṃbhūtinī*-style. The second group, which consists
of the other Nepalese manuscripts (N_2, N_3, N_5, N_6), contains short glosses
consisting mainly of quotations (from lexica, usually from the *Amarakośa*,
or from Mallinātha's commentary). The last group is represented by the
Kashmirian manuscript Be, in which almost all annotations are quotations
of passages from Vallabhadeva's *Raghupañcikā*.

In the margins and between the lines of a part of the second codicologi-
cal unit of N_1 an entire anonymous commentary has been written. Its style

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[57]Goodall and Isaacson (2003, xliv-liii).

is very close to Jinasamudra's commentary, although in the annotations the formula *kathaṃbhūta°* occurs only once (cf. annotation 205 on p. 139). A possible explanation for this is the lack of space in the margins: placing before each explanation of a compound such a formula would have meant wasting precious space for other annotations. The close similarity of this short commentary to Jinasamudra's is also partially confirmed by the fact that the text of the RaghuV in the annotated part of N₁ follows Jinasamudra's recension (cf. appendix B.1).

In some annotations scribal errors occur (for instance, very often one or more *akṣaras* have been omitted). Therefore, one should not rule out the possibility that the commentary was copied from another annotated manuscript. Still, the language of the commentary is classical Sanskrit, with some peculiar applications of sandhi. However, the reason for the non-application of sandhi rules has a specific purpose, namely to facilitate the recognition of word-boundaries. This means has a counterpart in the use of a coherent set of signs in the main text for marking internal and external sandhi and word boundaries. This expedient fulfils one of the five traditional functions of a commentary which marginal and interlinear annotations could not fully provide otherwise, namely *padaccheda*. As explained in § 2.3.1, these signs have been added after the main text had been completely copied, but before the annotations. It is therefore highly probable that they were added by the same person who wrote the annotations, as a further aid for the reader of the manuscript. Since they also have an exegetical function, a diplomatic transcription of the annotated part of N₁ has been provided in appendix A.

The bulk of the annotations in N₁ consists of the analyses of compounds (*samāsādivivecana*), which occasionally give an interpretation different from the one in the commentaries.[58] The function of glossing (*padārthabodha*) is often entrusted to quotations from the *Amarakośa,* mostly with a direct indication of the source. It is noteworthy that technical grammatical explanations are taken from the *Kātantra* and not from Pāṇini. This grammar was very widespread in North India[59], and the reason for this choice may lie in its simpler structure, more suitable for students at the beginng of their *cursus studiorum.*

The second group of annotated manuscripts is of a different character. In N₂ and N₆ the vast majority of the annotations are quotations from lexica, explaining the meaning of difficult words. The rest of the annotations are simple glosses, many of them of only one word. Also in this case the most quoted lexicon is the *Amarakośa.* In N₂ a number of annotations are incorrect, and the errors are due to wrongly hearing an oral explanation. Together with Pāṇini's grammar, Amara's lexicon belongs to the texts which are committed by heart by those who receive a traditional Sankrit education. Thus, the

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[58]See for instance annotation 28 on p. 97.
[59]See Scharfe (1977, 162 ff.).

most plausible scenario is that a student wrote down the passages from the *Amarakośa* recited by his teacher, but now and then he failed to hear them correctly.[60]

The annotations in the other two manuscripts, N_3 and N_5, are quotations from Mallinātha's commentary and short glosses consisting of one single word. The character of all the annotations is elementary. Most probably, the short glosses were also written by a student during his lessons—for instance, the incorrect text of annotation 32 on p. 166 is due to a hearing error (*priyāyya sakhi* instead of *priyāyāḥ sakhīḥ*). The longer passages from Mallinātha may have been added by the student after having read the commentary later.

A partial confirmation of these hypotheses may be found in some material features of the manuscripts described above. In N_2, N_3, N_5 and N_6) the foliation begins with 1, although none of them begins with the first *sarga* of the RaghuV (except for N_7,) Moreover, N_2 has a colophon with the date of completion at the end. All these elements, combined with their overall layout, the little attention paid to the style of the script and the disposition of the annotations are all elements indicating that they were *Gebrauchsobjekte*. If an unorthodox comparison is allowed, these manuscripts are not very different from a modern school edition of Vergil's *Aeneid* with marginal notes written by a student during his Latin class.

The last manuscript left to be examined is Be, the second codicological unit of a composite manuscript (cf. § 2.3.6). Its foliation begins also with 1, but since the colophon is not the original one, we cannot be sure that the original manuscript consisted only of this codicological unit. The main text follows Vallabhadeva's recension, and almost all annotations are quotations from Vallabhadeva's commentary. Another text is also quoted, a metrical passage from an unidentified text on *kaviśikṣā* (annotation 15 on p. 177). On the whole, the typology of the content—quotations from a well known commentary—and the location of the annotations, together with the layout of the main text strongly remind, *mutatis mutandis*, of manuscript P of the ĪPV.

3.3 Annotated Manuscripts from North India and Nepal: a First Appraisal

The limited material presented in this study does not allow us to draw definitive general conclusions about the character of South Asian Sanskrit annotated manuscripts. Still, some tendencies can be recognized and a few remarks may be made. For this purpose, I will briefly refer to other anno-

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[60]Instances of these errors are annotations 2 on p. 151, 25 on p. 153, 28 on p. 153, 39 on p. 154, 32 on p. 166.

tated manuscripts that have been examined in the course of the research project. Two of them have been described in the second chapter, the RaghuV manuscripts N_8 and O. Other two manuscripts which have been examined are a paper codex of Utpaladeva's ĪPK and an annotated palm-leaf manuscript of Daṇḍin's *Kāvyādarśa* (KĀ). The latter is described in Dimitrov (2002b, 28 ff.) and Dimitrov (2002a, 64), where is labeled with the siglum B.

In the case of esoteric doctrines like the non-dualistic śaiva philosophy of Abhinavagupta, an oral transmission of the teachings was predominant, with a direct relationship between the *guru* and the disciples, in an unbroken chain of transmission of the secret knowledge. This is to a certain extent reflected in the character, content and visual organization of the annotations occurring in the manuscripts of the ĪPV.[61] Their content has been already described above, therefore I just briefly list here the most relevant characteristics:

(a) a large number of annotations are quotations taken from other works by Abhinavagupta or from well-known philosophical and theological texts (like the *Tarkasaṅgraha* and the *Prayabhijñāhṛdaya*), but *without mentioning the source*;

(b) another type of annotation uses glosses of ambiguous or difficult words, often directly embedded in

(c) the analysis of a compound.

As already pointed out, these three typologies of annotations correspond to three of the five traditional functions that a running commentary is supposed to offer to a reader, namely (a) the statement of the author's intention (Skt. *tātparya*), (b) the explanation of the meaning of the words (Skt. *padārthabodha*) and, (c) the examination of compounds (Skt. *samāsādivivecana*).

As to the graphical organization of the annotations, at the outset one should stress once more that very likely the layout of the manuscripts of the ĪPV examined was planned with the intention of adding marginal and interlinear notes—or at least with the awareness that future readers and users would have added them. Nevertheless, there is no apparent overall strategy to link unambiguously the annotations to the text commented. Almost every form of reference sign is absent, numbers referring to the line in the main text are lacking[62] and with very few exceptions, no *pratīka* is used. Only the intuitive strategy of putting the short interlinear glosses directly above the commented word or the longer marginal scholia near the passage to be explained is employed in all manuscripts. For this reason, it is often difficult to determine to which word or passage in the main text a marginal annotation refers, and only its content may help the reader find it. Indeed, the scribes were also faced with this problem, and there are cases in which a scribe

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[61]Also some manuscripts of Abhinavagupta's short treatise on tantra, the *Tantrasāra*, are heavily annotated with quotations from his major work on the same topic, the *Tantrāloka*.

[62]The only exception is the case of passages missing in the main text, both the place were they are to be inserted and the addition in the margin are marked with a *caret* (Skt. *kakapada*).

copied a note and indicated it referred to a different word than the one it referred to in the antigraph.[63]

Many of the passages quoted are not short *sūtras* or *kārikās,* they rather consist of long and complex sentences, and it is highly improbable that they were committed to memory. Taking into account this fact and the visual "disorganization," it is very plausible that the annotations in the manuscripts of the ĪPV were written by teachers and were intended as a sort of "mnemonic support" for the lesson, an aid to underpin the oral explanations with quotes from autoritative works. On the other hand, it is also possible that some of the annotations were written by a scholar studying the text on his own.

On the other hand, we face a wholly different situation in the case of the annotated manuscripts of Kālidāsa's RaghuV. Albeit their simple language and content, the annotations in N_1 are actually a short anonymous commentary. Similarly, the annotations in Daṇḍin's KĀ manuscript B mentioned above are actually a whole anonymous commentary written in the margins of the manuscript. Unlike the scholia and the short glosses of the annotated manuscripts of the ĪPV, the annotations in these two manuscripts have a style identical to the one of a running commentary—in the KĀ manuscript, including the usage of *pratīkas.* Also the visual organization of the marginal annotations is very different from that of the ĪPV manuscripts. At the outset, I should point out that in both N_1 and the KĀ manuscript B the function of word-division (*padaccheda*) is fulfilled by a visual means: sandhi- and word-divider signs. Moreover, the link between a word or a passage in the main text and the corresponding marginal annotation is achieved by a very consistent strategy: in the main text a reference sign is provided above the word to be commented on (or a representative one for a longer passage), and a digit at the end of the annotation marks the line in which the word occurs. All these features are shared also by the other two annotated manuscripts of the RaghuV, the Jaina manuscript labeled with the siglum O and the Nepalese manuscript labeled as N_8.[64] Not only do their annotations have the character of a short commentary, but the auxiliary signs employed for the word-division are even more refined—particularly in O, where different signs where used for marking different types of vocal sandhi. Moreover, in N_8 sometimes digits have been written above the words of the main text in order to give the *anvaya* of the stanza.

Both the KĀ and the RaghuV were very popular texts, well-known and read also outside the Indian subcontinent. Over the centuries, they reached the status of "classical works" in the respective literary genre. Taking into account the content of the annotations and the auxiliary signs added in the main text, we would not be very far from reality in asserting that the anno-

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[63]Cf. for instance annotation 16 on p. 188 and annotation 34 on p. 191.

[64]For their description see § 2.3.7 and 2.3.5.

tations in this kind of manuscripts were written as an aid for students who used the manuscripts for their study.

On the other hand, the Kashmirian manuscript Be of the RaghuV is very similar to the Kashmirian manuscripts of the ĪPV in its content as well as in its material features. First of all, it is a codex, like manuscripts J and P of the ĪPV. Secondly, there is no difference in the visual organization of the annotations. And last but not least, in both cases the scholia consist of quotations from well-known commentaries.

Taking into account the material examined, at least two different features of Sanskrit annotated manuscript emerge. Firstly, there are evident geographical differences: regardless of literary genre, annotations in Kashmirian manuscripts are all similar, both from the graphical viewpoint as well as from that of the content. The second decisive element which influences the character of the annotations is the literary genre of the main text.

A comparison of the format and the layout of the KĀ and the RaghuV manuscripts with the ones of the ĪPV manuscripts allows us to make a last remark of a general character. In the production of a manuscript, the type of writing material employed may determine the format. In South Asia, the two most frequently used types of palm-leaf were those of the Talipat palm (*Corypha umbraculifera*) and of the Palmyra palm (*Borassus flabellifer*). In the process of preparation for writing, after having separated the two halves from the rib, the leaves were cut to the desired size. Still, their length and breadth could not exceed certain dimensions (respectively, 4 to 90 centimeter and 2.5 to 8 centimeter). But one has to take into account other aspects, like Hoernle, A.F.R. (1900, 96) points out:

> The half segment [...] of a Borassus leaf, at the point of its greatest width, may measure 2 inches [≈ 5 cm], but it usually measures less. It tapers off very rapidly towards both ends; *hence, it is not possible to cut out from it a piece of practically uniform width of more than* $1\frac{1}{2}$ *inches* [≈ 4 cm]. *A strip of* 16 x $1\frac{1}{2}$ *inches* [≈ 40 x 4 cm] *is the largest that can be obtained.* [emphasis mine]

Similar considerations hold for the *C. umbraculifera*. In other words, the format of palm-leaf manuscripts is determined by nature, not by man. This fact has consequences also on the layout choices: the amount of *textual mass*[65] of main text to be written on each page has to be chosen taking into consideration also the *exegetical mass* that has to be written. The aim is to obtain the right balance between the readability of the textual mass and that of the exegetical mass. In our case, the scribe of the palm leaf manuscript of the KĀ chose to keep to a minimum the unit of ruling and not to exploit all the surface of the page for the textual mass. Indeed, a closer look at the manuscript

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[65]I use this term and the following one, *exegetical mass*, in the sense defined by Maniaci in a recent article (Maniaci, 2006, 214 and ff.).

layout clearly shows that the scribe could have written at least two additional lines without cramming the surface with too much text. In this way, he had enough space for writing the marginal notes.

On the other hand, other writing materials—like paper and, to some extent, birch bark—allow a much more flexible choice of the manuscript format, and therefore also of the layout. This is best seen in the birch-bark manuscript of the ĪPV in the codex format.

However, in this respect a central aspect of South Asian manuscript culture—or rather of South Asian culture *tout court*—has to be considered, namely *its reverence for tradition*. Although paper can be cut into any size, the great majority of Indian paper manuscripts are still in the oblong *pothī* format, resembling palm-leaf manuscripts. For this reason, the layout of the marginal annotations in the paper manuscript of the RaghuV N_1 is akin to the one of the palm-leaf manuscript of the KĀ. This choice had also consequences for the content of the annotations, which had to be adapted to the limited space. Unlike in the case of the Western manuscript tradition, where a momentous change from the scroll to the codex format took place in Late Antiquity, the Indian manuscript tradition remained faithful to the oblong palm-leaf format, with the notable exception of Kashmirian codices.

Part II

Edition

4 *Preliminary Remarks*

> One describes a tale best by telling the tale. You see? The
> way one describes a story, to oneself or to the world, is by
> telling the story. It is a balancing act and it is a dream. The
> more accurate the map, the more it resembles the territory.
> The most accurate map possible would be the territory, and
> thus would be perfectly accurate and perfectly useless.
>   The tale is the map which is the territory.
>   You must remember this.
>
> Neil Gaiman, *Fragile Things*

The literature on textual criticism and philology is not simply broad and with
many branches, it is a vast—and sometimes even gloomy—forest in which
sooner or later the poor wandering would-be editor loses his path and cannot
find the way out. This is at least the feeling I experienced trying to collect,
sort out and read relevant books and articles on the topic of philology and
editorial practice. In fact, I realized very soon that in order to fulfill this task I
had to give up the work on the manuscripts. M.L. West gave a warning about
this in his baedeker for philologists *Textual Criticism and Editorial Technique*:

> I could draw up a formidable list of such works [i.e. works on
> textual criticism] if I thought the student ought to read them.
> But textual criticism is not something to be learned by reading as
> much as possible about it. Once the basic principles have been
> apprehended, what is needed is observation and practice, not re-
> search into the further ramifications of theory.
>
> (West, 1973, 5)

Some of the editorial choices taken in the present study may seem to be
at odds with the ones commonly accepted and employed in many critical
editions of Sanskrit texts (for instance, the standardization of orthography).
Yet they have been taken due to the peculiar character of the texts edited.
For this reason, though bearing in mind West's wise suggestion, it still seems
to me apt to give here a short explanation of the theoretical background of
this edition. The aim of this explanation is a practical one, namely to outline
and possibly justify the criteria applied in editing the annotations. In order

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to do so I will sometimes have to dwell on the "ramifications of theory." The particular character of these texts calls for a careful evaluation of the information that their critical edition should convey.

The character of the annotations in the four manuscripts of the ĪPV is different from the annotations in the RaghuV manuscripts; therefore, two different text-critical approaches have been chosen for the edition. In the case of the ĪPV, a great deal of the scholia and of the glosses have been copied from one manuscript to the other together with the main text. In other words, their transmission is not dissimilar to the one of a running commentary. For this reason, a full positive critical apparatus is provided. The choice of reporting all readings, including the faulty one, has been made precisely due to the character of the texts edited. As pointed out in § 3.2.2, these annotations are part of a long exegetical tradition, and each scribe or reader felt free to add his own glosses to the text—they are a sort of *Gebrauchstexte*. This kind of transmission is very close to what scholars of Romance studies call "tradizione attiva" or "caratterizzante,"[1] as opposed to a "tradizione quiescente." This fact poses many problems from the point of view of the editorial choices. On the one hand, the scholia belong more or less to a "quiescent" textual transmission. Still, in some cases they are rather part of an "active transmission" (see for instance annotation 49 on p. 195). Therefore, the main criterion on which the edition is based is a practical one: it should be easily readable, but at the same all relevant features of the annotations should be documented—including all errors due to the unstable character of the texts.

As to the annotated manuscripts of the RaghuV, each of them can be considered to be a *codex unicus* belonging to an "active transmission." In the case of the Nepalese manuscripts N_2, N_3, N_5, N_6 and N_7 this fact is more evident (see § 3.2.3). The glosses written in the margins and between the lines are very simple and do not provide any new interesting interpretations of the content of the main text. The most important information they convey is rather to be found in the *errors* they contain, for it is only thanks to these errors that we can make hypotheses concerning the function and history of the manuscripts. For this reason, the original readings of the manuscripts, even if incorrect, have been retained, and the correct reading in square brackets has been added after them. Similar considerations hold for the manuscripts N_1 and Be. In the case of the former, in the annotations segmentation marks in the form of commas have been coherently used for marking the different syntactical units in the analysis of the compounds; another means employed

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[1]The distinction between these two types of transmission was originally proposed by Vàrvaro (2006). A short but clear definition is provided by Bognini (2008, 95): "A chi lavori nell'ambito della filologia romanza, non sfugge il concetto di 'tradizione attiva' [...] Con questa categoria interpretativa si è inteso definire una specifica tipologia di trasmissione testuale, in cui lo scriba non mira a una riproduzione fedele dell'antigrafo (come invece avviene nelle cosiddette "tradizioni quiescenti"), ma sottopone il materiale tràdito a continue e intenzionali modifiche, turbandone perciò la *Textgeschichte* con rilevanti fattori innovativi."

is the non-application of sandhi rules. Moreover, the reference digit at the end of each annotation in some cases served also the function of dividing two annotations written close to another. These features have been retained also in the edition, since they are an integral part of the text and served specific purposes both for the author and the reader(s) of the annotations. On the other hand, since the scholia constitute an anonymous commentary, major scribal errors which made the text unintelligible have been emended, and the original reading is reported in the list on p. 182. Minor scribal errors have been emended directly in the text.

On account of the peculiar character of the texts edited, the attempt to maintain a balance between readability and scientific accuracy proved to be a very difficult task. Hopefully all these compromises will not cause careful readers to "turn up their nose."

4.1   Conventions and Structure of the Edition

In the edition, each annotation in a manuscript corresponds to one entry. Each entry consists of the following four parts:

1. A first part in which the annotation is labeled with a progressive number for reference purposes, followed by the description of its position on the page and other information about the graphical appearance; for the annotations in the manuscripts of the ĪPV, this description is kept to a minimum, since many of them occur in more than one manuscript. In the case of marginal annotations occurring in the top or bottom margin, the counting of the lines begins with the annotations which are nearest to the main text. For marginal annotations in the left or right margin, the numbers in brackets indicate the lines of the main text at whose height the annotation begins and ends. After each description, a sigla in square brackets assign the annotation to one of the categories described in § 3.2.1.1. The symbol ¶ at the end of a description indicates the presence of a note on the annotation.

2. The second part is the edition of the annotation. It begins with the reference to the passage or stanza commented on. For the annotated manuscripts of the RaghuV, the stanzas are numbered according to their sequence in each manuscript (a concordance with the printed editions is to be found in appendix B). Single words preceded by an asterisk are emendations of the editor (for instance *samvṛtamantraḥ). If a word is preceded by an asterisk and is followed—not necessarily immediately—by another word followed by an asterisk, in the passage between the two asterisks more than one word has been emended (for instance *reṇur dvayoḥ*, *dvayo rajaḥ ity amaraḥ*); for the annotations to the RaghuV, the original readings of the manuscripts are reported in each section with the title *Scribal Errors*.

3. The third part is the critical apparatus (only for the annotations of the ĪPV manuscripts).

4. Finally, quotations from those commentaries in which the relevant passage is also explained are provided, together with quotations from other relevant texts. This part has been included in order to help the reader in the task of comparing the interpretation of the annotation with those of the commentarial tradition.

A translation is provided only for the annotations in the manuscripts of the ĪPV and in manuscript N$_1$ of the RaghuV. It comes after the critical apparatus (ĪPV) or directly after the edition of the annotation (N$_1$).

4.2 Symbols

⟦na⟧	characters or words expunged or deleted by the scribe (if no longer readable, digits indicate the missing number of *akṣaras* and dots indicate a single missing element of an *akṣara*, for instance a part of a ligature)
[-3-]	physically damaged letters (numbers and dots as above)
[- - -]	an unknown number of physically damaged letters
[ḥ]	letters difficult to read
⟨mbu⟩	characters erroneously omitted by the ancient scribe, restored or corrected by the editor
⟨[m]⟩	characters damaged and illegible, restored by the editor
{pa}	letters in the text considered erroneous and superfluous by the editor
ˋhi tatprakāśaḥ kutaḥˊ	insertion by the scribe (interlinear or marginal)
pallavasnigdhapāⸯˋṭaˊⸯlā	erasure of a text passage and consecutive correction by the ancient scribe[2]
tˎ	*virāma*
Λ	caret (*kākapada*)

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[2]See Einicke (2009, § 8.1.1.4, p. 267), *Mehrfachkorrektur aus zwei oder mehr Vorgängen, die zu verschiedenen Kategorien gehören; Tilgung und Einfügung vollständiger Zeichen.*

ikṣvākūnāṃ	bold type stand for a reference sign (which occurs directly above the character(s) in bold type)
, and ;	comma
$	*pāda*-marker[3]
' and ''	word-divider ("Wortbegrenzer", both the simple and the double form) and sandhi-marker ("Sandhitrenner", only the double form)[4]
:	line-filler (see Einicke (2009) under the category "Randausgleich")
‾	word-divider
*samvṛtamantraḥ	text emended by the editor

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[3]See Einicke (2009, 289) Einicke, sign New14(1661)_4.

[4]In Einicke, *8.1.3.3 Lesehilfen (grammatische Trennung)* (p. 296-9), no sign with this function is listed for the Newārī script. In this ms, two types are employed: the simple one consisting of one stroke is used only as a word divider, while the double stroke is used both as word-divider and sandhi-marker. However, it is used as a word divider only in the case that the different phonemes of an *akṣara* belong to different words (as for instance in *kalatravantam''ātmānam''avarodhe, mahaty''api, senāparigatāv''iva* etc.

5   Raghuvaṃśa

5.1   Annotations in Manuscript N₁

(1) 3r top margin left, line 3, directly above annotation 5, therefore slightly bent too before the annotation 6. [III.a] ¶
ad 1.18a **senāparicchadas**: senā paricchat‿ yasya, sa, senāparicchat‿ tasya

[*Senāparicchadas* is a genitive bahuvrīhi compound:] he for whom the army is an adornment is *senāparicchat,* "adorned by an army"; [the compound is in] the genitive case.

MALLINĀTHA: *tasya rājñaḥ senā caturaṅgabalam | paricchādyate 'neneti paricchad upakaraṇaṃ babhūva | chatracāmarāditulyam abhūd ity arthaḥ.*

JINASAMUDRA: *senaiva paricchadaḥ parivāro yasya sa senāparicchadas tasya.*

ARUṆAGIRINĀTHA: *atra senāyāṃ paricchadatvam āropyate | paricchadaś ca śobhāprāyāvāntara-prayojanasampādakacchatracāmarādiḥ.*

NĀRĀYAṆAPAṆḌITA: *tasya senā paricchadaḥ | senā caturaṅgabalam | paricchada upakaraṇaṃ chatracāmarādyāḥ | śobhāmātrasampādikety arthaḥ.*

VALLABHADEVA: *tasya rājñaḥ pṛtanā parivāra aiśvaryaśobhopakaraṇam abhūt.*

(2) 3r top margin, line 1, center. [III.a]
ad 1.18b **arthasādhanam**: arthasya sādhanaṃ 1

[*Arthasādhanam* is a *ṣaṣṭhī*-tatpuruṣa compound:] the means for the fulfil-ment of [his] aim.

MALLINĀTHA: *arthasya prayojanasya tu sādhanaṃ dvayam eva.*

NĀRĀYAṆAPAṆḌITA: *tadabhāve katham arthalābha ity āha — dvayam eva arthasādhanam iti | evaśabdo 'vadhāraṇe | arthasya prayojanasya sādhanaṃ sampādakam.*

VALLABHADEVA: *buddhir jyā cety ubhayaṃ tu prayojanasampādakam.*

(3) 3r top margin right, line 2. [IV.b] ¶
ad 1.18d **maurvī**: maurvvī ' jyā ' śiñjinī ' guṇaḥ ' 1

[Synonyms for the word *maurvī,* "bow-string", from the *Amarakośa.*]

AMARA: *lastakas tu dhanur madhyaṃ maurvī jyā śiñjinī guṇaḥ.*

MALLINĀTHA: *maurvī jyā ca | "maurvī jyā śiñjinī guṇaḥ" ity amaraḥ.*

JINASAMUDRA: *dhanuṣi ātatā maurvī pratyañcā ca.*

NĀRĀYAṆAPAṆḌITA: *śāstreṣu vyāpṛtā buddhiḥ dhanuṣi ātatā maurvī ca iti | [...] ātatā āropitā | 'ātatam āropitaṃ ca' iti sajjanaḥ | maurvī dhanur guṇaḥ.*

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VALLABHADEVA: *guṇaś cāpe prasāritaḥ.*

(4) 3r top margin right, line 2, continuing in the right margin, parallel with the short side. [III.a] ¶
ad 1.19a **saṃvṛtamantrasya:** saṃvṛtaḥ mantraḥ yasya, saḥ *saṃvṛta-mantraḥ tasya 1

[*Saṃvṛtamantrasya* is a bahuvrīhi compound:] one whose plan is secret is 'having a secret plan' (*saṃvṛtamantra*); [the compound is] in the genitive case.

MALLINĀTHA: *saṃvṛtamantrasya guptavicārasya ‖ "vedabhede guptavāde mantraḥ." ity amaraḥ.*

JINASAMUDRA: *tasya rājñaḥ [...] kathaṃbhūtasya tasya? saṃbhṛtamantrasya ‖ [...] saṃbhṛtaḥ saṃcito mantro yena sas tasya.*

ARUṆAGIRINĀTHA: *mantre tāvat pradhānam itikartavyatāsaṃvaraṇam.*

NĀRĀYAṆAPAṆḌITA: *saṃvṛtamantrasyetyādinā ‖ saṃvṛto gūḍho mantro guptavādo yasya ‖ 'ved-abhede guptavāde mantra' ity amaraḥ.*

VALLABHADEVA: *yato gupto giryagrādau mantritatvān mantro yasya.*

(5) 3r top margin left, line 2, bent upwards before annotation 6. [III.a] ¶
ad 1.19b **gūḍhākāreṅgitasya:** *ākārasya iṅgitaṃ ākāreṅgitaṃ, gūḍhaṃ ākāreṅgitaṃ yasya, sa, gūḍhākāreṅgitaḥ, tasya, 2

[*Gūḍhākāreṅgitasya* is a bahuvrīhi compound with a *ṣaṣṭhī*-tatpuruṣa as the second member:] motion of the body [as a tatpuruṣa compound becomes] *ākāreṅgita*; one whose motion of the body is concealed is 'having a concealed body-motion' (*gūḍhākāreṅgita*); [the compound is in] the genitive case.

MALLINĀTHA: *śokaharṣādisūcako bhṛkuṭīmukharāgādir ākāraḥ | iṅgitaṃ ceṣṭitaṃ hṛdaya-gatavikāro vā ‖ 'iṅgitaṃ hṛdgato bhāvo bahirākāra ākṛtiḥ' iti sajjanaḥ ‖ gūḍhe ākāreṅgite yasya | svabhāvacāpalād āptaparamparayā mukharāgādiliṅgair vā tṛtīyagāmimantrasya tasya.*

JINASAMUDRA: *ākāraś ca iṅgitaṃ ca ākāreṅgite gūḍhe gupte ākāreṅgite yasya sas tasya.*

ARUṆAGIRINĀTHA: *tatra ceṅgitākāragūhanam.*

NĀRĀYAṆAPAṆḌITA: *gūḍhākāreṅgitasya ca | gūḍhe atyantam āvṛte ākāreṅgite yena | 'iṅgitaṃ hṛdgato bhāvo bahir ākāra ākṛtiḥ' iti sajjanaḥ.*

VALLABHADEVA: *gupto mukharāgādikaḥ kāyavyāparo yasya.*

(6) 3r top margin left, line 1. [III.a]
ad 1.19c **phalānumeyāḥ:** phalaiḥ anumeyāḥ 2

[*Phalānumeyāḥ* is a *tṛtīyā*-tatpuruṣa compound: his enterprises (*prārambha*) were] to be inferred by the results.

MALLINĀTHA: *phalena kāryeṇānumeyā anumātuṃ yogyā āsan.*

JINASAMUDRA: *phalaiḥ paripākair anumīyante jñāyante phalānume{nu}yāḥ, taiḥ.*

ARUṆAGIRINĀTHA: *phalaṃ ca gūḍhatayārthānāṃ paktir iti.*

NĀRĀYAṆAPAṆḌITA: *te hi phalamātrāvagamyāḥ.*

VALLABHADEVA: *śubhāśubhāni karmāṇi yathā janmāntarakṛtānīha loke sukhaduḥkhābhyām anumīyante.*

(7) 3r top margin right, starting on line 1, continuing on line 2 after a winding before annotation 4. [III.a and III.b] ¶

ad 1.20a **atrasto**: na cāsau, trastaś ceti, sa *atrastaḥ nasya tatpuruṣe lopyaḥ 2

[*Atrasto* is a *nañ*-tatpuruṣa compound:] 'he is both not and frightened:' he is not frightened; "in case of a tatpuruṣa-compound, [the *n*-] of the negative particle *na* is to be dropped." [For the translation of the last part of this annotation, see the philological commentary]

MALLINĀTHA: *atrasto 'bhītaḥ san | "trasto bhīrubhīrukabhīlukāḥ" ity amaraḥ.*

JINASAMUDRA: *sa rājā atrastaḥ abhītaḥ san.*

NĀRĀYAṆAPAṆḌITA: *kiṃ pratipakṣāt bhayaṃ tatra kāraṇam? nety āha — atrasta iti | trastatvān nety arthaḥ | śāstraprāmāṇyād iti bhāvaḥ.*

VALLABHADEVA: *so 'kātara ātmānaṃ rarakṣa.*

(8) 3r bottom margin left, line 2. [III.a and III.b]

ad 1.20b **anāturaḥ**: na cāsau *āturaś ceti, sa anāturaḥ, svare *'kṣaraviparyayaḥ 3

[*Anāturaḥ* is a *nañ*-tatpuruṣa compound:] 'he is both not and sick:' he is not sick; in the presence of a vowel, the characters are inverted [i.e. *na* becomes *an*].

MALLINĀTHA: *anāturo 'rugṇa eva.*

JINASAMUDRA: *anāturaḥ arogī san.*

ARUṆAGIRINĀTHA: *anāturapade 'pi atra kriyārthaḥ kaścid ūhyatām.*

NĀRĀYAṆAPAṆḌITA: *anāturaḥ āturo rogī.*

VALLABHADEVA: *anārto vyādhiṃ vinā.*

(9) 3r bottom margin left, line 2. [III.a]

ad 1.20c **agṛdhnur**: na gṛdhnuḥ agṛdhnuḥ | 3

[*Agṛdhnur* is a *nañ*-tatpuruṣa compound: he is] not greedy, "not greedy."

MALLINĀTHA: *agṛdhnur agardhanaśīla evārtham ādade svīkṛtavān | "gṛdhnus tu gardhanaḥ | lubdho 'bhilāṣukas tṛṣṇaksamau lolupalolubhau |" ity amaraḥ | "trasigṛdhidhṛṣikṣipeḥ knuḥ" iti knupratyayaḥ.*

JINASAMUDRA: *agṛdhnuḥ alobhī san.*

ARUṆAGIRINĀTHA: *agṛdhnuḥ "trasigṛdhidhṛṣikṣipeḥ knuḥ" iti tācchīlye knupratyayaḥ.*

NĀRĀYAṆAPAṆḌITA: *agṛdhnuḥ | "gṛdhu abhikāṅkṣāyām" ity asmād dhātoḥ "trasigṛdhighṛṣikṣipeḥ knur" iti tācchīlye knupratyayaḥ | alubdha iti yāvat | lokayātrārtham iti bhāvaḥ.*

VALLABHADEVA: *alubdho 'rthāñ jagrāha | yad uktam | anādeyaṃ nādadītetyādi.*

(10) 3r bottom margin left, line 1, between annotation 13 and 14. [III.a]

ad 1.20d **asaktaḥ**: na saktaḥ, asaktaḥ 3 |

[*Asaktaḥ* is a *nañ*-tatpuruṣa compound: he is] not addicted, "unaddicted".

MALLINĀTHA: *asaktaḥ āsaktirahita eva sukham anvabhūt.*

JINASAMUDRA: *asaṃlagnaḥ sukhaṃ anu(nva)bhūt anubabhūva.*

NĀRĀYAṆAPAṆḌITA: *saḥ sukham anvabhūt | asaktaḥ saktatvān na | puruṣārthabahumānād iti bhāvaḥ.*

VALLABHADEVA: *avyasanī sukham anubabhūva| yata uktam | sukham āpatitaṃ sevyam ityādi.*

(11) 3r bottom margin right, line 1. [III.a]
ad 1.21b **ślāghāviparyayaḥ**: ślāghāyāḥ viparyayaḥ | 3

[*Ślāghāviparyayaḥ* is a *ṣaṣṭhī*-tatpuruṣa compound]: the contrary of boasting.

MALLINĀTHA: *tyāge vitaraṇe saty api ślāghāyā vikatthanasya viparyayo 'bhāvaḥ | atrāha manuḥ — "na dattvā parikīrtayet" iti.*

JINASAMUDRA: *tyāge dāne sati ślāghāyāḥ viparyayaḥ abhāvaḥ āsīt.*

ARUṆAGIRINĀTHA: *ślāghāviparyayo 'vikatthanam.*

NĀRĀYAṆAPAṆḌITA: *tyāge ślāghāviparyayaḥ dāne saty avikatthanatvam āsīt | ittham ahaṃ dattavān ity udghoṣaṇaṃ ślāghā.*

VALLABHADEVA: *dāne 'py avikatthanam | anye kiñcijjñā api vācāṭā bhavanti, iṣacchaktā api lokapīḍākāriṇaḥ, manāg api dattvā vikatthante.*

(12) 3r bottom margin left, line 3. [III.a]
ad 1.21c **guṇānubandhitvāt**: guṇaiḥ anubandhaḥ, guṇānubandhaḥ, *guṇānubandhaḥ asyāstīti guṇānubandhī, guṇānubandhinaḥ bhāvaḥ guṇānubandhitvam, tasmāt 2

[*Guṇānubandhitvāt* is a *tṛtīyā*-tatpuruṣa compound, whose second member is a secondary derivative (*taddhita*):] connection with qualities is *guṇānubandhaḥ*, "quality-connection"; one who has a connection with qualities is *guṇānubandhī*, "having a connection with qualities"; the state of one who has a connection with qualities is *guṇānubandhitvam*, "the having a connection with qualities"; [the compound is in] the ablative case.

MALLINĀTHA: *itthaṃ tasya guṇā jñānādayo guṇair viruddhair maunādibhir anubandhitvāt sahacāritvāt.*

JINASAMUDRA: *tasya rājñaḥ guṇāḥ guṇānubandhitvāt, guṇānām anugamāt.*

ARUṆAGIRINĀTHA: *guṇā ity ādyo guṇaśabdaḥ viṣayabhūtān āha | dvitīyas tu teṣu satsv asambhavino [read satsu sambhavino]? maunādīn āha | anubandhitvāt sāhacaryāt.*

NĀRĀYAṆAPAṆḌITA: *tasya guṇāḥ guṇānubandhitvāt saprasavāḥ iveti | guṇā jñānādayaḥ | guṇān maunādīn anubandhuṃ śīlaṃ yeṣāṃ teṣāṃ bhāvas tattvaṃ tasmāt | guṇasāhacaryād ity arthaḥ.*

VALLABHADEVA: *yato guṇā guṇāntaram anubadhnanty anuvartante tadbhāvāt.*

(13) 3r bottom margin left, line 1, between annotation 9 and 10), no reference sign in the main text. [III.a and IV.a]
ad 1.21d **saprasavāḥ**: prasavaiḥ{,} saha varttamānāḥ | 2

[*Saprasavāḥ* is a *saha*-bahuvrīhi compound:] the [qualities] are together with the offspring; [thus, they are like if they were provided with offspring, *saprasava*].

MALLINĀTHA: *saha prasavo janma yeṣāṃ te saprasavāḥ | sodarā ivābhūvan || viruddhā api guṇās tasminn avirodhenaiva sthitā ity arthaḥ.*

JINASAMUDRA: *saprasavā iva, samānaprasūtā iva āsan.*

ARUṆAGIRINĀTHA: *saprasavāḥ saha prasavo janma yeṣām | samānajanmāna iti yāvat | jñānādayo maunādibhir bhrātara iva saṅgatā babhūvur ity arthaḥ.*

NĀRĀYAṆAPAṆḌITA: *saha prasavo janma yeṣām | sodarā iveti yāvat | jñānādayo maunādibhiḥ sodarā iva parasparam aviruddhāḥ saṅgatāś ca babhūvur iti bhāvaḥ.*

VALLABHADEVA: *tasya rājñaḥ pāṇḍityādayo guṇāḥ saprarohāḥ sāpatyā ivāsan.*

(14) 3r bottom margin center, line 2, directly after annotation 10. [III.a and III.b] ¶
ad 1.22a **anākṛṣṭasya**: *na cāsau, ākṛṣṭaś ceti, sa{,} anākṛṣṭaḥ, nasya tatpuruṣe lopyaḥ, svare 'kṣaraviparyayaḥ 2

[*Anākṛṣṭasya* is a *nañ*-tatpuruṣa compound:] he is both not and attracted, he is unattracted; "in case of a tatpuruṣa-compound, [the *n*-] of the negative particle *na* is to be dropped. In presence of a vowel, the characters are inverted [i.e. *na* becomes *an*]."

MALLINĀTHA: *viṣayaiḥ śabdādibhiḥ || "rūpaṃ śabdogandharasasparśāś ca viṣayā amī" ity amaraḥ* [quotation absent in Nand.] || *anākṛṣṭasyāvaśīkṛtasya.*

JINASAMUDRA: *anākṛṣṭasya avaśīkṛtasya.*

NĀRĀYAṆAPAṆḌITA: *ākṛṣṭo 'vaśīkṛtaḥ.*

VALLABHADEVA: *śabdasparśarūparasagandhair ahṛtasya jitendriyatvāt.*

(15) 3r bottom margin center, line 2. [II. and IV.b?]
ad 1.22a **viṣayair**: *kaiḥ viṣayaiḥ, *srakcandanavanitādibhiḥ 2

By which worldly enjoyments? By the ones beginning with garlands, sandalwood paste, women etc.

MALLINĀTHA: *viṣayaiḥ śabdādibhiḥ || "rūpaṃ śabdo gandharasasparśāś ca viṣayā amī" ity amaraḥ.*

JINASAMUDRA: *viṣayaiḥ cakraṃdana(?)vanitādibhiḥ* [read *srakcandanavanitādibhiḥ*, as in the gloss].

NĀRĀYAṆAPAṆḌITA: *śabdādibhir anākulitendriyasyety arthaḥ.*

VALLABHADEVA: see annotation 14.

(16) 3r bottom margin, line 3, continuing in the right margin, slightly bent to become parallel with the short side. [II., III.a and III.b]
ad 1.23b **vidyānāṃ pāradṛśvanaḥ**: *vidyānāṃ{,} pāraṃ draṣṭum{,} śīlam{,} yasya, sa, pāradṛśvā, *tasya | [- - -] [right margin]ḥ, kvani[p] pratyayaḥ 2

[The word *pāradṛśvanaḥ* is a bahuvrīhi compound, and is to be constructed with *vidyānāṃ*:] he who has the habit of watching the further boundary is "completely familiar with" (*pāradṛśvan*), [in this case] with [all] sciences; [the compound is in] the genitive case [...] the *kṛt*-affix *van* [is employed in the sense of agent].

MALLINĀTHA: *vidyānāṃ vedavedāṅgādīnāṃ pāradṛśvanaḥ pāram antaṃ dṛṣṭavataḥ || dṛśeḥ kvanip.*

JINASAMUDRA: *vidyānāṃ pāradṛśvana⟨ḥ⟩pāragāminaḥ.*

NĀRĀYAṆAPAṆḌITA: *vidyānāṃ pāradṛśvanaḥ avadhiṃ dṛṣṭavataḥ | "dṛśeḥ kvanib" iti bhūtakāle kvanip.*

VALLABHADEVA: *purāṇatarkamīmāṃsādharmaśāstrāṅgavedākhyānāṃ caturdaśānāṃ vidyānām ānvīkṣikītrayīvārttādaṇḍanītīnāṃ vā catasṛṇām antagasya.*

(17) 3r bottom margin right, line 2, directly above the damaged part of annotation 16 (therefore, the last word, *tasya*, slightly bends in the right margin). [III.a]

ad 1.22c **dharmarater**: dharme ratir yasya, sa dharmaratiḥ, tasya 2

[*Dharmarater* is a *vyadhikaraṇa*-bahuvrīhi compound:] one who has delight in the law is *dharmaratiḥ*, "having delight in the law;" [the compound is in] the genitive case.

MALLINĀTHA: *dharme ratir yasya.*

NĀRĀYAṆAPAṆḌITA: *dharme ratis tātparyaṃ yasya.*

VALLABHADEVA: *dharmāsaktasya | […] dharmaparaś ca bhavati.*

(18) 3r bottom margin left, line 4. [III.a and III.b] ¶

ad 1.22d **vṛddhatvaṃ**: vṛddhasya bhāvaḥ, vṛddhatvaṃ, *tātvau bhāve, 1

[*Vṛddhatvam* is a secondary derivative (*taddhita*):] the state of an old man, old age; the affixes *tā* and *tva* [are used] in the sense of the state [of someone or something]. [For a discussion of the interpretation of the *sūtra* and its translation, see the note.]

MALLINĀTHA: *vṛddhatvaṃ vārddhakam āsīt || tasya yūno 'pi viṣayavairāgyādijñānaguṇasam-pattyā jñānato vṛddhatvam āsīd ity arthaḥ || nāthas tu caturvidhaṃ vṛddhatvam iti jñātvā "anākṛṣṭasya" ityādinā viśeṣaṇatrayeṇa vairāgyajñānaśīlavṛddhatvāny uktānīty avocat.*

ARUṆAGIRINĀTHA: *vṛddhatvam iti | caturvidham | hi vṛddhatvaṃ tatra vairāgyenaikam | yathā skāndapurāṇe — 'vairāgyeṇāpi vṛddhas te sūnuḥ parvatakanyake' iti | jñānaśīlavayobhis ⟨t⟩rīṇi | tatra valmīkiḥ — 'jñānavṛddhair vayovṛddhaiḥ śīlavṛddhaiś ca sajjanaiḥ | kathayann āsta vai nityam' iti | prathame pāde vairāgyam, dvitīye jñānam, tṛtīye śīlam coktam | caturthe ca caturthasyāpohaḥ vṛddhaś ca pramāṇabhūtaḥ | yathā vṛddhopasevī'ti.*

NĀRĀYAṆAPAṆḌITA: *vṛddhatvaṃ pramāṇabhūtatvam | yathā vṛddhopasevīty atra | vairāgyavṛd-dhatvaṃ jñānavṛddhatvaṃ śīlavṛddhatvaṃ vayovṛddhatvaṃ ceti caturvidhaṃ hi vṛddhatvam | tatra vayovṛddhatvaprāpteḥ pūrvam eva tasyālpenaiva kālena vṛddhatvatrayam āsīd ity arthaḥ | atra trayāṇām abhivṛddhatvānāṃ prāptiṃ krameṇa viśeṣaṇatrayeṇāha.*

VALLABHADEVA: *tasya vārddhakaṃ visraṃsāyā ṛte 'bhūt […] vṛddhaś ca viṣayair nākṛṣyate bahuśāstradarśī dharmaparaś ca bhavati | yata uktam| pūrve vayasi yaḥ śānta ityādi | tathā*

> *na tena vṛddho bhavati yenāsya palitaṃ śiraḥ |*

ityādi.

(19) 3r bottom margin center, line 4, beginnning under the last part of annotation 12.

ad 1.23a **vinayādhānād**: vinayasya{,} ādhānaṃ, vinayādhānaṃ, tasmāt 1

[*Vinayādhānād* is a *ṣaṣṭhī*-tatpuruṣa compound:] the imparting of education, "education-imparting"; [the compound is in] the ablative case.

MALLINĀTHA: *tāsāṃ vinayasya śikṣāyā ādhānāt karaṇāt | sanmārgapravartanād iti yāvat.*

ARUṆAGIRINĀTHA: *vinayādhānaṃ hi mukhyaṃ rājarṣivṛttam | śrūyate hi kaścid avinītaṃ putram ādāya maithilam upātiṣṭhat | sa ca taṃ pratigṛhyātmavidyāyāṃ vyanīnayat ityādi.*

NĀRĀYAṆAPAṆḌITA: *vinayasyādhānāt nidhānāt | atra vācaspatiḥ — 'eṣa sadbhiḥ sadā kāryo bāleṣu vinayo guṇaḥ' iti.*

VALLABHADEVA: *sa prajānāṃ vinītatvotpādanāt pālanāt poṣaṇāc ca pitābhūt | yata uktam | annadātā bhayatrātetyādi.*

(20) 3r bottom margin right, line 1.
ad 1.23d **janmahetavaḥ**: *janmanaḥ hetavaḥ

[*Janmahetavaḥ* is a ṣaṣṭhī-tatpuruṣa compound]: sources of birth.

MALLINĀTHA: *tāsāṃ pitaras tu janmahetavo janmamātrakartāraḥ kevalam utpādakā evābhūvan || jananamātra eva pitṛṇāṃ vyāpāraḥ | sadā śikṣārakṣaṇādikaṃ tu sa eva karotīti tasmin pitṛtvavya-padeśaḥ || āhuś ca — "sa pitā yas tu poṣakaḥ" iti.*

JINASAMUDRA: *tāsāṃ pitaraḥ kevalaṃ janmahetavaḥ janmakāraṇāni āsan.*

ARUṆAGIRINĀTHA: *pitara ityādinā vyatireka uktaḥ | kevalam iti | vinayādhānādi na tadāyattam ity arthaḥ.*

NĀRĀYAṆAPAṆḌITA: *pitṛkartavyānāṃ vinayādīnāṃ vidhānāt janānāṃ pitaivāsīd ity arthaḥ | tāsāṃ pitaraḥ kevalaṃ janmahetavaḥ | jananasyaikasyaiva hetavaḥ | [...] anena putravad eva pālanam uktam | taduktam 'tasya pālayataḥ samyak prajāḥ putrān ivaurasān' iti.*

VALLABHADEVA: *prajānāṃ pitaro jananasya kāraṇabhūtāḥ kevalam āsan.*

(21) 3v top margin center, line 2, directly above annotation 22. ¶
ad 1.24c **arthakāmau**: *arthaś ca kāmaś ca, tau 1*

[*Arthakāmau* is a dvandva-compound:] both wealth and sensual pleasure; [the compound is in] the nominative case.

MALLINĀTHA: *arthakāmasādhanayor daṇḍavivāhayor lokasthāpanaprajotpādanarūpadhar-mārthatvenānuṣṭhānād arthakāmāv api dharmaśeṣatām āpādayan sa rājā dharmottaro 'bhūd ity arthaḥ || āha ca gautamaḥ — "na pūrvāhṇamadhyaṃdināparāhṇānaphalān kuryāt | yathāśakti dharmārthakāmebhyas teṣu dharmottaraḥ syād" iti .*

ARUṆAGIRINĀTHA: *arthakāmau bhinnasvabhāvāv ity arthaḥ.*

VALLABHADEVA: *dharmārthakāmāḥ pṛthaksvarūpāḥ | tasya rājñas tv arthakāmāv api dhar-marūpāv evābhūtām.*

(22) 3v top margin center, line 2, directly below annotation 21.
ad 1.25c **ubhau**: *ubhau, indradilīpau 2*

Both, [i.e] Indra and Dilīpa.

JINASAMUDRA: *ubhau indradilīpau .*

NĀRĀYAṆAPAṆḌITA: *ubhau rājamaghavānau.*

VALLABHADEVA: *dvau rājā śakraś ca.*

(23) 3v top margin left, line 1.
ad 1.28c **parasvebhyaḥ**: *paraḥ svo yeṣāṃ, te parasvāḥ, tebhyaḥ 3,*

[*Parasvebhyaḥ* is a bahuvrīhi compound:] those for whom another is own, they are *parasvāḥ,* "having another's property"; [the compound is in] the ablative case.

MALLINĀTHA: *yad yasmāt kāraṇāt taskaratā cauryaṃ parasvebhyaḥ paradhanebhyaḥ svaviṣayab-hutebhyo vyāvṛttā satī śrutau vācakaśabde sthitā pravṛttā.*

JINASAMUDRA: *yat yasmāt kāraṇāt parasvebhyaḥ paradravyebhyaḥ vyāvṛttā taraskaratā cauryaṃ śrutau vede ca vā sthitā, karṇe.*

ARUṆAGIRINĀTHA: *parasvebhyaḥ paradhanebhyaḥ.*

NĀRĀYAṆAPAṆDITA: *parasvebhyaḥ paradhanebhyaḥ vyāvṛttā nivṛttā satī śrutau svavācakabhū-tataskaratāśabda eva sthitā yat tasmāt.*

VALLABHADEVA: *yasmāt taskaratā cauryam anyadhanebhyo nivṛttā satī śabde kṛtāspadā.*

(24) 3v top margin left, line 1, directly after annotation 23, bent upwards before annotations 21 and 22.
ad 1.26d **taskaratā**: taskarasya bhāvaḥ taskaratā, prastītagṛhaṇaṃ (!) lakṣānurodhārthaṃ, tena taskarakriyāyām api tāpratyayo, dṛśyate 3

[*Taskaratā* is a a secondary derivative (*taddhita*):] the condition of a stealer, stealing; taking with the sense of the gratification of an aim (?); the suffix *tā* [is employed] also in the sense of the action of stealing; this is [commonly] seen.

MALLINĀTHA: *apahāryāntarābhāvāt taskaraśabda evāpahṛta ity arthaḥ || athavā | "atyantāsaty api hy arthe jñānaṃ śabdaḥ karoti hi" iti nyāyena śabde sthitā sphuritā na tu svarūpato 'stīty arthaḥ ||.* See also annotation 23.

JINASAMUDRA: See annotation 23.

ARUṆAGIRINĀTHA: *taskaratayā tatkarma apahāro lakṣyate | anyadāpi rājanvatīṣu prajāsu yo 'pahāraḥ paradhanāni na viṣayīkāra sa tasya tu rājñaḥ kāle svavācakam eva viṣayīkṛtavān | taskaratāśabda evāstamito 'bhūd ity arthaḥ | atra taskaratāśabdatadabhāvayor viṣayaviṣayim āvasambandhābhāve 'pi sambandhaḥ siddhatvenādhyavasita ity atiśayoktiprakāratvam.*

NĀRĀYAṆAPAṆDITA: *taskaratā taskarakarma | upahāra ity arthaḥ .* See also annotation 23.

VALLABHADEVA: *parasvaviṣayaṃ cauryaṃ nāsīt kiṃ tarhi caurataskarādiśabdaviṣayam | parad-hanaṃ tadā na kaścana mumoṣa | kevalaṃ caurataskarādayaḥ śabdā eva muṣitāḥ | vācyābhāvād vācakasyāsatkalpatvāt | sati hi parasvacaurye te pravartante, tadabhāve tu te 'py astamitā ity arthaḥ | kecit tv āhuḥ śabdamātra eva | vācyarūpasyātmanaḥ pratyastamaye vācakāṃśa evāvaśiṣṭo 'syāḥ | taskaraśabdaḥ paraṃ vidyata ity arthaḥ.*

(25) 3v bottom margin left, line 1.
ad 1.27d **uragakṣatā**: urageṇa kṣatā, sā 2

[*Uragakṣatā* is a *tṛtīyā*-tatpuruṣa compound:] hurt by a snake; [the compound is in] the nominative case.

MALLINĀTHA: *uragakṣatā sarpadaṣṭāṅgulīva.*

NĀRĀYAṆAPAṆDITA: *priyo 'pi iṣṭo 'pi uragakṣatā aṅgulī iva | sarpadaṣṭā aṅgulī ivety upamā.*

JINASAMUDRA and VALLABHADEVA comment the variant reading *daṣṭo 'ṅguṣṭha ivāhinā.*

(26) 3v bottom margin center, line 1.
ad 1.28b **mahābhūtasamādhinā**: mahābhūtasya samādhiḥ, sa, mahābhū-tasamādhiḥ, tena

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[*Mahābhūtasamādhinā* is a *ṣaṣṭhī*-tatpuruṣa compound]: combination of the gross elements; this [becomes as a compound] "gross elements-combination"; [the compound is in] the instrumental case.

MALLINĀTHA: *samādhīyate 'neneti samādhiḥ kāraṇasāmagrī | mahābhūtānāṃ yaḥ samādhis tena mahābhūtasamādhinā vidadhe sasarja.*

Jɪɴᴀsᴀᴍᴜᴅʀᴀ: *mahābhūtādīnāṃ pṛthivyādīnāṃ samādhiḥ prayatnas tena.*

Aʀᴜɴᴀɢɪʀɪɴᴀᴛʜᴀ: *samādhir dhyānam | 'samādhis tu pumān dhyāna' iti keśavaḥ | tat-sṛṣṭisamayadhyānenety arthaḥ.*

Nᴀʀᴀʏᴀɴᴀᴘᴀɴᴅɪᴛᴀ: *vedhāḥ brahmā taṃ rājānaṃ mahābhūtānāṃ pañcabhūtānāṃ samādhinā dhyānena | 'samādhis tu pumān dhyāna' iti keśavaḥ | tatsṛṣṭisamayadhyānenety arthaḥ.*

Vᴀʟʟᴀʙʜᴀᴅᴇᴠᴀ: *niścitaṃ pṛthivyādīni yena cittaikāgryeṇa tenainam api.*

(27) 3v bottom margin right, line 1, continuing in the right margin and bent to become parallel with short side.

ad 1.28d **parārthaikaphalā**: pareṣāṃ{,} arthaṃ, tat‿{,} parārthaṃ, ekaṃ{,} phalaṃ, yeṣāṃ te 2

[*Parārthaikaphalā* is a bahuvrīhi compound with a *ṣaṣṭhī*-tatpuruṣa as first member (*parārtha*) and a *dvigu* as second member (*ekaphala*):] the benefit of others; this [as a tatpuruṣa compound] is *parārtham*; those [qualities] that have the benefit of others as the only effect [are *parārthaikaphalā*].

Mᴀʟʟɪɴᴀᴛʜᴀ: *tasya rājñaḥ sarve guṇā rūparasādimahābhūtaguṇavad eva parārthaḥ paraprayojanam evaikaṃ mukhyaṃ phalaṃ yeṣāṃ te tathoktā āsan.*

Jɪɴᴀsᴀᴍᴜᴅʀᴀ: *tasya sarve guṇāḥ parārthaikaphalā āsan.*

Aʀᴜɴᴀɢɪʀɪɴᴀᴛʜᴀ: *uktaprakāreṇa iti śeṣaḥ | guṇāḥ sandhyādayaḥ śauryādayaś ca | mahābhūtaguṇānāṃ ca śabdādīnām akhilaguṇabhoktṛbhogasādhanatā prasiddhā.*

Nᴀʀᴀʏᴀɴᴀᴘᴀɴᴅɪᴛᴀ: *guṇāḥ śauryādayaḥ paraprayojanam ekam eva phalaṃ yeṣāṃ | mahābhūtaguṇānāṃ ca śabdādīnām akhilopabhogasādhanatvaṃ prasiddham.*

Vᴀʟʟᴀʙʜᴀᴅᴇᴠᴀ: *tathā hi tasya guṇāḥ śrutādayo 'nyaprayojanam evaikaḥ pravṛttijanito 'rtho yeṣāṃ te tathāvidhā abhavan | śrutena hy asau namati dharmaṃ ca kurute | śauryeṇānyān rakṣati | audāryeṇa daridrāṇāṃ dāridryaṃ dārayati | pṛthivyādīnām api gandhādayo guṇāḥ paraprayojanā eva.*

(28) 3v bottom margin left, line 2. ¶

ad 1.29a **velāvapravalayām**: velā eva vapraḥ, velāvapraḥ, velāvapraḥ{,} valayo{,} yasyāḥ, sā, velāvapra⟨va⟩layā, tām

[*Velāvapravalayām* is a bahuvrīhi-compound with a *rūpaka* as first member (*velāvapra*):] the seashore is actually the rampart, [as a compound] is a "seashore-rampart" (*velāvapra*); the [earth] that has the seashore-rampart as [its] fence is "having a seashore-rampart-fence" (*velāvapravalayā*); [the compound is in] the accusative case.

Mᴀʟʟɪɴᴀᴛʜᴀ: *velā samudrakūlāni || 'velā kūle 'pi vāridheḥ' iti viśvaḥ || tā eva vapravalayāḥ prākāraveṣṭanāni yasyās tām || 'syāc cayo vapram astriyām | prākāro varaṇaḥ śālaḥ prācīnaṃ prāntato vṛtiḥ' ity amaraḥ.*

Jɪɴᴀsᴀᴍᴜᴅʀᴀ: *kathaṃbhūtām urvīṃ? velāvapravalayām , velaiva vapravalayo yasyāḥ sā tām.*

Aʀᴜɴᴀɢɪʀɪɴᴀᴛʜᴀ: *velaiva vapravalayo yasyā iti rūpakam.*

Nᴀʀᴀʏᴀɴᴀᴘᴀɴᴅɪᴛᴀ: *velaiva vapravalayaḥ valayākāreṇa vapraḥ prākāro yasyāḥ iti rūpakam.*

Vᴀʟʟᴀʙʜᴀᴅᴇᴠᴀ: *jaladhijalavikṛtir velā tadādhāro 'pi girir velā saiva prākāramaṇḍalam yasyāḥ | khātavalayāḥ sampāditāḥ samudrā yasyās tām | purīparyante hi rakṣārthaṃ vapravalayena khātavalayena ca bhāvyam.*

(29) 3v bottom margin center, line 3, beginning directly below annotation 28. ¶
ad 1.29b **pariṣīkṛtasāgarām**: *apariṣā, pariṣā kṛtā pariṣīkṛtā, pariṣīkṛtaḥ, sāgaro, yasyā⟨ḥ⟩, pariṣīkṛtasāgarā, tām

[*Pariṣīkṛtasāgarām* is a bahuvrīhi-compound: before it was not an] ornament, [now] an ornament has been made, "made into an ornament" (*pariṣīkṛtā*); the [earth], that has the ocean made into an ornament, is "having the sea as an ornament" (*pariṣīkṛtasāgarā*); [the compound is in] the accusative case.

MALLINĀTHA: *paritaḥ khātaṃ parikhā durgaveṣṭanam* ‖ *'khātaṃ kheyaṃ tu parikhā' ity amaraḥ* ‖ *'anyeṣv api dṛśyate' (3 | 2 | 101) ity atrāpi śabdāt khaner ḍapratyayaḥ* ‖ *aparikhāḥ parikhāḥ saṃpadyamānāḥ kṛtāḥ parikhīkṛtaḥ sāgarā yasyāstām* ‖ *abhūtatadbhāve cviḥ.*

JINASAMUDRA: *aparikhāḥ parikhāḥ kṛtāḥ sāgarāḥ yasyāḥ sā tām.*

NĀRĀYAṆAPAṆḌITA: *parikhīkṛtāḥ sāgarā yasyāḥ.*

VALLABHADEVA: see annotation 28.

(30) 3v bottom margin center, line 2, beginning directly after annotation 28.
ad 1.29c **ananyaśāsanām**: na anyā, ananyā, ananyā śāsanā, yasyāṃ, sā, ananyaśāsanā, tām, 1

[*Ananyaśāsanām* is a *nañ*-bahuvrīhi-compound, with a *nañ*-tatpuruṣa compound as the first member:] not another, "no other"; the [earth] in which there is no other rule [than the one by Dīlipa] is *ananyaśāsanā*, "having no other rule"; [the compound is in] the accusative case.

MALLINĀTHA: *avidyamānam anyasya rājñaḥ śāsanaṃ yasyās tām ananyaśāsanām urvīm eka-purīm iva śaśāsa | anāyāsena śāsitavān ity arthaḥ.*

JINASAMUDRA: *ananyaśāsanāṃ, na anyasya śāsanaṃ ājñā yasyāṃ sā, ananyaśāsanā, tām.*

ARUṆAGIRINĀTHA: *ananyaśāsanām urvīṃ anyaśāsanarahitā yathā bhavati tathā kṛtvety arthaḥ | ekaśabdasya kevalārthatve yathā purīmātraṃ rājamātram yāpy ananyaśāsanaṃ bhavati tathāsyoktaviśeṣaṇaviśiṣṭaṃ bhūmaṇḍalam evety arthaḥ | pradhānārthatve tu kularājadhānīm ivā-nanyaśāsanām śaśāsety arthaḥ | atra ca veletyādiviśeṣaṇadvayopakrāntopamā ananyaśāsanaśāsa-nena nirvyūḍheti mantavyam .*

NĀRĀYAṆAPAṆḌITA: *avidyamānaṃ anyaśāsanaṃ yasyām | 'naño 'sty arthānāṃ bahuvrīhir vā cottarapadalopaś ce' ti samāsaḥ | idam arthāt kriyāviśeṣaṇam | anyaśāsanarahitā yathā bhavati tathā kṛtvety arthaḥ.*

VALLABHADEVA: *avidyamānā parasya rājña ājñā yasyām.*

(31) 4r top margin left, line 3.
ad 1.30a **dākṣiṇyayuktena**: parecchānuvartitvaṃ, dākṣiṇyaṃ, tena *yukto dākṣiṇyayuktaḥ, tena 1

[*Dākṣiṇyayuktena* is a *tṛtīyā*-tatpuruṣa compound, whose first member is a secondary derivative (*taddhita*):] the state of being compliant with the desire of others [is] kindness; something is endowed with it, [it is] *dākṣiṇyayukta*, "endowed with kindness [i.e. kind, amiable]"; [the compound is in] the instrumental case.

Except for Vaidyaśrīgarbha, all other commentators explain the reading *dākṣiṇyarūḍhena*.

MALLINĀTHA: *dākṣiṇyaṃ paracchandānuvartanam ‖ 'dakṣiṇaḥ saralodāraparacchandānuvartiṣu' iti śāśvataḥ.*

JINASAMUDRA: *kathaṃbhūtena nāmnā? dākṣiṇyarūḍhena, dākṣiṇyaṃ parecchānuvartitvaṃ, tena rūḍhaṃ prasiddham tena.*

ARUṆAGIRINĀTHA: *dākṣiṇyaṃ paracchandānuvartitvam | 'dakṣiṇas triṣu vidagdhe ca paracchandānuvartinī'ti keśavaḥ | rūḍhena prasiddhena.*

NĀRĀYAṆAPAṆḌITA: *dakṣiṇyarūḍheneti | dākṣiṇyena paracchandānuvartitvena | anyatra vaidagdhyena | ṛtvijāṃ sāmarthyādhānam atra vaidagdhyam | tena rūḍhena prasiddhena | 'dakṣiṇastriṣu vidagdhe paracchandānuvartinī'ti keśavaḥ.*

VALLABHADEVA: *ānukūlyena kṛtasthitinā.*

(32) 4r, top margin left, line 2. ¶
ad 1.30b **magadhavaṃśajā**: maga`dha´vaṃśe *jāteti, sā, magadhavaṃśajā 1

[*Magadhavaṃśajā* is a *saptamī*-tatpuruṣa compound:] "(s)he was born in the lineage of Magadha;" [hence] she [is] *magadhavaṃśajā* "Magadha-born."

MALLINĀTHA: *tasya rājño magadhavaṃśe jātā magadhavaṃśajā ‖ "saptamyāṃ janer ḍaḥ" (3 | 2 | 97) iti ḍapratyayaḥ ‖ etenābhijātyam uktam .*

JINASAMUDRA: *magadhavaṃśajā, magadhadeśarājñaḥ vaṃśe jātā, magadhavaṃśajā.*

NĀRĀYAṆAPAṆḌITA: *magadhavaṃśajā magadhavaṃśajātā.*

VALLABHADEVA: *magadhe gauḍadeśe rājā māgadhas tatkule jātā.*

(33) 4r top margin right, line 1, continuing in the right margin. ¶
ad 1.31b **avarodhe**: *avarodhas tirodhāne, rājadāreṣu tadgṛhe | 1

[The term] *avarodha* [may be used] in the sense of "a covering," in the sense of "the king's wives", in the sense of "their apartments."

MALLINĀTHA: *avarodhe 'ntaḥpuravarge mahati saty api.*

JINASAMUDRA: *kasminn api sati avarodhe strīsamūhe mahaty api sati adhike [']pi sati.*

ARUṆAGIRINĀTHA: *avarodhenāntaḥpurikāsamūho lakṣyate.*

NĀRĀYAṆAPAṆḌITA: *avarodhe mahati api | avarodhaśabdaḥ strīṇāṃ nivāsagṛhavācaka eva | tena tadgatāḥ striyo lakṣyante | mahati praśaste 'pi | antaḥpurastrīṣu sarvasu praśastāsv apīty arthaḥ.*

VALLABHADEVA: *antaḥpure 'nekasminn api.*

(34) 4r top margin left, line 1.
ad 1.31c **manasvinyā**: manas¸ asyāṃ vidyate, vin¸ na dādy añc iti, tayā 2

[*Manasvinyā* is a secondary derivative (*taddhita*), built with the possessive suffix *vin*:] a [high]-mind (*manas)*; *vin* [means] in her there is [it], not ?; [the compound is in] the instrumental case.

MALLINĀTHA: *manasvinyā dṛḍhacittayā | paticittānuvṛttyādinirbandhakṣamayety arthaḥ.*

ARUṆAGIRINĀTHA: *manasvinyeti vakṣyamāṇagurudhenuparicaryākleśasahatvābhiprāyaḥ.*

NĀRĀYAṆAPAṆḌITA: *manasvinyā praśastamanasā.*

VALLABHADEVA: *tayā vipulāśayayā gauravaudāryābhimānādivāsitacittavatyā.*

(35) 4r interlinear 1-2, with a reference sign in the main text and the reference digit 1 at the end of the annotation.
ad 1.31d **vasudhādhipaḥ**: vasudhāyāḥ adhipaḥ 1

[*Vasudhādhipaḥ* is a *ṣaṣṭhī*-tatpuruṣa compound:] ruler of the earth.

Mallinātha: *vasudhādhipa ity anena vasudhayā ceti gamyate.*

Vallabhadeva: *bhūpatis […] vasudhādhipa ity anena bhuvo 'pi kalatratvam uktam.*

(36) 4r interlinear 1-2, no reference sign in the main text.
ad 1.32a **ātmānurūpāyām**: ātmanaḥ ⟨anurūpā,⟩ātmānurūpā, tasyāṃ

Jinasamudra: *ātmānurūpāyāṃ ātmayogyāyāṃ tasyām.*
Aruṇagirinātha: *atrātmānurūpāyām iti tadautsukye hetuḥ | tac cautsukyaṃ prīter vyabhicāri.*
Nārāyaṇapaṇḍita: *ātmano 'nurūpā sadṛśī tasyām.*
Vallabhadeva: *tasyāṃ svasadṛśyām.*

(37) 4r top margin right, line 1, slightly bent upwards before annotation 33 to continue on on line 2.
ad 1.32b **ātmajanmasamutsukaḥ**: ātmanaḥ *janma, yasya, sa *ātmajanmā, ātmajanmani samutsukaḥ, sa, 2

[*Ātmajanmasamutsukaḥ* is is a *saptamī*-tatpuruṣa compound:] he whose (re-)birth is from oneself [i.e. the birth of a son], is *ātmājanman*, "having the own (re-)birth" [i.e. a son, (*ātmājanman*)]; longing for a son; [the compound is in] the nominative case.

Mallinātha: *ātmano janma yasyāsāv ātmajanmā putraḥ tasmin samutsukaḥ | yadvā | ātmano janmani putrarūpeṇotpattau samutsukaḥ san ‖ 'ātmā vai putranāmāsi' iti śruteḥ.*
Jinasamudra: *ātmajanmasamutsukaḥ, ātmanaḥ putrasya janma utpattis tatra samutsukaḥ sotkaṇṭhaḥ.*
Aruṇagirinātha: *ātmajanmā putraḥ tatrotsukaḥ.*
Nārāyaṇapaṇḍita: *tasyām ātmajanmani putre samutsukaḥ samyak sābhilaṣaḥ.*
Vallabhadeva: *svasyotpattau sotkaṇṭhaḥ | patir bhāryāṃ sampraviśya garbho bhūtveha jāyate | iti smṛteḥ | ātmā vā putraḥ | ātmā vai putranāmāsīti śruteḥ | anena putrasya bhāvitvam āha.*

(38) 4r top margin right, line 3, directly above annotation 37 (therefore, also sligthly bent upwards).
ad 1.32c **vilambitaphalaiḥ**: vilambitaṃ, phalaṃ, yeṣāṃ, te vilambitaphalā, tai⟨ḥ⟩, 2 |

[*vilambitaphalaiḥ* is a genitive bahuvrīhi compound:] those whose fruits are delayed are "having delayed fruits" (*vilambitaphala*); [the compound is] in the instrumental case.

Mallinātha: *vilambitaṃ phalaṃ putraprāptirūpaṃ yeṣāṃ tair manorathaiḥ.*
Aruṇagirinātha: *vilambitaphalair ity agrāmyarūpam udāram alabdhaphalair ity asminn arthe.*
Nārāyaṇapaṇḍita: *vilambitaphalaiḥ vilambitaṃ vilambanam eva phalam | 'cintā hi kāryapratibandhahetuḥ' iti nyāyād iti bhāvaḥ | kartari vā niṣṭhā | vilambitaṃ phalaṃ darśanādi yeṣām alabdhaphalair ity arthaḥ.*

VALLABHADEVA: *sa manorājyair vāñchābhiḥ prāpyaprepsābhir vighnitaphalaiś cirakālabhāviniṣ-pattibhir anehasamatyavāhayat.*

(39) 4r bottom margin left, line 1, bent before annotation 40 to continue on line 2.
ad 1.35a **vidhātāram**: vidhātā vedhasi smare, iti koṣāntare

[Synonyms for the word *vidhātṛ*, from an unknown lexicon:] vidhatṛ [is used] in the sense of "creator, arranger" [and] in the sense of "love": [these synonyms are provided] in another lexicon [than the *Amarakośa*].

MALLINĀTHA: *prayatau pūtau vidhātāraṃ brahmāṇam abhyarcya.*
JINASAMUDRA: *vidhātāraṃ brahmāṇam abhyarcya, saṃpūjya.*
ARUṆAGIRINĀTHA: *vidhātāram iti sṛṣṭikartṛtvāt.*
NĀRĀYAṆAPAṆḌITA: *vidhātāraṃ brahmāṇam.*
VALLABHADEVA: *sraṣṭāraṃ sampūjya saniyamau.*

(40) 4r bottom margin left, line 1, directly after the first part of annotation 39. [IV.a]
ad 1.35b **prayatau**: kṛtaniyamau 1

[*Prayatau* means:] "the two [i.e. the king and his consort] having made acts of voluntary penance."

MALLINĀTHA: see annotation 39.
JINASAMUDRA: *prayatau, sāvadhānau.*
ARUṆAGIRINĀTHA: *prayatau śuddhau.*
NĀRĀYAṆAPAṆḌITA: *prayatau śuddhau.*
VALLABHADEVA: see annotation 39.

(41) 4r bottom margin left, line 1, after annotation 39. [III.a and III.b] ¶
ad 1.35b **putrakāmyayā**: putrasya kāmaḥ, putrakāmaḥ, putrakāme{,} sād-huḥ, tatra sādhau yaḥ, *putrakāmyā, tayā

[*Putrakāmyayā* is a secondary derivative (*taddhita*):] desire of a son, "son-desire"; the suffix *ya* in the sense of good therein, [i.e] "good for desiring a son"; the desire of a son; [the compound is] in the instrumental case.

ŚIṢYAHITĀNYĀSAḤ on KĀTANTRA: *tatra sādhau ca ya iti yaḥ.*
MALLINĀTHA: *'kāmyac ca' (3 | 1 | 9) iti putraśabdāt kāmyacpratyayaḥ | 'a pratyayāt' (3 |3 |102) iti putrakāmyadhātor akārapratyayaḥ | tataṣṭāp.*
JINASAMUDRA: *putrakāmyā, putravāñchayā.*
ARUṆAGIRINĀTHA: *putrakāmyayety autsukyopadarśitāyāḥ prīter anuvādaḥ.*
NĀRĀYAṆAPAṆḌITA: *putrakāmyayā putrecchayā | kāmyac cetīcchārthe kāmyac | apratyayād ity ākārapratyayaḥ.*
VALLABHADEVA: *anantaraṃ tau jāyāpatī sutecchayā vasiṣṭhākhyasya guror āśramaṃ yayatuḥ.*

(42) 4r bottom margin center, line 2.
ad 1.35c **dampatī**: dampatī, jampatī, jāyāpatī bhāryyā⟨pa⟩tī, ca, tau, ity ama-raḥ 1

[Synonyms for the word *dampatī*, "husband and wife", from the *Amarakośa*.]

AMARA: *dampatī jampatī jāyāpatī bhāryāpatī ca tau.*

MALLINĀTHA: *tayā tau dampatī jāyāpatī ‖ rājadantādiṣu jāyāśbdasya dam iti nipātanāt sādhuḥ.*

JINASAMUDRA: *tau dampatī strīpuruṣau.*

ARUṆAGIRINĀTHA: *tau dampatī tathāvidhalokottaramithunam ity arthaḥ.*

NĀRĀYAṆAPAṆḌITA: *tau dampatī lokottarau bhāryāpatī.*

VALLABHADEVA: see annotation 41.

(43) 4r bottom margin right, line 1. [III.a]
ad 1.36a **snigdhagambhīranirghoṣam**: snigdhagaṃbhīro nirgho`ṣo´, yasya, sa, taṃ, 1

[*Snigdhagambhīranirghoṣam* is a bahuvrīhi-compound with an *itaretarad-vandva* as first member:] he who has an agreeable and deep sound is "having an agreeable and deep sound" (*snigdhagambhīranirghoṣa*); [the compound is in] the accusative case.

MALLINĀTHA: *snigdho madhuro gambhīro nirghoṣo yasya tam ekaṃ syandanaṃ ratham.*

JINASAMUDRA: *kathaṃbhūtam ekasyandanam? snigdhagambhīranirghoṣaṃ, snigdho madhuraḥ gaṃbhīro dūrāpāti(tī) , nirghoṣaḥ śabdo yasya [sa]s tam.*

ARUṆAGIRINĀTHA: *snigdhatvam ekatvaṃ ca śrutisukhatvam aṅgasukhaṃ ca dyotayataḥ.*

NĀRĀYAṆAPAṆḌITA: *snigdhagambhīranirghoṣam iti | snigdho madhuraḥ gambhīraś ca nirghoṣaḥ śabdo yasya.*

VALLABHADEVA: *arūkṣo madhuro dhīraś ca dhvanir yasya tam ekam eva ratham ārūḍhau tau dampatī yathā vidyunnāgau varṣābhavaṃ meghamāśrayataḥ.*

(44) 4v top margin left, line 3. [IV.a]
ad 1.36c **prāvṛṣeṇyaṃ**: varṣartubhavaṃ 1

[*Prāvṛṣeṇyaṃ* means] having origin in the rainy season.

MALLINĀTHA: *prāvṛṣi bhavaḥ prāvṛṣeṇyaḥ ‖ "prāvṛṣa eṇyaḥ" ity eṇyapratyayaḥ ‖ taṃ prāvṛṣeṇyaṃ payovāhaṃ meghaṃ vidyudairāvatāv iva.*

JINASAMUDRA: *prāvṛṣi bhavaḥ prāvṛṣeṇyaḥ tam.*

ARUṆAGIRINĀTHA: *prāvṛṣeṇyam iti viśiṣṭakālikatvābhidhāyī snigdhetyādisāmānyānvayasya meghopari meghasya ca siddhaye bhavadupamānasvarūpam eva saṃpādayati.*

NĀRĀYAṆAPAṆḌITA: *prāvṛṣeṇyaṃ prāvṛṣi bhavam | "prāvṛṣa eṇya" ity eṇyapratyayaḥ* (Pāṇini 4.3.17, *prāvṛṣa eṇyaḥ*).

VALLABHADEVA: see annotation 43.

(45) 4v top margin center, line 3. [III.a and IV.b] ¶
ad 1.36d **vidyudairāvatāv**: vidyuc ca, airāvataś ca, tau, meghasyopari yo meghaḥ sa, airāvata ucyate, 1

[*Vidyudairāvatāv* is an *itaretaradvandva*-compound:] both lightning and Airā-vata; a cloud which is above a cloud is called *airāvata*.

AMARA: *airāvato 'bhramātaṅgairāvaṇābhramuvallabhāḥ; airāvataḥ puṇḍarīko vāmanaḥ kumudo 'ñjanaḥ; śampā śatahradāhrādinyairāvatyaḥ kṣaṇaprabhā; airāvato nāgaraṅgo nādeyī bhūmijam-bukā.*

MALLINĀTHA: *irā āpaḥ ǁ" irā bhūvāksurāpsu syāt" ity amaraḥ ǁ irāvān samudraḥ | tatra bhava airāvato 'bhramātaṅgaḥ ǁ "airāvato 'bhramātaṅgairāvaṇābhramuvallabhāḥ" ity amaraḥ | "abhramātaṅgatvāc cābhrasthatvād abhrarūpatvāt" iti kṣīrasvāmī ǁ ata eva meghārohaṇaṃ vidyutsāhacaryaṃ ca ghaṭate | kiṃ ca vidyuta airāvatasāhacaryādevairāvatī saṃjñā | airāvatasya stryairāvatīti kṣīrasvāmī | tasmāt susthūktaṃ vidyudairāvatāv iveti .*

The second quotation from Amara is given only in the text of the editions by Kale and Parab; Nandargikar reports it on p. 14 of the notes ("The Northern Mss. of Mallinátha's commentary cite the following for *airāvata*, '*airāvato 'bhramātaṅgairāvaṇābhramuvallabhāḥ' ity amaraḥ* | But the Southern and the Deccan Mss. omit it.")

JINASAMUDRA: *payovāhaṃ meghaṃ āsthitau vidyuc ca airāvataś ca tau | 'meghasyopari yo meghaḥ sa airāvaṇa ucyate' ity amaraḥ.*

ARUṆAGIRINĀTHA: *airāvato meghaḥ yatsaṃbandhād airāvatī vidyut | 'campāśatahradāhrādinyairāvatyaḥ kṣaṇaprabhe'ty amaraḥ | 'megheṣu meghāḥ pratibhānti saktā' iti vālmīkinā meghopari meghasya sthitir uktā | athavairāvatagajasyāpi megharūpatvaṃ tad upari saṃcāraś ca bhavati | 'airāvato 'bhramātaṅga' iti halāyudhaḥ | 'airāvataṃ vijānīyānnāgam ambudagocaram' iti kātyāyanaḥ | indradhanurvācitve na puṃsakatā syāt.*

NĀRĀYAṆAPAṆḌITA: *vidyudairāvatau prāvṛṣeṇyaṃ payovāham iva | vidyudairāvatau taṭinmeghau | airāvatasambandhād eva vidyudairāvatīty ucyate | 'campāśatahradāhrādinyairāvatyaḥ kṣaṇaprabhā' ity amaraḥ.*

VALLABHADEVA: *airāvataḥ kādraveyo nāgaḥ | meghāntargatau kila vidyunnāgau bhavataḥ | meghavāhanatvān nāgānām | kecit tv airāvatam indracāpam āhuḥ.*

(46) 4v top margin center, line 1, immediately after annotation 51. [III.a]
ad 1.37a **āśramapīḍā**: āśramasya{,} pīḍā, sā 1

[*Āśramapīḍā* is a *ṣaṣṭhī*-tatpuruṣa compound:] disturbance of the hermitage; [the compound is in] the nominative case.

MALLINĀTHA: *āśramapīḍā mā bhūn māstv iti hetoḥ ǁ "māṅi luṅ ityāśīr arthe luṅ" | "na māṅyogo" ity aḍāgamaniṣedhaḥ.*

JINASAMUDRA: *itīti kim? āśramapīḍā mā bhūt.*

NĀRĀYAṆAPAṆḌITA: *itiśabdo hetau.*

VALLABHADEVA: *vasiṣṭhāvāsabādhā mā bhavatv iti hetunā.*

(47) 4v top margin right, line 1. [III.a]
ad 1.37b **parimeyapurassarau**: parimeyāḥ{,} puraḥsarāḥ, yayoḥ, tau 1

[*Parimeyapurassarau* is a bahuvrīhi-compound: those two] who have both a small retinue are "having a small retinue" (*parimeyapurassarau*); the compound is in] the nominative case.

MALLINĀTHA: *parimeyapuraḥsarau parimitaparicarau.*

JINASAMUDRA: *kathaṃbhūtau tau? iti parimeyapuraḥsarau.*

ARUṆAGIRINĀTHA: *parimeyā alpā ity arthaḥ.*

NĀRĀYAṆAPAṆḌITA: *parimeyāḥ alpāḥ purassarāḥ purogā yayoḥ.*

VALLABHADEVA: *parigaṇitāḥ svalpe 'gragāmino 'nucarā yayoḥ.*

(48) 4v top margin right, line 1, continuing in the right margin (bent to become parallel with the short side). [III.a]
ad 1.37c **anubhāvaviśeṣāt**: [anubhā]⟨[va]⟩[sya] ⟨[v]⟩i[śe]ṣaḥ sa, anubhā-vaviśeṣaḥ, tasmāṯ , 1

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[*Anubhāvaviśeṣāt* is a *ṣaṣṭhī*-tatpuruṣa compound:] the peculiarity of the[ir] dignity [as a tatpuruṣa compound becomes] *anubhāvaviśeṣa,* "dignity-peculiarity"; [the compound is in] the ablative case.

MALLINĀTHA: *anubhāvaviśeṣāt tu tejoviśeṣāt.*

JINASAMUDRA: *tu punaḥ anubhāvaviśeṣāt prabhāvādhikyāt.*

ARUṆAGIRINĀTHA: *anubhāvo 'nabhibhavanīyatāpratipattihetuḥ prabhāvaḥ | yathāha keśavaḥ 'anubhāvavāk | sūcake cāpi bhāvasya satāṃ ca matiniścaye | prabhāve' ceti | na tvānubhāvaḥ | pramāṇābhāvāt | tasya viśeṣo 'tiśayaḥ .*

NĀRĀYAṆAPAṆḌITA: *anubhāvaviśeṣāt prabhāvātiśayāt | 'anubhāvavāk | sūcake cāpi bhāvasya satāṃ ca matiniścaye | prabhāve ce'ti keśavaḥ | anabhibhavanīyatāhetubhūtāt prabhāvātiśayāt tu caturaṅgasainyaparivṛtāv ivety arthaḥ.*

VALLABHADEVA comments on two variant *padas.*

(49) 4v top margin left, line 1. [III.a]
ad 1.37d **senāparigatāv**: senābhiḥ{,} parigatau, tau, 2

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[*Senāparigatau* is a *tṛtīyā*-tatpuruṣa compound:] both sorrounded by armies; [the compound is in] the nominative case.

MALLINĀTHA: *senāparivṛtāv iva sthitau* (comments on the variant reading *senāparivṛtau*).

JINASAMUDRA: *senāparigatāv iva, senāṃ(nā) veṣṭitā iva.*

NĀRĀYAṆAPAṆḌITA: see annotation 48.

VALLABHADEVA: comments on two variant *padas.*

(50) 4v left margin, parallel with the short side. [V.] ¶
ad 1.38a **pavanasya**:
    śubhe gaṃdhe ca śabde ca, sānukūle ca mārute |
    prasthite sarvvakāryyāṇāṃ, sadyaḥsiddhikarāṇi vai ‖ 2

If one sets forth and there is an auspicious smell, an agreeable sound and favourable wind, [these] are the [good omens] producing in that very moment the success of all enterprises.

MALLINĀTHA: *prārthanāsiddhiśaṃsino 'nukūlatvād eva manorathasiddhisūcakasya pavanasyānukūlatvād gantavyadigabhimukhatvāt.*

JINASAMUDRA: *kasmāt? pavanasyānukūlatvāt pṛṣṭānugāmitvāt | kathaṃbhūtasya pavanasya? prārthanāsiddha(ddhi)śaṃsinaḥ.*

NĀRĀYAṆAPAṆḌITA: *pava⟨na⟩sya anukūlatvāt turaṅgotkīrṇaiḥ rajobhiḥ aspṛṣṭālakaveṣṭanau | anukūlatvāt gamanānukūlatvād dhetoḥ [...] anukūlatvād eva prārthanāsiddhiśaṃsinaḥ prārthanāyāḥ siddhiṃ kāryasiddhiṃ śaṃsituṃ śīlam asyeti tathā | pavanaviśeṣaṇam idam | anukūlatvaviśeṣaṇam iti kecit | pavanasyānukūlatvaṃ suśakunaṃ pratikūlatvaṃ duśśakunam iti śakunanirṇaye | 'pratīpavanāśakunān na jagmuḥ' iti naiṣadhakāvye ca | anena chatrakāryaṃ darśitaṃ | chatrasya rajovāraṇe 'py upayogāt | vakṣyati ca 'rajo viśrāmayan rājñāṃ chatraśūnyeṣu mauliṣu'.*

VALLABHADEVA: *manorathasampattisūcakasya vātasya paścādāgatatvena hitatvād aśvotkhātai reṇubhir yathākramamadhūsaritā lalāṭalambiśiraḥkeśapaṅktiḥ śiraḥśāṭakaś ca yayoḥ.*

(51) 4v top margin center, line 1, immediately before annotation 46). [III.a]
ad 1.38a **anukūlatvāt**: anukūlasya bhāvo 'nukūlatvaṃ, tasmāt 2

[*Anukūlatvāt* is a secondary derivative (*taddhita*):] the being agreeable, agreeableness; [the compound is in] the ablative case.

For the explanations of the commentaries, see annotation 50.

(52) 4v top margin center, line 2, written above annotations 46, 51 and 47). [III.a]
ad 1.38b **prārthanāsiddhiśaṃsinaḥ**:   prārthanāyāḥ   siddhiḥ,   sā, prārthanāsiddhiḥ, tāṃ, prārthanāsiddhiṃ, *śaṃsituṃ, śīlaṃ, yasya, sa, *prārthanāsiddhiśaṃsī, tasya, 2

[*Prārthanāsiddhiśaṃsinaḥ* is a bahuvrīhi compound, with a bahuvrīhi compound as second member and a *ṣaṣṭhī*-tatpuruṣa as first member:] the fulfillment of the wish [as a compound] is a "wish-fulfillment" (*prārthanāsiddhi*), [here it is to be taken as being in] the accusative case; he who has the habit of foretelling the wish-fulfillment is a "wish-fulfillment foreteller" (*prārthanāsiddhiśaṃsin*); [the compound is in] the genitive case.

For the explanations of the commentaries, see annotation 50.

(53) 4v top margin right, line 3, written above the end of annotation 52 and bent before annotation 54). [IV.b] ¶
ad 1.38c **rajobhis**: *reṇur dvayoḥ* striyāṃ dhūli`ḥ´, *pāṃsurnā* na *dvayo rajaḥ ity amaraḥ*

[Synonyms for the word *rajas*, "dust",] from the *Amarakośa*: the word *reṇu*, "grain of dust" [is found] in both [genders, masculine and neuter], the word *dhūli*, "powder" is in the feminine, the word *rajas*, "dust" together with *pāṃsu* is not twofold.

AMARA: *reṇur dvayoḥ striyāṃ dhūliḥ pāṃśurnā na dvayo rajaḥ.*
For the explanations of the commentaries, see annotation 50.

(54) 4v top margin right, line 3. [III.a] ¶
ad 1.38c **turagotkīrṇṇair**: *turagair utkīrṇṇāni, tāni, turagotkīrṇṇāni*, taiḥ, 2

[*Turagotkīrṇṇair* is a *tṛtīyā*-tatpuruṣa compound:] scattered by the horses, [as a compound] these are *turagotkīrṇṇa*, "horse-scattered"; [the compound is in] the instrumental case.

NĀRĀYAṆAPAṆḌITA: *rathaturagaiḥ utkīrṇaiḥ utkṣiptaiḥ.*

For the explanations of the commentaries, see annotations 50 and 55.

(55) 4v top margin left, line 2, written exactly between annotations 44 and 49. [III.a]

ad 1.38d **aspṛṣṭālakaveṣṭanau**: alakā ca, veṣṭanaś ca, te alakaveṣṭane, aspṛṣṭe, alakaveṣṭane, yayoḥ, tau, 3

[*Aspṛṣṭālakaveṣṭanau* is a bahuvrīhi-compound with a dvandva as second member:] both the tresses and the turban, these are [as a dvandva-compound] "tresses-and-turban" (*alakaveṣṭane*); those whose "tresses-and-turban" are untouched [are *aspṛṣṭālakaveṣṭana*; the compound is in] the nominative case, dual.

MALLINĀTHA: *turagotkīrṇai rajobhir aspṛṣṭā alakā devyā veṣṭanam uṣṇīṣaś ca rājño yayos tau tathoktau* ‖ *"śirasā veṣṭanaśobhinā sutaḥ" iti vakṣyati.*

JINASAMUDRA: *kathaṃbhūtau tau? turagotkīrṇaiḥ rajobhiḥ aspṛṣṭālakaveṣṭitau* | *na spṛṣṭāḥ alakāḥ keśāḥ pariveṣṭanam śiroveṣṭanam yayos tau.*

ARUṆAGIRINĀTHA: *pavanasyeti* | *'veṣṭanam mukuṭoṣṇīṣakavāṭeṣv iti' keśavaḥ.*

NĀRĀYAṆAPAṆḌITA: *aspṛṣṭe alakaveṣṭane yayoḥ* | *alako nāyikāyāḥ, veṣṭanam nāyakasyeti kramaḥ* | *veṣṭanam uṣṇīṣam* | *na mukuṭam* | *tasya tapovanaprāptāvan ucitatvāt* | *'veṣṭanam mukuṭoṣṇīṣakavāṭeṣ' iti keśavaḥ.*

VALLABHADEVA: see annotation 50.

(56) 4v bottom margin left, line 3. [IV.b]

ad 1.39a **haiyaṃgavīnam**: tat ' tu ' haiyaṃgavīnam, yad ̣ , dhyogodohodbhavaṃ ghṛtam 3

[Synonyms for the word *haiyaṃgavīna*, "clarified butter", from the *Amarakośa*:] but *haiyaṃgavīna* is the butter which is from yesterday's milking of cows.

AMARA: *ghṛtam ājyam haviḥ sarpir navanītam navodghṛtam* | *tat tu haiyaṅgavīnam yad dhyogodohodbhavam ghṛtam.*

MALLINĀTHA: *hyastanagodohodbhavam ghṛtam haiyaṃgavīnam* ‖ *hyaḥ pūrvedyuḥ* [*pūrvedyurbhavam* Kale and Parab] ‖ *"tat tu haiyaṃgavīnam yad dhyogodohodbhavam ghṛtam" ity amaraḥ* ‖ *"haiyaṃgavīnam saṃjñāyām" iti nipātaḥ.*

JINASAMUDRA: *kathaṃbhūtān ghoṣavṛddhān? haiyaṃgavīnam navanītam ādāya nītvā upasthitān prāptān.*

ARUṆAGIRINĀTHA: *'tat tu haiyaṅgavīnam yad dhyogodohabhavam ghṛtam' iti siṃhaḥ.*

NĀRĀYAṆAPAṆḌITA: *'tat tu haiyaṅgavīnam yaddhyogodohabhavam ghṛtam' iti siṃhaḥ.*

VALLABHADEVA: *navanītam gṛhītvā.*

(57) 4v bottom margin center, line 2. [III.a]

ad 1.39b **ghoṣavṛddhān**: ghoṣāś ca{,} te vṛddhāś ceti, te ⟨ghoṣavṛddhāḥ⟩, tān ̣ , 3

[*Ghoṣavṛddhān* is a *karmadhāraya* compound:] they are both cowherds and old; [as a compound] they [are *ghoṣavṛddhāḥ*, "old cowherds"; the compound is in] the accusative case.

MALLINĀTHA: *"ghoṣa ābhīrapallī syāt" ity amaraḥ.*

JINASAMUDRA: *ghoṣavṛddhān ābhīrān*; see also annotation 56.

ARUṆAGIRINĀTHA: *"ghoṣa ābhīrapallī syād iti" ca* (in the commentary this quotation follows immediately the one given in annotation 56).

NĀRĀYAṆAPAṆḌITA: *ghoṣeṣu vṛddhān | 'ghoṣa ābhīrapallī syād' ity amaraḥ.*

VALLABHADEVA: *nikaṭaprāptān gonivāsasthavirān vanajātānāṃ vṛkṣāṇāṃ nāmāny anuyuñjantau.*

(58) 4v bottom margin, right line 3, continuing in the right margin (bent to become almost parallel with the short side). [III.a]
ad 1.39d **mārgaśākhināṃ**: mārge sthitāḥ, *śākhinaḥ, te{,} mārgaśākhinaḥ, teṣāṃ, 3

[*Mārgaśākhināṃ* is a *saptamī*-tatpuruṣa compound:] the trees stand by the roadside, [as a compound] they are "roadside-trees" (*mārgaśākhin*); [the compound is in] the genitive case.

JINASAMUDRA: *mārgaśākhināṃ vṛkṣāṇām.*

NĀRĀYAṆAPAṆḌITA: *mārge sthitānāṃ śākhināṃ vṛkṣāṇām.*

VALLABHADEVA: see annotation 57.

(59) 4v bottom margin left, line 2, bent before annotation 57). [III.a]
ad 1.40a **vīcivikṣepaśītalaṃ**:   vīcīnāṃ{,} vikṣepaḥ, vīcivikṣepaḥ, *vīcivikṣepeṇa{,} śītalaṃ, vīcivikṣepaśītalaṃ 2

[*Vīcivikṣepaśītalam* is a *tṛtīyā*-tatpuruṣa compound, with a a *ṣaṣṭhī*-tatpuruṣa compound as first member:] the shaking of the waves [as a compound is] "the waves-shaking" (*vīcivikṣepaḥ*); cooling due to the shaking of the waves [as a compound is] "the waves-shaking-cooling" (*vīcivikṣepaśītalam*).

Mallinātha, Jinasamudra and Vallabhadeva comment the variant reading °*vikṣobha*°; it is not possible to restore Vaidyaśrīgarbha's reading.

MALLINĀTHA: *sarasīṣu vīcivikṣobhaśītalam ūrmisaṃghaṭanena śītalaṃ svaniḥśvāsam anukartuṃ śīlam asyeti svaniḥśvāsānukāriṇam.*

JINASAMUDRA: *kathaṃbhūtaṃ āmodam? vīcivikṣobhaśītalaṃ , vīcīnāṃ taraṅgānāṃ vikṣobhaś calanaṃ, tena śītalaṃ tam.*

ARUṆAGIRINĀTHA: *śītalam iti gandhe upacārāt | gandho hi svāśrayaparamāṇugata eva ghrāṇam upasarpati | te ca śītalatvayogino bhavantīti.*

NĀRĀYAṆAPAṆḌITA: *vīcīnāṃ vikṣepeṇa śītalaṃ śītam | atra padmarajaḥparamāṇubhiḥ saha jalaparamāṇūnām api pavanenopanītatvāt gandhasyāpi śītalatvapratītir upapannety avaseyam.*

VALLABHADEVA: *mahatsu saraḥsu padmānāṃ saurabhaṃ taraṅgavimardaśītam ātmaniḥśvāsatulyaṃ śiṅghantau.*

(60) 4v bottom margin right, line 3, bent before annotation 58) and continuing in the right margin, bent again to become almost parallel with the short side. [III.a] ¶
ad 1.40a **svaniśvāsānukāriṇaṃ**:   svasya niśvāsaḥ, svaniśvāsaḥ, svaniśvāsasyānukāraḥ, svaniśvāsānukāraḥ, *svaniśvāsānukaro 'syāstīti*, sa ⟨svaniśvāsānukārī⟩, taṃ 2

[*Svaniśvāsānukāriṇam* is a secondary derivative (*taddhita*) from a *ṣaṣṭhī*-tatpuruṣa compound, in which the first member is also a *ṣaṣṭhī*-tatpuruṣa:]

one's own breath, [as a tatpuruṣa compound is] "own-breath" (*svaniśvāsaḥ*); the imitation of one's own breath, [as a tatpuruṣa compound is] "own-breath imitation" (*svaniśvāsānukāraḥ*); he has the imitation of one's own breath, therefore he [is "having one's own breath imitation", i.e. imitating one's own breath (*svaniśvāsānukārī*); the compound is in] the accusative case.

MALLINĀTHA: see annotation 59.

JINASAMUDRA: *punaḥ kathaṃbhūtam?   svaniḥśvāsānukāriṇam, svasya ātmanaḥ niḥśvāsaḥ svaniḥśvāsas tam anukaroti anuharati svaniḥśvāsānukārī tam.*

ARUṆAGIRINĀTHA: *svaniśvāsānuvādinam iti aupamānikī prītir uktā.*

NĀRĀYAṆAPAṆḌITA: *svaniśvāsānuvādinam | ātmano niśvāsam anuvadituṃ śīlam asyeti tathā | atra nāyakasya nāyikāniśvāsagandhasāmyapratītir ity avagantavyam | tena ca prītyatiśaya āmode | 'niśvāsa iva sītāyā vāti vāyurmanoramaḥ' iti rāmāyaṇe | atra śītopacārasukham.*

VALLABHADEVA: see annotation 59.

(61) 4v bottom margin left, line 1, bent parallel to annotation 59, before annotation 57. [III.a]
ad 1.41b **śālaniryyāsagandhibhiḥ**: śālānāṃ niryyāsaḥ, sa, *śālaniryāsaḥ, śālaniryyāsasya gandhāḥ, te śālaniryāsagandhāḥ, śālaniryāsagandhā eṣāṃ santīti, te, śālaniryāsagandhinaḥ, taiḥ, 1

[*Śālaniryyāsagandhibhiḥ* is a secondary derivative (*taddhita*) from a *ṣaṣṭhī*-tatpuruṣa compound, in which the first member is also a *ṣaṣṭhī*-tatpuruṣa:] the resin of the *śāla*-trees, this is [as a tatpuruṣa compound is] "*śāla*-tree resin" (*śālaniryāsaḥ*); the fragrances of the *śāla*-tree resin, [as a tatpuruṣa compound is] "*śāla*-tree resin fragrances" (*śālaniryāsagandhāḥ*); they have "*śāla*-tree resin fragrances", therefore they are "having *śāla*-tree resin fragrances"(*śālaniryāsagandhinaḥ*); [the compound is in] the instrumental case.

MALLINĀTHA: *sukhaḥ śitalatvāt priyaḥ sparśo yeṣāṃ taiḥ śālaniryāsagandhibhiḥ sarjatarunisyandagandhavadbhiḥ || "śālaḥ sarjataruḥ smṛtaḥ" iti śāśvataḥ.*

JINASAMUDRA: *punaḥ kathaṃbhūtaiḥ vātaiḥ?   śālaniryāsagaṃdhibhiḥ śālavṛkṣasya niryāsaḥ kṣīraṃ, tasya gaṃdho vidyate yeṣāṃ te sālaniryāsagaṃdhayas taiḥ.*

NĀRĀYAṆAPAṆḌITA: *sālasya sarjataroḥ niryāsasya rasasya gandho 'sty eṣām itīniḥ.*

VALLABHADEVA: *pavanaiḥ kṛtasevau dehapriyasaṃsparśair devadārūṇāṃ srutyā rasena sugandhir gandho yeṣāṃ taiḥ kusumarajasāṃ kṣepakair īṣatkampitakānanapaṅktibhiḥ.*

(62) 4v bottom margin center, line 4, bent before annotation 60, no reference sign in the main text. [III.a] ¶
ad 1.41c **puṣpareṇūtkarair**: puṣpāṇāṃ reṇavaḥ, te, puṣpareṇavaḥ, tān˼, puṣpareṇūn˼, puṣpareṇūn utkirantīti, te, puṣpare⟨ṇūt⟩karāḥ, taiḥ 1

[*Puṣpareṇūtkarair* is a *dvitīyā*-tatpuruṣa compound, with a *ṣaṣṭhī*-tatpuruṣa as first member:] grains (i.e. pollen) of flowers, [as a compound] they are "flower pollen" (*puṣpareṇavaḥ*), [this compound is in] the accusative case, *puṣpareṇūn*; "they scatter the pollen of flowers", therefore they are "scattering the pollen of flowers" (*puṣpareṇūtkarāḥ*); [the compound is in] the instrumental case.

MALLINĀTHA: *utkiranti vikṣipantīty utkirāḥ* ‖ *"igupadha —" ityādinā kirateḥ kapratyayaḥ* ‖ *puṣ-pareṇūnām utkirās tair ādhūtā māndyādiṣatkampitā vanarājayo yais tair vātaiḥ sevyamānau.*

JINASAMUDRA: *punaḥ kathaṃbhūtaiḥ vātaiḥ? puṣpareṇūtkiraiḥ | puṣpāṇāṃ reṇava puṣpareṇavas tān puṣpareṇu[n] utkiraṃti utkṣipaṃti puṣpareṇūtkirās taiḥ.*

ARUṆAGIRINĀTHA: *utkiratīty utkirah | 'igupadhajñāprīkirah kah' | atra 'viśeṣanair yat sākūtair uktiḥ parikaras tu saḥ' iti vātaviśeṣaṇānāṃ spṛhaṇīyatābhiprāyatvāt parikarālaṅkāraḥ.*

NĀRĀYAṆAPAṆḌITA: *utkirantīty utkirāḥ | 'igupadhe'tyādinā kaḥ | puṣpareṇūnām utkiraiḥ puṣ-pareṇūn prasārayadbhir ity arthaḥ.*

VALLABHADEVA: see annotation 61.

(63) 4v left margin, parallel with the short side (written below annotation 50), no reference sign in the main text. [III.a, IV.b and V.] ¶
ad 1.41d **vātair ādhūtavanarājibhiḥ**: vanānāṃ rājayaḥ, te, *vanarājayaḥ, ādhūtā{,} vanarājayo, yaiḥ, te, ādhūtavanarājayaḥ, tai⟨ḥ⟩, śreṇī rekhās tu rājayaḥ, ity a⟨ma⟩raḥ 1

vāyor guṇatrayaṃ proktaṃ, māndyaṃ *surabhiśītatāṃ ‖

[*Ādhūtavanarājibhiḥ* is bahuvrīhi-compound with a *ṣaṣṭhī*-tatpuruṣa as first member:] rows of trees, [as a compound] they are "tree-rows" (*vanarājayaḥ*); those by which rows of trees are shaken are "having the rows of trees shaken" (*ādhūtavanarājayaḥ*); [the compound is in] the instrumental case. [Synonyms for the word *rāji*, "row",] from the *Amarakośa*: "line, but [also] range, row." [The wind (*vāta*) is described in the following stanza:] "Three are the qualities of the wind: weakness, fragrance and coolness."

AMARA: *vīthyālirāvaliḥ paṅktiḥ śreṇī lekhās tu rājayaḥ.*

MALLINĀTHA: *puṣpareṇūnām utkirās tair ādhūtā māndyād īṣatkampitā vanarājayo yais tair vātaiḥ sevyamānau.*

JINASAMUDRA: *punaḥ kathaṃbhūtaiḥ? ādhūtavanarājibhiḥ, ādhūtā kaṃpitā vanarājir yais te ādhūtavanarājayas taiḥ.*

ARUṆAGIRINĀTHA: see annotation 62.

NĀRĀYAṆAPAṆḌITA: *ādhūtā īṣatkampitā vanarājayo vanasamūhā yaiḥ | anena ślokena vya-janasukham uktam | atra viśeṣaṇaiḥ vātānāṃ śaityādiguṇayogāt spṛhaṇīyatvam uktam | ata eva viśeṣaṇānāṃ spṛhaṇīyatābhiprāyatvāt parikaro 'laṅkāraḥ | 'viśeṣaṇair yat sākūtair uktiḥ parikaras tu saḥ' iti | atra ca svabhāvoktyā sahaikavācakānupraveśalakṣaṇaḥ saṅkaraḥ | 'svabhāvoktis tu ḍimbhādeḥ svakriyārūpavarṇanam' iti.*

VALLABHADEVA: see annotation 61.

(64) 4v right margin, parallel with the short side (line change after *rathasya nemiḥ sā rathanemiḥ*, since annotation 48 continues in the right margin). [III.a] ¶
ad 1.42b **rathanemisvanonmukhaiḥ**: rathasya nemiḥ sā, rathanemiḥ, rathanemeḥ svanaḥ, sa, rathanemisvanaḥ, rathanemisvane unmukhāḥ, `te´ *rathanemisvanonmukhāḥ, taiḥ, 1

[*Rathanemisvanonmukhaiḥ* is a *saptamī*-tatpuruṣa compound with a *dvitīyā*-tatpuruṣa as first member, whose first member is again a a *dvitīyā*-tatpuruṣa:] the rim (of the weel) of a chariot, [as a compound] it is the "chariot-rim" (*rathanemiḥ*); the sound of the rim of the chariot, [as a compound] it is the

"chariot-rim-sound" (*rathanemisvanaḥ*); they are raising the face towards the sound of the rim of the chariot, [hence as a compound] "raising the face towards the chariot-rim-sound" (*rathanemisvanonmukhāḥ*); [the compound is in] the instrumental case.

MALLINĀTHA: *rathanemisvanonmukhaiḥ meghadhvaniśaṅkayonnamitamukhair ity arthaḥ.*

NĀRĀYAṆAPAṆḌITA: *rathanemisvanenonmukhaiḥ unnatamukhaiḥ | meghadhvaniśaṅkayeti śeṣaḥ.*

VALLABHADEVA: *manāṃsyabhiramanta āsviti hṛdayahāriṇīḥ syandanacakraprāntaśabde meghadhvanibhrāntyodgrīvaiḥ strīpuṃsarūpair mayūrair dvābhyāṃ prakārābhyāṃ pṛthakkṛtāḥ ṣaḍjākhyasvarasadṛśatvakāriṇīr mayūravāṇīrākarṇayantau.*

(65) 5r top margin left, line 1, bent before annotation 66). [III.a]
ad 1.42c **ṣajjasaṃvādinīḥ**: ṣajjaṃ saṃvādituṃ śīlaṃ, yāsāṃ, tā, ṣajjasaṃvādinyaḥ, tāḥ 1

[*Ṣajjasaṃvādinīḥ* is a *tṛtīyā*-tatpuruṣa compound, whose second member is a secondary derivative (*taddhita*):] those who have the habit of corresponding to the first of the primary notes [as a secondary derivative] are "corresponding to the first of the primary notes" (*ṣajjasaṃvādinyaḥ*); [the word is in] the accusative case.

MALLINĀTHA: *śikhaṇḍibhir mayūrair dvidhā bhinnāḥ | śuddhavikṛtabhedenāviṣkṛtāvasthāyāṃ cyutācyutabhedena vā ṣaḍjo dvividhaḥ | tatsādṛśyāt kekā api dvidhā bhinnā ity ucyate | ata evāha ṣaḍjasaṃvādinīr iti | ṣaḍbhyaḥ sthānebhyo jātaḥ ṣaḍjaḥ || tad uktam — "nāsākaṇṭham urastālujihvādantāṃś ca saṃspṛśan | ṣaḍbhyaḥ saṃjāyate yasmāt tasmāt ṣaḍja iti smṛtaḥ" || sa ca tantrīkaṇṭhajanmā svaraviśeṣaḥ || "niṣādarṣabhagāndhāraṣaḍjamadhyamadhaivatāḥ | pañcamaś cety amī sapta tantrīkaṇṭhotthitāḥ svarāḥ" ity amaraḥ || ṣaḍjena saṃvādinīḥ sadṛśīḥ | tad uktaṃ mātaṅgena — "ṣaḍjaṃ mayūro vadati" iti.*

JINASAMUDRA: *punaḥ kathaṃbhūtāḥ kekāḥ? kha(ṣa)djasaṃvādinīḥ | kha(ṣa)djasvaraṃ saṃvādinyas tāḥ.*

ARUṆAGIRINĀTHA: *ṣaḍjasaṃvādinī ṣaḍjasadṛśī | "ṣaḍjaṃ vadati mayūra" iti vacanāt | kekāśabdasya nirvacanaṃ kṣīrasvaminā kṛtam | "ke mūrdhni kāyatīti kekā" iti | "kai gai śabda" iti | ataś ca tāratvam | "tāraḥ śirasi gīyata" iti.*

NĀRĀYAṆAPAṆḌITA: *ṣaḍjasaṃvādinīḥ, ṣaḍjaḥ svaraviśeṣaḥ | ṣaḍbhyaḥ sthānebhyo jāyate ṣaḍjaḥ | tad uktam "urahkaṇṭhaṃ tālujihvānāsādantaṃś ca saṃspṛśan | ṣaḍbhyaḥ saṃjāyate yasmāt tasmāt ṣaḍja iti smṛtaḥ " | ṣaḍjaṃ saṃvaditum sadṛśīkṛtya vadituṃ śīlam āsām iti tathā | ṣaḍjasadṛśīr ity arthaḥ | "sadṛksadṛśasaṃvādisajātīyānujīvinaḥ" iti daṇḍī | "ṣaḍjaṃ mayūro vadati ṛṣabhaṃ cātako vadet | ajā vadanti gāndhāraṃ krauñco vadati madhyamam | puṣpasādhāraṇe kāle kokilo vakti pañcamam | prāvṛṭkāle tu saṃprāpte dhaivataṃ darduro vadet | sarvadā tu tathā devi niṣādaṃ bruvate gajāḥ" iti mātaṅge.*

VALLABHADEVA: see annotation 64.

(66) 5r top margin left, line 1. [IV.b]
ad 1.42c **kekā**: kekā vāṇī mayūrasyety amaraḥ 1

[Definition of the word *kekā*, "cry of a peacock":] "*kekā* is the voice of the peacock", from the *Amarakośa*.

AMARA: *kekā vāṇī mayūrasya.*

MALLINĀTHA: *ke mūrdhni kāyanti dhvanantīti kekā mayūravāṇyaḥ || "kekā vāṇī mayurasya" ity amaraḥ || tāḥ kekā śṛṇvantau | iti ślokārthaḥ.*

JINASAMUDRA: *kekā vaṇī mayūrasyety amaraḥ.*

ARUṆAGIRINĀTHA: *kekāśabdasya nirvacanaṃ kṣīrasvaminā kṛtam | 'ke mūrdhni kāyatīti kekā' iti | 'kai gai śabda' iti | ataś ca tāratvam | 'tāraḥ śirasi gīyata' iti.*

NĀRĀYAṆAPAṆḌITA: *'kekā vaṇī mayūrasye'ty amaraḥ [...] ke mūrdhni kāyati svanatīti kekāḥ | 'kai gai śabda' iti dhātuḥ | 'nṛṇām urasi mandras tu dvāviṃśatividho dhvaniḥ | ta eva kaṇṭhe madhyaḥ syāt tāraḥ śirasi gīyate' iti saṅgītamaṇau | tāro 'tyuccadhvaniḥ 'uccais taro dhvanis tāraḥ' iti halāyudhaḥ.*

VALLABHADEVA: see annotation 64.

(67) 5r top margin center, line 1. [III.a]
ad 1.42d **śikhaṇḍibhiḥ**: śikhaṇḍinyāś ca, śikhaṇḍinaś ca, te śikhaṇḍinaḥ, taiḥ 1

[*Śikhaṇḍibhiḥ* is an *ekaśeṣa*-formation meaning both the female and male peacock:] "peacocks" (*śikhaṇḍinaḥ*) are both peahens and peacocks; [the compound is in] the instrumental case.

MALLINĀTHA: *śikhaṇḍibhir mayūrair.*

JINASAMUDRA: *śikhaṇḍiyaś ca śikhaṇḍinaś ca śikhaṇḍinaḥ, pumāṃstriyety ekaśeṣas taiḥ śikhaṇḍibhiḥ.*

NĀRĀYAṆAPAṆḌITA: *śikhaṇḍibhiḥ mayūraiḥ.*

VALLABHADEVA: see annotation 64.

(68) 5r top margin center, line 2, no reference sign in the main text. [III.a]
¶
ad 1.43a **parasparākṣisādṛśyam**: parasparayoḥ{,} akṣiṇī, parasparākṣiṇī, tayoḥ{,} parasparākṣiṇoḥ{,} sādṛśyaṃ, sadṛśe hitam, ⟨parasparākṣisādṛśyam, tat⟩

[*Parasparākṣisādṛśyam* is a *ṣaṣṭhī*-tatpuruṣa compound, whose first member is a secondary derivative (*taddhita*):] each other's eyes, [as a compound is] "each-other-eyes", (*parasparākṣiṇī*); the similarity, i.e. [that which is] proper for resembling, of each other's eyes, [as a compound is "each-other-eye-similarity"; the compound is in the accusative case.]

MALLINĀTHA: *parasparākṣṇāṃ sādṛśyaṃ paśyantau ‖ dvandvaśabdasāmarthyānmṛgīṣu sudakṣiṇākṣisādṛśyam dilīpaḥ | dilīpākṣisādṛśyam ca mṛgeṣu sudakṣiṇā | ity evaṃ vivektavyam.*

ARUṆAGIRINĀTHA: *nāyikāmṛgīlocanayor anyonyopamāṃ nāyakaḥ paśyati, sāpi nāyakamṛgayor ity arthaḥ.*

NĀRĀYAṆAPAṆḌITA: *mṛgadvandveṣu eṇamithuneṣu parasparasya anyonyasya akṣisādṛśyaṃ nāyikāmṛgīnayanayor anyonyopamāṃ nāyakaḥ paśyati, sā tu nāyakamṛganayanayor ity arthaḥ.*

VALLABHADEVA: *anyonyanetrasādṛśyaṃ rājā rājñyā mṛgīsadṛśadṛktvaṃ paśyati, sāpi tasya mṛgasamekṣaṇatām iti mṛgamithuneṣv ālokayantau.*

(69) 5r top margin right, line 1. [III.a]
ad 1.43b **adūrojjhitavartmasu**: adūre{,} ujjhitam, adūrojjhitam, vartma, yaiḥ, te, adū⟨ro⟩jjhitavartmānaḥ, teṣu 1

[*Adūrojjhitavartmasu* is bahuvrīhi-compound with a *saptamī*-tatpuruṣa compound as first member:] those by which the path has been abandoned in the vicinity, [i.e. as a compound] "vicinity-abandoned" (*adūrojjhitaṃ*), are "hav-

ing abandoned the path in the vicinity" (*adūrojjhitavartmānaḥ*); [the compound is in] the locative case.

MALLINĀTHA: *viśrambhād adūraṃ samīpaṃ yathā bhavati tathojjhitaṃ vartma yais teṣu.*

JINASAMUDRA: *kathaṃbhūteṣu mṛgadvaṃdveṣu? adūrojjhitavartmasu | adūre nikaṭe ujjhitaṃ tyaktaṃ vartma yais te, adūrojjhitavartmānaḥ teṣu.*

NĀRĀYAṆAPAṆḌITA: *adūre samīpe | ujjhitaṃ tyaktaṃ vartma mārgo yaiḥ | rājño viśvasanīyatvabuddhyādūrāpasarpaṇābhāvaḥ | vakṣyati ca — 'dhanurbhṛto 'py asya dayārdrabhāvam' iti.*

VALLABHADEVA: *kiñcinnikaṭaparityaktamārgeṣv ahiṃsratvena viśvāsyatvād rathāsaktadṛkṣu.*

(70) 5r top margin right, line 3. [III.a] ¶
ad 1.43c **mṛgadvandveṣu**: *mṛgāṇāṃ dvandvāni, mṛga⟨dva⟩ṃdvāni, teṣu, 1

[*Mṛgadvandveṣu* is a *ṣaṣṭhī*-tatpuruṣa compound:] the couples of antelopes, [as a compound] "antelope-couples" (*mṛgadvandvāni*); [the compound is in] the locative case.

MALLINĀTHA: *mṛgyaś ca mṛgāś ca mṛgāḥ || "pumānstriyā" ity ekaśeṣaḥ || teṣāṃ dvandveṣu mithuneṣu || "strīpuṃsau mithunaṃ dvandvam" ity amaraḥ.*

ARUṆAGIRINĀTHA: *eṣa ca dvandvaśabdo mithunaparyayaḥ | tadviśeṣaṇe darśanasaukaryahetū.*

NĀRĀYAṆAPAṆḌITA and VALLABHADEVA: see annotation 68.

(71) 5r top margin left, line 2, written directly above annotation 65 and therefore also bent before annotation 66, no reference sign in the main text. [III.a] ¶
ad 1.43d **syandanābaddhadṛṣṭiṣu**: *syandane{,} ābaddhāḥ, dṛṣṭayo, yaiḥ, te, syandanābaddhadṛṣṭayaḥ, ⟨teṣu⟩*

[*Syandanābaddhadṛṣṭiṣu* is bahuvrīhi-compound with a *saptamī*-tatpuruṣa compound as first member:] those by which the eyes are fixed on the chariot are "chariot-fixed-eyed" (*syandanābaddhadṛṣṭayaḥ*); [the compound is in the locative case].

MALLINĀTHA: *syandanābaddhadṛṣṭiṣu syandane ratha āvaddhāsaṃjñitā dṛṣṭir netraṃ yais teṣu || "dṛgdṛṣṭinetralocanacakṣurnayanāmbakekṣaṇākṣīṇi" iti halāyudhaḥ || kautukavaśād rathāsaktadṛṣṭiṣv ity arthaḥ.*

The text from *syandane ratha* to *iti halāyudhaḥ* is given only in the editions by Kale and Parab; Nandargikar reports it on p. 15 of the notes ("The Northern Mss. of Mallinàtha's commentary cite the following authority for *dṛṣṭi*, "dṛgdṛṣṭinetralocanacakṣurnayanāmbakekṣaṇākṣīṇi" *iti halāyudhaḥ* | But the Southern and the Deccan Mss. omit it.")

JINASAMUDRA: *punaḥ kathaṃbhūteṣu mṛgadvaṃdveṣu syandanabaddhadṛṣṭiṣu | syandane rathe ābaddhā dattā dṛṣṭir yais te, syandanābaddhadṛṣṭayas teṣu.*

NĀRĀYAṆAPAṆḌITA: *syandane rathe ābaddhā nitarāṃ baddhā dṛṣṭyo yaiḥ.*

VALLABHADEVA: see annotation 69.

(72) 5r top margin center, line 2, no reference sign in the main text. [III.a] ¶
ad 1.44a **śreṇibaṃdhād**: *śreṇīṃ bandhaḥ, sa, śreṇībandhaḥ, tasmāt ͺ*

[*Śreṇibaṃdhād* is a *dvitīyā*-tatpuruṣa compound:] arrangement into a line, [as a compound] it is "line-arrangement" (*śreṇībandhaḥ*); [the compound is in]

the ablative case.

Aruṇagirinātha and Nārāyaṇapaṇḍita comment on the variant reading *śreṇībaddhām*.

MALLINĀTHA: *śreṇībandhāt paṅktibandhanād dhetor.*

ARUṆAGIRINĀTHA: *toraṇam bahirdvāram | tena ca tatpratirūpaṃ dārvādinirmitaṃ lakṣyate | tatra ca maṅgalārthaṃ srak badhyate.*

NĀRĀYAṆAPAṆḌITA: *śreṇībaddhāṃ śraṇyā (!) paṅktyā baddhāṃ racitām.*

VALLABHADEVA: *paṅktiracanāt khe stambharahitāṃ bahirdvāramālāṃ viracayadbhiḥ.*

(73) 5r top margin center, line 3, no reference sign in the main text. [III.a]
ad 1.44a **vitanvadbhir**: vitanvatīti vitanvataḥ, taiḥ,

[*Vitanvadbhir* is a primary derivative (*kṛt*):] "they stretch", [i.e. they are] stretching; [the compound is in] the instrumental case.

MALLINĀTHA: *toraṇam bahirdvāram ‖ "toraṇo 'strī bahirdvāram" ity amaraḥ ‖ tatra yā srag viracyate tāṃ toraṇasrajaṃ vitanvadbhiḥ | kurvadbhir ivety arthaḥ.*

JINASAMUDRA: *kathaṃbhūtaiḥ sārasaiḥ? śreṇībaṃdhāt astambhāṃ toraṇasrajaṃ vitanvadbhir vistārayadbhiḥ | yādṛśī vitoraṇaparimālā kriyate tādṛśyeva taiḥ paṃktibhir viracitā.*

NĀRĀYAṆAPAṆḌITA: *astambhāṃ toraṇasrajaṃ vitanvadbhiḥ kurvadbhiḥ | 'toraṇo 'strī bahirdvāram iti' siṃhaḥ | bahirdvāre maṅgalārthaṃ mālā badhyate.*

VALLABHADEVA: see annotation 72.

(74) 5r interlinear (1-2), no reference sign in the main text. [III.a]
ad 1.44b **astambhām**: na vidyate stambhau, yasyām, sā, astambhā, tām,

[*Astambhām* is a *nañ*-bahuvrīhi compound:] the [gateway-garland] in which both pillars are lacking is "having no pillars" (*astambhā*); [the compound is in] the accusative case.

MALLINĀTHA: *astambhām ādhārastambharahitām.*

JINASAMUDRA: *kevalaṃ staṃbhau tatra na staḥ.*

ARUṆAGIRINĀTHA: *astambhāṃ toraṇasrajam iti ekaguṇahānikalpanāyāṃ sāmyadārḍhyaṃ viśeṣoktir iti kecit | iha tu kāvyaprakāśakṛto darśane dyotakaśūnyeyaṃ toraṇasraṅnirmaṇotprekṣā | sā tv astambhām iti savyatirekā.*

NĀRĀYAṆAPAṆḌITA: *dyotakarahiteyam utprekṣā | astambhām iti vyatirekaḥ.*

VALLABHADEVA: see annotation 72.

(75) 5r top margin center, line 3, no reference sign in the main text. [III.a]
¶
ad 1.44b **toraṇasrajam**: toraṇavat ̮, srak ̮, *sā, toraṇasrak ̮, sā,

[*Toraṇasrajam* is an karmadhāraya compound:] a garland like a gateway, [as a compound] it is a "gateway-garland" (*toraṇasrak*); [the compound is in] the nominative case. (Actually, it is in the accusative case; see the philological note.)

MALLINĀTHA, JINASAMUDRA and NĀRĀYAṆAPAṆḌITA: see annotation 73.

ARUṆAGIRINĀTHA: see annotation 74.

VALLABHADEVA: see annotation 72.

(76) 5r right margin, parallel with the short side (lines 1-2). [III.a and IV.b]
ad 1.44c **kalanirhrādhaiḥ**: kalaḥ ni⟨r⟩hrādho{,} yeṣāṃ, te, kalanirhrādhāḥ, taiḥ avyaktamadhuraḥ kalaḥ ity amaraḥ, 2

[*Kalanirhrādhaiḥ* is a bahuvrīhi compound:] those who have an melodious sound are "having an agreeable sound" (*kalanirhrādhāḥ*); [the compound is in] the instrumental case. [Synonyms for the word *kala*, "melodious",] from the *Amarakośa*: *kala* [means both] indistinct (*avyakta*) [and] melodious (*madhura*).

I was not able to trace the alleged quotation from Amara. However, a similar definiton of the word *kala* is to be found in Halāyudha's *Abhidhānaratnamālā* (1.140): *uccais taro dhvanis tāro maṃdro gambhīra ucyate | kalaś ca madhuro avyakto vikruṣṭo niṣṭhuro mataḥ.*

MALLINĀTHA: *kalanirhrādair avyaktamadhuradhvanibhiḥ.*

JINASAMUDRA: *kathaṃbhūtaiḥ sārasaiḥ? kalanirhradaiḥ kalo madhuro nirhradaḥ śabdo yeṣaṃ taiḥ.*

NĀRĀYAṆAPAṆḌITA: *unnamitānanatve hetum āha — kalanirhradair iti | madhuraninadaiḥ.*

VALLABHADEVA: *madhurasvanaiḥ.*

(77) 5r right margin, parallel with the short side (line 3), directly above annotation 76. [III.a]
ad 1.44d **unnamitānanau**: unnamite, ānane, yayoḥ, tau 2

[*Unnamitānanau* is a bahuvrīhi-compound:] those two who have raised faces [means"having raised faces" (*unnamitānanau*).]

NĀRĀYAṆAPAṆḌITA: *unnamitam ānanaṃ yayoḥ.*

VALLABHADEVA: *lakṣmaṇākhyaiḥ pakṣibhir udgrīvīkṛtamukhau kvacit prekṣākautukāt.*

(78) 5r bottom margin left, line 3. [III.a]
ad 1.45a **ātmavisṛṣṭeṣu**: ātmanā visṛṣṭāḥ, ātmavisṛṣṭāḥ, teṣu, 3

[*Ātmavisṛṣṭeṣu* is a *tṛtīyā*-tatpuruṣa compound:] founded by themselves, [as a compound is] "self-founded" (*ātmavisṛṣṭāḥ*); [the compound is in] the locative case.

Jinasamudra, Aruṇagirinātha, Nārāyaṇapaṇḍita and Vallabhadeva comment the variant reading *ātmanisṛṣṭeṣu.*

MALLINĀTHA: *ātmavisṛṣṭeṣu svadatteṣu.*

JINASAMUDRA: *kiṃbhūteṣu grāmeṣu? ātmani(vi)sṛṣṭeṣu, ātmanā datteṣu.*

ARUṆAGIRINĀTHA: *'nyastaṃ nisṛṣṭam' ity amarasiṃhaḥ.*

NĀRĀYAṆAPAṆḌITA: *ātmanaiva nyasteṣu 'nyastaṃ nisṛṣṭam iti' siṃhaḥ.*

VALLABHADEVA: *svayaṃ datteṣu yajñapaśubandhanakāṣṭhāṅkiteṣu grāmeṣu yājakānāṃ dvijānām arghārthād udakādeḥ paścāt saphalā āśiṣo 'bhinandantau.*

(79) 5r bottom margin left, line 2, written above the second part of annotation 78. [III.a] ¶
ad 1.45b **yūpacihneṣu**: yūpaiḥ cihnāḥ, yūpacihnāḥ, teṣu, 3

[*Yūpacihneṣu* is a *tṛtīyā*-tatpuruṣa:] a mark by means of sacrificial posts.

MALLINĀTHA: *yūpo nāma saṃskṛtaḥ paśubandhāya dāruviśeṣaḥ | yupā eva cihnāni yeṣāṃ teṣu grāmeṣv amoghāḥ saphalā yajvanāṃ vidhineṣṭavatām || "yajvā tu vidhineṣṭavān" ity amaraḥ.*

JINASAMUDRA: *punaḥ kathaṃbhūteṣu? yūpacihneṣu, yajñastambhasahiteṣu.*

ARUṆAGIRINĀTHA: *yūpacihneṣv iti buddhipūrvaṃ vilambaṃ dhvanati.*

NĀRĀYAṆAPAṆḌITA: *yūpā yajñastambhā eva cihnāni yeṣu.*

VALLABHADEVA: see annotation 78.

(80) 5r bottom margin center, line 3. [IV.b]
ad 1.45b **yajvanāṃ**: yajvā tu vidhineṣṭavān̐ ity amaraḥ, 3

[Synonym for the word *yajvan*:] from the *Amarakośa*, "or a worshipper, someone who has sacrificed according to the rule."

AMARA: *ijyāśīlo yāyajūko yajvā tu vidhineṣṭavān.*

MALLINĀTHA: *yajvanāṃ vidhineṣṭavatām || "yajvā tu vidhineṣṭavān" ity amaraḥ || "suyajor ṅvanip" iti ṅvanippratyayaḥ.*

ARUṆAGIRINĀTHA: *yajvanām ity amoghasve* [sic for *amoghatve*] *hetuḥ.*

NĀRĀYAṆAPAṆḌITA: *'yajvā tu vidhineṣṭvān' ity amaraḥ | etac ca āśiṣām amoghatve hetuḥ.*

VALLABHADEVA: see annotation 78.

(81) 5r bottom margin right, line 3. [III.a]
ad 1.45d **arghyānupadam**: arghyasya, anupadaṃ, yathā syāt tathā 3

[*Arghyānupadam* is an adverbial expression:] directly after the water offerings, in a way that should be so.

MALLINĀTHA: *arghaḥ pūjāvidhiḥ | tadarthaṃ dravyam arghyam || "pādārghābhyāṃ ca" iti yatpratyayaḥ || "ṣaṭ tu triṣv arghyam arghārthe pādyaṃ pādāya vāriṇi" ity amaraḥ || arghyasyānupadam anvak | arghyasvīkārānantaram ity arthaḥ.*

ARUṆAGIRINĀTHA: *arghaḥ pūjā tadarthaṃ jalam arghyaṃ tasyānupadaṃ tatpratigṛhyety arthaḥ.*

NĀRĀYAṆAPAṆḌITA: *arghaḥ pūjā tadarthaṃ jalam arghyaṃ tasyānupadaṃ paścāt | paścād arthe 'vyayībhāvaḥ arghyaṃ pratigṛhya tadanantaram ity arthaḥ.*

VALLABHADEVA: see annotation 78.

(82) 5r bottom margin left, line 2. [IV.b] ¶
ad 1.46a **abhikṣā**: abhikṣā nāmaśobhayor ity amaraḥ, 2

[Synonyms for the word *abhikṣā* (= *abhikhyā*):] the word *abhikṣā* in the sense of "name" and "splendour."

All commentators explain the reading *abhikhyā*, of which *abhikṣā* is to be regarded as a mere orthographic variant (see the philological notes to this annotation and to annotation 29).

AMARA: *vṛṣākapāyī śrīgauryor abhikhyā nāmaśobhayoḥ.*

MALLINĀTHA: *abhikhyā śobhāsīt || "abhikhyā nāmaśobhayoḥ" ity amaraḥ || "ātaś copasarge" ity aṅpratyayaḥ.*

JINASAMUDRA: *vrajatos tayoḥ kāpi abhikhyā śobhā āsīt.*

ARUṆAGIRINĀTHA: *abhikhyā śobhā.*

NĀRĀYAṆAPAṆḌITA: *abhikhyā śobhā | 'kiṃ śabdas tv api sāhye 'rthamātre 'vāggocarepi ca' iti keśavaḥ | 'abhikhyā nāmaśobhayor ity' amaraḥ.*

VALLABHADEVA: *tayor gacchator apūrvāvarṇanīyā śobhābhūt.*

(83) 5r bottom margin left, line 1, written above annotations 82 and 79, bent before annotation 84. [III.a]
ad 1.46b **vrajatoḥ**: vrajata iti vrajatau, tayo⟨ḥ⟩, 2

[*Vrajatoḥ* is a primary derivative (*kṛt*):] "the two go", the two are going; [the compound is in] the genitive case.

MALLINĀTHA: *vrajatoḥ gacchatoḥ.*

VALLABHADEVA: see annotation 82.

(84) 5r bottom margin left, line 1. [III.a]
ad 1.46b **śuddhaveṣayoḥ**: śuddho{,} veṣo, yayoḥ, tau, śuddhaveṣau, tayoḥ, 2

[*Śuddhaveṣayoḥ* is a bahuvrīhi-compound:] the two who have a bright apparel, are "having a bright apparel" (*śuddhaveṣayoḥ*); [the compound is in] the genitive case.

MALLINĀTHA: *śuddhaveṣayor ujjvalanepathyayoḥ.*

ARUṆAGIRINĀTHA: *vrajatoḥ tatsamayasaṃbhavinīty arthaḥ śuddho niyamocito veṣaḥ paridhānādiḥ |.*

NĀRĀYAṆAPAṆḌITA: *śuddho niyamocito veṣaḥ paridhānādir yayoḥ.*

VALLABHADEVA: *viśadākalpayoḥ.*

(85) 5r bottom margin center, line 1, immediately after annotation 79. [III.a]
ad 1.46c **himanirmuktayor**: *himeṇa nirmmuktau, himanirmuktau, tayoḥ, 2

[*Himanirmuktayor* is a *tṛtīyā*-tatpuruṣa compound:] the two [are] free from the frost, [as a compound they are] "the frost-free two" (*himanirmuktau*); [the compound is in] the genitive case.

JINASAMUDRA: *kathaṃbhūtayoḥ citrācaṃdramasoḥ? himanirmuktayoḥ | himeṇa tuṣāreṇa nirmuktau, tayoḥ.*

ARUṆAGIRINĀTHA: *himanirmuktayoḥ | śiśirātyaya ity arthaḥ.*

NĀRĀYAṆAPAṆḌITA: *himanirmuktayoḥ citrācandramasoḥ iva śiśirātyaye himebhyor nirmuktayoḥ.*

VALLABHADEVA: *yathā nīhāratyaktayoś citrācandrayoś caitrapaurṇamāsyāṃ śobhā ramyā bhavati.*

(86) 5r bottom margin center, line 2. [III.a]
ad 1.46d **citrācandramasor**: citrā ca, candramāś ca, tau, citrācandramasau, tayoḥ, 2

[*Citrācandramasor* is dvandva-compound:] both [the lunar mansion] *Citrā* and the moon, [as a compound are] "*Citrā*-and-moon" (*citrācandramasau*); [the compound is in] the genitive case.

MALLINĀTHA: *citrā nakṣatraviśeṣaḥ | śiśirāpagame cautryāṃ citrāpūrṇacandramasor ivety arthaḥ.*

ARUṆAGIRINĀTHA: *yoge caitrapaurṇamāsīsambhavini | atra tayor yat tathā vrajanam upamānayoś ca yo viśiṣṭakālānubhāvī yogaḥ tad ubhayam apūrvaśobhāsaṃpādanena parasparasādṛśyaṃ*

nirvahatīty asandheyam | upamāne nirāvaraṇatvam uktam | upameye tu parimeyapurassaratvādinā labhyate.

NĀRĀYAṆAPAṆḌITA: *citrācandramasoḥ citrāyāś candramasaś ca caitrapaurṇamāsīsambhave yoge saṅgame iva | upamātrālaṅkāraḥ.*

VALLABHADEVA: see annotation 85.

(87) 5r bottom margin left, line 1. [III.a]
ad 1.47b **priyadarśanaḥ**: priyaṃ darśanaṃ, yasya, sa 1

[*Priyadarśanaḥ* is a bahuvrīhi-compound:] he who has a lovely aspect is ["having a lovely aspect", *priyadarśanaḥ*].

MALLINĀTHA: *priyaṃ darśanaṃ svakarmakaṃ yasyāsau priyadarśanaḥ | yogyadarśanīya ity arthaḥ.*

JINASAMUDRA: *kathaṃbhūtaḥ saḥ? priyadarśanaḥ priyaṃ darśanaṃ yasya saḥ.*

ARUṆAGIRINĀTHA: *ata evoktaṃ priyadarśana iti | yathā kumārasambhave 'dhruveṇa bhartrā dhruvadarśanāya niyujyamānā priyadarśanena' ityādi.*

NĀRĀYAṆAPAṆḌITA: *sā tu na padārthasārthadarśanotsukā rājadarśanamātrāpekṣiṇītyāha— priyadarśana iti priyam iṣṭaṃ darśanaṃ yasya.*

VALLABHADEVA: *ramyacakṣuḥ ramyo vākṣipāto yasya rucyo vākāro yasya.*

(88) 5r bottom margin center, line 1. [III.a]
ad 1.47d **budhopamaḥ**: budhena{,} upamaḥ, *budhopamaḥ 1

[*Budhopamaḥ* is a tṛtīyā-tatpuruṣa compound:] similar to Budha, [as a compound] "Budha-similar."

MALLINĀTHA: *budhaḥ saumya upamopamānaṃ yasyeti vigrahaḥ.*

(89) 5r bottom margin right, line 1.
ad 1.48a **duḥprāpayaśāḥ**: duḥkhena prāpaṃ, duḥprāpaṃ, yaśo, yasya, sa, 1,

[*Duḥprāpayaśāḥ* is a bahuvrūhi-compound:] "obtaining with difficulty," difficult to obtain, glory; he whose [glory is difficult to obtain is "having a glory difficult to obtain" (*duḥprāpayaśāḥ*)].

(90) 5r bottom margin right, line 1.
ad 1.48b **śrāntavāhanaḥ**: *śrāntāni vāhanāni yasya,* sa 1

[*śrāntavāhanaḥ* is a bahuvrūhi-compound:] he whose horses are exhausted [is "having exhausted horses" (*śrāntavāhanaḥ*)].

(91) 5v top margin left, line 1.
ad 1.48c **saṃyaminas**: saṃyamo 'syāstīti, saṃyamī, tasya, 1

[*Saṃyaminas* is a secondary derivative (*taddhita*):] "he has control of the senses," self-controlled; [the compound is in] the genitive case.

(92) 5v top margin left, line 2, beginning above the last part of annotation 91, no reference sign in the main text.
ad 1.48d **maharṣer**: mahāś cāsau, ṛṣiś ceti, sa, maharṣiḥ, tasya

[*Maharṣer* is a karmadhāraya compound:] he is both great and a sage; [as a compound] he [is a *maharṣiḥ*, "great sage"; the compound is in] the genitive case.

(93) 5v top margin center, line 2, no reference sign in the main text. ¶
ad 1.48d **mahiṣīsakhaḥ**: mahiṣyāḥ, sakhā yaḥ, mahiṣīsakhaḥ, rājādīnām adantatā ‖ 1

[*Mahiṣīsakhaḥ* is a tatpuruṣa compound:] "companions of the queen," accompanied by the queen, for words like *rājan* there is the being *ad-anta*, they end in -*ad* i.e. in -*a*

(94) 5v top margin center, line 3.
ad 1.49a **vanāntarād**: vanānām antaram, vanāntaram, tasmād vanāntarāt 1

[*Vanāntarād* is a *ṣaṣṭhī*-tatpuruṣa compound]: interior of woody areas, [as a compound is in the sense of] another forest, [the compound is in] the ablative case, *vanāntarāt.*

(95) 5v top margin center, line 1.
ad 1.49a **upāvṛttaiḥ**: upa āvṛttā, upāvṛttāḥ, taiḥ, 1

[*Upāvṛttaiḥ* is a secondary derivative (*taddhita*):] [the past participle plural] "turned" (*āvṛttā*) [to which the preposition] *upa* "in the vicinity" [is added becomes] *upāvṛttāḥ* [they have] "returned"; [the compound is in] the instrumental case.

(96) 5v top margin center, line 1. ¶
ad 1.49a **skandhāsaktasamitkuśaiḥ**: samidhaś ca kuśāś ca⟨,⟩te, samitkuśāḥ, skaṃdhāsakt`ā´⟨ḥ⟩ samitkuśāḥ, ⟨yeṣāṃ te⟩ taiḥ 1

[*Skandhāsaktasamitkuśaiḥ* is a bahuvrīhi compound:] both firewood and *kuśa* grass [as a compound are] "firewood-*kuśa* grass" (*samitkuśāḥ*); those who have "firewood-*kuśa* grass" fastened on the shoulder [are "having firewood and *kuśa* grass fastened on the shoulder; the compound is in] the instrumental case.

Except for Jinasamudra and Vallabhadeva, all other commentators read and comment here the variant reading *samitkuśaphalaharaiḥ.*

Jinasamudra: *punaḥ kathaṃbhūtaiḥ? skaṃdhāsaktasamitkuśaiḥ.*

Vallabhadeva: *aṃsalagnā indhanadarbhā yeṣāṃ taiḥ.*

(97) 5v top margin right, line 2, beginning above the last part of annotation 96.
ad 1.49c **agnipratyudgamāt**: agneḥ pratyudgamaḥ, agnipratyudgamaḥ, tasmāt˳ 1

[*Agnipratyudgamāt* is a *ṣaṣṭhī*-tatpuruṣa compound:] the coming out of the fire [as a compoound is] "fire-rising" (*agnipratyudgamaḥ*); [the compound is in] the ablative case.

Except for Jinasamudra and Vallabhadeva, all the other commentators read and comment on the variant reading *agnipratyudgamāt pūtaiḥ* here.

JINASAMUDRA: .

VALLABHADEVA: *vahnikṛtaṃ yadagraniryāṇaṃ tena pavitraiḥ.*

(98) 5v bottom margin center, line 1. ¶
ad 1.50c **āsannavidhibhiḥ samidāharaiḥ**: āsannā vidhayo, yeṣāṃ, te, āsa⟨n⟩navidhayaḥ, taiḥ | samidhaḥ āharantīti te, samidāharāḥ, taiḥ 4

[*Āsannavidhibhiḥ* is a bahuvrihī compound:] those whose actions are in the vicinity are "acting in the vicinity" (*āsannavidhayaḥ*); [the compound is in] the instrumental case. [*Samidāharaiḥ* is a *dvitīyā*-tatpuruṣa compound:] "They take firewood," [hence they are] "taking firewood" (*samidāharāḥ*); [the compound is in] the instrumental case.

(99) 5v bottom margin right, line 2, continuing parallel with the right margin and again in the bottom margin on line 3 (see also annotation 208).
ad 1.50cd **adhṛṣyāgnipratyudgamanavṛttibhiḥ**: adhṛkṣaś cāsau, agniś ceti, saḥ, adhṛkṣāgniḥ, tasya, adhṛkṣāgneḥ, pratyudgamanam, adhṛkṣāgnipratyudgamanam, adhṛkṣāgnipratyudgamanā vṛttayo, yeṣāṃ, ta 'dhṛkṣāgnipratyudgamanavṛttayaḥ [ta]iḥ 4

[*adhṛṣyāgnipratyudgamanavṛttibhiḥ* is a bahuvrīhi-compound:] "it is both unapproachable and fire," [as a compound is] unapproachable fire (*adhṛkṣāgniḥ*), [the compound is in] the genitive case; the rising of unapproachable fire [as a compound is] unapproachable-fire-rising (*adhṛkṣāgnipratyudgamanam*), [as a bahuvrīhi compound referring to *vṛttayaḥ* it becomes] "occupations having unapproachable-fire-rising" (*adhṛkṣāgnipratyudgamanā*); those whose [occupations deal with the unapproachable fire] are "having occupations dealing with the unapproachable fire" (*'dhṛkṣāgnipratyudgamanavṛttayaḥ*); [the compound is in] the instrumental case.

(100) 5v left margin, parallel with the short side.
ad 1.51a **munikanyābhir**: *munīnāṃ kanyāḥ, tā, munikanyāḥ, tābhiḥ, 3

[*Munikanyābhir* is a *ṣaṣṭhī*-tatpuruṣa compound:] the daughters of the sages [as a compound] they are "sage-daughters" (*munikanyāḥ*); [the compound is in] the instrumental case.

MALLINĀTHA: **munikanyābhir** | *sektrībhiḥ.*
JINASAMUDRA: *munikanyābhir ṛṣiputrībhiḥ.*
VALLABHADEVA: see annotation 101.

Nārāyaṇapaṇḍita: *munikanyābhir [...] munikumārībhiḥ.*

(101) 5v left margin, parallel with the short side, bent to continue in the bottom margin on line 2.

ad 1.51b **viviktīkṛtavṛkṣakaṃ**: viviktīkṛtāḥ, vṛkṣakā vidyante, yasminn āśrame, *so viviktīkṛtavṛkṣakaḥ*, taṃ, 3

[*viviktīkṛtavṛkṣakaṃ* is a bahuvrīhi-compound:] a hermitage in which there are young trees rendered isolated is "having young trees rendered isolated" (*viviktīkṛtavṛkṣakaḥ*); [the compound is in] the accusative case.

Except for Vallabhadeva, all the other commentators read and comment the variant reading *tatkṣaṇojjhitavṛkṣakam* here.

VALLABHADEVA: *ṛṣiduhitṛbhir nirjanī kṛtāḥ svalpavṛkṣā yatra tam.*

(102) 5v bottom margin center, line 2, continuing on line 4 after a winding before annotation 99. ¶

ad 1.51d **ālavālāmbupāyinām**: ālavālasya ambu, tāni, ālavālāmbūni, tāni pāyituṃ śīlaṃ, yeṣāṃ, te, ālavālā⟨mbu⟩pāyinaḥ, teṣāṃ | *viviktavijanacchannaniḥśalākās sadā rahaḥ ity amaraḥ, 3

[*Ālavālāmbupāyinām* is a secondary derivative (*taddhita*):] the water of a basin at the root of a tree, many [of these as a compound] are "in-a-tree-root-basin-waters" (*ālavālāmbūni*); those who have the habit of drinking these [waters] are "drinking the water of a basin at the root of a tree" (*ālavālāmbupāyinaḥ*); [the compound is in] the genitive case. [Synonyms for the word *vivikta*, "lonely, deserted, solitary"] from the *Amarakośa*.

AMARA: *viviktavijanacchannaniḥśalākās tathā rahaḥ.*

MALLINĀTHA: .

(103) 5v interlinear, continuing in the right margin, building a circle around annotations 99 and 109.

ad 1.52a **ātapāpāyasaṃkṣiptanīvārāsu**: ātapasya, apāyaḥ, sa, ātapāpāyaḥ, ātapāpāye, saṃkṣi[pta]nīvārā vidyante, yāsu tāḥ, ātapāpāyasaṃkṣiptanī-varāḥ, t[ā]su 3

[*Ātapāpāyasaṃkṣiptanīvārāsu* is a bahuvrīhi-compound:] the going away of the sunshine [as a compound is] "the sunset" (*ātapāpāyaḥ*); those [court-yards] in which there is wild rice amassed at sunset [as a compoound] are "having wild rice amassed at sunset" (*ātapāpāyasaṃkṣiptanīvarāḥ*); [the compound is in] the locative case.

(104) 5v bottom margin left, line 1.

ad 1.52b **niṣādibhiḥ**: niṣādāḥ, eṣāṃ santīti, te, niṣādinaḥ, taiḥ, | dṛṣavis-araṇagatyavasādaneṣu, 2

[*niṣādibhiḥ* is a secondary derivative (*taddhita*):] "they have sitting places" (!) [hence] they are sitting (*niṣādinaḥ*); [the compound is in] the instrumental case. [?]

(105) 5v bottom margin, central line 3.
ad 1.52c **varttitaronmantham**: ādau varttitaraḥ, paścād unmanthaḥ, vartti-
taraś cāsau, unma⟨n⟩thaś ceti, sa varttitaronmanthaḥ, taṃ, 2

At the beginning, it is mostly calm [*varti-tara*], then there is agitation, [there-
fore] it is calm and there is agitation [at the same time, hence] it is calm and
with agitation; [the compound is in] the accusative case.

(106) 5v interlinear 3-4.
ad 1.52d **uṭajāṅgaṇabhūmiṣu**: *uṭajānāṃ aṅgaṇā uṭajāṅgaṇā* tāsāṃ
bhūmiṣu | parṇṇaśāloṭajo ’striyām ity amaraḥ 1,

[*Ātapāpāyasaṃkśiptanīvārāsu* is a bahuvrīhi-compound:] the going away of
the sunshine [as a compound is] "the sunset" (*ātapāpāyaḥ*); those [court-
yards] in which there is wild rice amassed at sunset [as a compoound] are
"having wild rice amassed at sunset" (*ātapāpāyasaṃkśiptanīvarāḥ*); [the com-
pound is in] the locative case.

AMARA: *catuḥśālaṃ munīnāṃ tu parṇaśāloṭajo ’striyām.*

(107) 5v left margin, parallel with the short side line 2, below annotation
101. ¶
ad 1.53a **r̥ṣipatnīnām**: r̥ṣiṇāṃ patnyaḥ, tā r̥ṣipatnyaḥ, tāsāṃ ’ |

[*R̥ṣipatnīnām* is a ṣaṣṭhī-tatpuruṣa compound] "the wives of the sages" [as
a compound] they are "sage-wives" (*r̥ṣipatnyaḥ*); [the compound is in] the
genitive case.

(108) 5v left margin, parallel with the short side, line 3, below the middle
part of annotation 101, bent to continue in the bottom margin on line 3.
ad 1.53b **uṭajadvārarodhibhiḥ**: uṭajānāṃ dvāraṃ, uṭajadvāraṃ, rodhituṃ
śīlaṃ, yeṣāṃ, te, uṭajadvārarodhinaḥ, taiḥ ’ | 2

[*Uṭajadvārarodhibhiḥ* is a secondary derivative (*taddhita*):] the door of the
huts, [as a compound is] "hut-door" (*uṭajadvāraṃ*); those who have the habit
of blocking [them] are "blocking the doors of the huts" (*uṭajadvārarodhinaḥ*);
[the compound is in] the instrumental case.

(109) 5v right margin, parallel with the short side.
ad 1.53c **apatyair**: patanaṃ pat˽ nayat˽, apat˽ apatisādhuḥ apatyaṃ taiḥ 2

[*Apatyair*]

(110) 5v left margin, parallel with the short side (line 4), bent to continue
in the bottom margin on line 4.
ad 1.53cd **nīvārabhāgadheyocitair**: nīvārāṇāṃ, bhāgadheyaḥ, sa, nīvārab-
hāgadheyaḥ, tasmin˽, nīvā⟦la⟧⟨ra⟩bhāgadheye, ucitāḥ, te, nīvārabhāgadhey-
ocitāḥ, taiḥ, 1

[*Nīvārabhāgadheyocitair* is a *saptamī*-tatpuruṣa:] a portion of wild rice [as a compound is] "wild-rice-portion" (*nīvārabhāgadheyaḥ*), [the compound is in] the locative case; [they are] accustomed [to receiving] portions of wild rice, [as a compound] "wild-rice-portions-accustomed" (*nīvārabhāgadheyocitāḥ*); [the compound is in] the instrumental case.

(111) 5v top margin left, line 3, bent to continue on line 4 before annotation 92.
ad 1.54a **abhyuddhṛtāgnipiśunair**: abhi uddhṛtaḥ, sa, abhyuddhṛtaḥ, abhyuddhṛtaś cāsau agniś ceti sa abhyuddhṛtāgniḥ, abhyuddhṛtāgneḥ, piśunāḥ, te, abhyuddhṛtāgni⟨pi⟩śunāḥ, taiḥ, piśunau khalasūcakau ity amaraḥ 5

[*abhyuddhṛtāgnipiśunair* is a *ṣaṣṭhī*-tatpuruṣa compound:] [the past participle] (*uddhṛtaḥ*) [to which the preposition] *abhi* "towards" [is added becomes] *abhyuddhṛtaḥ* "coming towards"; it is both coming towards and fire, [as a compound is] "coming-towards-fire" (*abhyuddhṛtāgniḥ*); the betraying [smoke] of the fire coming towards [as a compound is] "betraying [smoke] of the rising fires" (*abhyuddhṛtāgnipiśunāḥ*); [the compound is in] the instrumental case. [Synonyms for the word *piśuna*] from the *Amarakośa*.

AMARA: *samānāḥ satsamaike syuḥ piśunau khalasūcakau.*

(112) 5v bottom margin center, line 4, not written directly under the word glossed because obstructed by annotations 98, 99 and 102.
ad 1.54b **āśramonmukhān**: āśramaṃ unmukhāḥ, te, āśramonmukhāḥ, tān˳ 1

[*Āśramonmukhān* is a *dvitīyā*-tatpuruṣa compound:] they are coming to the hermitage [as a compound is] "hermitage-coming" (*āśramonmukhāḥ*); [the compound is in] the accusative case.

(113) 6r top margin left, line 1.
ad 1.54d **āhutigandhibhiḥ**: 1 āhut⟦i⟧īnāṃ gandhaḥ, āhutigandhaḥ, āhutigandha eṣāṃ santīti, te, āhutigandhinaḥ, taiḥ

[*Āhutigandhibhiḥ* is a secondary derivative (*taddhita*):] the odour of the offerings [as a compound is] "offering-odour" (*āhutigandhaḥ*); "they have the odour of the offerings" [hence] they are "having the odour of the offerings" (*āhutigandhinaḥ*); [the compound is in] the instrumental case.

(114) 6r top margin, center line 2, written above the end part of annotation 113.
ad 1.55b **dhuryān**: *dhuryyān˳dhūrvahe dhuryyadhaureya{,}dhurīṇāḥ sa, dhuraṃdharā ity amaraḥ ‖ 1

[Synonyms for the word *dhurya*] from the *Amarakośa*.

AMARA: *dhurvahe dhuryadhaureyadhurīṇāḥ sadhurandharāḥ.*

(115) 6r top margin right, line 1, bent to continue in the right margin, parallel with the short side.

ad 1.56a **sabhyāḥ sabhāryyāya**: sabhāyāṃ sādhavaḥ te sabhyāḥ, bhāryyayā saha varttamānaḥ, sa sabhāryaḥ, tasmai

[*Sabhyāḥ* is a secondary derivative (*taddhita*):] they are good for the assembly [hence] they are "courteous" (*sabhyāḥ*); [he is] going with the wife [hence] he is together with the wife (*sabhāryaḥ*); [the compound is in] the dative case.

MALLINĀTHA: *sabhāyāṃ sādhavaḥ* **sabhyāḥ**.

JINASAMUDRA: *sabhyāḥ munayaḥ*.

ARUṆAGIRINĀTHA: *sabhyāḥ sabhāyāṃ sādhavaḥ*.

NĀRĀYAṆAPAṆḌITA: *sabhyāḥ sabhāyāṃ sādhayaḥ (!)*.

VALLABHADEVA: *te 'pi sabhāyāṃ sādhavo yogyā vācārajñā*.

(116) 6r top margin left, line 2, written above annotation 113, bent before annotation 114 to continue on line 3, no reference sign in the main text. ¶

ad 1.56b **guptatamendriyāḥ**: guptatamāni, indriyāṇi, yeṣāṃ, tasmai 2

[*Sabhyāḥ* is a bahuvrīhi-compound:] those whose senses are extremely controlled are ["having the senses extremely controlled" (*guptatamendriyāḥ*)]; [the compound is in] the dative case (!).

(117) 6r top margin right, line 1, no reference sign in the main text.

ad 1.56d **nayacakṣuṣe**: naya eva cakṣur yasya, sa, nayacakṣuḥ, tasmai 1

[*Nayacakṣuṣe* is a bahuvrīhi-compound:] he who has an eye for politics is "having political vision" (*nayacakṣuḥ*); [the compound is in] the dative case.

(118) 6r top margin left, line 2. ¶

ad 1.57b **taponidhiṃ**: tapasāṃ nidhiḥ, taponidhiḥ, taṃ, 3

[*Taponidhiṃ* is a ṣaṣṭhī-tatpuruṣa compound:] a treasure of austeritiy [as a compound is] "austerity-treasure" (*taponidhiḥ*); [the compound is in] the accusative case.

MALLINĀTHA: **taponidhiṃ** *vasiṣṭham*.

JINASAMUDRA: *taponidhiṃ vasiṣṭham*.

NĀRĀYAṆAPAṆḌITA: *taponidhiṃ vasiṣṭhaṃ dadarśa*.

VALLABHADEVA: *rājā vasiṣṭham adrākṣīt*.

(119) 6r top margin, right line 1, the last *akṣara* is written above the first one of annotation 115.

ad 1.58b **māgadhī**: magadhasya idaṃ māgadhī 3

[*Māgadhī* is a secondary derivative (*taddhita*):] this is of the country of Magadha [hence] it is Magadhian (*māgadhī*).

MALLINĀTHA: **māgadhī** *magadharājaputrī*.

NĀRĀYAṆAPAṆḌITA: *māgadhī magadharājaputrī.*

(120) 6r bottom margin, right lines 3-4, line change after *saḥ*, before the bent of annotation 125). ¶
ad 1.59b **vinītādhvapariśramaṃ**: adhvanaḥ pariśramaḥ adhvapariśramaḥ vinītaḥ adhvapariśramaḥ, yena, saḥ vinītādhvapariśramaḥ, taṃ, 2

[*Vinītādhvapariśramaṃ* is a bahuvrīhi-compound:] he by whom the fatigue of the travel has been removed is "having removed the fatigue of the travel" (*vinītādhvapariśramaḥ*); [the compound is in] the accusative case.

VALLABHADEVA: *atithyarthaṃ caraṇakṣālanāsanapuṣpādidānam ātithyaṃ tena nivārito mārgakhedo yasya.*

(121) 6r bottom margin left, line 1, bent before annotation 122 to continue on line 2.
ad 1.59d **rājyāśramamuniṃ**: rājyam evāśramaḥ, rājyāśramaḥ rājyāśramasya muniḥ, sa rājyāśramamuniḥ, taṃ 1

[*Rājyāśramamuniṃ* is a ṣaṣṭhī-tatpuruṣa compound:] the hermitage is a kingdom, [as a compound is] "kingdom-hermitage" (*rājyāśramaḥ*); the sage of the kingdom-hermitage [as a compound is] "kingdom-hermitage-sage" (*rājyāśramamuniḥ*); [the compound is in] the accusative case.

(122) 6r bottom margin left, line 1. ¶
ad 1.60a **atharvavidas tasya**: atharvvaṃ vettīti, atharvavit͜ tasya atharvvavidaḥ, 1 ||

[*Atharvavidas* is a secondary derivative (*taddhita*):] "he knows the *Atharvaveda*" [hence he is an] "*Atharvaveda*-expert" (*atharvavit*); the genitive case is *atharvvavidaḥ*.

MALLINĀTHA (commenting the variant reading *atharvanidheḥ*): *atharvaṇo 'tharvavedasya nidheḥ [**atharvanidheḥ**] tasya muneḥ.*

JINASAMUDRA: *kathaṃbhūtasya tasya? atharvavidaḥ vasiṣṭharṣeḥ.*

ARUṆAGIRINĀTHA (commenting on the variant reading *atharvanidheḥ*): **atheti** || *atharvanidher iti purohitaguṇam uktam | sambandhamātre ṣaṣṭhī.*

NĀRĀYAṆAPAṆḌITA (commenting on the variant reading *atharvanidheḥ*): *tasyeti sambandhamātre ṣaṣṭhī […] atharvanidher atharvaṇāṃ nidheḥ.*

VALLABHADEVA (commenting on the variant reading *atharvanidheḥ*): *atharvaṇi vede bhavā atharvāṇo mantraviśeṣās teṣām āśrayaḥ | atharvā nāma ṛṣis tenoktam adhyayanaṃ yat tasya vā sthānam.*

(123) 6r bottom margin, center line 3. ¶
ad 1.60a **tasya**: rajakasya vastraṃ dadāti iti nyāt͜ 1

[Quotation from a commentary on *Kātantra* 2.4.10]

(124) 6r bottom margin right, line 2, immediately before annotation 125. ¶
ad 1.60c **arthyām**: arthe sādhuḥ a⟨r⟩thyām, 1 |

[*Arthyām* is a secondary derivative (*taddhita*):] good for the purpose, "proper" [the word is already declined as it occurs in the main text.]

(125) 6r bottom margin right, line 2, bent exactly between annotations 115 and 120 (see). ¶
ad 1.60c **arthapatir**: arthasya patiḥ, saḥ, ⟨arthapatiḥ,⟩ arthaprakāre viṣaye, vittakāraṇavastum˳ i⟨ti vi⟩śvakoṣaḥ 1

[*Arthyām* is a *ṣaṣṭhī*-tatpuruṣa compound:] the lord of wealth [as a compound is] "wealth-lord" [*arthapatiḥ*]; [synonyms for the word *artha*] from the *Viśvaprakāśa*.

(126) 6r right margin, parallel with the short side, below annotation 115. ¶
ad 1.60d **vadatām**: vadantīti vadantaḥ, teṣāṃ, vadatāṃ, vadatān (!) madhye ayaṃ varaḥ, nirddhāraṇe ca, ṣaṣṭhī cakārāt˳ saptamī 1

[*Vadatāṃ* is a secondary derivative (*taddhita*):] "they speak eloquently," eloquent, in the genitive case *vadatāṃ*; the best among the the eloquent persons; [quotation from the *Kātantra*]: "and in the sense of selection of one or some out of many," the genitive case, the locative case after the consonant *c*.

(127) 6v top margin left, line 1. ¶
ad 1.61b **saptasv aṅgeṣu**: *svāmyamātyasuhṛtkośarāṣṭradurggabalāni ca rājyāṅgāni* prakṛtayaḥ 1,

The elements of the kingdom are the king, the ministers, the allies, the treasure, the land, the army, the people.

AMARA: *svāmyamātyasuhṛtkośarāṣṭradurgabalāni ca // rājyāṅgāni prakṛtayaḥ paurāṇāṃ śrenayo 'pi ca.*

MALLINĀTHA: *'svāmyamātyasuhṛtkośarāṣṭradurgabalāni ca | saptāṅgāni' ity amaraḥ.*

ARUṆAGIRINĀTHA: *svāmino 'pi saptāṅgyantarbhāve 'pi me iti vyatirekanirdeśo yaḥ, sa tadupādhirahitam ācakṣāṇaḥ svāmitvam api tvadāyattam eveti dyotayati | rājya iti praśne saptasv aṅgeṣv ity uttareṇaikasminn apy aṅge tvatprabhāvānnākuśalaleśo 'pīti dhvanyate.*

NĀRĀYAṆAPAṆḌITA: *saptasu pūrvokteṣu svāmyādiṣu rājyāṅgeṣu.*

VALLABHADEVA: *svāmyamātyaś ca rāṣṭraṃ ca kośo durgaṃ balaṃ suhṛt | parasparopakārīdaṃ rājyaṃ saptāṅgam ucyate.*

(128) 6v top margin, center line 2, above the middle part of annotation 127.
ad 1.61c **daivīnām**: devānām iyaṃ, daivī, tāsāṃ 1,

[*Daivīnām* is a secondary derivative (*taddhita*):] she belongs to the Gods, [hence] divine; [the compound is in] the genitive case.

(129) 6v top margin, center line 2, above the end part of annotation 127.
ad 1.61c **mānuṣīṇāṃ**: mānuṣāṇām iyaṃ mānuṣī, tāsāṃ 1

[*Mānuṣīṇāṃ* is a secondary derivative (*taddhita*):] she belongs to the human beings, [hence] human; [the compound is in] the genitive case.

(130) 6v top margin, center line 1, no reference sign in the main text.
ad 1.61d **pratihantā**: pratihantā nivārakaḥ tvaṃ 1

Preventer, defender [is referred to the pronoun] you (*tvam*).

(131) 6v top margin, right line 1, no reference sign in the main text.
ad 1.61d **āpadām**: āpadāṃ vipattīnāṃ, vipattyāṃ vipad āpadau ity amaraḥ,
1

[Synonyms for the word *āpadām*] from the *Amarakośa*.

AMARA: *saṃpattiḥ śrīś ca lakṣmīś ca vipattyāṃ vipad āpadau.*

(132) 6v top margin, right line 2, no reference sign in the main text.
ad 1.62a **mantrakṛto**: mantraṃ karotīti mantrakṛt̠ tasya 1

[*Mantrakṛto* is a secondary derivative (*taddhita*):] "he makes mantras"
[hence] mantra-maker; [the compound is in] the genitive case.

(133) 6v top margin, right line 1, bent to continue in the right margin,
parallel with the short side.
ad 1.62b **saṃyamitāribhiḥ**: saṃ⟨ya⟩mitā *arayo, yaiḥ, te, saṃyamitārayaḥ,
taiḥ, 1

[*Saṃyamitāribhiḥ* is a bahuvrīhi compound:] those by whom the enemies
have been subdued are "having subdued enemies" (*saṃyamitārayaḥ*); [the
compound is in] the instrumental case.

(134) 6v top margin left, line 1, bent before annotation 127 to continue on
line 2.
ad 1.62c **pratyādiśyanta**: pratyādiśyante nirākriyante iva 2

As it were, they are rendered useless, [i.e.] they are driven away

(135) 6v top margin, center line 3, above annotation 128.
ad 1.62d **dṛṣṭalakṣyabhidaḥ**: dṛṣṭam lakṣya⟨m⟩, dṛṣṭalakṣya⟨m⟩ bhindantīti
dṛṣṭalakṣyābhidaḥ 2

[*Dṛṣṭalakṣyabhidaḥ* is a secondary derivative (*taddhita*):] a visible mark [as a
compound is] "visible-mark" (*dṛṣṭalakṣyam*); "they pierce [a visible mark]"
[hence they are] "piercing a visible mark" (*dṛṣṭalakṣyabhidaḥ*).

(136) 6v top margin, right line 3, above annotation 132.
ad 1.63b **vidhivad agniṣu**: *vidhipūrvvakeṇa dattaṃ | haviḥ ghṛtam ājyaṃ
havir ' ity amaraḥ | 1

Given according to the rules previously [established]; [synonyms for the
word *havis*] from the *Amarakośa*.

AMARA: *ghṛtam ājyaṃ haviḥ sarpir navanītaṃ navodghṛtam.*

(137) 6v top margin left, line 1, bent before annotation 134 to continue on lines 2 and 3.
ad 1.63c **śasyānām**: vṛkṣādīnāṃ, phalaṃ śasyam ity amaraḥ, 3

[Synonyms for the word *śasya* (= *sasya*)] from the *Amarakośa*.

AMARA: *vṛkṣādīnāṃ phalaṃ sasyaṃ vṛntaṃ prasavabandhanam āme phale śalāṭuḥ syāc chuṣke vānam ubhe triṣu.*

(138) 6v bottom margin left, line 2.
ad 1.63d **avagrahaviśoṣiṇām**: avagrah`e´ṇa viśoṣituṃ śīlaṃ, yeṣāṃ, te, avagrāhaviśoṣiṇaḥ, teṣāṃ | avagrāhāvagrahau ' samau, ity amaraḥ | 3

[*Avagrahaviśoṣiṇām* is a secondary derivative (*taddhita*):] those who have the habit of withering because of the drought are "drought-withering" (*avagrahaviśoṣiṇaḥ*); [the compound is in] the genitive case. [Synonyms for the word *avagraha*, "drought"] from the *Amarakośa*.

AMARA: *vṛṣṭivarṣaṃ tadvighāte 'vagrāhāvagrahau samau dhārāsampāta āsāraḥ śīkarombukaṇāḥ smṛtāḥ.*

(139) 6v bottom margin, center line 3, continuing on line 4 directly before annotation 140.
ad 1.64a **puruṣāyuṣajīvinyo nirātaṅkā**: puruṣāṇāṃ āyuṣajīvinyaḥ ' nirgatā āṭa⟨ṅ⟩kā, yāsāṃ, tāḥ, ' āmuktakebhyaś ' caurebhyaḥ, parebhyo ' rājavallabhāt ' ‖ pṛthivīpatilobhāc ' ca', prajānā⟨ṃ⟩ `pa´ñ ' ca dhā ' bhayaṃ ' ‖

[*Puruṣāyuṣajīvinyo* is a *ṣaṣṭhī*-tatpuruṣa compound:] living to the [full extent of] the life of human beings [as a compound is "human-being-life-living" (*puruṣāyuṣajīvinyaḥ*)]; [*nirātaṅkā* is a secondary derivative (*taddhita*):] those whose fear has disappeared [are "without fear"]; the fear of the subjects is fivefold: because of the cast-offs, of the thieves and other [criminals], because of the favourite of the king, because of the avarice of the king.

(140) 6v bottom margin right, line 4, directly after annotation 139, continuing in the right margin to become parallel with the short side. ¶
ad 1.64b **nirītayaḥ**: nirgatā, i`ī ´tayo yāsāṃ tāḥ |
    ativṛṣṭir " anāvṛṣṭih' , śalabhā ' mūṣakāḥ ' khagāḥ |
    svacakraṃ ' paracakraṃ ' vā ' , ṣa[ḍ e]tā ītayaḥ ' smṛtāḥ ' ‖

[*Nirītayaḥ* is a secondary derivative (*taddhita*):] those for whom the calamities have disappeared [are "without calamities"]; calamities are considered excessive rain, want of rain, locusts, rats, birds, one's own army or the army of others.

(141) 6v bottom margin left, line 3, no reference sign in the main text.
ad 1.65a **tvayaivaṃ cintyamānasya**: tvayā evaṃ cintyamānasya, citi smṛtyāṃ 2

[Of me] who is being taken care of precisely by you; the verb *cit* in the sense of "calling to mind."

(142) 6v bottom margin, center line 1, no reference sign in the main text.
ad 1.65b **brahmayoninā**: brahmaṇo yoni, yasya, sa, tena 2

[*Brahmayoninā* is a bahuvrīhi compound:] he whose birth is from Brahmā [is "having the birth from Brahmā" (*brahmayonin*); the compound is in] the instrumental case.

(143) 6v bottom margin, center line 1.
ad 1.65c **sānubandhāḥ**: anubandhena saha varttamānāḥ, tāḥ, sānubandhāḥ 2

[*Sānubandhāḥ* is a secondary derivative (*taddhita*):] those who go together with an uninterrupted succession are "continuous" (*sānubandhāḥ*).

(144) 6v bottom margin left, lines 4-5, line change after *yena, sa,* most probably because of the lack of space before annotation 140, no reference sign in the main text.
ad 1.66b **adṛṣṭasadṛśaprajam**: sadṛśā prajā, sadṛś⟦ā⟧aprajā, ⟦sadṛśaprajā⟧, adṛṣṭā sadṛśaprajā yena, sa | adṛ⟨ṣṭa⟩sadṛśaprajāḥ, taṃ 1 samāḥ snuṣājanī-vadhvaḥ ity amaraḥ 1

[*Adṛṣṭasadṛśaprajam* is a bahuvrīhi compound:] a worthy offspring [as a compound is] "worthy-offspring" (*sadṛśaprajā*); he by whom a worthy offspring has not been seen is "not having seen a worthy offspring" (*adṛṣṭasadṛśaprajāḥ*); [the compound is in] the accusative case. [Synonyms for the word *vadhu*] from the *Amarakośa*.

AMARA: *samāḥ snuṣājanīvadhvaściriṇṭī tu suvāsinī.*

(145) 6v left margin, parallel with the short side (lines 1-2), line change after *amaraḥ,* reference sign repeated at the end of the annotation. ¶
ad 1.64d **tvadbrahmavarccasam**: tatra tvadbrahmavarccasaṃ hetuḥ, hetur nā kāraṇaṃ bījam ity amaraḥ, brahmapaśyarājahastibhyo varccas‖

In this stanza the compound *tvadbrahmavarccasaṃ* is to be construed with the word *hetuḥ,* "your holy splendour is the cause;" [synonyms for the word *hetu*] from the *Amarakośa*; the splendour [derived] from the royal elephant similar to Brahmā.

AMARA: *hetur nā kāraṇaṃ bījaṃ nidānaṃ tvādikāraṇam.*

(146) 6v left margin, parallel with the short side (lines 4-6), immediately below annotation 145, line changes after *praṇave, avyāpti* and *ṭīkā,* no reference sign in the main text.
ad 1.? : ava, rakṣaṇa, gati, kānti, prīti, tṛpti, avagame, praṇave, śravaṇa, svāmyartha, yācana, kriyā, icchā, dīpti, avyāpti, āliṃgana, hiṃsā, dahana, bhāva, vṛddhiṣu, iti ṭīkā ∥ avarakṣapālane ∥

[A list of kingly qualities (?):] the commentary [explains] "away, protecting, procession, splendour, kindness, satisfaction, in the comprehension, in the sense of the sacred syllable (?), learning, the wealth of the king, asking, action, desire, beauty, non-comprehensiveness, embracing, violence, burning, behaviour, in the successes." Protecting the ?.

(147) 6v interlinear.
ad 1.66c **sadvīpā**: dvīpaḥ saha varttamānā, sā

[*Sadvīpā* is a secondary derivative (*taddhita*):] she [i.e. the earth] together with the whole world [as a compound is *sadvīpā*].

(148) 7r top margin left, line 3, no reference sign in the main text.
ad 1.66cd **svaniḥśvāsakavoṣṇam**: svasya niśvāsaḥ, sva{nisvā}niśvāsaḥ tena svaniśvāsena kavoṣṇam, tat̄ svaniśvāsakavoṣṇam, tat̄ ∥

[*Svaniḥśvāsakavoṣṇam* is a *tṛtīyā*-tatpuruṣa compound:] one's own sigh [as a compound is] "own-sigh" (*svaniśvāsaḥ*); tepid because of the own sigh [as a compound is] "own-sigh-tepid" (*svaniśvāsakavoṣṇam*); [the compound is in] the accusative case.

(149) 7r top margin, right line 1, continuing in the right margin to become parallel with the short side, no reference sign in the main text. ¶
ad 1.68a **vaṃśyāḥ piṇḍavicchedadarśinaḥ**: 1 vaṃśyāḥ vaṃśe sādhavaḥ tatra sādhau yaḥ ⟨|⟨, te, piṇḍa⟨ā⟩nāṃ vicchedaḥ, piṇḍavicchedaḥ, taṃ darśituṃ śīlaṃ, yeṣāṃ, te, ∥

Vaṃśyāḥ "forefather" [is a secondary derivative (*taddhita*):] good in the lineage, here he who [is intended] in the sense of a good person; [*piṇḍavicchedadarśinaḥ* is a *dvitīyā*-tatpuruṣa compound:] the interruption of the offerings [as a compound is] "offerings-interruption" (*piṇḍavicchedaḥ*); those who have the habit of watching [the interruption of the offerings are "offerings-interruption-watchers" (*piṇḍavicchedadarśinaḥ*)].

(150) 7r top margin right, line 2, continuing in the right margin to become parallel with the short side, then bent once more to continue in the bottom margin, upside down and parallel with the long side; no reference sign in the main text.

ad 1.68c **na prakāmabhujaḥ**: prakāmena bhuṃjante, prakāmabhuja`ḥ´, tatparāḥ caturāḥ kāmaṃ prakāmaṃ paryyāptaṃ nik{t}āmeṣṭaṃ yath`e´psitaṃ | ity amaraḥ

[*Prakāmabhujaḥ* is a *saptamī*-tatpuruṣa compound:] they do eat to their satisfaction [as a compound is] "eating to their satisfaction" (*prakāmabhujaḥ*); [synonyms for the word *prakāma*] from the *Amarakośa*.

AMARA: *kāmaṃ prakāmaṃ paryāptaṃ nikāmeṣṭaṃ yathepsitam.*

(151) 7r top margin left, line 2. ¶

ad 1.68d **svadhāsaṅgrahatatparāḥ**: 2 svadheti dīyamānam annaṃ tatsaṃgrahaṇāya [tatparāḥ] |

The compound *svadhā°* etc. [means] the food that is being given; in order to collect that; [the whole compound means] "they are intent on that" [i.e. on collecting the food that is being given].

(152) 7r top margin, center line 1.

ad 1.69a **ijyāviśuddhātmā**: ijyayā viśuddhaḥ ijyāviśuddhaḥ ātmā yasya, saḥ, 2

[*Ijyāviśuddhātmā* is a bahuvrīhi compound:] purified by the sacrifice [as a compound is] "sacrifice-purified" (*ijyāviśuddhaḥ*); he whose soul is [sacrifice-purified is "having the soul purified by sacrifice" (*ijyāviśuddhātmā*)].

(153) 7r bottom margin, center line 3.

ad 1.69b **prajālopanimīlitaḥ**: prajāyā⟨ḥ⟩lopaḥ prajālopaḥ tasmin, nimīlitaḥ, sa, prajā syāt saṃtatau jane ity amaraḥ 4

[*Prajālopanimīlitaḥ* is a bahuvrīhi compound:] want of offspring, [as a compound is] "offspring-want" (*prajālopaḥ*); he is closed [for want of offspring is "without hope of offspring" (*prajālopanimīlitaḥ*)]; [synonyms for the word *prajā*] from the *Amarakośa*.

AMARA: *same kṣmāṃśe raṇe 'py ājiḥ prajā syāt saṃtatau jane.*

(154) 7r top margin, right line 2, bent before annotation 150 to continue on line 3, no reference sign in the main text. ¶

ad 1.70a **lokāntarasukhaṃ puṇyam**: lokasya antaraḥ lokāntaraḥ, lokāntare sukhaṃ yasya, *puṇyaṃ, tat

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[*Lokāntarasukhaṃ* is a bahuvrīhi-compound:] another [part] of the world, [as a compound is] "another world" (*lokāntaraḥ*); religious merit which has happiness in the other world [is "having (i.e. producing) happiness in the

other world" (*lokāntarasukhaṃ*); the compound is in] the nominative case.

(155) 7r bottom margin center, line 1, bent before annotation 153 to continue on line 4.
ad 1.70b **tapodānasamudbhavam**: tapaś ca, dānaś ca te, tapodāne, tapodānābhyāṃ samudbhavaṃ, tat‿, 3 |

[*tapodānasamudbhavam* is a *saptamī*-tatpuruṣa compound:] both penance and charity, [as a compound] they are "charitiy-and-penance" (*tapodāne*); arisen from charity and penance [as a compound is "charity-and-penance-arisen" (*tapodānasamudbhavam*); the compound is in] the nominative case.

(156) 7r bottom margin center, line 4, immediately after annotation 155, bent before the last part of annotation 150 to continue on line 3 (partly in the right margin).
ad 1.70c **śuddhavaṃśyā hi paratreha ca**: śuddhaś cāsau vaṃśaś ceti, sa śuddhavaṃśaḥ, śuddhavaṃśe jatā, sā, paratra, paraloke, iha ihaloke, sukhāya 3

[*Śuddhavaṃśyā* is a secondary derivative (*taddhita*):] it is both pure and lineage, [as a compound] "pure-lineage" (*śuddhavaṃśaḥ*); [progeny] born in a pure lineage [is "pure-lineage-born" (*śuddhavaṃśyā*)]; in another place (*paratra*) [means] in the other world (*paraloke*), here [means] in this world (*paraloke*), for happiness.

(157) 7r bottom margin center, line 2, no reference sign in the main text.
ad 1.71d **āśramapādapam**: āśramasya pādapaḥ, sa, āśramapādapaḥ, taṃ |

[*Āśramapādapam* is a *ṣaṣṭhī*-tatpuruṣa compound:] the trees of the hermitage, [as a compound is] "hermitage-tree" (*āśramapādapaḥ*); [the compound is in] the accusative case.

(158) 7r bottom margin center, line 1 (written in a module slightly smaller as the one employed for the other annotations on the page).
ad 1.72a **asahyapīḍaṃ**: *asahyā pīḍā yasya, asahyapīḍaḥ, taṃ, 2

[*Asahyapīḍaṃ* is a bahuvrīhi compound: he] who has unbearable pain is "having unbearable pain" (*asahyapīḍaḥ*); [the compound is in] the accusative case.

(159) 7r bottom margin right, line 1 (like annotation 158, written in a module slightly smaller as the one employed for the other annotations on the page).
ad 1.72b **antyam**: ante sādhuḥ, antyaḥ, taṃ 2

[*Antyam* is a secondary derivative (*taddhita*):] good for the end, "last;" [it is in] the accusative case.

(160) 7r interlinear (3-4), continuing on the right and bent before the last part of annotation 149 to become parallel with the short side; no reference sign in the main text. ¶

ad 1.72c **aruntudam**: aruntudaṃ tu, marmmaspṛk ̣ aruntudaṃ marmaspṛśaṃ

See annotation 161.

AMARA: *aruntudas tu marmaspṛk.*

(161) 7r bottom margin left, line 2, bent before annotation 163, no reference sign in the main text. ¶

ad 1.72c **aruntudam**: aruntudaṃ tu marmmaspṛk ̣ i⟨ty a⟩mara⟨ḥ⟩

[Synonyms for the word *aruntuda*] from the *Amarakośa.*

(162) 7r bottom margin left, line 1.
ad 1.72c **ālānam**: ālānaṃ gajabandhanaṃ 1

Tie-post [means] fetter for elephants.

(163) 7r bottom margin left, line 2. ¶
ad 1.72d **navabaddhasya**: navo baddho yasya, sa, navabaddhaḥ, tasya 1

[*Navabaddhasya* is a bahuvrīhi compound:] he whose fetter is new is "recently captured" (*navabaddhaḥ*) (?); [the compound is in] the genitive case.

(164) 7r bottom margin left, line 1, bent before annotation 155 to continue on line 2.
ad 1.72d **dantinaḥ**: dantaḥ asyāstīti dantī, tasya 1

[*Dantinaḥ* is a secondary derivative (*taddhita*):] "it has tusks," elephant; [the term is in] the genitive case.

(165) 7r left margin, parallel with the short side.
ad 1.73c **ikṣvākūnāṃ**: saṁmvidhātuṃ samyakprakāreṇa kartuṃ ikṣvākūnāṃ, arthe durāpe sati, duḥsādhye, siddhayaḥ tavādhīnāḥ, tvadadhīnāḥ ǁ ikṣvākuḥ kaṭutumvyāṃ strī, sūryyavaṃśe nṛpe pumān ̣ ǁ

To accomplish (*saṁmvidhātuṃ*) [means] to do in a proper way, if the obect is difficult to attain for the descendant of Ikṣvāku, if it is difficult to accomplish, success is depending on you, is subject to you. The word ikṣvāku is feminine in the meaning "bitter gourd," and masculine in the sense of a "king of the solar race" [i.e. a descendant of Ikṣvāku].

(166) 7r bottom margin right, line 4, slightly bent and continuing in the right margin. ¶

ad 1.73c **arthe**: arthaḥ prakāre viṣaye, vittakāreṇa vastuṣu iti viśvaḥ 1

[Synonyms for the word *artha*] from the *Viśvaprakāśa.*

(167) 7v top margin left, line 3.
ad 1.73a **vijñāpito**: vijñāpanāṃ itaḥ vijñāpitaḥ 1

The term *vijñāpanāṃ*, information [after the addition of] an *anubandha* [becomes] *vijñāpitaḥ*, informed.

(168) 7v top margin center, line 3, slightly bent downwards before annotation 169.
ad 1.73b **dhyānastimitalocanaḥ**: dhyānena stimitaḥ dhyānastimitaṃ, dhyānastimite locane, yasya, sa, 1

[*Dhyānastimitalocanaḥ* is a bahuvrīhi compound:] motionless because of the meditation [as a compound is] "meditation-motionless" (*dhyānastimitaṃ*); he whose eyes are motionless because of the meditation [is "having eyes motionless because of meditation" (*dhyānastimitalocanaḥ*)].

MALLINĀTHA: *dhyānena stimite locane yasya **dhyānastimitalocanaḥ** niścalākṣaḥ san **kṣaṇamātram**.*

JINASAMUDRA: *dhyānena stimite niścale locane yasya saḥ.*

(169) 7v top margin center, line 3. ¶
ad 1.73c **kṣaṇamātram**: kṣan⟦e⟧(!) mātraṃ vyāpya ṛsis tasthau 1

Extending only for a moment, the sage remained [in this way only for a moment].

(170) 7v top margin right, line 3.
ad 1.73d **suptamīno [...] hradaḥ**: suptā mīnā yasmin̐ *hrado sa | tatrāgādhajalo hradaḥ ity amaraḥ 1

[*Suptamīno [...] hradaḥ* means] a lake in which the fish are asleep; [synonyms for the word *hrada*] from the *Amrakośa*.

AMARA: *jalāśayā jalādhārās tatrāgādhajalo hradaḥ.*

(171) 7v top margin left, line 2, no reference sign in the main text. ¶
ad 1.74b **santatistambhakāraṇam**: santateḥ stambhaḥ santatistambhaḥ santatistambhakāraṇaṃ tat 2

[*Santatistambhakāraṇam* is a ṣaṣṭhī-tatpuruṣa compound:] the stoppage of the progeny [as a compound is] "progeny-stoppage" (*santatistambhaḥ*); the cause for the stoppage of the progeny.

(172) 7v top margin center, line 1. ¶
ad 1.74c **bhāvitātmā**: bhāvitaḥ, ātmā yena sa ‖ santatigotrajananakulāny abhijanānvayau ity amaraḥ 1

[*Bhāvitātmā* is a bahuvrīhi compound:] he by whom the soul has been purified [as a compound is] "having a purified soul" (*bhāvitātmā*); [synonyms for the word *santati*] from the *Amarakośa*.

Amara: *saṃtatir gotrajananakulāny abhijanānvayau.*

(173) 7v bottom margin right, line 1, bent to continue in the right margin; when it reaches the upper part of the right margin (with the word *cañcatiḥ*), it begins anew in the bottom margin, directly under the first word (*aho*), and then continues in the right margin, parallel with the short side.¶

ad 1.75 **purā** etc. (?)] aho ekakartṛvāyoḥ pūrvvakāle ktvā, ajānāsīti kathaṃ, sabhyaṃ śaktiśaktimator abhedavivakṣayā ekakartṛkatā, tathā cañcatiḥ, āt-māyai jāyate putras tad ayam artho matprasūtim anārādhya, tavātmā pu-trarūpo na bhaviṣyati iti bhinnakarttā na bha[vati] ‖

[A grammatical explanation from the *Kātantra*.]

(174) 7v bottom margin left, line 1, no reference sign in the main text.
ad 1.77c **matprasūtim**: mama prasūtiḥ, matprāsutiḥ, tāṃ 1

[*Matprasūtim* is a ṣaṣṭhī-tatpuruṣa compound:] my child [as a compound] "me-child" (*matprāsutiḥ*); [the compound is in] the accusative case.

(175) 8r top margin left, line 2.
ad 1.78d **uddāmadiggaje**: uddāmā diggajā, yasmin˳ sa, uddāmadiggajaḥ, tas-min˳ 1

[*Uddāmadiggaje* is a bahuvrīhi compound:] he in which the elephants of the quarters are wanton [as a compound is] "having the elephants of the quarters wantonly sporting" (*uddāmadiggajaḥ*); [the compound is in] the locative case.

(176) 8r top margin center, line 2.
ad 1.82a **iti vādina**: iti vādine, sati nandinī nāma, dhenuḥ vanāt āvavṛte | 3

As he was thus speaking, the cow named Nandinī came back from the forest.

Jinasamudra: *anindyā nandinī nāma kāmadhenuḥ vanāt āvavṛte, āgatā.*
Nārāyaṇapaṇḍita: *iti vādinaḥ eva asya nandinī nāma dhenuḥ vanāt āvavṛte.*

(177) 8r top margin right, line 1, bent before annotation 178.
ad 1.82ab **evāsya […] āhutisādhanaṃ**: asya āhutisādhanaṃ, sādhanaśab-dasya, ajahalliṃgaṃ 3

The source of oblations for him; the word *sādhana* retains its gender although used as an adjective.

(178) 8r top margin right, line 1.
ad 1.82c **anindyā**: nindāyāṃ sādhuḥ, nindyā, na nindyā anindyā 3

[*Anindyā* is a secondary derivative (*taddhita*):] good for blaming, blamable; she is not blamable, blameless.

(179) 8r bottom margin left, line 2.
ad 1.83a **lalāṭodayam**: lalāṭe, udayaḥ, yasya, sa lalāṭodayaḥ, taṃ 2 |

[*Lalāṭodayam* is a bahuvrīhi compound:] he who has a raised mark on the forehead [as a compound is] "having a raised mark on the forehead" (*lalāṭo-dayaḥ*); [the compound is in] the accusative case.

MALLINĀTHA: *lalāṭa udayo yasya sa lalāṭodayaḥ tam.*

(180) 8r bottom margin left, line 1.
ad 1.83a **ābhugnam**: ābhugnaṃ, vaktraṃ 2 |

The snout is slightly bent.

(181) 8r bottom margin center, line 2, immediately after annotation 179.
ad 1.83b **pallavasnigdhapāṭalā**: pa⟨l⟩lavavat̯ snigdhaḥ pallavasnigdhaḥ tadvat̯

[*Pallavasnigdha°* is a karmadhāraya compound:] tender like a leaf [as a compound is] "leaf-tender" (*pallavasnigdhaḥ*); like that.

(182) 8r bottom margin right, line 1.
ad 1.84a **lalāṭajām**: lalāṭe jāyate, lalāṭajā, tāṃ, 2

[*Lalāṭajām* is a secondary derivative (*taddhita*):] it grows on the forehead, "grown on the forehead" (*lalāṭajā*); [the word is in] the accusative case.

(183) 8r bottom margin left, line 1. ¶
ad 1.83b **śvetabhaṅgurām**: śvetā cāsau bhaṃgurā ceti, sā, tāṃ 1 |

[*Śvetabhaṅgurām* is a dvandva compound:] "she is both white and bent," [so is the streak on the forehead of the cow; the compound is in] the accusative case.

VALLABHADEVA (commenting on the variant reading *rājiṃ bibhratī sāsitetarām*): *varṇena kapilā kṛṣṇāyā anyāṃ śuklām alikajātāṃ lekhāṃ dadhānā.*

(184) 8r bottom margin left, line 1, between annotations 183 and 185.
ad 1.84c **prātipadena**: pratipad̯ idaṃ, prātipadaḥ, tena, 1 |

[*Prātipadena* is a secondary derivative (*taddhita*):] this is the beginning, "forming the beginning" (*prātipadaḥ*); [the word is in] the instrumental case.

(185) 8r bottom margin center, line 1, immediately after annotation 184.
ad 1.85a **kuṇḍodhnī**: ūdhaso naś ca, īpratyayaḥ | kuṇḍam iva ūdho ⟦-1-⟧ūdhasī trīṇy ūdhāṃsi yasyā⟨ṃ⟩, sā, *kuṇḍodhnī 1

[*Kuṇḍodhnī* is a bhuvrīhi compound:] the word *ūdhas* and *na*, the suffix *ī* [give the form] *ūdhnī*; the udder is like a vessel, "with a udder" (*ūdhasī*) (?); she in which there are three breasts is "having a udder like a vessel" (*kuṇḍodhnī*).

(186) 8r bottom margin center, line 2, directly under the last part of annotation 185.
ad 1.85a **koṣṇena**: koṣṇaṃ kavoṣṇam, mandoṣṇaṃ, kaduṣṇaṃ triṣu tadvati ity amaraḥ 1

AMARA: *koṣṇaṃ kavoṣṇaṃ mandoṣṇaṃ kaduṣṇaṃ triṣu tadvati.*
[Synonyms for the word *koṣṇa*] from the *Amarakośa*.

(187) 8r interlinear (4-5), no reference sign in the main text.
ad 1.85b **medhyena**: pavitrena 1

[The term] *medhya* "clean" [means] *pavitra* "pure."

(188) 8v top margin left, line 3.
ad 1.85d **vatsālokapravarttinā**: vatsaṃ ālokaḥ, vatsālokaḥ, vatsālokena p⟨r⟩avarttituṃ śīlaṃ, yasya, sa vatsālokapravarttī, tena 1

[*Vatsālokapravarttinā* is a secondary derivative (*taddhita*):] seeing the calf, [as a compound is] "calf-seeing" (*vatsālokaḥ*); he who has the habit of flowing because he sees the calf is "flowing at the sight of the calf" (*vatsālokapravarttī*); [the compound is in] the instrumental case.

(189) 8v top margin left, line 2, under the second half of annotation 188. ¶
ad 1.86a **rajaḥkaṇaiḥ**: rajasāṃ kaṇāḥ, rajaḥkaṇāḥ, taiḥ 1 |

[*Rajaḥkaṇaiḥ* is a *ṣaṣṭhī*-tatpuruṣa compound:] particles of dusts [as a compound is] "dust-particles" (*rajaḥkaṇāḥ*); [the compound is in] the instrumental case.

(190) 8v top margin center, line 2, directly after annotation 189.
ad 1.86a **khuroddhūtaiḥ**: khurebhyaḥ uddhūtāḥ, khuroddhūtāḥ, taiḥ, 1

[*Khuroddhūtaiḥ* is a *tṛtīyā*-tatpuruṣa compound:] raised by the hoofs [as a compound is] "hoof-raised" (*khuroddhūtāḥ*); [the compound is in] the instrumental case.

(191) 8v top margin center, line 1, directly above the word glossed, as if it were an interlinear annotation (hence, no reference sign in the main text).
ad 1.86b **gātram**: śarīraṃ

The word *gātra* [here means] body.

(192) 8v top margin center, line 1, directly above the word glossed, as if it were an interlinear annotation (hence, no reference sign in the main text).
ad 1.86b **antikāt**: nikaṭāt 1

From the vicinity (*antikāt*) [means] from near (*nikaṭāt*).

(193) 8v top margin right, line 3, no reference sign in the main text.
ad 1.86c **tīrthābhiṣekasaṃśuddhim**: tī⟨r⟩the abhiṣekaḥ, tī⟨r⟩thābhiṣekaḥ,
tī⟨r⟩thābhiṣekāt saṃśuddhi{,} ḥ, sā, tī⟨r⟩thābhiṣekasaṃśuddhiḥ, tāṃ, 1

[*Tīrthābhiṣekasaṃśuddhim* is a *pañcamī*-tatpuruṣa compound:] the ablutions
in an holy stream [as a compound is] "holy-stream-ablutions" (*tīrthāb-
hiṣekaḥ*); the perfect purity after the ablutions in a holy stream [as a com-
pound is] "holy-stream-ablutions-perfect-purity" (*tīrthābhiṣekasaṃśuddhiḥ*);
[the compound is in] the accusative case.

(194) 8v top margin left, line 2.
ad 1.87a **puṇyadarśanām**: puṇyaṃ darśanaṃ, yasyāḥ sā, puṇyadarśanā, tāṃ
2 |

[*Puṇyadarśanām* is a bahuvrīhi compound:] she whose appearance is auspi-
cious [as a compound is] "having an auspicious appearance" (*puṇyadarśanā*);
[the compound is in] the accusative case.

(195) 8v top margin left, line 2, immediately after the annotation 194 and
bent downwards before the annotation 189 to continue on line 1.
ad 1.87b **nimittajñaḥ**: nimittaṃ jānātīti nimittajñaḥ, śakunajña ity arthaḥ 2

[*Nimittajñaḥ* is a secondary derivative (*taddhita*):] "he knows the omens," [he
is an] omen-knower (*nimittajñaḥ*); the meaning is "knowing omens."

MALLINĀTHA: **nimittajñaḥ** *śakunajñaḥ.*

ARUṆAGIRINĀTHA: *nimittajña iti purohitaguṇa uktaḥ.*

NĀRĀYAṆAPAṆḌITA: *nimittaṃ jānātīti nimittajñaḥ.*

VALLABHADEVA: *śubhāśubhaphalacihnavedī.*

(196) 8v bottom margin center, line 1.
ad 1.87b **tapodhanaḥ**: tapaḥ dhanaṃ yasya, saḥ 4 |

[*Tapodhanaḥ* is a bahuvrīhi compound:] he whose richness is asceticism [as
a compound is "rich in asceticism" (*tapodhanaḥ*)].

(197) 8v bottom margin center, line 1, immediately after annotation 196.
ad 1.87c **yācyam**: yāc̱r̥yācane, yāce (!) sādhuḥ yācyaḥ, taṃ 4

[*Yācyam* is a secondary derivative (*taddhita*):] good in begging the begger,
in begging (?), "to be begged" (*yācyaḥ*); [the word is in] the accusative case.

(198) 8v top margin right, line 2, under annotation 193.
ad 1.88a **adūravarttinīm**: adūre *varttituṃ śīlaṃ, yasyāḥ, sā, adūravarttinī,
tāṃ 2

[*Adūravarttinīm* is a secondary derivative (*taddhita*):] she who has the habit
of not staying distant is "not staying distant" (*adūravarttinī*); [the compound
is in] the instrumental case.

(199) 8v bottom margin center, line 2, slightly bent upwards (for no apparent reason) to continue on line 1.
ad 1.89a **vanyavṛttir**: vane sādhavaḥ vanyāḥ vanyāḥ vṛttayaḥ yasya, saḥ 3

[*Vanyavṛttir* is a bahuvrīhi compound:] things good for the forest are "related to the forest" (*vanyāḥ*); he whose maintenance is related to the forest [is "maintaining himself with the products of the forest" (*vanyavṛttir*)].

(200) 8v top margin right, line 1.
ad 1.89c **abhyasanena**: abhyasanena vidyām iva 3

[The word *abhyasanena* refers to the words *vidyām iva*:] like knowledge [is obtained] by application.

(201) 8v bottom margin left, line 2.
ad 1.90a **prasthitāyāṃ pratiṣṭhethāḥ**: asyāṃ nandinyāṃ prasthitāyāṃ, sabhyāṃ, tvam, pratiṣṭhethāḥ 2

When the polite [cow] Nandinī moves, you should also move.

(202) 8v bottom margin center, line 2, directly after annotation 201 and bent downwards before annotation 199, no reference sign in the main text.
ad 1.90b **sthitāyāṃ sthānam ācareḥ**: asyāṃ nandinyāṃ sthitāyāṃ sabhyā⟨ṃ⟩, tvam, sthānaṃ, ācareḥ 2

When the trusty [cow] Nandinī stands, you should also stand.

(203) 8v bottom margin center, line 3, no reference sign in the main text.
ad 1.90c **niṣaṇṇāyāṃ niṣīdāsyām**: asyāṃ nandinyāṃ niṣaṇṇāyāṃ, sabhyāṃ, tvam, niṣīda 2

When the trusty [cow] Nandinī sits down, sit down!

(204) 8v bottom margin right, line 1, bent to continue in the right margin, parallel with the short side, no reference sign in the main text.
ad 1.90d **pītāmbhasi piber apaḥ**: asyāṃ nandinyāṃ pītāmbhasi, sabhyāṃ, tvam, apaḥ pibeḥ | pītaṃ ambhaḥ yayā, sā, pītāmbhāḥ, tasyāṃ, pītāmbhasi

When the trusty [cow] Nandinī has drunk water, you should also drink water; [*pītāmbhasi* is a bahuvrīhi compound:] she by whom water has been drunk is "having drunk water" (*pītāmbhāḥ*); [the compound is in] the locative case, *pītāmbhasi*.

(205) 8v bottom margin right, line 2, immediately after the annotation 206, bent to continue in the right margin, parallel with the short side, with a line change after *anvetu kathaṃbhūtāṃ.*

ad 1.91a **vadhūr**: vadhūḥ sudakṣiṇā, enāṃ, prayātāṃ, prāta[ḥ] ā tapovanāt̠ anvetu kathaṃbhūtāṃ enāṃ, arccitāṃ, ca, punaḥ vadhū [-1-] [sā]yaṃ, ā tapovanāt̠ pratyudvrajet̠ kathaṃbhūtā vadhūḥ bhaktimatī,

The daughter-in-law [i.e.] Sudakṣiṇā, should follow her in the early morning until she has arrived at the penance-grove; how is the [cow]? worshipped; and again the daughter-in-law should go forth to meet her in the evening at the boundaries of the penance-grove; how is the daughter-in-law? Pious.

Jinasamudra: *bhaktimatīr vadhūś ca arcitāṃ enāṃ, ā tapovanāt prayātā sāvadhānā prataḥ anvetu anugacchatu | sāyaṃ samaye 'pi pratyudvrajet abhimukhaṃ gacchet.*

(206) 8v bottom margin right, line 2, bent downwards after annotation 205.
¶
ad 1.92a **prasādād**: prasādaparyyantaṃ ā prasādaḥ, tasmāt̠ | paryyapāhayoge pañcamī 1

[The expression *ā prasādaḥ* means] the limit of her favour [i.e. until she is propitiated; the preposition *ā* takes] the ablative case; [grammatical quotation from the *Kātantra*].

(207) 8v bottom margin right, line 3, immediately under annotation 206.
ad 1.92b **paricaryyāparo**: paricaryyāyāṃ paraḥ, sa, | paricaryyāpy upāsanā ity amaraḥ 1

[*Paricaryyāparo* is a *saptamī*-tatpuruṣa compound:] concerned in her service; [synonyms for the word *paricaryā*] from the *Amarakośa*.

Amara: *varivasyā tu śuśrūṣā paricaryāpy upāsanā.*

(208) 9r top margin right, line 1, bent to continue in the right margin, parallel with the short side; when it reaches the bottom margin (with the words *iti kiṃ,*), it begins anew in the top margin (with the words *tathā iti*), directly under the first word (*śiṣṭaḥ*), and then continuing in the right margin, parallel with the short side and under the first line; then again, when it reaches the bottom margin (with the words *sa pathe*), it goes on once more in the top margin (with the words *ca parigrahaḥ*), starting under the second line (under the words *tathā iti*; see also annotation 99).
¶
ad 1.93d **śiṣṭaḥ**: śiṣṭaḥ dilīpaḥ śāsituḥ vasiṣṭhasya, ādeśaṃ iti anena prakāreṇa pratijagrāha iti kiṃ, tathā iti saparigrahaḥ parigraheṇa saha varttamānaḥ parigrahaḥ parijane, sapathe ca parigrahaḥ ity amaraḥ ‖ 1

The disciple [i.e.] Dilīpa, accepted the instruction of the teacher [i.e.] of Vasiṣṭha, in this way; [in the stanza beginning with the word *tathā*:] the word *saparigrahaḥ* [means] going together with the wife; [synonyms for the

word *parigrahaḥ*] from the *Amarakośa*.

(209) 9r top margin right, line 3, no reference sign in the main text.
ad 1.93c **deśakālajñaḥ**: deśakālaṃ jānāti deśakālajñaḥ 1

[*Deśakālajñaḥ* is a secondary derivative (*taddhita*):] "he knows [the proper] place and time," "knowing time and place."

(210) 9r top margin left, line 3.
ad 1.93d **ānataḥ**: ānataḥ, namraḥ 2

Bowed [means] bowing.

(211) 9r top margin center, line 2, between annotations 216 and 212.
ad 1.94a **pradoṣe**: pradoṣe rajanīmukhe 2 |

In the evening [means] at the beginning of the night.

(212) 9r top margin center, line 2, between annotations 211 and 214, no reference sign in the main text.
ad 1.94a **doṣajñaḥ**: doṣaṃ jānāti doṣajñaḥ 2 |

[*Doṣajñaḥ* is a secondary derivative (*taddhita*):] "he knows the fault," "knowing the fault."

(213) 9r top margin center, line 3, no reference sign in the main text.
ad 1.94bcd **samveśāya viśāṃ patiṃ sūnuḥ sūnṛtavāk sraṣṭur visasarjjo**: sraṣṭuḥ sūnuḥ va{ś}⟨s⟩iṣṭhaḥ viśā⟨m⟩ patiṃ, visasarjja, samveśāya, śayanāya

The son of the Creator [i.e.] Vasiṣṭha, dismissed the king for sleeping, [i.e] for going to sleep.

(214) 9r top margin right, line 2, immediately after annotation 212.
ad 1.94c **sūnṛtavāk**: sūnṛtā vāk yasya sa 2

[*Sūnṛtavāk* is a bahuvrīhi compound:] he whose speech is pleasant and true [as a compound is "having a pleasant and true speech (*sūnṛtavāk*)].

(215) 9r left margin, parallel with the short side, for no apparent reason slightly bent at the end to become almost parallel with the long side.
ad 1.94d **ūrjitaśriyam**: *ūrjjitā śrīḥ, yasya, sa *ūrjjitaśrīḥ, taṃ *ūrjjitaśriyaṃ 3

[*Ūrjitaśriyam* is a bahuvrīhi compound:] he whose fortune is great [as a compound is] "having a great fortune" (*ūrjjitaśrīḥ*); the compound is in] the accusative case, *ūrjjitaśriyaṃ*.

(216) 9r top margin center, line 2.
ad 1.95b **niyamāpekṣayā**: niyamasya apekṣā, *niyamāpekṣā tayā 3

[*Niyamāpekṣayā* is a *ṣaṣṭhī*-tatpuruṣa compound:] consideration of the vow [as a compound is] "vow-consideration" (*niyamāpekṣā*); [the compound is in] the instrumental case.

(217) 9r top margin center, line 1, no reference sign in the main text. ¶
ad 1.95c **kalpavit**: kalpavit̥ kalpaḥ śāstravidhau nyāye ity amaraḥ 2

[Synonyms for the word *kalpavit*] from the *Amarakośa*.

(218) 9r bottom margin right, line 1.
ad 1.95d **vanyām**: vane sādhuḥ, vanyā, tāṃ 3

[*Vanyām* is a secondary derivative (*taddhita*):] good for the forest, "existing in the forest" (*vanyā*); [the compound is in] the accusative case.

(219) 9r bottom margin right, line 1.
ad 1.95d **samvidhām**: saṃvidhāṃ, bhojanādi upakaraṇavad tu 3

Preparation (*samvidhām*) food etc., like means of subsistence.

(220) 9r bottom margin left, line 1. ¶
ad 1.96a **kulapatinā**: kulapatinā *vasiṣṭhena nirddiṣṭāṃ, ājñap⟨i⟩tāṃ 1

Pointed out [i.e.] suggested (?) by the chief of family [i.e.] by Vasiṣṭha.

(221) 9r bottom margin center, line 1. ¶
ad 1.96b **prayataparigrahadvitīyaḥ**: prayataś cāsau parigrahaś ceti, sa, prayataparigrahaḥ prayataparigraha{ṇa}dvitīyo yaḥ, saḥ 2

[*Prayataparigrahadvitīyaḥ* is a bahuvrīhi-compound:] "she is both a ritually pure one and a wife" [as a compound] she is a "ritually-pure-wife" (*prayata-parigrahaḥ*); he who is accompanied by a ritually pure wife (?).

MALLINĀTHA: *prayato niyataḥ parigrahaḥ patnī dvitīyo yasyeti [prayataparigrahadvitīyaḥ].*
JINASAMUDRA: *prayataparigrahadvitīyaḥ, sāvadhānastrīsahitaḥ.*

(222) 9r bottom margin center, line 2. ¶
ad 1.96c **tacchiṣyādhyayananiveditāvasānām**: tasya śiṣyāḥ tacchiṣyāḥ tacchiṣyāṇām adhyayanam tacchiṣyādhyayanaṃ tena tacchiṣyādhyayanena, niveditaḥ avasāno yasyāḥ, sā tacchiṣyādhyayananiveditāvasānā, tāṃ 2

[*Tacchiṣyādhyayananiveditāvasānām* is a bahuvrīhi compound:] the disciples of him [as a compound is] "his disciples" (*tacchiṣyāḥ*); the reciting of his disciples [as a compound is] "his-disciple-reciting" (*tacchiṣyādhyayanam*); that [i.e. the night] whose conclusion is announced by the reciting of his disciples [as a compound is] "having the conclusion announced by the reciting of his disciples" (*tacchiṣyādhyayananiveditāvasānā*); [the compound is in] the accusative case.

(223) 9r bottom margin right, line 2.
ad 1.96d **saṃviṣṭaḥ kuśaśayane**: kuśaśayane saṃviṣṭaḥ 2

[The word *saṃviṣṭaḥ* "lying" is to be referred to the expression *kuśaśayane* "on a bed of *kuśa*-grass."]

5.1.1 Notes to the Annotations in N₁

(1) The interpretation of *senāparicchad* as a *rūpaka*

(3) The source of the quotation is not reported—as is the case, however, in most of the following annotations.

(4) In the manuscript, the scribe inverted the two *akṣara*s of the word °*mantraḥ*, writing °*ntramaḥ*; subsequently, to give the right order and correct it, he wrote the number two under ⟨tra⟩ and the number three under ⟨ma⟩.

(5) Among all the commentators, the scribe/commentator of N₁ is the only one who understands *ākāreṅgita* as a tatpuruṣa and not as a dvandva.

(7) The second part of this annotation (*nasya tatpuruṣe lopyaḥ*) is a quotation from the Kātantra (1874, 2.5.22, p. 113). The translation provided here is based on the interpretation of the *sūtra* given by the commentator Durgasiṃha (*ibidem*): *nasya saṃbandhini tatpuruṣe nasya saṃbandhinī nakāro lopyo bhavati.* This *sūtra* is quoted also in annotation 14.

(14) The last part of the annotation (*nasya [...] °viparyayaḥ*) is a quotation from the Kātantra (1874, 2.5.22-3, p. 113-4). For the first *sūtra*, see also annotation 7.

(18) The last part of the annotation is a quotation from the *Kātantra* (2.6.13). The text of the *sūtra* in Eggeling's edition reads as in the manuscript *tatvau bhāve* (p. 124); moreover, the beginning of Durgasiṃha's commentary apparently agrees with this reading:

> *śabdasya pravṛttinimittaṃ bhāvaḥ | bhāve 'bhidheye tatvau bhavataḥ.*
>
> (*ibidem*)

However, after the explanation, the commentator provides examples of secondary derivatives with the suffixes *-ta* and *-tva* (*śuklasya paṭasya bhāvaḥ || śuklatā | śuklatvam iti śuklaguṇajātiḥ*).

See also *Kātantravyākaraṇam Śiṣyahitānyāsaḥ* (Rāmasāgaramiśra), with commentary Delhi 1991, p.288.

(21) For no apparent reason, the commentator wrote the reference sign above *apy*, although he commented only *arthakāmau*.

(28) The interpretation of the compound with *velā-vapra* as a *rūpaka* given in the annotation differs slightly from that of the other commentators, for which the *rūpaka* is *velā-vapravalaya*.

(29) The reading *pariṣīkṛta°* of the main text is attested only in N₁ (see § A and C). Although neither the word *pariṣā* nor the derivative *pariṣīkṛta* are otherwise attested, this variant reading is confirmed by the comment of the

annotation. Seemingly, the scribe/commentator of N₁ found this orthography normal. Although in the reverse order, the exchange of the characters ⟨kha⟩ and ⟨ṣa⟩ seems to be a common phenomenon in manuscripts, as already pointed out by Whitney (1889, 21 ¶ 61.b.):

> **b.** In modern pronunciation in India, **ṣ** is much confounded with **kh**; and the manuscripts are apt to exchange the characters. Some later grammatical treatises, too, take note of the relationship.

For instance, such an exchange—although in the reverse order of the text found in N₁—occurs also in the single manuscript used by Nandi in his edition of Jinasamudra's commentary ("He [the scribe] writes '*kha*' for '*ṣa*' as in '*sūtraśekhā*' instead of '*sūtraśeṣā*' (*raghu. 6/20)*"; see also here Jinasamudra's comment of the word *ṣajjasaṃvādin* in annotation 65, where the *akṣara* ⟨ṣa⟩ in round brackets is the emendation of the editor for the reading of the manuscript, ⟨kha⟩). For this reason, it seems to me better not to emend the reading of the manuscript, both in the main text and in the annotation.

See also the philological note to annotation 82.

(32) The scribe wrote the missing *dha* directly above the word *dākṣiṇyayuktaḥ* of annotation 31, but provided it with the reference number 2, to make clear to which line *of the annotations* (and not of the main text!) it has to be added; he also marked the place where it has to be inserted with a reference sign—however, with the shape of a *candrabindu* (and not of a three dot pyramid, as in the main text).

(33) This is a metrical quotation from a *kośa*.

(41) Pāṇini's *sūtra* 4.4.98 on the affix *ya* reads only *tatra sādhuḥ*, and *yaḥ* is to be supplied by *anuvṛtti* from 4.4.75, *prāg ghitād yat*. The scribe/commentator quotes most probably a part of a commentary on a *sūtra* of the *Kātantra* (2.4.5, Eggeling p. 77, Liebich p. 43: *rūḍhānāṃ bahutve 'striyām apatyapratyayasya*); since the actual wording in the commentary is *tatra sādhau ca ya iti yaḥ*, one may suppose that the quotation here is by heart. The grammatical explanation in the annotation is a little odd, a most suitable passage from the same commentary could have been employed, namely from the comment to *sūtra* 2.2.64 (2.2.65) *ke pratyaye strīkṛtākārapare pūrvo 'kāra ikāram*, in which exactly the compound *putrakāmyā* is quoted (*tataś ca putrakāmyayā*).

In fact, Mallinātha and Nārāyaṇapaṇḍita explain the formation of the abstract *kāmyā* in a different way, considering the second part of the compound as being the affix *kāmya* (according to Pāṇini 3.1.9 *kāmyac ca*). Moreover, they also explain the formation of the abstract feminine noun (according to Pāṇini 3.3.102 *a pratyayāt*), while the scribe/commentator leaves it unexplained.

(45) The interpretation of the word *airāvata* as meaning a particular kind of cloud given by our glossator may rely on Jinasamudra's interpretation. As

we can see, Jinasamudra actually attributes this definition to Amara. Thus, the glossator may as well have drawn his interpretation directly from Amara; however, I was not able to trace this verse in Amara's lexicon. Moreover, the form of the word occurring in the verse quoted is *airāvaṇa*, not *airāvata* as in our gloss.

In their philological commentary on the stanza, Goodall and Isaacson devote a long passage to the various interpretation of the term *airāvata* given by the commentators (Goodall and Isaacson, 2003, 274-5). See also the alternative interpretation of the word *airāvata* as a particular kind of rainbow (*indracāpa*) given by Vallabhadeva.

(50) In Vaidyaśrīgarbha's commentary this stanza is attributed to a certain Pālakāpya. In N₁ the variant reading *sadyaḥsiddhikarāṇi vai* instead of *sadyaḥsiddhis dhruvā bhavet* in the last *pada* is similar from the point of view of the content, but syntactically unfortunate, forcing the reader to take as subject the adjective plural *sadyaḥsiddhikarāṇi* and supply an expression like *suśakunāni*.

(53) The word *reṇu* may be masculine and neuter according to Pāṇini 2.4.30-1, *apathaṃ napuṃsakam ‖ 30 ‖ ardharcāḥ puṃsi ca ‖ 31* (*reṇu* is number 63 in the list).

(54) The manuscript has been damaged by water on the upper right corner. Up to two *akṣaras*, the annotation is still readable. The conjectural reading *tāni* is necessary for syntactical reasons—and moreover, one may still read a small part of an *akṣara* similar to the upper part of a ⟨ta⟩; see also annotation 102, where the compound *ālavālāmbu°* is explained with the formula *ālavālasya ambu, tāni, ālavālāmbūni.*

(60) The faulty reading of N₁ *svaniśvāsānuro 'syātī* has been emended according to the similar wording of annotations 12, 61, 91 and 164; for the same reason, one should actually supply the word *svaniśvāsānukārī* after it, in order to get a more coherent syntax.

(62) Although the annotation comments on the variant reading *°ūtkarair*, it explains the compound as if its last member were *°ūtkirair* (i.e. *puṣpareṇūn utkirantīti*). Actually, both *utkira* and *utkara* are considered to be derived from the verb *ut$\sqrt{k\bar{r}}$*, and have similar meanings.

(63) The emendation of *surabhiśītaṃ* is necessary for metrical reasons. A possible emendation would also be *surabhiśītalaṃ*, but the choice of *surabhiśītatāṃ* (of course *surabhiśītatvaṃ* is also possible) is due to the content of the half stanza quoted. Three qualities of the wind are listed in it, and for this reason the reader would expect here three abstract nouns. Thus, even if the second quality is expressed by the adjective *surabhi* and not by the abstract noun *saurabhya*—which would be also metrically correct—, the formation of an abstract noun from the dvandva compound *surabhiśīta* fulfills this purpose.

(64) The insertion of the missing ⟨te⟩ at the end of the annotation (`te´rathanemisvanenmukhāḥ* has a *candrabindu* as a reference sign written above *ratha°*, the missing word is written under it and, since this annotation is written on two lines, it is followed by the reference number 1.

(68) The annotation ends abruptly with a comma and does not repeat as usual the full compound at the end.

(70) This annotation is written directly above the end of annotation 68, which in its turn is written directly above annotation 69. Had the commentator/scribe written the annotations following the word order in the main text, then annotation 68 would be on line 1, annotation 69 on line 2 and the present one on line 3. A probable explanation for the odd order in which the annotations have been written down is that the commentator/scribe firstly wrote the gloss to the compound *adūrojjhitavartmasu* on line 1 (annotation 69), then thought that the expression *parasparākṣisādṛśyam* was also worth glossing and added it on line 2 (annotation 68), forgetting to add the reference sign on the word in the main text), and finally wrote the gloss on *mṛgadvandveṣu* (annotation 70), necessarily on line 3.

(71) In a similar way as annotation 68, this one also ends abruptly with a comma, without providing as usual the declined demonstrative pronoun at the end, indicating the case of the compound.

(72) This annotation has not been written perpendicular to the word referred to in the main text, but a little bit shifted to the right, since annotation 65 ends directly above the word *śreṇī°* in the main text.

(75) According to the application of the *prathamāntavigraha* procedure in all other annotations, here too we would expect the demonstrative pronoun declined in the accusative case at the end of the sentence (*tām* instead of *sā* of the manuscript).

(79) The explanation of the annotation is rather odd. The scribe/commentator does not explain the compound as a bahuvrīhi referred to *grāmeṣu*, like other commentators do (Mallinātha and Nārāyaṇapaṇḍita explicitly, Jinasamudra and Vallabhadeva implicitly). Moreover he interprets it as a *tṛtīyā*-tatpuruṣa and not as a karmadhāraya, as if he would implicitly gloss the susbstantive *cihna* with a past participle like *aṅkita* (in a way similar to Vallabhadeva's) or an adjective like *sahita* (in a way similar to Jinasamudra's).

(82) The reading *abhikṣā* of the annotation is confirmed by the same reading in the main text, and therefore it has been retained. The exchange between /khy/ and /kṣ/ is a phenomenon akin to the exchange of /ṣ/ and /kh/ described in annotation 29. The transition from /kṣa/ to /kha/ is common in Middle Indic and Buddhist Hybrid Sanskrit (Edgerton, 1998, 17 § 2.25). In

the latter, also cases of hyper-Sanskritisms are attested, as reported by Edgerton in his Grammar:

> There are false Sanskritizations such as […] *ukṣa*, for Skt. *ukhā* (Pali and AMg. sporadically *ukkhā*); *akṣaṇa*(*-vedha*) for Pali *akkhaṇa* = Skt. *ākhaṇa* (Dict.) [i.e. BHSD]; *saṃkṣayati* (Dict.), perhaps for MIndic *saṃkhāyati* = *saṃkhyāti*.

Possibly also the orthographical variants here and in annotation 29 are cases of hyper-Sanskritisms.

(93) Actually, this gloss is written directly after annotation 92, without any sign dividing them. Moreover, in the main text the reference sign is absent for both annotations. Therefore, it may well be that the two annotations were in fact meant to be one. On the other hand, from the point of view of the content, they gloss two different expressions.

(96) The text of this annotation seems to be incomplete, according to the structure of similar annotations, the text should run *samidhaś ca kuśāś ca, te samitkuśāḥ, skandhāsaktāḥ samitkuśāḥ, yeṣāṃ, sa skandhāsaktasamitkuśāḥ, taiḥ.*

(98) This stanza is to be found in Scharpé (1964) among the additional verses (*kṣepaka*). The annotation has not been written perpendicular to the first word referred to in the main text (*āsannavidhibhiḥ*), but shifted to the right, under the word *samidāharaiḥ* since annotation 104 ends perpendicularly below *samidāharaiḥ* in the main text.

Two different expressions are explained here, *āsannavidhibhiḥ* and *samidāharaiḥ*, and the two glosses are clearly divided by a *daṇḍa*. However, in the main text the reference sign is to be found only on *samidāharaiḥ* and it is clear that the two have been written directly one after the other. Therefore, it is better in my opinion to consider them as a single annotation.

(102) In the manuscript, the quotation from the *Amarakośa* follows immediately after the gloss on *ālavālāmbupāyinām*, but from the point of view of the content it should be referred to *viviktīkṛtavṛkṣakam*. On the other hand, this last compound is already commented on in annotation 101, which begins in the left margin (written parallel with the short side of the manuscript) and continues in the bottom margin. The commentator/scribe could have easily put the quotation directly after the explanation of *viviktīkṛtavṛkṣakam*, which he most probably wrote before the present one—which, in its turn, is written immediately after it. Maybe he forgot to insert it at the right place and therefore put it after this annotation.

(107) The reference sign is missing in the main text. It is to be found in the margin, at the beginning of the annotation.

(116) Actually, at the end of the annotation one would expect the nominative plural of the demonstrative pronoun, *te.*

(118) It is noteworthy that the glossator bothered to explain the derivation of the word *taponidhi*, but not to give the more useful information that the term has to be understood as an epithet of Vasiṣṭha—as almost all other commentators do.

(120) The scribe/annotator explains the compound *vinītādhvapariśramaṃ* and not *ātithyavinītādhvapariśramaṃ* because of the reading of his manuscript, *ātithyaṃ vinītādhvapariśramaṃ*.

(122) In the manuscript the original—and wrong—reading of the main text was *arthā arvvavidas*, later corrected to *arthārvvavidas*—or rather to *atharvvavidas*, since the gloss explains precisely this compound (and not *arthārvvavidas*). However, the expunction sign is clearly written only on the *A* of *arvva°*—and apparently not extended to the *-ā* or to the superscript *-ra* of *arthā°*. However, the first *pada* is still incomplete, one should read *athātharvvavidas*. Moreover, it is worth noticing that the reference sign is repeated twice, both on *atharvavidas* and *tasya*.

(123) This is a quotation from a commentary on *Kātantra* 2.4.10 (*yasmai ditsā rocate dhārayate vā tatsampradānam*): *rajakasya vastraṃ dadātītyādāv api kasmān na bhavatīty āha–viśiṣṭe viṣaye ityādi*.

(124) The *daṇḍa* at the end of the gloss separates it from the annotation 125, written immediately after it.

(125) See also annotation 166. The second part of this annotation is a quotation from the *Viśvaprakāśa* (dated 1033, see Vogel (1979, p. 329 f.)).

(126) The last part of the annotation is a quotation of *Kātantra* 2.4.36

(127) The stanza as quoted by Vallabhadeva is from *Kāmandakīyanītisāra*, 4.1 (Goodall and Isaacson, 2003, p. 26). In the critical apparatus and in the note (Goodall and Isaacson, 2003, p. 281), the editors provide also the version of this stanza from the *Śukranīti*, 1:61ab: *svāmyamātyasuhṛtkośarāṣṭradurgabalāni ca // sapta prakṛtayaś caitat saptāṅgaṃ rājyam ucyate*. Yet another version of it is to be found in the *Manusmṛti*, 9.294: *svāmyamātyau puraṃ rāṣṭraṃ kośadaṇḍau suhṛt tathā sapta prakṛtayo hy etāḥ // saptāṅgaṃ rājyam ucyate*.

(140) The verse quoted here is similar to a verse in Keśava's *Kauśikapaddhati* on the *Kauśikasūtra* of the *Atharvaveda*, where seven calamities are listed (*ativṛṣṭir anāvṛṣṭiḥ śalabhā mūṣakāḥ śukāḥ // svacakraṃ paracakraṃ ca saptaitā ītayaḥ smṛtāḥ*). In the annotation six possible calamities are mentioned, with *svacakra* and *paracakra* as alternatives.

(145) A reference sign (three dots) is written after the annotation.

(149) This annotation shows clearly that it has been written after the foliation, for it is interrupted by the digit 7 between *yeṣāṃ* and *te*. A small reference sign (the three dots) is written above word *vicchedaḥ*.

(151) The use of the dative *saṃgrahaṇāya* instead of the locative *saṃgrahaṇe* for explaining the relation of with *tatparāḥ* is unusual.

(154) Although in the main text the expression commented on occurs at the beginning of line 3 (i.e. on the left side), the annotation has been written in the right top margin. The masculine gender instead of the neuter for *antara* is incorrect, but it has been retained since it occurs twice in the same annotations. However, in annotation 94 on p. 118 the gender used is the neuter (*vanānāṃ antaraṃ, vanāntaraṃ*). The genitive *puṇyasya* of the reading of the manuscript may be explained as an "inverse attraction" of the relative.

(160) The reason the quotation is repeated twice here is not evident. The scribe/commentator did not state the source of the quotation due to lack of space, since the annotation had to end abruptly reaching the last part of annotation 149 (for which see p. 129). In fact, the scribe/commentator felt compelled to report the source and therefore wrote the annotation once more in the bottom margin (see annotation 161).

(161) See annotation 160. The quotation from Amara is here repeated most probably because in annotation 160 it was difficult to read and incomplete, lacking the indication of the source. Still, the text of this annotation is wrong and incomplete.

(163) This explanation of *navabaddha* as a bahuvrīhi is very unusual—it should rather be interpreted as a karmadhāraya compound. A possible explanation for this interpretation is that the participle *baddha* is intended here in the sense of *bandha*.

(166) See also annotation 125.

(169) The incorrect reading *kṣane* has been retained since it occurs also in the main text—and probably it was thought to be correct by the scribe.

(171) As it stands, this annotation is incomplete—or at least, of very little help to the reader.

(172) The reference digit at the end of the annotation is wrong, it should be 2 (cf. appendix A). Moreover, the second part of the annotation refers to the word *santati*, occurring at the beginning of the second line. The reason the quotation from the *Amarakośa* has been written here is not evident, since the scribe could have written in the left top margin, under the annotation 171.

(173) This is also a grammatical explanation from the *Kātantra*.

(183) This stanza occurs only in Vallabhadeva's recension, but with the variant reading *rājiṃ bibhratī sāsitetarām* in the first two *padas*.

(189) It is noteworthy that the glossator, though commenting the right reading *rajaḥkaṇaiḥ*, did not correct the error in the main text (*rajaḥkaṇṭhaiḥ*).

(206) The first part of the explanation is a little odd, since the preposition *ā* actually takes the ablative, and not the nominative. However, since the ablative case is indicated by the pronoun *tasmāt,* the reading of the manuscript has been retained. The second part of the explanation is a quotation from a commentary of the *Kātantra* (*ad* 1.5.3 *tethe vā sam*): *apadādāpadam iti paryapāṅyoge pañcamī.*

(208) I was not able to trace the alleged quotation from Amara.

(217) I was not able to trace the alleged quotation from Amara.

(220) In this annotation, the reference number indicating the line in the main text in which the commented word occurs is wrong—it should refer to line 2 from the bottom.

(221) The explanation of this annotation is very odd. Actually, the bahuvrīhi compound *prayataparigrahadvitīyaḥ* is referred to Dilīpa and is to be understood as "having as a companion his ritually pure wife," but the annotation does not explain the compound with the correct formula, which should be something like *prayataparigraho dvitīyo yasya saḥ prayataparigrahadvitīyaḥ.*

(222) In the dictionaries (pw, PW, MW and Apte), *avasāna* is neuter.

5.2 ANNOTATIONS IN MANUSCRIPT N₂

(1) 1v top margin center, line 2.
ad 3.1a **nidānam:** ni`dā´na⟨ṃ⟩ tv ādikāraṇaṃ

MALLINĀTHA: *nidānaṃ mūlakāraṇam | nidānaṃ tv ādikāraṇam.*
AMARA: *heturnā kāraṇaṃ bījaṃ nidānaṃ tv ādikāraṇam.*

(2) 1v top margin center, line 1. ¶
ad 3.1b °**kaumudīmukham:** caṃdrikā [kaukau]mudi jotsnā ty (!) amaraḥ 1
[read *jyotsnā* and *kaumudī*]

AMARA: *candrikā kaumudī jyotsnā prasādas tu prasannatā.*

(3) 1v right margin, line 3.
ad 3.1d **dadhau:** dhārayām āsa

(4) 1v left margin, line 3.
ad 3.2a **śarīrasādād:** kārśyād

(5) 1v left margin, parallel with the short side, bent to continue in the bottom margin, and the bent twice to continue in the right and top margin. ¶
ad 3.2b **mukhena:** mukhena sā ketaka⟦-1-⟧[pra][-2-][ṇḍunā][- - -][kṛśāṅga][- - -]

(6) 1r top margin. ¶
ad 3.4a **divam:** rgaṃ sva 1 [read *svargaṃ*]

(7) 1r top margin.
ad 3.4a **marutvān:** indro marutvān maghavety amaraḥ 1

MALLINĀTHA: *"indro marutvān maghavā" ity amaraḥ.*
AMARA: *indro marutvān maghavā biḍaujāḥ pākaśāsanaḥ.*

(8) 2r bottom margin.
ad 3.5c **ādṛtaḥ:** ādṛtau sādarārcitāv ity amaraḥ 2

MALLINĀTHA: *"ādṛtau sādarārcitau" ity amaraḥ.*
AMARA: *vṛddhimat prodyatotpannā ādṛtau sādarārcitau.*

(9) 2r interlinear, lines 5-6, no reference sign.
ad 3.6a **upetya:** prāpya

(10) 2r right margin, parallel with the short side.
ad 3.6a **dohadaduḥkhaśīlatām**: dohadaṃ dauhṛdaśraddhā lālasaṃ ca samasmṛtam iti halāyudhaḥ 1

MALLINĀTHA: *dohadaṃ garbhiṇīmanorathaḥ* ‖ *"dohadaṃ daurhṛdaṃ śraddhā lālasaṃ ca samaṃ smṛtam iti halāyudhaḥ".*

(11) 2v top margin left.
ad 3.6c **°īṣṭam**: vastu

(12) 2v top margin center.
ad 3.7b **pracīyamānā°**: varddhamānā 3

(13) 3r top margin center.
ad 3.8d **paṅkajakośayoḥ**: padmamukulayoḥ 1

(14) 3r top margin center, directly above the word commented.
ad 3.9a **nidhāna°**: nikhā⟨na⟩

(15) 3r top margin right, line 2.
ad 3.9b **°pāvakām**: ⟦[agniṃ] 2⟧

(16) 3r top margin left, line 3.
ad 3.? **?**: lugā

(17) 3r top margin center, line 3.
ad 3.? **?**: tithamaṃ

(18) 3r left margin, lines 2-3.
ad 3.9d **sasattvām**: bhūtadhātrī ratnagarbhā vipulā sāgarāmbarety amaraḥ 2

AMARA: *bhūtadhātrī ratnagarbhā jagatī sāgarāmbarā.* See also annotation 19.

(19) 3r right margin, parallel with the short side.
ad 3.9d **sasattvām**: āpannasatvā syād gurviṇy antarvatnīva garbhiṇīty amaraḥ 3

MALLINĀTHA: *"āpannasattvā syād gurviṇy antarvatnī ca garbhiṇī" ity amaraḥ.*

AMARA: *āpannasattvā syād gurviṇy antarvatnī ca garbhiṇī.*

(20) 3r bottom margin center.
ad 3.10c **puṃsavanādikāḥ**: garbhamantrādi 2

(21) 3r left margin, lines.
ad 3.10d **dhṛteḥ:** dhṛtiyor āṃtare dhaurye dhāraṇaratipuṣṭiṣv iti viśvaḥ 2

(22) 3r bottom margin right.
ad 3.10d **vyadhatta:** kṛtavān

(23) 3r bottom margin right, line 1.
ad 3.11a **surendra°:** lokapāla

(24) 3r interlinear, lines 5-6.
ad 3.11a °**mātrā°:** vaṃśa

(25) 3v top margin left, line 2. ¶
ad 3.11a °**gauravāt:** thaulyāt [read *sthaulyāt*]

(26) 3v top margin right, lines 1-2.
ad 3.11d **pāriplava°:** cañcalaṃ taralaṃ caiva pāriplavapariplava ity amaraḥ
2

MALLINĀTHA: *"cañcalaṃ taralaṃ caiva pāriplavapariplave" ity amaraḥ.*

AMARA: *cañcalaṃ taralaṃ caiva pāriplavapariplave.*

(27) 3v left margin, lines 4-5.
ad 3.12b **garbhaveśmani:** ⟦gar.[-3-][veśa]⟧ garbhahemabhṛtibhrama[m i]ti
śāśvataḥ 4

(28) 3v top right margin, parallel with the short side. ¶
ad 3.12a °**kuśalair:** kṛti (!) kuśala ity apīty amaraḥ 3 [read *kṛtī*]

MALLINĀTHA: *"kṛtī kuśalaḥ" ity amaraḥ.*

AMARA: *vaijñānikaḥ kṛtamukhaḥ kṛtī kuśala ity api.*

(29) 3v right margin left center right, line 3. ¶
ad 3.12b **bhiṣagbhir:** bhiṣagvaidyo (!) cikitsaka ity amaraḥ 3

MALLINĀTHA: *"bhiṣagvaidyau cikitsake" ity amaraḥ.*

AMARA: *rogahāryagadaṃkāro bhiṣagvaidyau cikitsake.*

(30) 3v right margin, lines 4-5.
ad 3.12c **pratītaḥ:** khyāte hṛṣṭe pratīta [ity ama]⟨raḥ⟩ 4

MALLINĀTHA: *"khyāte hṛṣṭe pratītaḥ" ity amaraḥ.*

AMARA: *khyāte hṛṣṭe pratīto 'bhijātas tu kulaje budhe.*

(31) 3v bottom margin right, lines 1-2, no reference sign in the main text.
ad 3.12c **prasavo°**: syād utpāde phale puṣpe prasavo garbhamocana ity ama-
raḥ 3

Mallinātha: *"syād utpāde phale puṣpe prasavo garbhamocane" ity amaraḥ.*

Amara: *syād utpāde phale puṣpe prasavo garbhamocane.*

(32) 3v interlinear, lines 4-5.
ad 3.12d **ābhritam**: ghāṃ me

(33) 3v interlinear, lines 5-6.
ad 3.13b **sūcita°**: svakaccha (?)

(34) 4r top margin right, lines 1-2.
ad 3.13d **trisādhanā**: prabhāvotsāhamaṃtrajā ity amaraḥ 1

Mallinātha: *"śaktayas tisraḥ prabhāvotsāhamantrajāḥ" ity amaraḥ.*

Amara: *ṣaḍguṇā śaktayas tisraḥ prabhāvotsāhamantrajāḥ.*

(35) 4r left margin, lines 4-5.
ad 3.14d **bhavo**: utpati (!) [read *utpatti*]

(36) 4r left margin, line 5.
ad 3.15a **°śāyyām** (*°śāyyaṃ* (!) ms): talpam 2

(37) 4r right margin, line 4.
ad 3.15a **ariṣṭa°**: ariṣṭaṃ sūtikāgṛhaṃ ity a⟨maraḥ⟩

Mallinātha: *"ariṣṭaṃ sūtikāgraham" ity amaraḥ* [*°grham* Kale].

Amara: *garbhāgāraṃ vāsagrham ariṣṭaṃ sūtikāgrham.*

(38) 5v top margin center.
ad 3.21a **śrutasya [...] antam**: [śāstrasya aṃtaṃ]

(39) 5v bottom margin center, lines 1-2. ¶
ad 3.22c **haridaśva°**: bhāsvadvivasvatsaptāsvahari⟨da⟩śvoṣṇarasmaya ity
ama⟨ra⟩ḥ 1

Mallinātha: *"bhāsvadvivasvatsaptāśvaharidaśvoṣṇaraśmayaḥ" ity amaraḥ.* This quotation is
found only in the editions by Kale and Parab; however, Nandargikar reports it on page 51 of
his *Notes*, stating that "The Southern and the Deccan Mss. of Mallinātha's commentary omit
the following authority cited by the Northern Mss. [here he quotes the verse from Amara]."

Amara: *bhāsvadvivasvatsaptāśvaharidaśvoṣṇaraśmayaḥ.*

(40) 6r top margin center, lines 1-2.
ad 3.23a **śarajanmanā**: kārttikeyo mahāsenaḥ śarajanmā ṣaḍānana ity ama-raḥ 1

MALLINĀTHA: *"kārtikeyo mahāsenaḥ śarajanmā ṣaḍānanaḥ" ity amaraḥ.* This quotation is found only in the editions by Kale and Parab; however, Nandargikar reports it on page 52 of his *Notes*, giving the same statement as in annotation 39 above.

AMARA: *kārttikeyo mahāsenaḥ śarajanmā ṣaḍānanaḥ.*

(41) 6r top margin right, lines 1-2.
ad 3.23b **jayantena**: jayaṃtaḥ pā`ka´śāsan⟦i⟧`ī´ty amara⟨ḥ⟩ 1

MALLINĀTHA: *"jayantaḥ pākaśāsaniḥ" ity amaraḥ.*

AMARA: *syāt prāsādo vaijayanto jayantaḥ pākaśāsaniḥ.*

(42) 6r left margin, lines 1-2, no reference sign in the main text.¶
ad 3.23b **śacī°**: pulomajā śacīndrāṇīty ama[raḥ]

AMARA: *pulomajā śacīndrāṇī nagarī tv amarāvatī.*

(43) 6r right margin, line 3.
ad 3.24a **rathāṅganāmnor**: cakravākau 3

(44) 6r right margin, line 3.
ad 3.24a **bhāva°**: hṛdayaṃ 3

(45) 6r right margin, line 4.
ad 3.24c **ekasutena**: eke mukhyānyakevalā ity a⟨maraḥ⟩ 4

MALLINĀTHA: *"eke mukhyānyakevalāḥ" ity amaraḥ.*

AMARA: *vṛndārakau rūpimukhyāv eke mukhyānyakevalāḥ.*

(46) 6v top margin right, lines 1-2.
ad 3.25d **arbhakaḥ**: potaḥ pāko 'rbhakako (!) ḍiṃbhaḥ pṛthuka`ḥ´ śāvaka⟨ḥ⟩` śi[śuḥ]

MALLINĀTHA: *"potaḥ pāko 'rbhako ḍimbhaḥ pṛthukaḥ śāvakaḥ śiśuḥ" ity amaraḥ.*

AMARA: *potaḥ pāko 'rbhako ḍimbhaḥ pṛthukaḥ śāvakaḥ śiśuḥ.*

(47) 6v bottom margin center, line 1.
ad 3.27d **guṇāgryavartinā**: viṣṇurūpeṇa

(48) 7r left margin, line 2.
ad 3.28b **anvitaḥ**: yukta 2 [read *yuktaḥ*]

(49) 7r top margin center.
ad 3.28c **liper:** pañcāśadvarnātmikāyāḥ (!) mātṛkāyāḥ [read °*varṇātmikāyāḥ*]

(50) 7r bottom margin center.
ad 3.30a **samagraiḥ:** guṇair 1

(51) 7r bottom margin right..
ad 3.30a **udāradhīḥ:** utkṛṣṭabuddhiḥ 1

(52) 7v top margin left, line 4.
ad 3.30b **catasraś:** āva (?)

(53) 7v top margin left, lines 1-3.
ad 3.30d **haridbhir:** [line 3] hari [line 2] hari [line 1] harit kakubhi varṇe
ca tṛṇavājiviśeṣayor iti viśvaḥ = 2

MALLINĀTHA: *"harit kakubhi varṇe ca tṛṇavājiviśeṣayoḥ" iti viśvaḥ.*

(54) 7v interlinear, lines 1-2.
ad 3.30d **haritām iveśvaraḥ:** sūryaḥ

(55) 7v top margin right, line 2.
ad 3.31a **medhyām:** śuddhāṃ 2

(56) 7v top margin right, line 3. ¶
ad 3.31a **rauravīm:** rurur mahākṛṣṇasāra ity amaraḥ = 2

MALLINĀTHA: *rurur mahākṛṣṇasāra iti yādavaḥ.*

YĀDAVA: *rurur mahān kṛṣṇasāraḥ kuraṅgo hariṇo mahān.*

(57) 7v left margin, line 5.
ad 3.32a **vatsataraḥ:** da[mya]vatsatarau [samāv] ity amaraḥ = 2

MALLINĀTHA: *"damyavatsatarau samau" ity amaraḥ.*

AMARA: *śakṛtkaris tu vatsasyād damyavatsatarau samau.*

(58) 7v interlinear, lines 4-5.
ad 3.32a **spṛśann:** gacchan

(59) 7v bottom margin center. ¶
ad 3.32b **kalabhaḥ:** kalabha[ḥ] karīpotaka[ḥ] (!) ity amaraḥ = 2

MALLINĀTHA: *kalabhaḥ karipota iva.*
AMARA: *madotkaṭo madakalaḥ kalabhaḥ kariśāvakaḥ.*

Halāyudha: *kalabhaḥ karipotaḥ.*

(60) 8r top margin right, lines 1-2. ¶
ad 3.33b **guruḥ**: gurur giṣpatipitrādhāv (!) ity amara[ḥ] 1 [*gīṣpati°*]

Mallinātha: *"gurur gīṣpatipitrādau" ity amaraḥ.*

Amara: *gurū goṣpatipitrādyau dvāparau yugasaṃśayau* (Śāstrī 3.3.162, p. 476, reads*gorpati°*);
see also Amara 1.3.223, *bṛhaspatiḥ surācāryo gīṣpatir dhiṣaṇo guruḥ.*

(61) 8r top margin center, line 1.
ad 3.33d **tamonudam**: ⟦candraṃ⟧2

(62) 8r top margin center, lines 1-2.
ad 3.33d **tamonudam**: tamonudāgnicandrārkānudaṃdatiyā[?1?]ḥ (?)   iti
viśvaḥ = 1

Mallinātha: *"tamonudo 'gnicandrārkā" iti viśvaḥ.*
Nārāyaṇapaṇḍita: *'candrāgnyarkās tamonudaḥ' ity amaraḥ.*
Amara: *pādā raśmyaṅghri turyāṃśāś candrāgnyarkās tamonudaḥ.*

(63) 8r right margin, line 2.
ad 3.33d **dakṣasutā**: rohiṇyadayaḥ (!) 2

Mallinātha: *dakṣasya sutā rohiṇyādayas.*

(64) 8r whole left margin, parallel with the short side; no reference sign in
the main text.
ad 3.34a **yuga°**: yānādyaṃge yugaḥ pu[ṃ]si yugaṃ yugme kṛtādiṣv ity ama-
raḥ 3

Amara: *yānādyaṅge yugaḥ puṃsi yugaṃ yugme kṛtādiṣu.*

(65) 8r left margin, parallel with the short side, directly under the compound
yānādyaṃge in annotation 64.
ad annotation 64 **yānādyaṃge** (?): di a

[The compoud *yānādyaṃge* is to be divided in two members, *yānā*]*di* [and]
a[ṅge].

(66) 8r right margin, line 3.
ad 3.34b **pariṇaddhakaṃdharaḥ**: pariṇaddho viśālatety amaraḥ 3

Mallinātha: *"pariṇāho viśālatā" ity amaraḥ.*
Amara: *dairghyamāyāma ārohaḥ pariṇāho viśālatā.*

(67) 8r bottom margin left.
ad 3.34b **°kandharaḥ**: atha grīvāyā śiṇūdhi kaṃdharety (!) apīty amaraḥ 3
[read *grīvāyāṃ śirodhiḥ*]

Amara: *kaṇṭho galo 'tha grīvāyāṃ śirodhiḥ kandharety api.*

(68) 8r interlinear, lines 4-5.
ad 3.35a **ātmanā**: svayaṃ

(69) 8r bottom margin center.
ad 3.35c **nisarga°**: svabhāva 1

(70) 8r bottom margin right.
ad 3.35c **°vinīta**: namra 1

(71) 8r right margin, parallel with the short side, written in a cursive hand; no reference sign in the main text.
[Metrical scheme of the stanza in the third *sarga*]: jatau tu vaṃśastham udī⟨ritam⟩ jarau tasau (?) iti [-4-]

The *Vaṃśastha*-metre has the structure *ja* and *ta* increased by *ja* and *ra.*

Kedāra 3.46: *jatau tu vaṃśastham udīritaṃ jarau.*

(72) 8v top margin right.
ad 3.36a **°mūlāyatanād**: mūlasthāṃna (!) [read *mūlasthāna*]

(73) 8v left margin, parallel with the short side.
ad 3.37a **vibhāvasuḥ**: sūryavahni (!) vibhāvasū [*manu sec.*] ity amaraḥ 3

Mallinātha: *'sūryavahnī' vibhāvasū ity amaraḥ* (Kale and Parab); *"citrabhānur vibhāvasu" ity amaraḥ* (Pandit and Nandargikar).

Amara: *raviśvetacchadau haṃsau sūryavahnī vibhāvasū.*

(74) 8v bottom margin left.
ad 3.37b **gabhastimān**: gabhastighṛṇir ghṛṣṇaya (!) ity amaraḥ = 2

Amara: *kiraṇosramayūkhāṃśugabhastighṛṇighṛṣṇayaḥ* (*°ghṛṇiprśnayaḥ* and *°ghṛṇiraśmayaḥ* are given as variant readings).

(75) 8v right margin, parallel with the short side.
ad 3.37d **kaṭa°**: kaṭo gaṇḍaḥ kaṭo mado dānam ity amaraḥ 2

Mallinātha: *kaṭo gaṇḍaḥ ǁ "gaṇḍaḥ kaṭo mado dānam" ity amaraḥ.*

Amara: *gaṇḍaḥ kaṭo mado dānaṃ vamathuḥ karaśīkaraḥ.*

(76) 9v top margin left.
ad 3.38b **anudrutam**: anugataṃ

(77) 9r left margin, line 3.
ad 3.39b **anargalam**: abaddhaṃ 3

(78) 9r interlinear, lines 4-5. ¶
ad 3.40a **viṣādaluptapratipatti [...] sapadi**: nāśe manobhaṃgaḥ

MALLINĀTHA: *viṣāda iṣṭanāśakṛto manobhaṅgaḥ.*

(79) 9r bottom margin center, bent to continue in the right margin, parallel to the short side. This annotation is written in a cursive hand.
ad 3.40a **viṣāda°**: viṣādaś cetaso bhaṅgaḥ upāyābhāvanāśayor iti kośāṃtare
= 3

MALLINĀTHA: *"viṣādaś cetaso bhaṅga upāyābhāvanāśayoḥ" iti.*

(80) 9v top margin center.
ad 3.41c **upapanna°**: prāpta

(81) 9v right margin, line 2. ¶
ad 3.41d **bhāveṣu**: ṣustuva [read *vastuṣu*]

MALLINĀTHA: *bhāveṣv api vastuṣūpapannadarśanaḥ saṃpannasākṣātkāraśaktir babhūva.*

(82) 9v bottom margin left. Like annotation 79, this one is written in a cursive hand.
ad 3.42d **°raśmi°**: kiraṇapragrahau raśmi (!) ty amaraḥ 3

MALLINĀTHA: *"kiraṇapragrahau raśmī" ity amaraḥ.*

AMARA: *kiraṇapragrahau raśmī kapibhekau plavaṅgamau.*

(83) 10v top margin left.
ad 3.?? **?**: śikāro (?)

(84) 11v top margin left, line 2.
ad 3.52b **śarāsanam**: cāpaṃ

(85) 11v left margin, line 2.
ad 3.52d **viḍambiteśvaraḥ**: pinākī[ty ama]⟨raḥ⟩

MALLINĀTHA: *viḍambiteśvaro 'nusṛtapinākī san.*

AMARA: *mṛtyuñjayaḥ kṛttivāsāḥ pinākī pramathādhipaḥ.*

(86) 11v top margin center, line 1.
ad 3.53b **gotrabhid**: = saṃbhāvanīye caure pi gotra kṣauṇīdhare tyadhi (?) iti viśvaḥ 3

MALLINĀTHA: *saṃbhāvanīye caure 'pi gotraḥ kṣauṇīdhare mata iti viśvaḥ.*

(87) 11v right margin, immediately after the running marginal title.
ad running marginal title **rāmaḥ**: kṛṣṇa

(88) 12r top margin left.
ad 3.55c **śacīpattraviśeṣakāṅkite:** latākriyocite iti pāṭha + 2
_____

(89) 13v top margin center, line 2.
ad 3.63d: kim icchasīti sphuṭam āha vāsavaḥ iti pāṭhaḥ 2
_____

(90) 13v top margin left, line 1.
ad 3.63d: kim i[ccha]si
_____

5.2.1   Notes to the Annotations in N₂

(2) Maybe the error *jotsnā* for *jyotsnā* has been caused by a wrong hearing. The error *kaukaumudi* for *kaumudī* is maybe due to the quickness needed to write down notes dictated by the teacher.

(5) This annotation—or at least its last part—has been written after annotation 7, since it is interrupted by it.
   It is actually the version of RaghuV 3.2 transmitted by Vallabhadeva:

> mukhena sā ketakapattrapāṇḍunā
>   kṛśāṅgayaṣṭiḥ parimeyabhūṣaṇā |
> sthitālpatārāṃ karuṇendumaṇḍalāṃ
>   vibhātakalpāṃ rajanīṃ vyaḍambayat ||

However, the annotation is too long to consist only of this stanza.

(6) The fact that this annotation has been written in a "topsy-turvy" way is probably an indication of its having being written by a student during a lesson.

(25) Read *sthaulyāt*? Is this a hearing error due to the mother tongue of the teacher and student?

(28) *Kṛti* is most probably a hearing error.

(29) This annotation has been written after annotation 28, since it begins after its first *akṣara* (having been written parallel with the short side, annotation 28 is perpendicular to this one).

(39) Are also °*āsva*° and °*rasmaya* hearing errors?

(42) The last *akṣara* of this annotation has been written on the vertical ruling frame and therefore is hardly readable.

(56) As correctly stated by Mallinātha, this quotation is actually from Yādava's *Vaijayantī* (*Bhūmikaṇḍa, Paśusaṅgrahādhyāyaḥ, 14ab*): *rurur mahān kṛṣṇasāraḥ kuraṅgo hariṇo mahān.*

(59) This gloss is not a quotation from Amara's dictionary. The only verse in which the word *kalabha* is found is the following one: *madotkaṭo madakalaḥ kalabhaḥ kariśāvakaḥ* (2.7.1003; Śāstrī 2.8.35, p. 277, reads *madakastaḥ* instead of *madakalaḥ*). This annotation may be considered either a quotation by heart from Halāyudha's dictionary 2.69a, *kalabhaḥ karipotaḥ,* or—more probably—directly from Mallinātha's commentary, which provides the gloss *kalabhaḥ karipota iva.*

(60) The annotation in the manuscript actually quotes the verse as reported by Mallinātha. Is also *giṣpatipitrādhāv* an hearing error?

(78) Although the content of this gloss is to be referred to *viṣāda°*, *nāśe* is written directly above *kumāra°* and *manobhaṃgaḥ* directly above *sapadi*. Does this mean that this gloss is rather to be understood as meaning "[the army of the prince had its intentions suppressed by despondency, *viṣāda°*, which means] the crushing of the intentions at the disappearance [of the horse caused by Indra]"?

(81) For a discussion of this phenomenon, cf. annotation 6 on p. 151.

5.3 ANNOTATIONS IN MANUSCRIPT N₃

(1) 1v top margin center, line 2.
ad 3.1a **īpsitam**: manorathaṃ 1

MALLINĀTHA: *upasthitodayaṃ prāptakālaṃ bhartuḥ dilīpasya īpsitaṃ manoratham.*

(2) 1v top margin center, line 1, directly below annotation 1; written in cursive but by the same hand of the other annotations.
ad 3.1a **bhartur**: dilīpasya 1

MALLINĀTHA: see annotation 1.

(3) 1v top margin center, line 2, directly above annotation 2 and after annotation 1.
ad 3.1a **upasthitodayam**: prāptakālaṃ 1

MALLINĀTHA: see annotation 1.

(4) 1v top margin right, line 1.
ad 3.1b °**udvīkṣaṇa**°: dṛṣṭīnāṃ 1

MALLINĀTHA: *sakhījanasyodvīkṣaṇānāṃ dṛṣṭīnāṃ kaumudīmukhaṃ candrikāprādurbhāvam.*

(5) 1v right margin, line 1.
ad 3.1c **nidānam**: mūlakāraṇaṃ ity amara⟨ḥ⟩ 1

MALLINĀTHA: *nidānaṃ mūlakāraṇam | nidānaṃ tv ādikāraṇam.*

(6) 1v top margin center, line 3.
ad 3.1d **dohadalakṣaṇam**: garbhacihnaṃ 2

MALLINĀTHA: *evaṃvidhaṃ daurhṛdalakṣaṇaṃ garbhacihnaṃ vakṣyamāṇaṃ dadhau.*

(7) Xrv x margin left center right, line x.
ad 3.2a **śarīrasādād**: kārśyāt̥ 2

MALLINĀTHA: *śarīrasya sādāt kārśyāt.*
NĀRĀYAṆAPAṆDITA: *śarīrasādād asamagrabhūṣaṇā | śarīrasya sādo balahāniḥ tasmāt asaṃpūrṇābharaṇā.*

(8) 1v left margin, line 3.
ad 3.2a **asamagrabhūṣaṇā**: 3 alpabhūṣaṇā

MALLINĀTHA: *asamagrabhūṣaṇā parimitābharaṇā.*
JINASAMUDRA: *kathaṃbhūtā? śarīrasādāha(d a)samagrabhūṣaṇā.*
NĀRĀYAṆAPAṆDITA: see annotation 7.
VALLABHADEVA: *ata evālpābharaṇā.*

(9) 1v top margin center, line 3.
ad 3.2c **tanuprakāśena**: alpakāṃtinā 3

MALLINĀTHA: *tanuprakāśenālpakāntinā.*

(10) 1v top margin right, line 1.
ad 3.2c **viceyatārakā**: alpatārakā 3

MALLINĀTHA: *viceyā mṛgyās tārakā yasyāṃ sā tathoktā | viralanakṣatrety arthaḥ.*
ARUṆAGIRINĀTHA: *viceyā mṛgyās tārakā yasyāḥ viralatārakety arthaḥ.*
NĀRĀYAṆAPAṆḌITA: *viceyā mṛgyās tārakā yasyāḥ | viralanakṣatrety arthaḥ.*
VALLABHADEVA: *rātriṃ tu sthitālpatārakāṃ dīnavicchāyaśaśibimbām.*

(11) 1v right margin, line 3.
ad 3.2d **prabhātakalpā**: alpaprabhātā 3

MALLINĀTHA: *śaśinopalakṣiteṣadasamāptaprabhātā prabhātakalpā | prabhātād iṣannyūnety
arthaḥ* (*prabhātād iṣadūnety* Parab and Kale).
ARUṆAGIRINĀTHA: *prabhātakalpā avasitaprāyā.*
NĀRĀYAṆAPAṆḌITA: *prabhātakalpā prabhātaprāyā.*
VALLABHADEVA: see annotation 10.

(12) 1v left margin, line 4.
ad 3.2d **iva śarvarī**: rātri (!) iva 4

MALLINĀTHA: *śarvarī rātrir iva.*
VALLABHADEVA: .

(13) 1v bottom margin center, line 1.
ad 3.3a **mṛt°**: mṛttikā 4

(14) 1v bottom margin center, line 2.
ad 3.3a **°surabhi**: sugaṃdha (!) 4

(15) 1v bottom margin center, line 1, immediately after annotation 13.
ad 3.3a **kṣitīśvaro**: dilīpaḥ 4

(16) 1v right margin, line 4.
ad 3.3b **rahasi**: ekāṃte 4

(17) 1v bottom margin left, line 1; no reference sign in the main text.
ad 3.3c **pṛṣataiḥ**: biṃdubhiḥ 3

MALLINĀTHA: *payomucāṃ meghānāṃ pṛṣatair bindubhiḥ || "pṛṣanti bindupṛṣatāḥ" ity amaraḥ.*

(18) 1v bottom margin left, line 2, immediately under annotation 17 and 13; no reference sign in the main text.
ad 3.3c **pṛṣataiḥ**: pṛṣaṃti biṃdupṛṣatā 3

MALLINĀTHA: see annotation 17.

(19) 1v bottom margin center, line 1.
ad 3.3c **payomucām**: meghānāṃ 3

MALLINĀTHA: see annotation 17.

(20) 1v bottom margin center, line 3.
ad 3.3d **śucivyapāye**: grīṣmāvasāne 3

MALLINĀTHA: *śucivyapāye grīṣmāvasāne.*

(21) 1v right margin, line 5.
ad 3.4a **divam**: svargaṃ 3

MALLINĀTHA: *divam svargam iva.*

(22) 1v left margin, line 6.
ad 3.4a **marutvān**: iṃdra 2 iṃdro marutvāṃ maghavā ity amaraḥ |

MALLINĀTHA: *"indro marutvān maghavā" ity amaraḥ.*
AMARA: see annotation 7 on page 151.

(23) 1v bottom margin right, line 1, immediately after annotation 13.
ad 3.4b **tatsutaḥ**: sudakṣiṇāputraḥ 2

MALLINĀTHA: *hi yasmād digantaviśvāntarathaś cakravartī tasyāḥ sutaḥ tatsutaḥ.*

(24) 1v bottom margin right, line 2, under annotation 23.
ad 3.4c **ato**: ataḥ kāraṇāt ̣ 2

MALLINĀTHA: see annotation 23.

(25) 1v bottom margin right, line 2, immediately after annotation 24.
ad 3.4c **abhilāṣe**: abhilaṣya 2

MALLINĀTHA: *tathāvidhe bhūvikāre mṛdūpe | abhilaṣyara ity abhilāṣo bhogyavastu | tasmin.*

(26) 1v bottom margin left, line 1.
ad 3.4c **tathāvidhe**: mṛttikāvidhe 1

MALLINĀTHA: see annotation 25.

(27) 1v bottom margin center, line 2, between annotation 18 and 14; seemingly written after both annotations, since the reference number is very small and put almost above the *sa* of *sugaṃdha* in annotation 14.
ad 3.4d **vilaṅghya**: vihāya 1

MALLINĀTHA: *vilaṅghya vihāya.*

(28) 1v bottom margin right, line 3.
ad 3.5a **hriyā**: lajjayā 1

(29) 2r top margin left, line 1.
ad 3.5b **spṛhāvatī**: icchayā 1

(30) 2r top margin left, line 1.
ad 3.5b **māgadhī**: sudakṣiṇā 1

(31) 2r top margin right, line 1.
ad 3.5c **anuvelam**: velam velaṃ 1

(32) 2r top margin right, line 1. ¶
ad 3.5d **priyāsakhīr**: priyāyya sakhi (!) 1

MALLINĀTHA: *priyāyāḥ sakhīḥ sahacarīḥ.*

(33) 2r top margin right, line 1, immediately after annotation 32.
ad 3.5d **uttarakosaleśvaraḥ**: dilīpaḥ 1

(34) 2r top margin left, line 1.
ad 3.6a **upetya**: prāpya 2

(35) 2r interlinear, lines 1-2.
ad 3.6a **sā**: sudakṣiṇā

(36) 2r top margin center, line 2.
ad 3.6a **dohadaduḥkhaśīlatām**: dohadaṃ dauhṛ⟨daṃ⟩ śraddhā lālasaṃ ca samaṃ smṛ[-1-]m iti halāyudhaḥ |

MALLINĀTHA: *dohadaṃ garbhiṇīmanorathaḥ || "dohadaṃ daurhṛdaṃ śraddhā lālasaṃ ca samaṃ smṛtam iti halāyudhaḥ".*

(37) 2r right margin, line 2. ¶
ad 3.6b **āhṛtam**: ānitaṃ (!) 2

MALLINĀTHA: *āhṛtam ānītam.*

(38) 2r left margin, line 3, directly on the left of the commented word.
ad 3.6c **iṣṭam:** vastu

(39) 2r interlinear, lines 2-3.
ad 3.6d **anāsādyam:** navāpyaṃ (!)

MALLINĀTHA: *anāsādyam anavāpyam.*

(40) 2r left margin, line 4.
ad 3.7a **dohadavyathām:** garbhavyathāṃ 4

(41) 2r left margin, line 4, above annotation 40.
ad 3.7b **pracīyamānā°:** varddhamānāḥ 4

(42) 2r bottom margin left, line 1.
ad 3.7d **saṃnaddha°:** saṃjātā 3

(43) 2r bottom margin left, line 1, after annotation 42.
ad 3.7d **°manojña°:** manojñā 3

5.4   Annotations in Manuscript N₅

(1) 1v top margin right, line 2.
ad 3.1b °**kaumudī**°: 1 = kau modate (!) janā yasyāṃ tenāsau kaumudī mateti
bhaviṣyottare =

MALLINĀTHA: *tad uktaṃ bhaviṣyottare 'kau modante janā yasyāṃ tenāsau kaumudī matā' iti.*

(2) 1v top margin right, line 1, immediately below annotation 1. ¶
ad 3.1c **nidānam**: 1 = nidānaṃ tv ādikāraṇam ity amaraḥ = 1

MALLINĀTHA: see annotation 1 on 151.

(3) 1v top margin left, line 3. ¶
ad 3.1d **sudakṣiṇā**: 2 = mātṛjaṃtyanya hṛdayaṃ mātuś ca hṛdayaṃ ca tat̲
saṃbaṃdhaṃ tena garbhiṇyāś ceṣṭaṃ śraddhābhimānanam iti = 2

MALLINĀTHA: *yathāha vāgbhaṭaḥ 'mātṛjanyasya hṛdayaṃ mātuś ca hṛdayaṃ ca tat | saṃbaddhaṃ
tena garbhiṇyāḥ śreṣṭhaṃ śraddhābhimānanam' iti.*

(4) 1v left margin, parallel with the short side.
¶
ad 3.1d **daurhṛdalakṣaṇam**: tad uktaṃ · saṃgrahe dvihṛdayāṃ nārī dauhṛd-
inīm acakṣata (!) iti = 2

MALLINĀTHA: *tad uktaṃ saṃgrahe 'dvihṛdayāṃ nārī daurhṛdinīm ācakṣate' iti.*

(5) 1v top margin left, line 1, immediately below annotation 3. ¶
ad 3.4c **pṛṣataiḥ**: 4 = 4 = pṛṣaṃti biṃdu | pṛṣatāḥ pumāṃso pipruṣa
striyaḥ (!) = 4 = 4

MALLINĀTHA: *payomucāṃ meghānāṃ pṛṣatair bindubhiḥ ‖ "pṛṣanti bindupṛṣatāḥ" ity amaraḥ.*

(6) 1v left margin, line 6.
ad 3.4b **matsutaḥ**: = ta =

5.4.1 Notes to the Annotations in N$_5$

(32) Hearing error for *priyāyāḥ sakhīḥ*.

(37) Hearing error for *ānītam*.

(2) Amara 1.4.309: *heturnā kāraṇaṃ bījaṃ nidānaṃ tv ādikāraṇam*.

(3) Vāgbhaṭa 1.52cd-1.53ab: *mātṛjaṃ hy asya hṛdayaṃ mātuś ca hṛdayena tat || saṃbaddhaṃ tena garbhiṇyā neṣṭaṃ śraddhāvimānanam*.

(4) The second part of this annotation is interrupted by the running marginal title, around which it has been written.

(5) Amara 1.10.529: *pṛṣanti binduprṣatāḥ pumāṃso vipruṣaḥ striyām*.

5.5   Annotations in Manuscript N$_6$

(1) 1v bottom margin right, lines 1-2, *manu sec.* (cursive). ¶
Introductory verse: padaccheda⟨ḥ⟩ padārthoktir vigraho vākyayojanā ākṣepaś
ca samādhānaṃ vyākhyānaṃ ṣaḍvidham mataṃ

(2) 1v right margin, line 1. ¶
ad 2.1a **prajānām**: prajā syāt saṃtatau jane ity amaraḥ =

Mallinātha: .

(3) 1v top margin center, line 2; no reference sign in the main text, nor in
the annotation.
ad 2.1a **adhipas**: adhibhūr nāyako netā prabhuḥ parivṛḍho ⟨'⟩dhipaḥ

Amara: *adhibhūr nāyako netā prabhuḥ parivṛḍho 'dhipaḥ.*

(4) 1v top margin center, line 3, above annotation 3.
ad 2.2a **khura°**: = tālavyā `a´pi daṃtyāḥ syuḥ ārabhūkarapāṃśavaḥ (?) = 2

(5) 1v top margin center, line 1, *manu sec.* (cursive).
ad 2.2a **°pāṃśum** and 2.2b **apāṃśulānām**: suḥ· vā *cdot* 2 suḥ vā = 2 `2´ =

[In the compound *khuranyāsapavitrapāṃśum*, one may write either *pāṃśuḥ*]
or [*pāṃ*]*suḥ*; [one may write either *apāṃśulaḥ*] or [*apāṃ*]*su*[*laḥ*].

(6) 1v top margin right, line 1, *manu sec.* (cursive), immediately after an-
notation 5. It bends upwards before annotation 2 to continue in the right
margin; a reference sign and a reference number are to be found in the an-
notation, but not in the main text.
ad 2.2a **°pāṃśum**: reṇur dvayoḥ striyāṃ | dhūli`ḥ´ pāṃśurnā na dvayo ra-
jaḥ = 2

Mallinātha: *'reṇur dvayoḥ striyāṃ dhūliḥ pāṃsurnā na dvayo rajaḥ |' ity amaraḥ.*
Amara: *reṇur dvayoḥ striyāṃ dhūliḥ pāṃsurnā na dvayo rajaḥ.*

(7) 1v top margin right, line 4.
ad 2.2b **apāṃśulānām**: [svai]riṇī pāṃṣulā ca syād aśiśvī śiśunā vinā = 2

Mallinātha: *'svairiṇī pāṃsulā' ity amaraḥ.*
Amara: *svairiṇī pāṃsulā ca syādaśiśvī śiśunā vinā.*

(8) 1v top margin left, line 4.
ad 2.2c **°īśvara°**: svāmi (!) tv īśvara (!) patir īśitā ity amaraḥ

Amara: *ibhya āḍhyo dhanī svāmī tv īśvaraḥ patir īśitā.*

(9) 1v bottom margin left, line 2.
ad 2.2c **°patnī**: = 6 patn⟦i⟧`ī´ pāṇigṛhītā ca dvitīyā sahadharmiṇī ity a·

AMARA: *patnī pāṇigṛhītī ca dvitīyā sahadharmiṇī.*

(10) 1v right margin, lines 3-5, *manu sec.* (cursive).
ad 2.3a **dayālus**: syād dayāluḥ kāruṇika`ḥ´ kṛpāluś cety a`maraḥ´ ≅̃ 3

AMARA: *syād dayāluḥ kāruṇikaḥ kṛpāluḥ sūratassamāḥ.*

(11) 1v whole left margin, parallel with the short side.
ad 2.5d **samrāṭ**: = yeneṣṭaṃ rājasūyena maṇḍaleśvaraś ca yaḥ śāsti yaś cājñayā rājñaḥ sa samrāḍ atha rājakam iti = 2

AMARA: *yeneṣṭaṃ rājasūyena maṇḍalasyeśvaraś ca yaḥ śāsti yaścājñayā rājñaḥ sa samrāḍatha rājakam.*

(12) 1v bottom margin center, line 1.
ad 2.5c **samārādhanatatparo**: tatpare prasitāsaktāv ity amaraḥ = 2

AMARA: *tatpare prasitāsaktāviṣṭārthodyukta utsukaḥ.*

(13) 2r top margin center, line 1.
ad 2.7 **?**: viśiṣṭavācakānāṃ padānāṃ viśeṣaṇavācakapadasalidhāne vi[?1?]pyama[?1?]parama[?3?]ḥ = 1

(14) 2r left margin, line 2.
ad 2.7d **dvipendraḥ**: bhūpama⟨hī⟩kṣitaḥ (?)

AMARA: *rājā rāṭ pārthivakṣmābhṛnnṛpabhūpamahīkṣitaḥ.*

(15) 2v left margin, parallel with the short side.
ad 2.10a **marut°**: samīramārutamaruj jagat˳ prāṇasamīraṇāḥ = 2

AMARA: *samīramārutamarut jagatprāṇasamīraṇāḥ.* See also annotation 20.

(16) 2r bottom margin right, line 1.
ad 2.10b **ārād**: 5= ārād dūrasamīpayor ity amaraḥ

AMARA: *sakṛt sahaikavāre cāpyārāddūrasamīpayoḥ.*

(17) 2r bottom margin center, line 1.
ad 2.10c **prasūnair**: 4 = prasūnaṃ kusumaṃ suma⟨m`

AMARA: *striyaḥ sumanasaḥ puṣpaṃ prasūnaṃ kusumaṃ sumam.*

(18) 2r bottom margin center, line 1, directly after annotation 17 and bent downwards after annotation 16.
ad 2.10c **prasūnair**: 4 prasūnaṃ puṣpaphalayor ity amaraḥ =

AMARA: *prasūnaṃ puṣpaphalayor nidhanaṃ kulanāśayoḥ.*

(19) 2r top margin left, line 1, beginning in the left margin and bent before annotation 13.
ad 2.12a **kīcakair:** = kīcakā veṇavas te syur ye svanaṃtyaniloddhatāḥ ity ama⟨raḥ⟩ =

AMARA: *veṇavaḥ kīcakāste syur ye svanantyaniloddhatāḥ.*

(20) 2v bottom margin left, line 1, bent before annotation 17. ¶
ad 2.10a **marut°:** 2 samīramārutamaruj jagat‿ prāṇasamīraṇāḥ ity a⟨maraḥ⟩ = 2

(21) 2r interlinear, lines 6-7, *manu sec.* (cursive).
ad 2.12b **āpāditavaṃśakṛtyam:** [-2-][yātyam iti vi [-2-]

(22) 2r right margin, parallel with the short side.
ad 2.12c **kuñjeṣu:** = nikuñjakuñjau vā klībe latādipihitodare ity a⟨maraḥ⟩ = 7

AMARA: *nikuñjakuñjau vā klībe latādipihitodare.*

(23) 2v top margin center, *manu sec.* (cursive).
ad 2.18a **āpīna°:** ūdhas tu klībam āpīnam ity amaraḥ = 5

AMARA: *ūdhas tu klībam āpīnaṃ samau śivakakīlakau.*

(24) 2v left margin, lines 6-9, *manu sec.* (cursive).
ad 2.18b **gṛṣṭir:** dhenur navasūtikety amaraḥ dhenuparyāyo gṛṣṭindākṣa-trartha (?) ity arthaḥ = 4

AMARA: *ciraprasūtā baṣkayaṇī dhenuḥ syāt navasūtikā.*

(25) 2v bottom margin (but beginning in the left margin), *manu sec.* (cursive). ¶
ad 2.18b **gṛṣṭir:** gṛṣṭiḥ sakṛtprasūtāgau ity amaraḥ = 4

(26) 3r top margin left.
ad 2.22a **saparyām:** pūjā namasyāpacitiḥ saparyārcārhaṇāḥ samāḥ = 1 ity a⟨maraḥ⟩

AMARA: *pūjā namasyāpacitiḥ saparyārcārhaṇāḥ samāḥ.*

(27) 3r left margin, lines 2-3.
ad 2.22c **tadvidhānām:** [-1-]dhā vidhau prakāre [-1-]ty amaraḥ = 2

AMARA: *vidhā vidhau prakāre ca sādhū ramye 'pi ca triṣu.*

(28) 3v right margin, parallel with the short side, *manu sec.* (cursive), lines 1-6.
ad 2.? **???**: raghuvaṃsamūla[?1?] 18?? 1?1?

5.5.1   Notes to the Annotations in N$_6$

(1) This stanza listing the functions of a commentary is very popular and has been transmitted in a few different versions, cf. § 3.2.1.

(2) Amara 3.3.396: *same kṣmāṃśe raṇe 'py ājiḥ prajā syāt saṃtatau jane.* The position of this annotation is very odd, since it refers to a word (*prajānām*) which occurs at the opposite end of the line. The scribe could have easily written the gloss above the word commented on, having enough space under annotation *adhipas*. Moreover, both the word in the main text and the gloss have a reference sign.

(20) Although identical with annotation 15, this quotation has been repeated.

(25) Actually, this is a quotation from Halāyudha's *Abhidhānaratnamālā* (2.118ab; see also Mallinātha's commentary): *gṛṣṭiḥ sakṛtprasūtā syāt paliknī bālagarbhiṇī.* The only verse of the *Amarakośa* in which the word *gṛṣṭi* occurs is 2.4.398 (in Haragovinda's edition, 2.4.151 on p. 167; in Deslongchamps, 2.4.5.16cd on p. 111): *viṣvaksenapriyā gṛṣṭir vārāhī badarety api.*

5.6 ANNOTATIONS IN MANUSCRIPT BE

(1) 2r whole bottom margin, immediately under the stanza commented on.
¶
ad 8.22ab **paṇabandhamukhān [...] tatphalam**: paṇabandhaḥ yadi tvam idaṃ me karoṣi tad aham api tavābhimataṃ sampādayāmīti paṇasya band- hanat (!) sandhis tanmukhaṃ pradhānaṃ yeṣāṃ tan sandhyādīn̠ samīkṣya tatphalaṃ yasyaiva guṇasya phalam asāv apaśyatum eva prāyuṅktety arthaḥ ‖

VALLABHADEVA: *paṇabandhaḥ sandhiḥ yadi tvam idaṃ me karoṣi tadaham api tavābhimataṃ sampādayāmīti paṇasya bandhanāt | tanmukhaṃ pradhānaṃ yeṣāṃ teṣāṃ phalaṃ paryālocya yasyaiva guṇasya phalamasāvapaśyatum eva prāyuṅkta ity arthaḥ .*

(2) 2v top margin, above the words *raghur api agamad*, but maybe referring to *guṇatrayaṃ* directly after them; no reference signs (either in the main text or above the annotation).
ad 8.22c **guṇatrayam**: puruṣād anyatvena

VALLABHADEVA: *raghuḥ sattvarajastamolakṣaṇaṃ guṇatrayaṃ prakṛtisthaṃ nirvikāraṃ prad- hānāvasthāyāṃ sthitaṃ puruṣād anyatvenādhyagamad ajñāsīt.*

(3) 2v top margin, directly above the commented word; no reference signs (either in the main text or above the annotation).
ad 8.22d **prakṛtistham**: utsthāne śreyasā sapratibandhāt̠

VALLABHADEVA: *prākṛtyāni tāni nijakāryonmukhāni śreyasamapratibandhīni ata eva samaloṣṭākāñcanaḥ sadṛśamṛtkhaṇḍasuvarṇaḥ guṇapuruṣāntaravivekakhyātir eva hi saṅkhyānāṃ mokṣaphalā.*

(4) 2v left margin, lines 7-8, directly on the left of the commented passage, with the reference sign on *atha* in the main text, repeated above the annota- tion.
ad 8.25a **atha [...] gamayitvā**: anena yogināṃ maraṇe svāyattatām āha ‖

VALLABHADEVA: *ajavyapekṣayeti maraṇe śvāyattatvaṃ yogināṃ āha.*

(5) 2v left margin, lines 13-15, directly on the left of the commented passage, with the reference sign on ˚*kalpavit* in the main text, repeated above the annotation.
ad 8.27ab **vidadhe [...] pitṛkāryakalpavit**: apatye na hi pitṛṇām avaśyam udakakriyādikaṃ kāryam iti ‖

(6) 2v bottom margin center, line 1; no reference sign in the main text, but the annotation is written under the commented word (though not directly under it, since the word is in the penultimate line).
ad 8.28d **apratiśāsanam**: ananyaśāsanam eva cchattram̠ ‖

Vallabhadeva: *avidyamānānyājñā yatra tathāvidham eka cchatraṃ bhūmaṇḍalam ajaḥ sampāditavān.*

(7) 3r right margin, line 5, reference sign both in the main text and before the annotation.
ad 8.31a **ṛṣidevagaṇasvadhābhujām:** yathākramam

Vallabhadeva: *ajo munidevasamūhapitṛṇāṃ yathākramaṃ svādhyāyayajñasantatibhir ānṛṇyam upagato.*

(8) 3r right margin, lines 10-1; the outermost part of the right margin has not been microfilmed, so that the last two characters of each line of the annotation are missing.
ad   8.33a   **avekṣitaprajaḥ:**   pratijāgarita⟨prajā⟩kārya   iti ramaṇa⟨vyasa⟩nitāniṣedha⟨param⟩

Vallabhadeva: *ajaḥ kadāpi indumatyā saha purodyāne cikrīḍa pratijāgaritaprajākārya iti ramaṇavyasanitāniṣedhaparam.*

(9) 3v right margin, lines 2-5.
ad 8.37d **dayitoraśchadakoṭiratnayoḥ:** stana cūcu· ma[ṇ.]   tnakeṭi pā⟦´ṭhā··`⟧nta··

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(10) 3v left margin, line 3.
ad 8.38a **kṣaṇamātrasakhīm:** kucāliṅganāt˛ ‖

Vallabhadeva: *kṣaṇamātraṃ vayasyāṃ tatparicitāṃ kucāliṅganāt.*

(11) 3v right margin, lines 13-7.
ad 8.42a **pratiyojayitavyavallakīsamavasthām:** pratiyojayitavyā nissāraṇā satī punaḥ saṃskāryā sāraṇā dānena saṃśabdas samaśabdārthaḥ ‖

Vallabhadeva: *pratiyojayitavyā saṃskāryā deyamāṇā saṃśabdaḥ samaśabdārthaḥ.*

(12) 4r right margin, line 7; the outermost part of the right margin has not been microfilmed, so that the last three or four characters of each line of the annotation are missing; no reference signs, whether in the main text or in the annotation.
ad 8.47b **aśanir:** aśaner hi prāye⟨ṇaiṣa sva⟩bhāvaḥ ·pariśā⟨khābhāraṃ ta⟩ror nāśaya· stam⟨bham⟩

Vallabhadeva: *aśaner hi prāyeṇaiṣa svabhāvo yadupariśākhābhāraṃ taror nāśayati na stambham.*

(13) 4v bottom margin center, no reference sign in the main text, but the annotation is written under the commented word (though not directly under it, since the word is in the penultimate line).

ad 8.56c **virahāntarakṣamau**: veraheṇa (!) kṛtam antaṃravyavadhānaṃ se⟨?1?⟩[kṣa]te ‖

VALLABHADEVA: *kāraṇāc candracakravākau bhūyo bhūyo viyogena kṛtaṃ vyavadhānaṃ sahete.*

(14) 5r left margin, line 11, no reference sign, whether in the main text or on the gloss; however, it is written near the word commented on (it is the second one in the line).

ad 8.62b **phalinī**: priyaṅgulatā

MALLINĀTHA: *phalinī priyaṅgulatā.*

VALLABHADEVA: *sahakārākhyas tarur gandhapriyaṅgalatā cemau tvayā yugmaṃ dampatitvena cikīrṣitam.*

(15) 5r right margin, lines 13-6. ¶

ad 8.63 **dohada**: aliṅganaiḥ kuravaka[-?-]s tilakaḥ kaṭākṣaiḥ śi[-?-]ñjānanupurapataś caraṇe ra⟨naiḥ⟩śokaḥ garbhaṣaśīyupa[-?-]naiḥ na kulaṅganāśāsa[-?-]bhyatimādhavamaye sa⟨ma⟩ye vikāsam ‖ iti kaviśikṣāyām ‖

(16) 5r bottom margin right.
ad 8.65a **niḥśvasitānukāribhir**: sugandhitvāt|

MALLINĀTHA: *tava niḥśvasitānukāribhis saurabhyādibhis iti bhāvagatam.*

VALLABHADEVA: *sugandhitvāt tvadīyaniḥśvāsanibhaiḥ.*

(17) 5v left margin, line 14.
ad 8.70 **etāvad**: tvajjīvitāvadhi

VALLABHADEVA: *samṛddhāv api satyāṃ ajasya tvāṃ varjayitvā tvajjīvitāvadhi sukhaṃ jñāyatāṃ yasmān me 'khilātapabhogas tvadadhīnā anyābhir vanitābhir anītasya na hy anyā me pratikāriṇī.*

(18) 5v left margin, line 17. ¶
ad 8.70c **vilobhanāntarair**: anyābhir vanitābhir

VALLABHADEVA: *see annotation 17.*

(19) 6r left margin, lines 3-5.
ad 8.72c **tadantamaṇḍanām**: tad eva pūrvakṛtam alaṅka[-1-]ṇam antam maṇḍa[na]ṃ maraṇālaṅkare yasyāḥ ‖

VALLABHADEVA: *tad eva pūrvakṛtalaṅkaraṇaṃ yasyāḥ.*

(20) 6r interlinear.
ad 8.76b **āśramāśrayaḥ**: nijāśramasthaḥ

Vallabhadeva: *yajñāya gṛhītaniyamo 'ta eva nijāśramasthaḥ.*

(21) 6r left margin, lines 15-8.
ad 8.77d **kṛtasthitiḥ**: dīkṣitena kila na gantavyam iti vyavasthā tenaiva kṛtā
yadi vā duḥkh.ta āśvāsanīya iti kṛtaḥ ā⟨cā⟩ras tatpraṇītatvād ·· ṇām ‿ ∥

Vallabhadeva: *vihitamaryādaḥ dīkṣitena kila na gantavyam iti tenaiva vyavasthā kṛtā | yadi vā*
duḥkhita āśvāsanīya iti kṛtācāraḥ | tatpraṇītatvād ācārāṇām.

(22) 6v interlinear, lines 3-4.
ad 8.80b **tṛṇabindoḥ**: rājarṣeḥ

Vallabhadeva: *tṛṇabindunāmno rājarṣeḥ.*

(23) 6v interlinear, lines 5-6.
ad 8.81a **tapaḥpratibandhamanyunā**: tapovighnaprabhaveṇa manyanā (!)

Vallabhadeva: *tapovighnaroṣeṇa.*

(24) 6v interlinear, lines 7-8 until *sā ° kandati,* then continuing under the
commented word, between lines 8-9.
ad 8.81d **śamavelāpralayormiṇā**: napormir yathā velā sā ° kandati tathā ko·
praśāntim ‿ ∥

Vallabhadeva: *śama evābdhimaryādā tasyāḥ kalpāntarāṅganibhena pralayormir yathā*
maryādā sā skandati tathā kopaḥ praśāntim.

(25) 6v interlinear, lines 9-10.
ad 8.82c **kṣitispṛśam**: mānuṣīṃ

Vallabhadeva: *avanipṛṣṭhaspṛśaṃ mānuṣīm.*

(26) 6v left margin, lines 11-2.
ad 8.82d **suramālyadarśanāt**: d.vyakusumadarśānāvadh[i] (!)

Vallabhadeva: *divyakusumāvalokanāvadhi.*

(27) 6v interlinear, lines 12-3.
ad 8.83c **muniśāpanivṛttikāraṇam**: surapuṣpekṣaṇam ‿ ∥

Vallabhadeva: *surapuṣpekṣaṇalakṣaṇam.*

(28) 6v interlinear, lines 12-3.
ad 8.83d **yatas**: vyāyaṃ (!) vinā

Vallabhadeva: *vyādhiṃ vinā.*

(29) 6v interlinear, lines 13-4.
ad 8.84b **utpattimatām**: nityā bhavati

VALLABHADEVA: *tasmāt tadvināśaśokena tuṣṇīṃ yato janmavatāṃ vipattivināśalakṣaṇāvasthitā nityā.*

(30) 6v right margin, lines 15-6.
ad 8.85a **udaye**: udaye rājyalābhe kāle avāpyaṃ harṣaṃ madaṃ tyajyatā (!)

VALLABHADEVA: *abhyudayakāle rājyalābhe prāpyaṃ praharṣaṃ madaṃ vā tyājyatā tvayā yat svasya śāstraṃ prakaṭitaṃ tad idānīṃ cittasya duḥkhe samutpanne bhūyo 'dainyenāviṣkriyatām.*

(31) 6v left margin, lines 17-8.
ad 8.85b **śrutam**: śrutavanto hi sampadāpador na hṛṣya⟦-1-⟧nti ´na` tapyante ca ‖

VALLABHADEVA: *śrutavanto hi sampadāpador na hṛṣyanti tapyante.*

(32) 7r top margin center, above the commented word.
ad 8.86b **nānu**: udvara |

(33) 7v right margin, lines 2-5. ¶
ad 8.87a **kuṭumbinīm**: yad uktaṃ śleṣmāśru bāndhavair muktaṃ preto bhuṅkte yato ⟨'⟩vaśaḥ tasmān na roditavyaṃ hi śriyā kāryā prayatnate iti ‖

VALLABHADEVA: *yad uktam śleṣmāśru bāndhavair muktaṃ preto bhuṅkte yato 'vaśaḥ | tasmān na roditavyaṃ hi kriyā kāryā prayatnataḥ.*

(34) 7r interlinear, lines 5-6.
ad 8.88a **prakṛtiḥ**: nityatvād

VALLABHADEVA: *prāṇināṃ mṛtiḥ svabhāvo nityatvād avaśyaṃ bhāvitvāt paṇḍitaiḥ kathyate.*

(35) 7r interlinear, lines 5-6 and 6-7.
ad 8.88b **vikṛtir**: kadācitatvāt̥

VALLABHADEVA: *jīvanaṃ tu vikāraḥ kadācitkarmatvāt.*

(36) 7r interlinear, lines 7-8 (beginning in the left margin).
ad 8.88c **avatiṣṭhate śvasan**: śvasann avatiṣṭhate iti janmasahasrakair hi vimānuṣyakam avāpyate na vā ⟨'⟩to yadi asau śvasann avatiṣṭhate

VALLABHADEVA: *janmasahasrair hi mānuṣyakam āpyate na vā.*

(37) 7r top margin right; the stanza to which this annotation refers has been added in the top right margin on two lines (its last word, *samuddhṛtam*, is written in the right margin, after the end of the first line); the annotation is actually written directly above the commented word.
ad 8.89d **kuśaladvāratayā**: mokṣepāyatvena (!)

VALLABHADEVA: *prājñaḥ punaḥ śalyam evotkhātaṃ kalayati mokṣopāyatvena snehakṣayāt kila nirapāyapadāvāptiḥ.*

(38) 7r left margin, lines 9-10.
ad 8.88c **avatiṣṭhate śvasan**: śvasann avatiṣṭhate 'pramādor (?) vartate sa evāsya lābhaḥ ||||

(39) 7v top margin center.
ad 8.93c **sādṛśyapratikṛtidarśanaiḥ**: sādṛśyapratikṛtidarśanaiḥ śavṛnitāntāṃ (!) candrādigataṃ vā ||

VALLABHADEVA: *bhāryāyāḥ sādṛśyasya sadṛśavanitāntarasya candrādigasya vā tena vā tathā pratikṛteś citrādau pratibimbasyāvalokanair hetubhir.*

(40) 7v left margin, lines 4-5.
ad 8.94a **prasahya**: bhedo ⟨'⟩trākrāntir sphoṭam tāvad eva mṛtatvāt̥ ||

VALLABHADEVA: *bhedo 'trākrāntir na tu sphoṭo na tāvat tasya mṛtatvāt.*

(41) 7v interlinear, lines 5-6.
ad 8.94d **priyānugamanatvarayā**: [m]ṛtaḥ kila tāṃ ṣādācid āspyāmīti (!) ||

VALLABHADEVA: *mṛtaḥ kila kadācit tām āpsyāmīti.*

(42) 7v left margin and interlinear, lines 8-9.
ad 8.95c **rogopasṛṣṭatanudurvasatim**: rogeṇa rāgeṇa vopa[-2-] platātanareva[?1?]rapahaṃ ||||

(43) 7v right margin, lines 9-13.
ad 8.95d **prāyopaveśanamatir**: prāye⟦na⟧`na´ nasane`na´ (!) so veśane jalapraveśe ` matir yasya dehaśuddhaye jalapraveśa´m a[bh]ilaṣya tad aṅgam upavāsam agrahīd ity arthaḥ ||

VALLABHADEVA: *anantaraṃ lokānāṃ pālanavidhānenājñāpya rājānaśāsanena jalapraveśe buddhir yasya sa tathokta āsīt | dehaśuddhaye [- - -] śāṅgam upavasam adād ity arthaḥ.*

(44) 7v bottom margin right.
ad 8.96c **pūrvākārādhīkatararucā**: tadā hi devamadhye `'´sau gaṇito likhitaś cety arthaḥ || athavā divyatvam apy eti ||

5.6.1 Notes to the Annotations in Be

(1) This passage is an adapted quotation from Vallabhadeva's *Pañcikā*.

(15) The passage quoted is a stanza in the *vasantatilaka* metre from an unidentified text on *kaviśikṣā*.

(18) Although the commented word occurs in line 15, this annotation was written at line 17 because in the left margin, lines 15-16, the foliation and the running marginal title are written. This is an indication for the possibility that the annotations were written after the main text was copied.

(33) This stanza is a quotation from Yajñavalkyasmṛti 3.11.

5.7   Scribal Errors, Corrections, Omissions and Damaged
        Passages of the Annotions in N$_1$

(4) 1.19a[1] [samvṛta]⟨2⟩maḥ⟨2⟩ N$_1$
     (5) 1.19b ākārasya] em. : ākāresya N$_1$

(7) 1.20a atrastaḥ] em. : atrastraḥ N$_1$

(8) 1.20b āturaś] em. : āraś N$_1$ • svare 'kṣaraviparyayaḥ] em. (cf. annota-
tion 14, svare 'kṣaraviparyayaḥ) : kṣaravipa[-1-]eyaḥ N$_1$

(12) 1.21c guṇānubandhaḥ asyāstīti] em. : guṇānubaḥ asyātīti N$_1$

(14) 1.22a na cāsau] em. : [-1-] cāsau N$_1$

(15) 1.22a viṣayaiḥ srakcandanavanitādibhiḥ] em.   :   vi`ṣa´yaiḥ, [-?-
].candanavanitādibhiḥ N$_1$, viṣayaiḥ cakraṃdana(?)vanitādibhiḥ J$_{IN}$.

(16) 1.22b tasya] em. : ta[s.] N$_1$

(18) 1.22d tātvau] em. : tatvau N$_1$

(20) 1.23d janmanaḥ hetavaḥ] em. : ja[n.]na[ḥ] [-1-]tavaḥ N$_1$

(22) 1.25c indradilīpau] em. : indradilipau N$_1$

(29) 1.29b apariṣā] em. : aṣariṣā N$_1$

(31) 1.30a yukto] em. : yukte N$_1$

(32) 1.30b jāteti] em. : jāyetitī N$_1$

(33) 1.31b avarodhas] avarodh⟦e⟧as N$_1$

(37) 1.32b janma] em. : janmananma N$_1$ • ātmajanmā] em. : ātmājanmā N$_1$

(41) 1.35b putrakāmyā] em. : so tra kāmyā N$_1$

(52) 1.38b śaṃsituṃ{,} śīlam, yasya, sa, prārthanāsiddhiśaṃsī] em. : saṃsi-
tuṃ, śīlam, yasya, sa, prathanā[-2-][saṃsī] N$_1$

(53) 1.38c reṇur dvayoḥ striyāṃ dhūliḥ, pāṃsurnā na dvayo rajaḥ ity ama-
raḥ] corr. (*reṇur dvayoḥ striyāṃ dhūliḥ pāṃsurnā na dvayo rajaḥ* Amara) :
reṇudveyoḥ striyāṃ dhūli, pāśu[-1-] na [-3-][jaḥ] [i.y ama][-1-] N$_1$

(54) 1.38c turagair utkīrṇṇāni, tāni, turagotkīrṇṇāni] conj. :   tugair
utkī[rṇṇā.i][-2-], [tu]rag[o]tkīrṇṇāni N$_1$

(58) 1.39d śākhinaḥ […] mārgaśākhinaḥ] em. : sākhinaḥ […] mārgasākhi-
naḥ N$_1$

(59) 1.40a vīcivikṣepeṇa] em. : vicivikṣena N$_1$

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[1]The verse numbers refer to the sequence as found in manuscript N$_1$ (see appedix A); for
a verse concordance with the printed editions, see appendix B.1.

(60) 1.40a svaniśvāsānukaro 'syāstīti : svaniśvāsānuro 'syātī (!) N₁

(61) 1.41b śālaniryāsaḥ] em. : śālāniryāsaḥ N₁

(63) 1.41d vanarājayaḥ] vanārājayaḥ *ante corr.*

(63) 1.41d surabhiśītatāṃ] em. : surabhiśītaṃ N₁

(64) 1.42b rathanemisvanonmukhāḥ] em. : rathanemisvanenmukhāḥ (!) N₁

(70) 1.43c mṛgāṇāṃ] em. : mṛgānāṃ, N₁

(75) 1.44b srak ͜ sā] em. : srak ͜ sa N₁

(85) 1.46c himeṇa] em. : himena, N₁

(88) 1.47d budhopamaḥ] post corr. : budhepamaḥ ante corr.

(90) 1.48b śrāntāni vāhanāni yasya] em. : śrāntānti, vāhanā[-2-]sya, sa 1 N₁

(101) 1.51b so viviktīkṛtavṛkṣakāḥ] em. : sā viviktīkṛtavṛkṣakaḥ N₁

(100) 1.51a munīnāṃ] em. : muninām N₁

(102) 1.51d viviktavijanacchannaniḥśalākās] em. : viviktavijanacchannaniḥ, sarākāḥ N₁

(103) 1.52a ātapāpāyasaṃkṣiptanīvarāḥ] em. : ātapāpāyasa⟨ṃ⟩kṣiptan[ī][-1-]rāḥ N₁

(106) 1.52d uṭajānāṃ [...] uṭajāṅgaṇā] em. : utajānāṃ [...] utajāṅgaṇā N₁

(114) 1.55b dhuryyān] em. : dhūryyān N₁

(127) 1.61b °kośarāṣṭradurggabalāni ca rājyāṅgāni] em. : °koṣo rāṣṭradurggabalāni N₁

(133) 1.62b arayo] em. : arayor N₁

(136) 1.63b vidhipūrvvakeṇa] em. : vidhipūrvvekeṇa N₁

(154) 1.70a puṇyaṃ] em. : puṇyasya N₁

(158) 1.72a asahyā pīḍā] em. : asahyapīḍā N₁

(170) 1.73d hrado] em. : hrade N₁

(179) 1.83a udayaḥ] em. : udayaṃ N₁

(185) 1.85a kuṇḍodhnī] em. : kudhodhnī N₁

(198) 1.88a varttituṃ] em. : vṛttituṃ N₁

(208) 1.93d vasiṣṭhasya] em. : vaśiṣṭhasya N₁

(215) 1.94d ūrjjitā [...] ūrjjitaśrīḥ [...] ūrjjitaśriyaṃ] em. : urjjitā [...] urjjitaśrīḥ [...] urjjitaśriyaṃ N₁

(216) 1.95b niyamāpekṣā em. : niyamapekṣā N₁

(220) 1.96a vasiṣṭhena em. : vaśiṣṭhena N₁

6 *Īśvarapratyabhijñāvimarśinī*

6.1 Sigla

J	See the description of the manuscript on p. 29
L	See the description of the manuscript on p. 31
P	See the description of the manuscript on p. 30
Ś₇	See the description of the manuscript on p. 32
Bhā	Text of the *Īśvarapratyabhijñāvimarśinī* in the Bhāskarī edition (including Utpaladeva's *Kārikās*)
ed.	Text of the *Īśvarapratyabhijñāvimarśinī* in both the KSTS and the Bhāskarī editions (including Utpaladeva's *Kārikās*)
ĪPK	Text of the *Īśvarapratyabhijñākārikā* and of the *Vṛtti* in both the KSTS and Torella's editions (only Utpaladeva's *Kārikās*)
ĪPKKaul	Text of the *Īśvarapratyabhijñākārikā* and the *Vṛtti* in the KSTS edition
ĪPKTor	Text of the *Īśvarapratyabhijñākārikā* and the *Vṛtti* in Torella's edition
ĪPSVV	E-text of the anonymous *Īśvarapratyabhi-jñāsūtravimarśinīvyākhyā* from the Mukta-bodha electronic library (ĪPV, including Utpaladeva's *Kārikās*)
ĪPV	Text of the *Īśvarapratyabhijñāvimarśinī* in the KSTS edition (including Utpaladeva's *Kārikās*)
ĪPV(fn)	Footnotes in the KSTS edition of the *Īśvarapratyabhijñāvimarśinī*
ĪPVV	Text of the *Īśvarapratyabhijñāvivṛtivi-marśinī* in the KSTS edition

6.2 Īśvarapratyabhijñāvimarśinī. Edition

(1) P 1v left margin (1-2); **L** 1v top margin (right); **Ś₇** 1v top margin (right).¶
ad I.1.1a **nirāśaṃsāt**: nirākāṅkṣāt̄

"[Without expectations:] free from desire."

(2) Ś₇ 1v top margin (right), *manu sec.*
ad I.1.1a **purā**: ādau

"[At first:] in the beginning."

Bhāskarī (1938, p. 5): ***purā*** *- agre, yady apy atra kālasya sparśo nāsti tathāpi kālavivaśāñchiṣyān praty evam uktam .*

See also the second explanation, *purā bhāsayati – bhāsayati sma | kuṇḍago-lakākhyadravyaniṣyandakrameṇa prakaṭayati sma* (*ivi*, p.7).

(3) P 1v interlinear (1-2); **L** 1v interlinear (1-2); **Ś₇** 1v interlinear (1-2).¶
ad I.1.1a **dviśākhām**: dvividhām aham idam iti

"[Having two branches:] twofold [in the sense that] 'I am That' [i.e., the subject and the object are identical]."

Bhāskarī (1938, p. 6): ***dviśākhām*** *—śivaśaktyor yathāyathaṃ svabhāvena sphuraṇāt tadrūpa-śākhādvayayutām*; See also the second explanation, ***tadanu ca dviśākhām*** *—vadhvā saha melanena dviśākhībhūtām* (*ivi*, p.8).

ĪPSVV (2009): ***dviśākhām*** *iti | dviśākhātvaṃ nāma svāntaraham ity aikātmyena viśvasyāham idam idam aham iti śrīsadāśiveśvaro citāntarāyamāṇāṅkuritedaṃtāpratītiḥ.*

(4) Ś₇ 1v left margin (1-2), *manu sec.*¶
ad I.1.1a **dviśākhām**: dvitīyām

"The second [phase]."

(5) Ś₇ 1v interlinear (1-2), *manu sec.*¶
ad I.1.1a **vibhaṅktum nijakalām**: bhāsayituṃ svasvātantryaśaktim

"[To divide one's own nature:] to irradiate the power of one's own freedom."

Bhāskarī (1938, p. 6): ***nijakalām*** *- udbhūtodbhaviṣyamāṇena tattvaṣaṭtriṃśakenācakraṃ samā-naṃ prodbhūtaśivaśaktivibhāgaṃ svakīyaṃ bhāgam |* ***vibhaṅktum*** *- sādākhyādikṣoṇyantatattva-catustriṃśakabhāvena vibhāgaviṣayīkartum.*

ĪPSVV (2009, p. 2, p. 6): ***nijakalām*** *iti visargaśaktiḥ [...]* ***tadanv*** *iti | dviśākhām ābhāsānan-taraṃ tām eva nijakalām vibhaṅktuṃ mantravijñānākalapralayāphalasakalapramātṛtatprameya-vargātmanārūpeṇa prakāśayitum.*

(6) P 1v right margin (2); **L** 1v interlinear (2-3, below line 2); **Ś₇** 1v inter-linear (1-2).
ad 1.1b **āśāste**: icchati

"[He hopes for:] he desires."

Bhāskarī (1938, p. 6): **āśāste** *icchāśaktiviṣayatāṃ nayati*; see also the grammatical explanation of the present tense (*ibid.*, p. 8), **āśāste,** *vartamānasāmīpye vartamānam*, echoing Pāṇini (3.3.131): *vartamānasāmīpye vartamānavad vā* (Böhtlingk, 2001, p. 128).

ĪPSVV (2009, p. 6): **āśāste** *icchati ca*. In the ĪPSVV, Pāṇini's *sūtra* is quoted word for word.

(7) P 1v interlinear (2-3); **L** 1v right margin (2-3); **Ś₇** 1v interlinear (1-2).¶
ad I.1.1c **unmeṣaprasaraṇanimeṣa°**: sṛṣṭisthitisaṃhārāṇām

"[The condition (°*sthiti*°)] of [manifesting, going forth and reabsorbing, i.e.] creation, preservation and destruction."

(8) Ś₇ 1v right margin (2), *manu sec.*¶
ad I.1.1c **unmeṣaprasaraṇanimeṣasthitijuṣas**: sadaiva pañcakṛtyasvabhāvād ity arthaḥ

"The meaning of [*unmeṣaprasaraṇanimeṣasthitijuṣas*, i.e. taking delight in the condition of manifesting, going forth and reabsorbing,] is 'whose personal nature consists perpetually of the fivefold act [i.e. *sṛṣṭi* emanation, *sthiti* maintenance, *saṃhāra* reabsorption, *tirodhāna* covering (of one's self nature) and *anugraha* the bestowal of divine grace]'."

(9) P 1v interlinear (4-5); **L** 1v interlinear (2-3); **Ś₇** right margin (3).¶
ad I.1.2a **°muktāmayasthiteḥ**: muktā āmayā yayā tādṛśī sthitiḥ

āmayā] Ś₇ : *amayā* P L • sthitiḥ] Ś₇ : *sthiti* P L

"[The compound °*muktāmayasthiteḥ* is to be understood as] such a condition by which the diseases are given up."

(10) Ś₇ 1v right margin (3-4), *manu sec.*¶
ad I.1.2a **°muktāmayasthiteḥ**: muktā āmayā bhedāvabhāsalakṣaṇā yena tādṛśī sthitir yasya muktāmayasthiteḥ

"[Someone] 'whose condition is such a one by which the diseases, which are characterized by the appearance [of the existence] of the distinction [of subject and object], are given up', is *muktāmayasthiteḥ*."

(11) Ś₇ 1v interlinear (2-3), *manu sec.*
2-3 *ad* I.1.1a **°muktāmaya°**: avināśinī

"[Free of diseases:] imperishable."

(12) P 1v interlinear (5-6); **L** 1v interlinear (3-4); **Ś₇** 1v interlinear (3-4).
ad I.1.2c **vijñānapratibimbakam**: śivadṛṣṭipratibimbakam

"[The compound *vijñānapratibimbakam*, i.e. reflection of knowledge, means] reflection of the [work called] *Śivadṛṣṭi*."

Bhāskarī (1938, p. 9): *vijñānam —śivadṛṣṭyākhyāṃ jñānaśāstram, tasya pratibimbakam — tatsamānābhiprāyatvena tatpratinidhitvāt.*

ĪPSVV (2009, p. 9):***śrīsomānandanāthasye****ti proktalakṣmīsahitasya śrīśivadṛṣṭikāraśrī-somānandanāmno nāthasya | [...] somānandanāthasya vijñānapratibimbakaṃ viśiṣṭasya ——————————— parāmarśapratipādakaśrīmacchivadṛṣṭiśāstrotpannasya.*

For the editor's explanation in the footnote of the edition, see the commentary to annotation 10.

(13) P 1v interlinear (6-7); **L** interlinear (3-4); **Ś₇** 1v interlinear (3-4).¶
ad I.1.3b **pumarthopāyam**: mokṣopāyam

"[The compound *pumarthopāya*, i.e. 'means for the ultimate goal of man', has the meaning] means for liberation."

Bhāskarī (1938, p. 9): *pumarthaḥ —mokṣākhyaḥ puruṣārthaḥ, tasyopāyam —sādhanam..*

ĪPSVV (2009, p. 10): ***anuttarānanyasākṣi pumarthopāyam*** *iti [...] dharaṇyādiśivāntādhvavaśī-karaṇakṣamasvātantryalakṣaṇasyāparavibhūtirūpasya ca puruṣārthasyopāyam iti uktarūpopeya-prāpakaṃ māyātirodhānanirodhena yathā sthitasvarūpābhivyañjakam.*

(14) P 1v interlinear (6-7); **L** 1v interlinear (4-5); **Ś₇** 1v interlinear (3-4).
ad 1.3c **yaḥ**: utpaladevaḥ

"[By the relative pronoun *yaḥ*] Utpaladeva [is meant]."

Bhāskarī (1938, p. 8): ***yaḥ*** *—prasiddher ya Utpaladevaḥ |* (Bhāskarī, 1938, p. 8).

ĪPSVV (2009, p. 11): ***ya*** *iti śrīmān utpaladevācāryaḥ.*

(15) Ś₇ 1v interlinear (4-5), *manu sec.*
ad I.1.4a **tatpraśiṣyaḥ**: śiṣyapraśiṣyaḥ

"[The disciple of his disciple:] the disciple of the disciple of the disciple."

Bhāskarī (1938, p. 8): *tasya* ***praśiṣyaḥ*** *- śiṣyaśiṣyaḥ.*

ĪPSVV (2009, p. ?): ***tatpraśiṣya*** *iti | tasyeśvarapratyabhijñākārasya tacchiṣyasya śāsanā-nupālanāt prakarṣeṇa śeṣibhūtaḥ | tatra praśiṣyapadaprayogeṇa svātmanas tu paragurukṛtaśās-trasūtraṃ vivaraṇe 'vaśyakartavyatvenādarātiśayo darśitaḥ.*

For the editor's explanation in the footnote of the edition, see the commentary to annotation 13.

(16) P 1v interlinear (7-8); **L** 1v interlinear (4-5); **Ś₇** 1v interlinear (5-6).¶
ad I.1.4b **tatsūtravivṛtim laghum** (P and L); *ad* I.1.5a **vṛttyā tātparyaṃ ṭīkayā tadvicāraḥ** (Ś₇)] vṛttiṭīkayor utpaladevena kṛtatvāt

"[I write a short commentary to his (i.e. Utpaladeva's) work] because Utpaladeva has already written both a short (*vṛtti*) and a long (*ṭīkā*) commentary."

(17) Ś₇ , 1v interlinear (4-5), *manu sec.*¶
ad I.1.4a **laghum**: granthataḥ cāturyaśālinīṃ ca |

"[Short:] according to the wording and well provided with cleverness."

(18) **P** 1v left margin (9-11); **L** 1v right margin (6-7); **Ś₇** 1v bottom margin (left).¶
ad I.1.5ab **vṛttyā tātparyaṃ**: sūtrasya svābhidheye vartanaṃ vṛttiḥ tat-pratipādakatvāt̲ sūtrārthodbhedano grantho 'pi vṛttiḥ

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grantho] P Ś₇ ed. : *granthe* L.

"*Vṛtti* is the 'power of expression' of a *sūtra* regarding its own meaning. Also a work that lets the meaning of the *sūtra* become manifest, is [called] *vṛtti*, on account of the fact that it explains this [power] [*tat = vṛtti*]."

(19) **P** 1v left margin (11-13); **L** 1v bottom margin (whole); **Ś₇** 1v bottom margin (center).¶
ad I.1.5a **ṭīkayā tadvicāraḥ**: sūtryate 'rtho yena tat sūtraṃ ṭīkyate avagamy-ate hṛdayabhūmisañcaraṇacāturyayogyo 'rthaḥ kriyate sā ṭīkā

'*rtho*] Ś₇ P (*artho*) ed. : *arthe* L • sūtraṃ ṭīkyate] P L : *sūtraṃ | sūtrasya svābhidheye vartanaṃ vṛt-tiḥ | ṭīkyate* Ś₇ : *sūtram | [...] sa eva ṭīkā ṭīkyate* ed.• hṛdayabhūmi°] P ed. Ś₇ (h[ṛ]-[-1-].a'[*manu sec.*] hṛdayabhūmi´bhūmi[-2-]'sañcaraṇa´[ra]ṇacāturyayogyo) : *hṛdaye bhūmi°* L• sā ṭīkā] Ś₇ Īᴘᴠ(fn.) : *sa ṭīkā* P L : *yayeti* ed.

"That by which the meaning is put together is a *sūtra*. 'The meaning is explained, is understood, is made more apt through cleverness to go into the heart ': this is a *ṭīkā*."

(20) **P** 1v right margin (parallel, lines 11 to 3); **L** 1v left margin (parallel, from line 4 to the bottom); **Ś₇** 1v right margin (from line 6 to the bottom).¶
ad I.1.5cd **sūtrārtham [...] samyag vyākhyāsye**: śāstrārthasya saṃvṛtasyā-cchāditasyeva śaṅkyamānaparamatapāṃsurāśiprāyāvaraṇāpasāraṇā-pagatāvaraṇatvaṃ vivaraṇaṃ vivṛtiḥ tatpratipādakatvād grantho 'pi sa eva

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°*āditasyeva*] P L (*post corr.*) Ś₇ ed. : *āditasyaiva* L (*ante corr.*)• °*apasāraṇā*°] Ś₇ : °*āpasāraṇena* ed. : °*āprasāraṇā*° P L• °*āvaraṇatvaṃ vivaraṇaṃ vivṛtiḥ*] Ś₇ ed. : °*āvaraṇatvavivaraṇaṃ vivṛttiḥ* P L

"*Vivṛti* is the uncovering of the meaning of a treatise, covered as if it were clothed, the being free from the covering thanks to the removal of the covering which mainly consists in the heap of dust of the doctrines of others, which are suspected [by some to be implied by the treatise]; because it explains it [i.e. the uncovering], also a work is exactly this [*vivṛti*]."

(21) **P** 1v interlinear 6-7; **L** 1v interlinear 5-6; **Ś₇** 1v interlinear 5-6.¶
ad I.1.5a **tad°**: tātparyaṃ

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tātparyaṃ] P L : *tātparya* Ś₇ .

[In the compound *tadvicāraḥ*, 'the examination of this', the pronoun *tat* substitutes] *tātparya*, the purport.

(22) Ś₇ 1v interlinear 5-6, *manu sec.*.
ad I.1.5b **granthakāreṇa**: śrīmadutpaladevena

[by the author:] by the Venerable Utpaladeva.

(23) Ś₇ 1v interlinear 5-6, *manu sec.*¶
manu sec. *ad* I.1.5c **manda°**: sūkṣma

[in the compound *mandabuddhīn,* 'persons of weak intellect', the word *manda,* means] narrow.

(24) P 1v interlinear 10-11; **L** 1v interlinear 6-7; **Ś₇** 1r interlinear 5-6.¶
ad I.1.5c **ittham**: vakṣyamāṇaprakāreṇa

[the word *ittham,* 'thus', means] in the manner that will be stated.

Bhāskarī (1938, p. 16): **ittham** – *anena vakṣyamāṇena prakāreṇa.*

(25) Ś₇ 1v interlinear 6-7 *manu sec.* + ? .¶
ad I.1.6a **sarvatrālpamatau**: ajñatvasaṃśayatvaviparyayatvādinirāsena |

[This work, the *Īśvarapratyabhijñāvimarśinī,* should help people with small intellect] through the removal of ignorance, doubt and false knowledge [lit. 'the being mistaken'].

(26) Ś₇ 1v interlinear 6-7 *manu sec.*¶
ad I.1.6b **sumahādhiyi**: statvadṛḍhaniścayatvādiyogāt͜ (!)

statvadṛḍha°] Ś₇ *svabhyastatvadṛḍha°* ed.

[This work, the *Īśvarapratyabhijñāvimarśinī,* should help people with a very keen intellect] by connecting [them with the knowle]dge, which is well repeated (*[svabhya]statva°*), with a firm resolution etc.

(27) Ś₇ , 1v interlinear 7-8, *manu sec.*¶
ad   I.1.6ad   **svātmany   eṣā   syād   upakāriṇī**:   taddvāreṇa samāveśavaivaśyāt͜upātmasamīpe kāriṇī

[This work, the *Īśvarapratyabhijñāvimarśinī,* should help at least myself in the sense that] it brings (*kāriṇī*) [identity with God] close to myself (*upa*), because of my helplessness brought by the immersion [in God]; [exactly] thanks to this [fact, namely that I deal with the identification with God and write about it].

(28) P 1v interlinear 12-3; **L** bottom margin; **Ś₇** , 2r top margin.¶
ad I.1.6 + **aparokṣā°**: aparokṣaṃ sākṣād yathā bhavati tathā

sākṣād] Ś₇ : *om.* P L.

[In the compound, the word *aparokṣa* is used adverbially:] directly, i.e. with one's own eyes.

Bhāskarī (1938, p. 18): *granthakāraḥ kīdṛśaḥ ?* **aparokṣam** *—svasaṃvedanasiddhaṃ yathā bhavati tathā, ātmani dṛṣṭā śaktiḥ —samastasaṃpatsamavāptiṃ prati sāmarthyaṃ yasyāḥ | anyathā hi pratārakatāmātraṃ syāt, tām.*

ĪPSVV (2009, p. ?): *granthakāraḥ śrīmān utpaladevācāryaḥ aparokṣātmeti | eṣā dṛṣṭir ahaṃ śiva iti śrīśivadṛṣṭikāraśrīsomānandakaṭākṣavedhena parokṣe aham iti sākṣātkṛte ātmani saṃvinmaye svarūpe dṛṣṭaśaktikām iti jānāmi karomīty anubhūtajñānakriyātmakasvātantryaśaktikāṃ sarvajñatvādisāmarthyaparatām […].*

(29) **Ś₇** , 2r top margin, *manu sec.*¶
ad I.1.6 + **°ātma°**] dehādau

In the body, etc.

(30) **Ś₇** , 2r top margin, *manu sec.*
ad I.1.6 + **°dṛṣṭaśaktikām** : anugrāhyāvalokanādikramapūrvakaṃ

[The identification with the Supreme Lord, whose power has already been seen [by him] (*dṛṣṭaśaktikām*):] in a manner preceded by the sequence of looking down at the one to be favoured (*anugrāhya*).

(31) **Ś₇** top margin, manu tert.
ad I.1.6 + (?) or *ad glossam* ? : ⟦[bhā][-1-][ṅgatve sati]⟧

(32) **Ś₇** , 2r top margin, *manu tert.*
ad I.1.6 + **parameśvarotkarṣaprahvatāparāmarśa°**: [svāpa]karṣaniṣṭhaḥ parotkarṣābhidhānā'nuˊkūlavyāp'āˊro na saṃskāraḥ | utkṛṣṭaniṣṭho yaḥ svaniṣṭhāpakṛṣṭabodhas tadanukūlo vyāpāro ⟦vā⟧ |

The latent mental impression (*saṃskāra*) is not an activity aiming at the description of the superiority of the Supreme (*parotkarṣābhidhānānukūlavyāpāra*), since it rests on one's own inferiority (*svāpakarṣaniṣṭha*); an activity that rests on something superior is the realization of one's own inferiority and aims at it [i.e. the description of the superiority].

(33) **Ś₇** , 2r top margin, *manu sec.*
ad I.1.6 + **paratra:** [-1-] śiṣyādau

[In others:] in the disciples etc.

Bhāskarī (1938, p. 18): **paratra** *—janaviṣaye.*

ĪPSVV (2009, p. 14): **paratra** *parasminn adhikāriṇi jane.*

(34) **P** 1v interlinear (13-14); **L** 2r top margin; **Ś₇** 2r interlinear (1-2). ¶
ad I.1.6 + **paratra sañcikramayiṣuḥ** (P and L), *ad* **tatsampattim** (Ś₇): paratra saṅkramaṇasampattiṃ

[Desiring to bring about in others / The accomplishment of it:] the accomplishment of the bringing about in others.

(35) Ś₇ , 2r top margin, *manu sec.*¶
ad I.1.6 + **saṃcikramayiṣuḥ**: saṅkrāmayitum icchuḥ

icchuḥ] em. : *icchaḥ* Ś₇ .

[The term *saṃcikramayiṣuḥ* means] desiring to bring about.

Bhāskarī (1938, p. 18): *sañcikramayiṣuḥ —pratyabhijñopāyena saṃkrāmayituṃ citte sphu-raṇaśīlāṃ kartum icchan | anyathā hi "janasyāpy upakāram icchan" iti na brūyād iti bhāvaḥ.*

ĪPSVV (2009, p. 15): *saṃcikramayiṣuḥ saṃkrāmayitum icchuḥ* (e-text: *saṃkāmayitubh ic-chuḥ*).

(36) L 2r top margin *manu sec.*¶
ad I.1.6 + °**samarpaṇa°**: sākṣātkathanam

[Previously expounding his own identity:] speaking personally.

(37) Ś₇ 2r top margin *manu sec.*¶
ad I.1.6 + °**samarpaṇa°**: yatra karmaṇi

[Expounding:] action in which.

Bhāskarī (1938, p. 18): *upakāro hi dāsyarūpā tanmayataiva | anyac ca kīdṛśaḥ ? svasya yat-tādātmyam —parameśvareṇa tanmayatā, tasya samarpaṇam —parameśvarasya dāsyam āsādya ity evam ādiśloke sākṣātkathanam, tatpūrvaṃ yat tat.*

ĪPSVV (2009, p. ?): *svatādātmyasamarpaṇapūrvakam iti svasya ———— prathamaṃ samar-tyādhikārijane (*read: *sāmarthyā°) parameśvaratanmayatāsampattiṃ nirvighnā bhavatv iti matvā tadarthaṃ svātmano virataṃ vartamānam api maheśvaradāsyātmakaṃ tādātmyaṃ parāmṛśya.*

(38) J 2r top margin; **P** interlinear (14-15); **L** 2r top margin; **Ś₇** left margin.¶
ad I.1.6 + **avighnena**: vighnanti vilumpanti kartavyam iti vighnāḥ tadrahi-taṃ

vighnāḥ] J (*vighn[āḥ]*) ĪPVV : *vighnaḥ* P L Ś₇ • tadrahitaṃ] P L : om. J Ś₇

Hindrances: they hinder, i.e. ruin the task; [in a manner that is] free from them [is *avighna* without hindrances].

(39) Ś₇ top margin *manu sec.*¶
ad I.1.6 + **avighnena**: ādhyātmikādayo ⟨'⟩navadhānadoṣādayas trividhā upaghātās tadadhiṣṭhātāraś ca devatāviśeṣāḥ | te ca prakṣīṇamohasyāpi māyāsaṃskārā/vinivṛttaśarīraprāṇaprabhṛtigatapramātṛbhāvasya pratyag-ātmanaḥ prabhaveyur apīcchāvighātāya ‖ **parameśvareti** | parameś-varasamāveśe hi sati viśvam api svātmabhūtam abhinnasvatantrasaṃv-inmātraparamārthaṃ bhavatīti kaḥ kasya kutra vighnaḥ | anantaraṃ tu granthakaraṇakāle ca pratyagātmaprādhānyam evānusandheyam any-athā vaikharīparyantaprāptinirvāhyaśāstraviracanānupapattes tathāpi tatsamāveśasaṃskāramahaujojājvalyamānanijaujaḥsamujjihāsitabheda-grahatayā na prabhavanti vighnāḥ ‖

ādhyātmikādayo] ĪPVV : *[-2-][.m.][kā]dayo* Ś₇ • °svatantra°] ĪPVV : *°svatantrya°* Ś₇ • granthakaraṇakāle ca] Ś₇ : *granthakaraṇakāle yady api* ĪPVV• °prādhānyam] ĪPVV : *°pradhānyam* Ś₇ • °ānupapattes] ĪPVV : °ānupattes (!) Ś₇ • °mahaujo°] ĪPVV : *°mahojo°* Ś₇ • °samujjihāsita°] em. Sanderson : *°samujjhāsita°* Ś₇ ĪPVV

[The hinderers (*vighnāḥ*)[to be dispelled] are such as the defect of distraction, that is, all the three kinds of affliction, mental (*ādhyātmika-*), [material (*ādhibhautika-*)], and [supernatural (*ādhidaivika*)], and the various gods that empower them. [They] are able to impede a person's will even if he is free of delusion. For [while he remains in the world] the latent impressions of differentiated reality continue to influence him, with the result that he still projects the sense of self on to his body, vital energy, and [mind]. For when the immersion in the Supreme Lord occurs, the universe too is one with this true self, being nothing in its ultimate reality but undivided and autonomous consciousness. So [while the state continues] what can impede one, and where? Thereafter, when one is producing the text, one has to focus on the individual self, since otherwise one would be incapable of composing the treatise, which can be accomplished only if it is brought down to the level of articulate speech. But [then] the hinderers have no power [to impede one], because one's inner force, which [now] blazes [more] intensely under the influence of the greater power of the impression of that state of immersion, has inspired one to abandon one's [earlier] faith in the state of differentiation. [Translation by Sanderson (2005, p. 91-2), slightly modified]

(40) **Ś₇** , 2r top margin, *manu tert.*¶
ad I.1.6+ **tatsampattim:** dehaprāṇādau tadrūpatātiraskāreṇa prakāśarūpatāʿ[unmajjānena]ʾsampādanena

[The adverbial expression 'without obstacles' means] by suppressing the identity with them (*tadrūpatātiraskāreṇa*) in the body, in the vital air, etc., by bringing about (i.e. by bringing up, *unmajjānena*) the state of being formed of the light of consciousness.

Bhāskarī (1938, p. 18): **avighnena** —*sukhena.*

(41) **J** 2r interlinear (1-2); **P** 1v left margin (13-14); **L** 2r top margin, **Ś₇** left margin.¶
ad I.1.6+ **tatsampattim:** **tatsampattiṃ** parameśvaratanmayatāsampattiṃ |

tatsampattiṃ] P L Ś₇ : om. J• parameśvara°] J L Ś₇ : *paṃrameśvara* (sic) P• °sampattiṃ |] J L : *°sampattiṃ* P : *°sampattiṃ* Ś₇

The fullness of it: the fullness of the state of identity with the Supreme Lord.

(42) **L** 2r interlinear (1-2) *manu sec.*
ad I.1.6+ **°śeṣatayā:** viśeṣaṇatayā

[As subordinate:] as a secondary attribute.

Bhāskarī (1938, p. 17): **granthakāraḥ** *ityādinā* | **granthakāraḥ** – *granthakartṛbhūtaḥ śrīmān utpaladevaḥ, parameśvarasya —paramaśivarūpasya saptatriṃśasya tattvasya yaḥ utkarṣaḥ — maheśvarapadavācyā sarvatattvebhyaḥ uttamatā, tatra yā prahvatādāsapadavācyaprahvībhāvaḥ, tasyā yaḥ parāmarśaḥ —prakhyopākhyākrameṇa parāmarśanam, tasya śeṣatayā —aṃgabhāvena, viśeṣaṇatveneti yāvat* | **prayojanam** *—samasta ityādipadavācyam pratyabhijñāśāstraprayojakaṃ vastu* | **āsūtrayati** *—nibadhnāti, yojanāvākye sphuṭam asya dāsyapadaviśeṣaṇatvena yojanāt | etena maṃgalasya śeṣitvam arthād uktam | prayojanasya śeṣitve caturthyā nirdeśaḥ syāt | itthaṃbhāve tṛtīyā* |

(43) L 2r top margin *manu sec.*¶
ad I.1.6 + °**śeṣatayā**: maṅgalasya śeṣitvam arthād uktam

[In a way in which there is subordination:] the central importance of the invocation is expressed through the meaning.

(44) L 2r top margin *manu sec.*¶
manu sec. ad I.1.6 + °**śeṣatayā**: śeṣatayeti itthaṃbhūte tṛtīyā

[In a way in which there is subordination]: the instrumental case [is used] to denote the being in this [particular] manner [as distinct from others].

Bhāskarī (1938, p. 17): *itthaṃbhāve tṛtīyā* (for the context of this expression, see annotation 42).

(45) Ś₇ 2r interlinear (1-2) *manu tert.*¶
ad I.1.6 + °**śeṣatayā**: prayojanāṅgatayā

[In a way in which there is subordination:] In a way in which there is subordination in reference to the object.

(46) Ś₇ 2r interlinear (1-2) *manu sec..*¶
ad I.1.6 + °**parāmarśaśeṣatayā**: samāveśasaṃskāramahaujasā

[Because of the remainder of the awareness:] because of the great energy of the impression [arisen] from the immersion [in the divine nature].

(47) Ś₇ 2r interlinear (1-2) *manu sec.* ¶
ad I.1.6 + °**yogyatāpādana**°: anugrāhyāṇāṃ

[Bringing about the suitability] of those who are to be favoured.

(48) L 2r interlinear (1-2) *manu sec..*
ad I.1.6 + °**buddhyā**: hetau tṛtīyā

[In the compound ending with °buddhyā] the instrumental case stands for the cause."

Bhāskarī (1938, p. 18): *kayā hetubhūtayā? […] āpādanam —janaviṣaye prāpaṇam tasya buddhyā hetubhūtayā | etāṃ buddhiṃ kṛtveti yāvat | prayojanaviṣayakam anayaiva hi puruṣasyādhikāritvam | hetāv iyaṃ tṛtīyā.*

ĪPSVV (2009, p. 16): **yogyatāpādanabuddhyā** *tadadhikāritvasaṃpādanamanīṣayā prayojane kathite sati tadicchayā sarvajñatvasarvakartṛtvādyaiśvaryalakṣaṇaparameśvaratā labharūpam.*

(49) P 1v whole top margin, hand 2 (?); **Ś₇** 2r right margin (from *parameśvaraprasādād* to *pratyabhijñāpayāmi*) hand 2 + left margin (from *yena* to *parituṣyeyam*) hand 3; ĪPKv I.1.1, see Torella (1994, 1) and Kaul (1921, 1).¶
ad I.1. **kārikā 1**: kathañcid iti vṛttiḥ | parameśvaraprasādād eva labdhātyantadurlabhataddāsyalakṣmīr aham ekākisampadā lajjamāno janasamīpam akhilaṃ svasvāminaṃ vakṣyamāṇopāyena pratyabhijñāpayāmi yena tasyāpi paramārthalābhena parituṣyeyam_ ||

kathañcid iti vṛttiḥ] P : om. Ś₇ • prasādād eva] P Ś₇ (*post corr.*) : prasāded eva (*ante corr.*)• labdhātyanta°] P Ś₇ ed(Kaul)(Torella) : *labdhvātyanta°* ĪPSVV• °lakṣmīr] P Ś₇ ed(Kaul)(Torella) : °*lakṣmīm* ĪPSVV• ekākisampadā] P Ś₇ ed(Kaul)(Torella) : *ekākī sampadā* ĪPSVV• janasamīpam] P Ś₇ ed(Kaul) : *janam apīmam* ĪPSVV ed(Torella)• svasvāminaṃ] Ś₇ ĪPSVV ed(Kaul)(Torella) : *svāminaṃ* P• tasyāpi] P ĪPSVV ed(Kaul)(Torella) : *parasyāpi* Ś₇

I who obtained, thanks to the benevolence of the Supreme Lord, the benefits that derive from being His servant—a state it is very difficult to achieve—being ashamed of my solitary success, shall, by the method that will here be described, enable the whole of mankind to recognize their Lord, in order to gain my complete fulfilment through the attainment also by them of the Supreme Reality (Torella, 1994, p. 85).

(50) Ś₇ 2r interlinear (3-4) *manu sec.*¶
ad I.1.kā.1 **kathañcid**: īśvarānugrahād eva

[In some way:] just thanks to the grace of the Lord.

(51) J 2r interlinear (3-4); **P** 1v bottom margin; **L** 2r left margin; **Ś₇** 2r interlinear (3-4).¶
ad I.1.kā.1b **dāsyam**: dīyate ⟨'⟩smai svāminā sarvaṃ yathābhilaṣitam iti dāsaḥ tasya bhavaḥ

svāminā sarvaṃ yathābhilaṣitam iti] J (*svāminā sarvaṃ yathābhi[- - -]*) Ś₇ ĪPV ĪPSVV : *sarvaṃ yathābhilaṣitaṃ svāminā* P L.

Everything is given to him by the master, according to his [i.e the servant's] desire: [this is] a servant; his condition [is *dāsya*, bondage].

ĪPSVV (2009, p. 25): *dīyate asmai svāminā sarvaṃ yathābhilaṣitam iti dāsa iti.*

(52) Ś₇ 2r right margin *manu sec.*
ad ĪPK I.1.1a *maheśvarasya dāsyam*] mahāphalaṃ taddāsyam iti īśvarasyotkarṣaḥ ⟨|⟩dāsatvād eva svāminīśvare labdhe punar īśvarapadaṃ māheśvaryaparyavasitam_ ||

°paryavasitam] Ś₇ : °*paryavasitam eva* ĪPVV.

[The state of servant of the Supreme Lord:] the state of being his servant is a great achievement: the superiority of the Lord. Once the Master, the Lord

has been reached precisely because of the state of being a servant, again the

Quotation from the ĪPVV (1938, p. 21).

(53) Ś₇ 2r interlinear (5-6), in the indentation for the first *kārikā, manu sec.*¶
ad I.1.kā.1b **dāsyam:** anena svātmano 'tyantanyagbhāvanam uktaṃ |

By this [word, *dāsyam*] a complete subordination of himself is expressed.

(54) J 2r interlinear (4-5); **P** 1v interlinear (18-19); **L** 2r interlinear (3-4); Ś₇
2r right margin.¶
ad I.1.kā.1d **tatpratyabhijñām:** tasya maheśvarasya | pratīpam   ātmābhi-
mukhyena jñānaṃ prakāśaḥ pratyabhijñā

tasya maheśvarasya |] J : *tasya maheśvarasya pratyabhijñā* ĪPV : *īśvaraṃ* | P L : om. Ś₇ • jñānaṃ
prakāśaḥ pratyabhijñā] J (*pratyabhi[-1-]*) Ś₇ ĪPV : *prakāśaḥ jñānaṃ* P L.

[The compound *tatpratyabhijñām* is a tatpuruṣa, in which the pronoun *tat* is
in a genitive relation, meaning] of this, i.e. of the Great Lord; [the term]
pratyabhijñā [consists of three elements: 1. a verbal root *jñā*, meaning] a
knowledge (*jñānam*), i.e. the light of consciousness (*prakāśaḥ*), 2. [a first ver-
bal prefix, *prati*, meaning] backwards (*pratīpam*), 3. [a second verbal prefix,
abhi, meaning] facing the Self (*ātmābhimukhyena*).

(55) Ś₇ 2r interlinear (3-4).
ad I.1.kā.1d **tat°:** maheśvara

[In the compound *tatpratyabhijñām*, the pronoun *tat* means] the Great Lord.

(56) Ś₇ 2r right margin.¶
line 6 *ad* I.1.kā.1d **°pratyabhijñām upapādayāmi:** pratyabhijñānaṃ hi
prayojakavyāpāraḥ

pratyabhijñānaṃ] Ś₇ : pratyabhijñāpanaṃ ĪPVV.

[The author uses the causative form of the verb (*upapādayāmi*)] because rec-
ognizing is an activity causing [an effect].

(57) Ś₇ 2r interlinear (4-5), *manu sec.*¶
ad I.1.kā.1d **upapādayāmi:** upapattyā 'pādayāmi kathayāmi

[The verb *upapādayāmi* is to be analyzed as consisting of two parts: the pre-
verb *upa-*, meaning] by the accomplishment (or rather: suitably?) [of the
recognition of the Lord, and the verb] *pādayāmi* I cause to observe, i.e. I
teach.

ĪPSVV (2009, p. 19): *tām enāṃ pratyabhijñām upapādayāmīti tasyāvicchinnasaṃbhavaḥ samb-
havantīṃ tāṃ saṃpādayāmīti.*

(58) Ś₇ 2r right margin.¶

ad I.1.kā.1d °**pratyabhijñām upapādayāmi**: ataḥ pratyabhijñām upapattyā nirūpayāmi ⟦.dvi⟧tadviṣayān upāyān pradarśayāmi ⟦-1-⟧

Therefore I investigate the recognition [of the Lord] by means of [its] accomplishment, I show the means concerning it.

(59) J 2r interlinear (5-6); **P** 1v bottom margin; **L** 2r right margin (parallel with it); **Ś₇** 2r left margin.¶

ad I.1.kā.1 + **parameśvaram**: parameśvaram ity atra | na ca māyādhikāriṇi brahmaviṣṇvādāv ucitaḥ samāveśa iti paramagrahaṇam |

na ca [māyādhikāriṇi] [-2-].i[-3-].i[-1-] [-2-].e[-2-].i [-5-][.]e [-2-][.]i [parama]g.ahaṇam |] J• parameśvaram ity atra] P L Ś₇ : om. J ĪPV(fn)• na ca māyādhikāriṇi] J Ś₇ ĪPVV : *māyādhikāriṇi* P L• ucitaḥ] J Ś₇ ĪPVV : *udiyaḥ* (!) P L• paramagrahaṇam] J (*[parama]g.ahaṇam* |) Ś₇ (*paramagra[-2-]ṃ*) ĪPVV : *paramagrahaṇam kṛtam* ĪPV(fn) : *paragrahaṇam* P L

Here 'the Supreme Lord' [is referred to]; and that the immersion in a [deity] who has authority only within the scope of *māyā*—such as Brahmā, Viṣṇu and others—is not appropriate; [for this reason, he says] the comprehension of the Supreme [i.e. Śiva].

(60) J 2r interlinear (5-6); **P** 2r top margin; **L** 2r interlinear (3-4); **Ś₇** 2r interlinear (2-3).¶

ad I.1.6 + **prati**: pratir lakṣaṇe

pratir lakṣaṇe] J Ś₇ ĪPVV : lakṣaṇe P L.

[The word] *prati* [is used] in the sense of qualifying the target of an action.

(61) J 2r interlinear (5-6); **P** 2r top margin; **L** 2r interlinear (3-4); **Ś₇** 2r interlinear (2-3).¶

ad I.1.kā.1 + **prahvatā**: prakarṣeṇānyatiraskāreṇa hvayati śabdayati tādrūpyaṃ parāmṛśati tadguṇānupraveśaspṛdhāvān iveti prahvaḥ

J: prakarṣeṇ.[-3-]skāre[-3-]ti śabdayati [-4-]rāmṛ[-2-] tadguṇānup[ra][-3-]rdhāvā.i[-2-] prahvaḥ ‖
P: prakarṣeṇānyatiraskāreṇa hvayati śabdayati [-3-] [parāmṛśa⟦-1-⟧]ti [tad.ahaṇ.n.p.a.e[-1-]. i.i [-2-]. • prakarṣeṇānya°] J P L Ś₇ : *prakarṣeṇeti anya°* ĪPVV• °tiraskāreṇa] P Ś₇ ĪPVV : °*tiskāreṇa* L• tādrūpyaṃ] Ś₇ ĪPVV : *tadrūpyaṃ* L• tadguṇānupraveśaspṛdhāvān iveti] J (°*ānup[ra][-3-]rdhāvā.i[-2-]*) Ś₇ ĪPVV : *tadgrahaṇānupraveśam iti* L P (*tad.ahaṇ.n.p.a.e[-1-]. i.i*).

The term *prahva*°, "bowing humbly" [consists of two parts, *pra* and *hva*]: [*pra* conveys the meaning] intensely (*pra-karṣeṇa*), i.e with contempt toward others [rather than the revered object], [*hva* means] he invokes (*hvayati*), i.e. he calls, he grasps [his own] identity, as if struggling for the entrance into his [i.e. the Lord's] qualities.

(62) Ś₇ 2r interlinear (2-3) *manu sec.*
ad I.1.6 + °**ekaviṣayatā**°: aikya

[The condition of having only one object of cognition:] identity.

Bhāskarī (1938, p. 18): *saḥ ekaḥ —parameśvaraḥ, viṣayaḥ —ālambanaṃ yasyāḥ sā tasyā bhāvaḥ tadekaviṣayatā.*

(63) Ś₇ 2r interlinear (5-6) *manu sec.*
ad I.1.kā.1 + **sā**: prahvatā

[The pronoun *sā* in the sentence *sā ca tathā [...] bhavati* means] surrender.

(64) Ś₇ 2r interlinear (5-6) *manu sec.*¶
ad I.1.kā.1 + **tathā kartum**: kāyena vācā manasā ca

[For a person using intellect, it is right to surrender in such a way, i.e.] with body, speech and mind.

(65) J 2r interlinear (7-8); **P** 2r interlinear (1-2); **L** 2r interlinear (4-5); **Ś₇** 2r interlinear (5-6).¶
ad I.1.kā.1 + **prāmāṇikasya** (J, Ś₇ and ĪPV) (**prāṇāmikasya** (!) P and L): namaskartuḥ

[For a person using intellect:] for the worshipper.

Bhāskarī (1938, p. 18): **prāmāṇikasya** *—prekṣāpūrvakāriṇaḥ.*

ĪPSVV (2009, p. 20): *sā ca prahvatā* **prāmāṇikasya** *yuktitattvavidā* **tathā** *cet kartum ucitā.*

(66) J 2r interlinear (7-8); **P** 2r interlinear (2-3); **L** 2r interlinear (4-5); **Ś₇** 2r interlinear (5-6).¶
ad I.1.1.kā.1 + **bhavati**: tadā

[For a person using intellect, surrender] is [to be made] in that case [when he uses body, speech and mind].

(67) Ś₇ 2r interlinear (5-6) *manu sec.*
ad I.1.kā.1 + **sarvato**: sarvasmāt ṣaḍ\adhvajātāt|

[In respect to all:] in respect to all beings on the six paths.

Bhāskarī (1938, p. 18): *sarvataḥ —sarvebhyaḥ jaḍājaḍebhyaḥ.*

(68) J 2r interlinear (8-9); **P** 2r interlinear (2-3); **L** 2r interlinear (5-6); **Ś₇** 2r interlinear (6-7).
ad I.1.kā.1 + **paśyet**: namaskartā

[If he recognizes: if] the worshipper [recognizes].

(69) Ś₇ 2r interlinear 6-7 *manu sec.*
ad I.1.kā.1 + **anyathā**: utkarṣānālocane

[Otherwise:] if he does not reflect upon the superiority.

(Bhāskarī, 1938, p. 19): **anyathā** *—utkarṣadarśanābhāve.*

(ĪPSVV, 2009, p. 20): *anyathe*ti namaskaraṇīyasya sarvotkarṣādarśane.

(70) Ś₇ 2r (6-7) *manu sec.*
ad I.1.kā.1 + **aparāmṛśataḥ**: aparyālocataḥ

[Without considering:] without pondering.

(Bhāskarī, 1938, p. 19) and (ĪPSVV, 2009, p. 20): *aparāmṛśataḥ —avicārayataḥ.*

(71) Ś₇ 2r interlinear (6-7) *manu sec.*¶
ad I.1.kā.1 + **aparamārtharūpe**: brahmaviṣṇvādau māyādhikāriṇi buddhipuruṣatatvādau

[To something that is not the supreme reality:] to a [deity] presiding over *māyā* such as Brahmā, Viṣṇu and others, to the intellect (*buddhi*) [like the Buddhists], to single individual subjects (*puruṣa*) [like the philosophers of the *Sāṅkhya*-school] etc.

Bhāskarī (1938, p.): **aparamārthe** [instead of *aparamārtharūpe*] – *parameśvaravyatirikte jalabudbudaprāye devatāviśeṣe.*

ĪPSVV (2009, p. 20-1): **paramārtharūpe 'pī**ti |

> saṃsāro yadi parāvastitīrṣito naḥ
> pārasthaṃ paśupatim ekam āhvayemaḥ |
> āhutair iva paśubhiḥ kṛtaṃ mahadbhiḥ
> na hy abdhiṃ tarati śilāśiloccayena ||

iti śrīmadvādipralayabhairavoktanītyā. [Is this verse a defective *praharṣiṇī* (3+10, manajaraga)? Only the second pada is correct]

(72) Ś₇ 2r interlinear (6-7) *manu sec.*
ad I.1.kā.1 + **sāṃsārikapaśujana°**: laukikānāṃ

[Of common persons still subject to wordly existence:] of ordinary persons.

(Bhāskarī, 1938, p.): *sāṃsāriko yo janaḥ —dhanādilobhena rājādau namaskārodyataḥ, tanmadhyapātitvam – tanmadhyagatatvam, tatsamānayogakṣematvam, tatsadṛśatvam iti yāvat.*

(73) J 2r interlinear (10-1) *manu sec.*
ad I.1.1.kā.1 + **vidyārāgeṇa**:

(74) J 2r bottom margin; **P** 2r left margin and interlinear; **L** 2r left margin and interlinear; **Ś₇** 2r bottom margin.¶
ad I.1.1.kā.1 + **vidanti**: vindantīti vā pāṭhaḥ || vettirūpaṃ vida jñāne | vitte vida vicāraṇe | vidyate vida sattāyāṃ | lābhe vindati vindate

J: ve.ti [-4-]jñān. vitt. vida [-1-]cāraṇe […] vinda'ti´vindate[.]
• vindantīti] J : *vindanti iti* P L Ś₇ • lābhe] J : *labhe* P L Ś₇

[*vidanti*]: alternatively, the variant reading *vindanti* [is attested]. The declined verb form *vetti* [present tense, 2. person singular, corresponding 3. person plural *vidanti*, is from] $\sqrt{vid}$ [belonging to the 2. class], with the meaning 'to know'; [the declined verb form] *vitte* [present tense, 2. person

singular, corresponding 3. person plural *vindanti*, is from] $\sqrt{vid}$ [belonging to the 7. class], with the meaning 'to consider'; the passive form *vidyate* [from $\sqrt{vid}$, belonging to the 6. class, is used] with the meaning 'to exist, to be'; [$\sqrt{vid}$, belonging to the 6. class, is used] with the meaning 'to obtain' [and has the declined verb forms] *vindati* [present tense, 3. person singular] and *vindate* [present tense, 3. person plural].

Bhāskarī (1938, p. 19): **na vindanti** —*sveṣṭadevatābhāvena na labhante, anyathā devābhāseṣu bhramāyogāt.*

ĪPSVV (2009, p. 21): **na vidanti aham iti** *svātmatvena tiṣṭhan tam api gurukaṭākṣābhāvān na jānantīty arthaḥ.*

(75) Ś₇ 2r interlinear (7-8) *manu sec.*
ad I.1.kā.1 + **vidyārāgeṇa**: kiñcijjñātvalakṣaṇena tāvaty eva rañjanātmakena ‖

kiñcijjñātva°] corr. : *kiñcit̤ jñātvalakṣaṇena* Ś₇ .

[The compound *vidyārāgeṇa* is a dvandva:] in the first place [by impure knowledge (*vidyā* = *aśuddhavidyā*), i.e.] by a random kind of knowledge; [then, by attachment (*rāga*), i.e.] by that which consists of attachment.

Bhāskarī (1938, p.): *ye kecid vaiṣṇavādyāḥ —vaiṣṇavabauddhaprabhṛtayaḥ bhavanti | te sarve vidyayā – kiñcijjñatvarūpāśuddhavidyātattvena, rāgeṇa —rāgatattvena ca, samāhāre dvandaḥ,* **rañjitāḥ** *– vaiṣṇavabauddhādyadharadarśaneṣu āsaktiṃ nītāḥ santaḥ |* **param** —*samastatattvottīrṇam,* **devam** —*krīḍāśīlam,* **sarvajñam** —*sarvaviṣayavarṇayuktam, tathā jñānena —tenaiva sarvaviṣayajñānena, śālate iti tacchīlam, arthād ātmarūpaparameśvarākhyaṃ devam.*

ĪPSVV (2009, p.): **vidyārāgeṇa rañjitā** [e-text: vidyārāgeparañjitā] *iti kiñcijjñatvarūpayā avidyayā viṣayābhiṣvaṅgarūpeṇa rāgeṇa tadubhayo palakṣitābhiḥ kiñcitkartṛtvanityatvakartavyāniyamanarūpasvarūpā ——————— kalākālaniyatibhiś ca kiñcijjño 'haṃ kiñcitkartāham ityādyabhimānena rūṣitā te paraṃ viśvottīrṇaviśvapūrṇaraṇādikartāraṃ ca*

(76) J 2r interlinear (10-1) *manu sec.*; **Ś₇** 2r bottom margin.
ad I.1.kā.1 + **vidyārāgeṇa**: vidyāyuktaś cāsau rāgaḥ

J: vidyā[-6-] Ś₇ .

[The compound *vidyārāgeṇa* is a dvandva:] attachment together with impure knowledge.

(77) J 2r parallel with the right margin, *manu sec.*; **P** 2r interlinear (4-5) and right margin; **L** 2r right margin; **Ś₇** 2r bottom margin.¶
ad I.1.kā.1 + **na vindanti paraṃ devaṃ vidyārāgeṇa rañjitāḥ**: vaiṣṇavādyās tu ye kecid vidyārāgeṇa rañjitāḥ | na vindanti paraṃ devaṃ sarvajñaṃ jñānaśālinam

PRATYABHIJÑĀHṚDAYA: vaiṣṇavādyās tu ye kecid vidyārāgeṇa rañjitāḥ | na vidanti paraṃ devaṃ sarvajñaṃ jñānaśālinam
J: [-7-]cid vidyārage[-4-]ḥ | na vidanti para[ṃ] de[-4-] jñānaśā[l]i[-1-]_ |• vidanti J P L (*vi[d.]°*) : *vindanti* Ś₇ • devaṃ] J P (s.l.) Ś₇ : *tattvaṃ* P L • jñānaśālinam] J : *sarvaśaktikam* P L (*[-1-]rva°*) Ś₇ .

But everyone who is a devotee of Viṣṇu and other deities, afflicted by impure knowledge and attachment, does not perceive the omniscient Supreme God, who is full of knowledge.

Bhāskarī (1938, p. 19): *atrāgamaṃ saṃvādayati* **yathoktam** *iti* | **uktam** *evopanyasy-ati* **vaiṣṇavādyāḥ** *iti* | *atra pade 'yam arthaḥ* | **tu***śabdaḥ śaivādibhyo vyatirekadyotana-paraḥ* | **ye kecid vaiṣṇavādyāḥ** *vaiṣṇavabauddhaprabhṛtayaḥ bhavanti* | **rañjitāḥ** — *vaiṣṇavabauddhādyadharadarśaneṣu āsaktiṃ nītāḥ santaḥ* | **param** —*samastatattvottirṇam,* **devam** —*krīḍāśīlam,* **sarvajñam** —*sarvaviṣayavarṇayuktam, tathā jñānena —tenaiva sarvav-iṣayajñānena, śālate iti tacchīlam, arthād ātmarūpaparameśvarākhyaṃ devam* | **na vindanti** —*sveṣṭadevatābhāvena na labhante, anyathā devābhāseṣu bhramāyogāt* | *tathā ca rājādisevana-paralaukikajanavat paśutvam eva teṣām iti bhāvaḥ* |.

(78) L 2r bottom margin *manu sec.*¶
ad I.1.kā.1 + **hi**: hetau

[The word *hi* is used] in the sense of the cause.

Bhāskarī (1938, p. 20): **hi***śabdo hetau.*

ĪPSVV (2009, p.): **hi***śabdo niṣkarṣadyotakaḥ.*

(79) L 2r bottom margin *manu sec.*¶
ad I.1.kā.1 + °**aśuddhavidyā**°: vidyayā

[In the compound beginning with *māyīyā*°, the word °*aśuddhavidyā*° is to be taken as an instrumental:] on account of [impure] knowledge.

Bhāskarī (1938, p. 20): *māyīyā —avarohe māyānantaraṃ sthitatvena tatkāryā, yā aśuddhavidyā —kiñcijjñatvarūpā, tayā yā rāgakalā —rāgāṃśaḥ, tayā* **saṃcāryamāṇasya** *—yatra tatra devāb-hāseṣu bhrāmitasya,* **paśutvam** *—laukikajananiṣṭhaḥ paśubhāva eva bhavati.*

ĪPSVV (2009, p.): **māyīye***tyādibhedollāsahetuḥ svātantryaśaktir māyetā* —————— *—yā māyayā kiñcijjñatvaviṣayābhiṣvaṅgamayāpūrṇatvakiñcitkartṛtvarūpābhir aśuddhavidyārā-gakālābhis tadupalakṣitābhyāṃ pūrvāpararūpakramakartavyākartavyātmakaniyamahetubhūtāb-hyāṃ kālāniyatibhyāṃ* [read *kālaniyatibhyāṃ* ?] *ca* **saṃcāryamāṇasya** *paravaśatayā preryamāṇa*—————————*aḥ paśumātaraḥ* |

(80) L 2r bottom margin *manu sec.*
ad I.1.kā.1 + °**kalā**°: aṃśa

[In the compound beginning with *māyīyā*°, the word °*kalā*° means] a part.

For the interpretations of the Bhāskarī and the ĪPVV, see annotation 79 and its commentary.

(81) Ś₇ 2r bottom margin *manu sec.*
ad I.1.kā.1 + **tavati hi māyīyāśuddhavidyā**°: aparamārtharūpe puruṣatā tv aparyante

However, referring to the limitless Supreme Reality, mankind [is in bondage]. (?)

(82) Ś₇ 2v top margin *manu sec.*¶
line 1, central *ad* I.1.kā.1+ **itarāpekṣayā**: yathā bauddhādyapekṣayā
sāṅkhyādīnām̥ tattattatva

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sāṅkhyā°] em. : *saṃkhyā°* Ś₇ .

[The expression *itarāpekṣayā*, 'in relation to others [systems of thought]':]
for instance, in relation to the Buddhist [system] etc., [in relation to that]
of the *Sāṅkhya* and to others, [which assert] the existence of this and that
[principle].

Bhāskarī (1938, p. 20): *"itara iti"* | *itare —baudhādayaḥ laukikāś ca.*

ĪPSVV (2009, p.): ***itarāpekṣayā tv*** *iti* | *tasyendracandrādidevatārādhakajanāpekṣayā teb-
hyaḥ indracandrādyārādhaka——- ntatatvottīrṇatvaṃ viṣṇūpāsakasya prakṛtyantatatvottīrṇat-
vaṃ rudropāsakasya māyāntatatvottīrṇatvaṃ īśvarārādhakasya śuddhavidyāntatatvottīrṇatvaṃ
sadāśivārādhakasyeśvarāntatatvottīrṇatvam* | *śivārādhakasya śaktyantatatvottīrṇatvaṃ ————
————diśivāntatatvottīrṇatvaṃ ity evaṃ rūpeṇa tāratamyena **samutkarṣo 'pi syāt**.*

(83) Ś₇ 2v interlinear (1-2) *manu sec.*
ad I.1.kā.1+ **syāt**: astu nāma

[There also might be superiority:] There has to be [superiority also].

(84) J 2r bottom margin.
ad I.1.1.kā.1+ **?**: [vasa][-4-]

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(85) J 2r interlinear (13-14); **P** 2r interlinear (7-8); **L** 2v top margin; **Ś₇** 2v
interlinear (1-2).¶
ad I.1.kā.1+ **karaṇair akṛtrimaiḥ**: marīcimayaiḥ

[Not artificial, not produced secondarily:] rising from the Light of Consciousness.

ĪPV (1918, p.): ***akṛtrimaiḥ*** *—tvadvibhūtimayatvena sahajaiḥ.*

ĪPSVV (2009, p. 23): ***akṛtrimaiḥ*** *akṛtakaiḥ a ——- vabhaṭṭārakamukhodgataiḥ rudrayāmalādib-
his tantraiḥ kiñ ca*

> *antarmukhair indriyaiḥ śambhor abhinnahṛdayā jayanti guravaḥ* | *purā nirvyutthā-
> nasamādhānaprāptaparyantasampadaḥ* ||

ity uktanītyābhyutthānaśūnyāṃ [e-text: *°śunyāṃ*] *tvadanubhūtiṃ tvatsamāveśarūpāṃ viśva-
mayaviśvottīrṇatvāt samāveśakāṣṭhāṃ.*

(86) P 2r interlinear (8-9); **L** 2v top margin; **Ś₇** 2v interlinear (1-2).¶
left *ad* I.1.kā.1+ **akṣatām**: sadoditām

[Unbroken:] eternally arisen, i.e. eternally active. (Sanderson)

Bhāskarī (1938, p. 20): ***akṣatām*** *—sampūrṇām.*

(87) **L** 2v left margin *manu sec.*
ad I.1.kā.1 + **vibhramād**: viśiṣṭabhramāt

[As the result of an error:] as the result of an exceptional error.

Bhāskarī (1938, p. 21): **vibhramāt** —*devābhāse devatvajñānarūpāt | viparyayajñānād apīty arthaḥ.*

ĪPSVV (2009, p. 23): **vibhramād api** *bhrāntivaśāt api.*

(88) **L** 2v top margin *manu sec.*¶
ad I.1.kā.1 + **avaratas**: adharadarśanasthāt‿ |

[Inferior (referred to the word *vibhramāt*, 'as the result of an error'):] proper to a lower doctrine.

Bhāskarī (1938, p. 20, 21): **kasya nāma** —*vaiṣṇavādeḥ adharadarśanasthasyāpi […] kuto hetoḥ ?* **apy avarataḥ** —*bhedapadasthatvenādharadarśanasthāt.*

ĪPSVV (2009, p. 23): **aparataḥ** *aparatrasadāśivādipade […] atr**āparata** iti sārvavibhaktikas tasiḥ [e-text: tāsiḥ] saptamyarthe vartate.*

(89) **P** 2r right margin (8-9) *manu sec.* (?); **Ś₇** 2v interlinear (1-2) *manu sec.*¶
ad I.1.kā.1 + **avaratas**: avarasmin‿brahmādau

avarasmin] Ś₇ : *aparasmin* P.

[Towards someone inferior]: towards an inferior [deity], such as Brahmā etc.

See annotation 88.

(90) **J** 2v top margin; **P** 2r interlinear (9-10); **L** 2v interlinear (1-2); **Ś₇** 2v interlinear (2-3).¶
ad I.1.kā.1 + **vyudasya**: muktvā

[Giving up:] excepting.

Bhāskarī (1938, p. 20): **tvāṃ vyudasya** —*bhavantaṃ tyaktvā.*

ĪPSVV (2009, p.): **vyudasya** *vihāya.*

(91) **Ś₇** 2v interlinear (2-3) *manu sec.*
ad I.1.kā.1 + **āgamakāṇḍe**: āgamādhikāre

[In the book commenting (*kāṇḍa*) on the Revelation:] in the section (*adhikāra*) on the Revelation.

(92) **J** 2v interlinear (2-3); **P** 2r left margin; **L** 2v interlinear (2-3); **Ś₇** 2v interlinear (2-3).¶
2-3 *ad* I.1.kā.1 + **tatra**: namaskaraṇe

[In this:] in the invocation.

Bhāskarī (1938, p. 21): *tatra* —*namaskāre.*

6.2.1 Notes to the Annotations

(1) The reading of the mss. *nirāśaṃsāt* is the one adopted by the edition (ĪPV, 1918, p. 1), whereas the Bhāskarī reads *nirābhāsāt*, but mentions the reading of the mss. as a variant, stating that it is the most widespread reading, having been adopted because of the fact that it is the one to be found in the stanza as quoted by Jayaratha in his commentary of the *Tantrāloka*:

> *atra ca **nirābhāsād** ity asya sthāne nirāśaṃsād iti tu praśastaḥ pāṭhaḥ | śrītantrālokaṭīkāyāṃ śrījayadrathena* [sic] *parigṛhītatvāt | tatra ca **nirāśaṃsāt** —pūrṇatvenākāṃkṣārahitād iti yojanīyam |*
> (Bhāskarī, 1938, p. 6).

The reading accepted in the Bhāskarī is also reported in the critical apparatus of the KSTS edition, **ga *nirābhāsād** iti pāṭhaḥ* (ĪPV, 1918, p. 1). The expression *praśastaḥ pāṭhaḥ* is used in the Bhāskarī in the sense of "better, well-known variant reading:" could this expression correspond to our definition of *lectio vulgata* (see Katre (1954, p. 94) s.v. **Lectio vulgata**)?

The term *nirābhāsa* as an attribute of Śiva occurs also in the ĪPVV (1938, vol. III p. 271), *'nirābhāse' iti vedakaikarūpe*. See also the brief discussion dedicated to it by Torella (1994, p. XXVIII and *ibidem*, fn. 41):

> In another (namely, in its more technical use, as in the so-called *ābhāsa* theory), though the essential unity of nature remains, *ābhāsa* is seen as a particle, an individualized and extroverted form of the 'great light', 'cut out' in it. (p. XXVIII)
>   In this case the Śaiva tradition interprets *ābhāsa* as 'limited light', by attributing to *ā°* the meaning of *iṣat*; in this sense, the supreme Śiva is *nirābhāsa* […] (fn. 41)

In the KSTS edition, the editor's commentary to the first stanza in the first footnote probably relies on this gloss, stating at the very beginning: *iha khalu cinmātrasvabhāvaḥ paramaśiva eva pūrṇatvāt nirāśaṃso nirākaṅkṣo 'pi* (ĪPV, 1918, fn 1, p. 1).

(3) The editor's commentary is very similar to the gloss and the ĪPSVV, stating *anantaraṃ ca aham, idam - iti parāmarśarūpaśākhādvayam avabhāsayet* (ĪPV, 1918, fn 1, p. 1).

(4) The gloss is preceded by the reference number 1, repeated in the main text above the word to which the gloss refers(*dviśākhām*). This gloss is the counterpart to the gloss *ādau* (annotation 2), referring to the fact that only in the second phase of the emanation the consciousness is (apparently) twofold, whereas in the first one the consciousness shines in its fulness (*pūrṇāt*), without distinctions. A comment on this passage in the Bhāskarī (1938, p. 6) gives a similar interpretation:

*[…] iti | etena śivaśaktyākhyasya tattvadvayasya prādurbhāva uktaḥ ābhāsayitṛtvāvacchinnasya paramaśivasyaiva śivatvāpātāt | śaktes tu sa sphuṭa eva | punaḥ kiṃ karotīty apekṣāyāṃ dvitīyaṃ vākyam āha **dviśākhām** iti | punaḥ yad advaitaṃ tad anantaraṃ*

For other interpretations of *dviśākhām* in the commentaries, see the note to annotation 3.

(5) In this case too the editor's commentary is very similar to the gloss: *nijakalāṃ svasvātantryaśaktim vibhaṅktum vicchittyā bhāsayitum* (ĪPV, 1918, fn 1, p. 2). See also the explanation of the variant reading *vibhaktum* in the critical apparatus of the edition (ĪPV, 1918, p. 1): **vibhaktuṃ** *iti, vibhāgena bhāsayitum iti paryāyopetaḥ pāṭhaḥ.*

(7) The Bhāskarī gives an alternative explanation of the first part of this compound, considering it as a *dvandva*, "(delighting in) creating [the universe] by the opening of the eyes and destroying [it] by closing them":

unmeṣa *iti | unmeṣeṇa —svāntargataśaktibhāgasya śivabhāgāt pṛthagbhāsanena, prasaraṇam —śivādikṣityantatattvabhāvena saṃcāraḥ, tathā nimeṣeṇa —svāntargate śivabhāge punaḥ śaktibhāgasyāvasthāpanena, sthitiḥ —svasminn aikyabhāvenāvasthānam, te juṣata iti tādṛśāt | yad uktaṃ spandaśāstre : — "yasyonmeṣanimeṣābhyāṃ jagataḥ pralayodayau / taṃ śakticakravibhavaprabhavaṃ śaṃkaraṃ stumaḥ //"* (Bhāskarī, 1938, p. 5).

This interpretation is quoted almost *verbatim* in the commentary of the edition, only the last part of it having a slightly different wording, beginning from *tathā nimeṣeṇa* (*nimeṣeṇa punaḥ śaktibhāgasya svāntaḥsaṃyojanena avasthitiḥ* (ĪPV, 1918, fn. 1 p. 2); moreover, the quotation of *Spandakārikā* I.1 is omitted.

The ĪPSVV (2009, p. ?) gives a long explanation of the compound, akin to the one of the gloss, considering the first three members of the compound as the first three *pañcakṛtya*—and, like the Bhāskarī, quoting the first stanza of the *Spandakārikā*:

unmeṣaprasaraṇe*tyādi caturdaśasvaraḥ* […] **nirāśaṃsād un-meṣe***tyādinānavaratajaḍabrahmavādivilakṣaṇasṛṣṭyādipañcavidhakṛtyakāritvam uktam | tatronmeṣaḥ sṛṣṭiḥ | prasaraṇaṃ sthitinime ——————— hau gṛhyete |*
cidātmaiva hi devo ntaḥ sthitam icchāvaśādbahiḥ |
yogīva nirūpādānam arthajātaṃ prakāśayet ||
p. 5) iti vakṣyamāṇanītyā | ataḥ saṃvidaikyena sthitasvabhāvarāśer bahirunmajjanarūpatvād unmeṣasya gṛ ———- ti hetutvāt prasaraṇasya sthititvaṃ bahīrūpatāvilāpanenāntarnimajjanātmaka syān nimeṣasya saṃhāratvaṃ saṃhṛtasya bhāvarāśer antaḥ saṃskārātmanāvasthāpakahetutvāt sthites tirodhānamayatvaṃ tādṛśasya bhāvarāśeś ci ————- taranugrahātmatvaṃ ca | yad

ivonmeṣetyādi sthitīty antena kevalaṃ sṛṣṭisaṃhārāvabhidhīyete tatonmeṣaprasāraṇety anenasṛṣṭiḥ nimeṣasthitīty anena saṃhāraḥ sthitivilayānugrahāṇāṃ viśi ——————— tvāt nādhikām iti pralayodayābhyām eva pañcavidhaṃ pārameśvaraṃ kṛtyaṃ saṃgṛhyate | śrīspandanirṇayoktanātyā sthititirodhānānugrahās tv anayos tv antarbhūtā eva | tatra sṛṣṭayantargatā sthitiḥ | saṃhārāntargatau tirodhānānugrahau | anena

> *yasyonmeṣanimeṣābhyāṃ jagataḥ pralayodayau |*
> *taṃ śakticakravibhavaprabhavaṃ śaṅkaraṃ stumaḥ ||*

iti   śrīspandakārikārthasaṃgṛhitasvarūpād   ātmīyāt   avināśi-norūpyamānasya kāryarūpaviśvasya kāraṇabhūtāt śaktirūpāt - yo (7) viśvajīvitamayo bhagavān prakāśaḥ, iti śrīsuktāv uktanītyā prakāśanādbhāvāt |.

(8) For a discussion of this and other interpretations in the commentaries, see the note to annotation 7

(9) In both cases P and L share the same scribal errors. Nevertheless, the correct text in Ś$_7$ might be a redactional correction.

For a discussion of the various possible interpretations of this compound, see the commentary to annotation 10.

(10) This gloss, found only in Ś$_7$, has been written by a second hand directly after the previous gloss, as a sort of 'integration', providing a definition of *āmaya* and explaining the bahuvrīhi relation of the compound. Its syntax is awkward, since one would expect the instrumental case of the feminine relative pronoun (*yayā*), as in annotation 9, instead of the masculine form (*yena*).

The Bhāskarī (1938, p. 9) gives also a second, different interpretation of the compound, according to which one has to translate *muktāmayasthiti* as "the existence as a pearl":

> *vaṃśaḥ —śiṣyasantānaḥ veṇuś ca | vaṃśo hi vidyayotpattyā ca vartate, tasya madhye muktāmayī —atiśuddhatvena mauktikasvarūpā, sthitiḥ avasthānaṃ yasya, yuktā ca vaṃśe muktāsthitiḥ.*

Unfortunately, in the ĪPSVV (2009, p. ?) the passage commenting on the compound is incomplete. Still, the interpretation mainly stresses the importance of belonging to a pure spiritual lineage, hinting at the second possible interpretation as a simile only in the beginning:

> *prokta ——————- śamadhye sthito muktāmaṇiḥ svaprastutihetuṃ taṃ vaṃśaṃ viśadayan yathā tiṣṭhati tadvat tryambakādisaṃbandhinaḥ sato virataṃ vartamānasya, atha ca sato māyākāluṣyarahitatvāt śuddhasya santānasya madhye tadantaḥ muktāmayasthiteḥ āmayopalakṣitamāyārahitasthite ———.*

See also the editor's explanation in the edition (ĪPV, 1918, fn. 2 p. 3), which, as to be expected, gives both interpretations:

> *tasya tryambakādity asya sadvaṃśaḥ sadanvaya eva jātiveṇuḥ tanmadhye muktā nirastā āmayasthitiḥ bhedāvabhāsanamayī sthitiḥ, muktāratnamayī ca sthitir yasya tathābhūtasya śrīsomānandanāthasya yat vijñānaṃ tadupajñātma śivadṛṣṭināmakaṃ śāstraṃ, tasya pratibimbakaṃ samānābhidheyaviṣayaprayojanam.*

The expression *muktāmaya* seems to be a recurring epithet. For instance, it is found also in Bāṇa's *Harṣacarita* (*ucchvāsa* VIII): *dhanyaḥ sa bhūbhṛd yasya vaṃśe maṇir iva muktāmayaḥ saṃbhūto 'si* (Harṣacarita, 1909, p. 320). Here too, the commentator Śaṅkara explains both meanings, glossing the passage with the words *vaṃśo veṇur api | muktāmayas tyaktadoṣo mauktikarūpaś ca* (*ibidem*; this passage has been drawn to my attention by Professor H. Isaacson).

(13) The footnote to stanzas three and four in the KSTS edition is identical to the gloss in the mss.:

> **anuttarānanyasākṣī***ti [...] pumarthopāyam mokṣopāyam* (ĪPV, 1918, fn. 2 p. 3).

(16) Both in P and L, this gloss is referred to *tatsūtravivṛtim laghum* (I.1.4b), being written directly above it, whereas in Ś₇ it is written above *vṛttyā tātparyaṃ ṭīkayā tadvicāraḥ* (I.1.5a). The gloss might well refer to both expressions. In the first case, it would anticipate I.1.5ab, in which the reason for writing the ĪPV is explained. In the second one, it would explain I.1.5ab by directly mentioning the reason.

A closer look at the passages of the Bhāskarī and the ĪPSVV commenting on ĪPV I.1.4b and I.1.5a may be helpful in finding out the motives behind the attribution of the annotation to two different stanzas.

As expected, at the very beginning of his commentary Bhāskarakaṇṭha lists the works of his predecessors, in order to explain the reason why he has decided to write his own commentary (Bhāskarī, 1938, pt. 2):

> *śrīmān utpaladevaḥ svagurunirmitaṃ śivadṛṣṭyākhyaṃ mahārahasyaśāstraṃ vyākhyāya tatpratibimbakalpaṃ kārikāmayam īśvarapratyabhijñākhyaṃ mahāśāstraṃ praṇīya tattātparyasya durbodhatām āśaṃkya tanmātraparā laghupratyabhijñākhyāṃ vṛttiṃ ca kṛtvā tatrāpi mandabuddhyanugrahārthaṃ madhyapratyabhijñākhyāṃ vivṛtiṃ kṛtavān | tatra ca sarvajanahitārthaṃ śrīmatābhinavaguptācāryeṇa bṛhatpratyabhijñākhyā bahuvistarā ṭīkā kṛtā | tadvicāraṇe ca janam aśaktaṃ jñātvā tenaiva pratyabhijñākārikāsūtreṣu saṃgrahamayī vimarśinīti prasiddhā ṭīkā kṛtā* (emphasis mine).

Torella (1988, p. 137-8) translates the passage thus:

'After having commented upon the *Śivadṛṣṭi*, Utpaladeva wrote the ĪPK, which is like the reflection of it. Then, considering its import difficult to understand, he composed the *vṛtti*, called *Laghupratyabhijñā*, which concerns only the significance of the *sū-tras*; to elucidate this, as an aid for the feeble-minded, he wrote the *vivṛti*, known as *Madhyavimarśinī* [in the text, *Madhyapratyab-hijñā*, i.e. the *Īśvarapratyabhijñāvivṛti*]. On the latter Abhinav-agupta, for the good of all men, wrote an extensive commentary, called *Bṛhatpratyabhijñā* [i.e. the ĪPVV]. Then, considering that its study would not be accessible to the average man, he composed a concise commentary on the *sūtras*, known as *Vimarśinī* [i.e. the ĪPV].'

In the second passage of the Bhāskarī relevant for our issue, there is no specific mention of the reasons why Abhinavagupta decided to write the ĪPV, the main point is to explain of whom Abhinavagupta was the pupil's pupil and on whose *sūtra*s he wrote a comment (*praśiṣyaḥ kasya, sūtrāṇi kasyety apekṣāyām āha*):

> *"śrītraiyambaka" ityādinā | tasya praśiṣyaḥ —śiṣyaśiṣyaḥ, **aham abhinavaguptaḥ laghum** —śabdataḥ laghvīm, tasya sūtrāṇām — kārikārūpāṇām sūtravākyānām, **etām** —kariṣyamāṇām, vivṛtim — vivaraṇarūpām ṭīkām, **karomi** | kiṃ kṛtvā ? śrīmāṃś cāsau lakṣ-maṇaguptaḥ —etannāmaka utpaladevaśiṣyaḥ svaguruḥ, tato **bud-dhvā** —jñātvā, adhītyeti yāvat | praśiṣyaḥ kasya, sūtrāṇi kasyety apekṣāyām āha (Bhāskarī, 1938, p. 8)*

The corresponding passage of the ĪPSVV runs as follows:

> ***tatsūtravṛttiṃ*** *tasyeśvarapratyabhijñākhyasya śāstrasya saṃvṛta-sautranirdeśavivṛtimātravyāpārāyām   iti   nijavṛttyuktanītyā saṃvṛtārthānām api sūtrāṇām pratyekaṃ spaṣṭā ——————— —— ṇam | svanirmitabṛhadvimarśinyapekṣayā **laghu** saṃkṣiptaṃ granthavistarābhāvetyaprayatnenāśeṣaśāstrasvīkārakṣamaṃ kṛtvā |* (ĪPSVV, 2009, p. ?)   [the ĪPSVV comments a variant reading, *laghu* instead of *laghum*]

Though this passage is incomplete, one can still see that the motive that impelled Abhinavagupta to write the ĪPV is at least hinted at. For this purpose, the anonymous author of the ĪPSVV actually quotes the ĪPV (*saṃvṛtasautranirdeśavivṛtimātravyāpārāyām iti nijavṛttyuktanītyā*)—in which Abhinavagupta in turn is quoting from Utpaladeva's *Īśvarapratyabhijñāvivṛti*. Therefore, one has to turn to the passage of the ĪPV to find the explicit statement that since Utpaladeva has not bothered himself to give longer explanations—his effort being only to explain the obscure passages of the *sūtra*s with the *Vṛtti* and to clarify the *Vṛtti* with the *Ṭīkā*—Abhinavagupta has undertaken the task of giving a full interpretation of the *sūtra*s:

iyati ca vyākhyāne vṛttikṛtā bharo na kṛtaḥ, tātparyavyākhyānāt |
yad uktam

> *'saṃvṛtasautranirdeśavivṛtimātravyāpārāyām |'*

iti | ṭīkākāreṇāpi vṛttimātraṃ vyākhyātum udyatena nedaṃ spṛṣṭam,
asmākaṃ tu sūtravyākhyāna eva udyama —iti vibhajya vyākhyātam
| evaṃ sarvatra. (ĪPV, 1918, p. 22)

The writer of the Vṛtti has not taken the trouble of giving such a
detailed explanation, because his object was simply to state the
implication. This is what has been said:—"(In the Vṛtti) which
is intended to explain briefly what is obscure in the aphorisms."
The writer of the Ṭīkā also, being concerned with the exposition
of the Vṛtti only, has not touched this point. We have, however,
explained it in detail, because our attempt is to give a full expo-
sition of the aphorism. This holds good everywhere. (Pandey,
Kanti Chandra, 1954, p. 7-8)

On the other hand, in both commentaries the passage on ĪPV I.1.5ab deals
more directly with the topic of Abhinavagupta's motive for writing the ĪPV.
According to Bhāskarakaṇṭha, the motive is that although Utpaladeva himself
had already written two commentaries, with them he has only given the in-
tention, the purport (*tātparyam*) of the *sūtras* (**tātparyam** — *atrābhiprāye etāni*
sūtrāṇi pravṛttānīty ayam arthaḥ) and made them more intelligible (*tadvicāraḥ*
— tātparyavivekaḥ, ṭīkyate 'vagamyate 'nayārtha iti ṭīkā), without making their
meaning completely explicit (*na tu sūtrāṇāṃ samyag arthaprākaṭyaṃ kṛtam iti*
bhāvaḥ):

> *nanv eteṣu sūtreṣu prathamaṃ sūtrakāreṇa vṛttiḥ kṛtā, tadanu*
> *ca tad upari svayam eva ṭīkā kṛtā, tasyāṣ ṭīkāyāś ca tvayā*
> *ṭīkā kṛteti kim ayaṃ piṣṭapeṣaṇasahodaraḥ punaḥ prayatna ārab-*
> *dha ity apekṣāyām āha "vṛttyā" ityādi | ata iti śeṣaḥ | yato*
> **granthakāreṇa** *— pratyabhijñāsūtrakāreṇa śrīmadutpaladevena,*
> **vṛttyā** *–tātparyamātre vartanaṃ vṛttiḥ, lakṣaṇayā tanniṣṭho grantho*
> *vṛttiḥ, tayā,* **tātparyam** *— atrābhiprāye etāni sūtrāṇi pravṛttānīty*
> *ayam arthaḥ,* **dṛbdham** *— granthena kathitam | punas tenaiva*
> **tadvicāraḥ** *— tātparyavivekaḥ, ṭīkyate 'vagamyate 'nayārtha iti*
> *ṭīkā tayā, dṛbdhaḥ, na tu sūtrāṇāṃ samyagarthaprākaṭyaṃ kṛ-*
> *tam iti bhāvaḥ |* **tasmāt** *—tataḥ kāraṇāt | aham abhinavagup-*
> *tākhyaḥ* **sūtrāṇām** *—sūcanāmātraparāṇāṃ kārikāṇām,* **artham** *—*
> *vācyārtham,* **ittham** *—anena vakṣyamāṇena prakāreṇa, samyak —*
> *sphuṭaṃ kṛtvā, pratyabhijñāyāḥ —atra vācyabhūtasya sa eveśvaro-*
> *ham iti bhātabhāsamānānusandhānasya,* **viviktyai** *– vivecanārtham,*
> **mandabuddhīn prati** *—vṛttyā ṭīkayā taṭṭīkayā ca sūtrārtha-*
> *bodhe 'samarthabuddhīn uddiśya,* **vyākhyāsye** *– vyākhyāviṣayatāṃ*
> *neṣyāmi, vyāṅpūrvasya khyāñaḥ lṛṭi rūpam, tathā ca nāsya prayat-*
> *nasya piṣṭapeṣaṇaprāyatvam ity arthaḥ* (Bhāskarī, 1938, p. 16).

The corresponding passage in the ĪPSVV (ĪPSVV, 2009, p. ?) conveys a similar idea. The anonymous author firstly quotes a variant of the well-known stanza on the 'five services' of a commentary, here listed as (1) *padaccheda*, (2) *padārthokti*, (3) *vigraha*, (4) *vākyayojanā*, and (5) *tātparyakathana*; for different lists occuring in other texts, see Goodall and Isaacson (2003, p. l-li, particularly fn. 100 on p. li). He then states that Utpaladeva has only begun to fulfill them, since with the *Vṛtti* he has only stated the purport of the *sūtras* and with the *Ṭīkā* has explained it, (**tadvicāra** *iti | tasya tātparyasya vicāraṃ nirūpaṇaṃ,* **dṛbdhaṃ** *saṃdṛbdhaṃ kathitaṃ,* i.e. *tātparyavicāra = tātparyakathana*), but he has not yet unfolded the meaning of the *sūtras* (*tāvatā sūtrārtho na prakaṭīkṛtaḥ syād*):

> **vṛttyā tātparyam** *iti |* **eteṣv** *iti | aviratam parāmṛśyamānaprameyatvād anubhavago* ——————— **granthakāreṇa** *śāstrakṛtā |*
> *padacchedaḥ padārthoktir vigraho vākyayojanā |*
> *tātparyakathanaṃ ceti vyākhyānaṃ pañcalakṣaṇam ||*
> *ity uktanītyā vyākhyānalakṣaṇapañcakamadhye padacchedādilakṣaṇacatuṣṭayam utsṛjyottamabuddhi* ——— *ni hṛdi nidhāya svamukhotthayā vṛttyā tātparyamātraṃ |* **tadvicāra** *iti |*
> *tasya tātparyasya vicāraṃ nirūpaṇaṃ,* **dṛbdhaṃ** *saṃdṛbdhaṃ kathitaṃ tāvatā sūtrārtho na prakaṭīkṛtaḥ syād iti | yatas tasmād dhetoḥ sūkṣmabuddhīn pratīttham sva* ——————— *dādyūhā samarthatathāsaṃkucitadhīṣaṇāyuktān |*

Therefore, Abhinavagupta set out to write his work for people of weak intellect, in order to help them grasp the difficult *Pratyabhijñā* philosophy (*yatas tasmād dhetoḥ sūkṣmabuddhīn pratīttham [...] samarthatathāsaṃkucitadhīṣaṇāyuktān*; in the Bhāskarī: **tasmāt** —*tataḥ kāraṇāt [...]* **viviktyai** —*vivecanārtham,* **mandabuddhīn prati** —*vṛttyā ṭīkayā taṭṭīkayā ca sūtrārthabodhe 'samarthabuddhīn uddiśya,* **vyākhyāsye** – *vyākhyāviṣayatāṃ neṣyāmi*).

At first glance, the interpretations of the two commentaries seem thus to support Ś[7] in assigning the gloss to I.1.5a. Still, in the present marginal annotations the technique of anticipating an explanation which will be given later in the *mūla*-text is frequently employed. Moreover, the generic character of the gloss could have led a scribe to feel free to refer it to that part of the text that for him seemed most appropriate. If this is the case, we might eventually speak of a "shifting gloss."

(17) The manuscript reads *cārya'2´tu'3´*, the two numbers written above the word indicating that the second and the third *akṣaras* are to be inverted, in order to read *cāturyaśālinīm*. For the interpretation of this word in the commentaries, see the note to annotation 16 above.

(18) Together with the following two annotations, this one is an 'adapted' quotation from the ĪPVV. In all three cases, the text of the source has been slightly changed, in order to build independent sentences, then employed

as a proper comment on a word. In one case, namely annotation 19, the scholiast has made a sort of 'patchwork', taking two sentences that in the source were not contiguous and then putting them together to get a—more or less—meaningful sentence. For the sake of clarity, I give here the text of the whole passage as it is to be found in the printed edition (ĪPVV, 1938, p. 17):

> *sūtryate 'rtho yena, tat sūtram | sūtrasya svābhidheye vartanaṃ vṛttiḥ, tatpratipādakatvāt sūtrārthodbhedano grantho 'pi vṛttiḥ | śāstrārthasya saṃvṛtasya ācchāditasya iva śaṅkyamānaparamat-apāṃsurāśiprāyāvaraṇāpasāraṇena apagatāvaraṇatvaṃ vivaraṇaṃ vivṛtiḥ, tatpratipādakatvāt grantho 'pi | sa eva ṭīkā ṭīkyate avagamy-ate hṛdayabhūmisaṃcaraṇacāturyayogyo 'rthaḥ kriyate yayeti |.*

The footnote to stanza I.1.5 in the edition of the ĪPV is also a concoction of the text of the ĪPVV, in which various parts of the original text are pasted together to form a new text:

> *śāstrārthasya saṃvṛtasya ācchāditasyeva śaṅkyamānaparamata-pāṃsurāśiprāyāvaraṇasyāpasāraṇenāpagatāvaraṇatvaṃ vivaraṇaṃ vivṛtiḥ, tatpratipādakatvāt grantho 'pi sa eva | sūtrasya svābhidh-eye vartanaṃ vṛttiḥ, tatpratipādakatvāt sūtrārthodbhedano grantho 'pi vṛttiśabdena nirdiśyate | ṭīkyate avagamyate hṛdayabhūmisaṃ-caraṇacāturyayogyo 'rthaḥ kriyate yayā sā ṭīkā [...] .* (ĪPV, 1918, p. 3)

For the discussion of the single variant readings in the annotations, in the text of the ĪPVV and in the footnote of the edition of the ĪPV, see also the corresponding annotations 19 and 20.

As to the other commentaries, the Bhāskarī (1938, p. 16) gives similar definitions, both of *vṛtti* and *ṭīkā* (for the context in which this definition occurs, see annotation 16):

> **vṛttyā** —*tātparyamātre vartanaṃ vṛttiḥ, lakṣaṇayā tanniṣṭho grantho vṛttiḥ, tayā [...]* **tadvicāraḥ** —*tātparyavivekaḥ ṭīkyate 'vagamyate 'nayārtha iti ṭīkā tayā, dṛbdhaḥ.*

On the other hand, in the ĪPSVV there is no direct definition, of either *vṛtti* or *ṭīkā*.

(19) The expression °*sañcaraṇacāturyayogyo 'rthaḥ kriyate* is somehow re-dundant. A tentative literal translation may sound like "the meaning is made more suitable for aptness", as a parallel construction to such expressions as *gurutvayogya* and the like, meaning "apt for venerableness", i.e. "venerable" (Prof. H. Isaacson's suggestion).

The locative *arthe* in L is a common misreading of the *mātrā* sign for *o* in Śāradā. It is worth noticing that in P the signs for *o* and *e* are very similar.

The reading of Ś₇ *sūtraṃ | sūtrasya svābhidheye vartanaṃ vṛttiḥ | ṭīkyate* is reminiscent of the original text of the ĪPVV, as can be seen from the relevant

passage quoted above. It is not clear if the scribe of Ś$_7$ checked the passages of the ĪPVV used in the margins with a manuscript (or even the printed edition) of the ĪPVV. Still, this is a superfluous insertion, since the same definition of *vṛtti* had already been copied in the previous annotation.

The reading *hṛdaye bhūmi°* in L, though meaningful, is most probably a scribal error. If L is derived from P, one can highlight the fact that in P the word *hṛdaya°* is written exactly under the ligature *tsū* of *tat sūtram*. Therefore, the small written sign for long *ū* could have been mistaken for a sign for e by the scribe of L.

The last variant readings, *sā ṭīkā* and *sa ṭīkā*, are a little more difficult to explain. From the point of view of the syntax, the text of the whole annotation has the character of an anacoluthon, lacking an *iti* and/or a relative pronoun in the instrumental case. In fact, as shown in the comment to annotation () above, in the ĪPVV, in the footnote 3 of the edition of the ĪPV and in the Bhāskarī, the definition of *ṭīkā* is very similar or almost identical to the one of the annotation, save for the presence of a pronoun in the instrumental. The text as it is in P and L is not only an anacoluthon, it is almost unintelligible, if one does not know the original wording of the ĪPVV *vivaraṇaṃ vivṛtiḥ, tatpratipādakatvāt grantho 'pi | sa eva ṭīkā ṭīkyate avagamyate* etc. On the other hand, the variant of Ś$_7$ brings more syntactical sense to the annotation, but it could well be a redactional correction, made exactly because that the sentence as it stood was not clearly understandable.

(20) The reading *°āprasāraṇā°* of P and L may be explained as a simple misreading of the *akṣara* ⟨pa⟩, in *Śāradā* very similar to pra, from which it differs only for the length of the stroke on the right bottom part. From the point of view of the content, the reading of P and L provides the compound with a rather unusual—and partly contradictory—meaning, i.e. "the being free from the covering thanks to *the avoiding of the diffusion/increasing (aprasāraṇa)* of the covering [...]".

Also the reading *°āvaraṇatvavivaraṇaṃ vivṛttiḥ* is to be considered an erroneous one. Even if the present annotation is not directly meant as a definition of the term *vivṛti*, but rather as an explanation of the expression *sūtrārtham [...] samyag vyākhyāsye*, according to Abhinavagupta's etymological explanation of the term *vṛtti* as *vartana*, one would expect here for *vivṛti* the corresponding etymological explanation *vivartana*. For another 'etymological' definition given by Abhinavagupta, see his *Mālinīślokavārttika*, where in stanzas I.11-2 he explains the title of the work as follows (Hanneder, 1998, p. 60):

> *sacchiṣyakarṇamandrābhyām arthito 'haṃ punaḥ punaḥ |*
> *vākyārthaṃ vartaye śrīmanmālinyāṃ yat kvacit kvacit || 11 ||*
> *aucityenetaratyāgād vācyavācakayor mithaḥ |*
> *vartanāvarta etasmin sādhu śāstraṃ ca vārttikam || 12 ||*

Hanneder translates the passage thus (*ivi*, p. 61):

Since (*yat*) I shall—repeatedly entreated by my worthy pupils Karṇa and Mandra—explain the meaning of the doctrinal statements (*vākyārtha*) in the glorious Mālinī[vijayottaratantra], sometimes (*kvacit kvacit*) through giving up, when appropriate, lower [forms of interpretation] (*itara*) in the sphere of both denoter and denoted, [for this reason] this treatise is fit (*sādhu*) for this whirlpool (*āvarta*) of approaches (*vartanam*) and is [therefore] a *vārttika*.

However, in his review of the book (drawn to my attention by Prof. H. Isaacson) Goodall (2001, p. 293 fn. 4) prefers another interpretation of the last *pāda*:

The interpretation of the difficult unit 11-12 seems to me implausible. Here it would be natural to separate so that the last line read *vartanā varta etasmin sādhu śāstraṃ ca vārttikam* (i.e. taking *vartaḥ* as a nominative, rather than in compound and as a locative, as Hanneder does) and to assume that Abhinavagupta alludes without quoting to *Aṣṭādhyāyī* 4.4.98 *tatra sādhuh*. But Hanneder explicitly rejects this possibility (p. 137, fn. 49) because he has been persuaded that though Abhinavagupta might distort other quotations he would not distort a quotation of a Pāṇinian sūtra. Paraphrasing rather than quoting Pāṇini is in fact not uncommon in commentarial literature, and paraphrases of or allusions to this particular sūtra are to be found elsewhere: see, for example, Vallabhadeva's commentary on Kumārasambhava 1:21, 5:30, 5:75, and 7:29.

Still, for our purpose both interpretations would fit into the above given pattern *vartana / vṛtti – vivaraṇa / vivṛti*. The use of the term *vivṛttiḥ* instead of *vivṛtiḥ* can therefore be explained as an analogy to the term *vṛttiḥ*, whose definition occurs in the previous annotation 18.

The last sentence (*tatpratipādakatvād grantho 'pi sa eva*) is a sort of anacoluthon, since one would expect the feminine pronoun *sā* standing for *vṛtti*. An explanation could be that the pronoun gender has undergone a sort of attraction to the masculine of the preceding word, *grantha*. An alternative explanation is that the first scribe who quoted this passage from the ĪPVV just copied the original wording of the text up to a point that for him seemed to give a more or less meaningful sentence, without bothering too much about the awkward syntax; in fact, the original text runs thus: *[...] vivaraṇaṃ vivṛtiḥ, tatpratipādakatvāt grantho 'pi | sa eva ṭīkā [...]* (see annotation 18).

This annotation could possibly help with the task of establishing the order in which the glosses and the *scholia* were copied in P. The interlineal gloss of annotation 16 (*vṛttiṭīkayor utpaladevena kṛtatvāt*) begins in P between lines 7-8 and continues in the right margin. The word *kṛtatvāt* graphically interrupts

this passage from the ĪPVV, therefore the scribe had to write the words °*āc-chāditasyeva* and °*āvaraṇatva*° dividing them in °*ācchādi*° and °*tasyeva*, °*āvara* and *ṇatva*° respectively. Therefore, it is very likely that the scribe firstly copied the main text and the glosses from J at the same time and then added the longer quotations from the ĪPVV, most of which are absent in J.

(21) In Ś₇ , the *anusvāra* is missing most probably because of a lack of space, since the gloss is written between annotation 16 and the *mūla*-text, with characters smaller than the ones of the other glosses written by the first scribe. For a discussion of the interpretation of the expression *tadvicāraḥ* in the commentaries, see the commentary to the same annotation 16.

(23) For a discussion of the interpretation of this word in the commentaries, see as well the commentary to annotation 16. Semantically, *sūkṣma* is better referred to *sutrārtham*, since it is usually used in a positive sense.

(24) Unfortunately, the text of the ĪPSVV containing the explanation of this word is lacking (see annotation 16 above). This gloss most probably relies on Pāṇini 5.3.23-24 *prakāravacane thāl | 23 | idamas thamuḥ | 24 |* (Böhtlingk, 2001, p. 253-4); (Pāṇini, 1962, p. ?)

(25) In this gloss, two different hands can be identified. The first one (in the ms Ś₇ itself, the second hand) has written most of it (*saṃśayatvaviparyayatvā-dinirāsena*), while the second one has added the term *ajñatva* at the beginning. It is noteworthy that the comment to this stanza given by the editor of the ĪPV in one of his footnotes has a wording very similar to this and annotations 26 27:

> *sarvasāmānyajane   mandamatau* saṃśayaviparyayādyajñat-vanirāsanena *prabuddhe* svabhyastatvadṛbḍhaniścayatādivid-hānāt *svātmany api etaddvāreṇaiva samāveśavaivaśyāpādanāt up-akṛtir anirgalaprasarā avaśyaṃbhāvinī atra prasiddhā |* (ĪPV, 1918, p. 4 fn. 4) [emphasis by me.]

As one can see, here, the term *ajñatva* is the first member of the *karmad-hāraya* compound *saṃśayaviparyayādyajñatva*°, while in the annotation in Ś₇ it is found at the beginning of the whole compound, thus giving the impression that it is the first member of the *dvandva* compound *ajñatvasaṃśayat-vaviparyayatvādi*°.

(26) Also in this gloss, two different hands can be identified. As for the annotation 25, the first hand (in the ms Ś₇ itself, the second hand) has written the second part of it (*niścayatvādiyogāt*), while the second one has added the term *statvadṛḍha*° at the beginning, probably taking it from Ś₇ .

(27) As in the two annotations 25 and 26, in this one too, two different hands can be identified. The first hand (in the ms Ś₇ itself, the second hand) has written the second part of it (*samāveśavaivaśyāṭ upātmasamīpe kāriṇī*), while

the second one has added the term *taddvāreṇa* at the beginning. See also the note to annotation 25.

A loose parallel passage can be seen in (ĪPV, 1918, p. 27), *upaśabdaḥ samīpārthaḥ, tena janasyaparameśvaradharmasamīpatākaraṇam atra phalam.*

(28) This gloss fits better with the text *ante correctionem* (as a compound *aparokṣātmadṛṣṭaśaktikām*), since the interpretation of *aparokṣā°* as an adverb presupposes that the word refers to *°dṛṣṭaśaktikām*. In Ś$_7$ this gloss has been written by the first hand (and is followed by the number 1 for the line reference). Thus, the presence of a further explanation of *aparokṣa* with the term *sākṣād* could possibly go back to the annotation in the apograph used by the scribe (rather being an insertion of the scribe himself).

(29) See the (ĪPVV, 1938, p. 19), where a similar explanation occurs: **ātmani** *iti śarīrādau pratyagātmani.*

(34) This too is a case of a "shifting gloss", whose attribution to a term in the main text is not unanimous in all manuscripts. Both in P and L, the gloss is clearly to be referred to the expression *paratra sañcikramayiṣuḥ*, being written directly above it. On the other hand, the scribe of Ś$_7$ copied two glosses of the compound *tatsampattim*, the present one and the one in annotation 40; they are mutually exclusive—maybe were meant as an alternative intrepretation. Prof. H. Isaacson (personal communication) is of the opinion that actually it makes very good sense to gloss *tatsampattim* with the expression *paratra saṅkramaṇasampattim*: the author wants to do something and thinks that it is possible to achieve (*sampatti*, repeated in the gloss) it (*tat*, glossed with *paratra saṅkramaṇa°* 'the bringing about in others' of his identity with the Lord mentioned before, *parameśvaratanmayatā paratra sañcikramayiṣuḥ*), only if he first makes known (*samarpaṇa*) his own identity with the Lord, *svatādātmya*.

Lacking an expression like *icchan* to explain the desiderative aspect of the word—other than in annotation 35—this gloss shows its character of a personal annotation rather than that of a systematic gloss.

(35) The original text of the gloss (*saṅkrāmayitum icchaḥ*) is incorrect, one would expect either *saṃkrāmayitum icchan* as in the Bhāskarī or *saṃkrāmayitum icchuḥ* as in the ĪPSVV.

(36) For the explanation in the commentaries, see the annotation 37 on page 192. This gloss, as well as the annotations 42, 43 and 44 *ad* I.1.6 + °**śeṣatayā**, are present only in L. All of them are written by the second hand and reproduce, more or less literally, the explanations given in the Bhāskarī.

(37) The two commentaries give—not surprisingly—very similar explanations, stating that Abhinavagupta points out that at the outset (i.e., in the first *kārikā*) Utpaladeva expounds directly to his disciples the identity with the Lord, which he has already experienced, and that this identity is equal to the state of being the servant of the Lord.

(38) This gloss is a quotation from the ĪPVV (1938, p. 18), save for the part present only in P and L, *tadrahitam*. It is noteworthy that instead of giving an original paraphrase of such a common term as *vighna*, the annotator in J chose to quote from the ĪPVV, as if the quoting from an authoritative source were in itself important, regardless of the necessity of an explanation. See also the annotation 39 and its commentary.

(39) This scholium is a quotation from the ĪPVV (1938, p. 18) and consists of two parts. The first one begins exactly with the words of the ĪPVV following the quotation of annotation 38 and ends with the words *prabhaveyur apīcchāvighātāya* (ĪPVV, 1938, p. 18). In the second part (from *parameś-vareti | parameśvarasamāveśe* onwards), the annotator has left out a part of the passage and therefore he had to change its wording in order to get a self-standing, meaningful text (instead of the reading of the edition, namely *tatra hi sati viśvam api,* he adapted the text, changing it to *parameśvareti | parameśvarasamāveśe hi sati viśvam api* etc.) The missing part runs as follows:

> *viśeṣataḥ   samastalokam   abhyuddhartum   parigṛhītodyamasya | lokagatadharmādharmaparispandena   tadadhiṣṭhātrā   ca   de-vatāvṛndena   saṃsāraparirakṣaṇaparigṛhītakṣaṇena   avaśyaṃ   vigh-nasaṃghasaṃghaṭanā kriyate | yathoktam*
>
>> *vighnāyutasahasraṃ   tu   parotsāhasamanvitam | pra-haraty aniśaṃ jantoḥ sadvastvabhimukhasya ca ||*
>>
>> *viśeṣato bhavāmbhodhisamuttaraṇakāriṇaḥ |*
>
> *ityādi | tad   asau   vighnasaṃghāto   yadi   paraṃ tādṛśālaukikodyogayojakena   bhagavataiva   anugrahātmakacara-maṇijakṛtyanirvāhaṇakāriṇā vihantuṃ śakyate iti pratyagātmani śarīrādau   tadrūpatātiraskāreṇa   avanatirūpeṇa   prathamasamaye parameśvarasvarūpotkarṣaṇaparāmarśātmā samāveśaḥ*
>
>> *mukhyatvaṃ kartṛtāyās tu——| (3 | 2 | 12)*
>
> *ityādivakṣyamāṇalakṣaṇaḥ svīkāryaḥ | tatra hi sati viśvam api [...]*

In his article on the opening verses of Abhinavagupta's *Tantrasāra,* Sanderson (2005, p. 91-2) quotes, translates and analyzes this passage of the ĪPVV —employing it just as a sort of commentary to a verse of a work other than the one for which it was written, much in the same way as the scribe of Ś$_7$ did.

(40) The gloss is preceded by the number 2, for the line reference. The passage of the ĪPSVV commenting on the expression *āvighnena tatsaṃpattiṃ manyamānaḥ* is unfortunately fragmentary. This gloss too draws its expla-nation most probably from the passage of the ĪPVV (1938, p. 18) used as scholium in the annotation 38.

Another relevant passage is TĀ (28.9.338b-40a).

(41) The fact that in J this gloss is interlinear and written directly above the word commented on explains the lack of the *pratīka*. On the other hand, in P, L and Ś$_7$ the gloss is written in the margins, away from the commented

word and with no reference sign, so that a reference is necessary in order to assign it to the corresponding word in the main text.

(43) This gloss is a literal quotation from the Bhāskarī (1938, p. 18): *etena maṅgalasya śeṣitvam arthād uktam* (for the context of this expression, see annotation 42).

(44) This gloss relies on two *sūtras* by Pāṇini: *kartṛkaraṇayos tṛtīyā* (2.3.18) and *itthambhūtalakṣaṇe* (2.3.21) (Böhtlingk, 2001, p. 58). Here and in the gloss to *tatsampattim* (annotation 41), the annotation has rather the character of a running commentary, having the *pratīka* (in this case even with *iti*). In this case too, the reason might be that the gloss is distant from the word in the main text.

(45) For the explanation in the Bhāskarī, see annotation 42. This gloss may be meant as a correction to the wrong one of annotation 46.

(46) At first glance, one is tempted to read two different glosses, the first one to the term °*parāmarśa*° (glossed as *samāveśa*), and the second one to the term alone. They are indeed graphically separated, but this can be explained if one considers the fact that above the word °*śeṣatayā* there is little place to write because of the signs for the vowel *e* (in °*śeṣatayā*) and two strokes of *akṣaras* in the line above (the ⟨ra⟩ in the ligatures ⟨tra⟩ and ⟨kra⟩ in the expression *paratra sañcikramayiṣuḥ*). On the other hand, from the point of view of the content they represent undoubtedly a single gloss—related to the longer quotation from the ĪPVV in annotation 39 (*[…] tatsamāveśasaṃskāramahaujojājvalyamānanijaujaḥ*° […], 'with its own energy flaming because of the great energy of the impression of the immersion').

In this gloss the glossator is trying to show how, according to him, the ĪPV corresponds to the ĪPVV, implying an interpretation of *śeṣa* completely different from the one given in the glosses of annotations 42, 43, 45 and in the *Bhāskarī*. Although it is possible to understand °*parāmarśaśeṣatayā* as 'the remainder (*śeṣa* = *saṃskāra*) of the awareness (*parāmarśa* = *samāveśa*),' it seems more likely that Abhinavagupta really meant *śeṣa* in the sense of *śeṣitva* (Prof. H. Isaacson, personal communication).

(47) According to Prof. H. Isaacson, this is not exactly a gloss, it is rather an 'explanatory addition,' it is a kind of explanation of the *viṣya*, the scope of something (*viṣyāvadhāraṇa*, 'determining of the scope', 'scope identifier').

(49) In Ś₇, the scribe originally wrote the *mātṛkā* for the *e* of *eva* above the first *da* of the word *prasādād*, but he corrected the error immediately. This scribal error points to a written transmission.

The reading *janasamīpam* of P and Ś₇ agrees with the reading of all the Śāradā manuscripts used by (Torella, 1994, p. 1), whereas the reading adopted by him is from T, a South Indian manuscript written in Malayalam script. As already stated by Torella in his edition (*idem*, p.1 fn 5), the reading of the Śāradā manuscripts could probably derive from the passage of the

ĪPV commenting on the *kārikā*, namely *upaśabdaḥ samīpārthaḥ, tena janasya parameśvaradharmasamīpatākaraṇam atra phalam* (ĪPV, 1918, pp. 33). The reading found in the margins of P and Ś₇ can therefore be considered as the *lectio vulgata* of the manuscripts of the ĪPKv that were circulating in Kashmir when the scribes copied the text of Utpaladeva's *Vṛtti* in the margins of the manuscripts of Abhinavagupta's ĪPV. It thus represents that stage of the textual transmission of the ĪPKv which is of interest for the purpose of this edition—to present a text which is the closest one to the intention of the author(s) of the annotations.

The reading *svasvāminaṃ* of Ś₇ is the one adopted by both editors and is to be found in almost all Śāradā manuscripts (Torella, 1994, p. 1), the alternative reading being *svaṃ svāminaṃ* (found in T and two Śāradā manuscripts). The reading *svāminaṃ* of P can be easily explained as a case of haplography.

The reading *tasyāpi* of P seems to be common to all mss (Torella, 1994, p. 1). In Ś₇ , the reading *parasyāpi* is to be found in that part of the text written by a third scribe on the left margin—whereas the first part of the quotation, written by the second hand, is in the right margin. The first possible explanation is that his antigraph had this reading. Another explanation for this variant could be that the scribe tried to render the text more easily understandable by glossing the pronoun *tasya*, which refers to a word (*jana°*) in the text written in the right margin.

(50) This gloss is simply a paraphrasis of Utpaladeva's own explanation in the *vṛtti* (*parameśvaraprasādād eva*).

(51) This gloss is an 'intra-textual' quotation from the ĪPV (like the one *ad* I.1.kā.1d *tatpratyabhijñām*, see annotation 54):

> *maheśvaraḥ, tasya* **dāsyam** *ity anena tatpratyabhijñopapādanasya mahāphalatvam āsūtrayati* | dīyate asmai svāminā sarvaṃ yathāb-hilaṣitam iti dāsaḥ, tasya bhāva *ity anena parameśvararūpasvā-tantryapātratā uktā* | (ĪPV, 1918, p. 14) [emphasis mine]

The passage is quoted word for word in the ĪPSVV (2009, p. 25) (*kāyavāṅ-manorūpaṃ svātmajñānaṃ prahvīkurvāṇasya ata eva taṭasthasya tasya* dīyate asmai svāminā sarvaṃ yathābhilaṣitam iti dāsa *iti vakṣyamāṇaparameś-varadāsyam aprāptasya*), while the ĪPkaumudī (2009, folio 7b) gives a short paraphrase of it (*dāsyaṃ hi dīyata asmai yathābhilaṣitam iti dāsaḥ*).

It is noteworhty that in P and L the gloss—though being a quotation—has a wording slightly different from the one found in the manuscripts themselves (P folio 3v5-6, L folio 4v6-7). Maybe the scribes just wrote down the passage in the margin, quoting it by heart, or maybe they copied it carelessly from the antigraph (which in turn, of course, could have been already corrupted). However, a similar formulation of the concept of *dāsya* occurs also in the ĪPVV (1938, p. 30) (*yo yaḥ sujano labdheśvaragāḍhaparicayo dīyate 'smai sar-vam iti dāsaśabdavācyaḥ, sa evaṃ vimṛśati*). The scribe(s) of the scholia and

glosses clearly made large use of the ĪPVV as a source, and maybe the wording in P and L (*dīyate* ⟨'⟩*smai sarvaṃ*) has been influenced by this passage of the ĪPVV.

(53) The number 1 written above the word *dāsyam* in the main text is repeated as a reference sign above the annotation. This gloss too most probably relies on a passage from the ĪPVV (1938, p. 21): *'atyantadurlabhaṃ dāsyam' iti 'kathañcit' ity anena uktam iti sutarām ātmaviṣaye nyagbhāvanam uktam {uktam}.*

(54) Like the gloss in annotation 51, also this one is an 'intra-textual' quotation from the ĪPV (1918, p. 19-20): *tasya maheśvarasya* pratyabhijñā *pratīpam ātmābhimukhyena jñānaṃ prakāśaḥ pratyabhijñā.* Here too, the wording of the annotation in P and L is different than the one to be found in the main text of the manuscripts themself (in J on ?, in P on 4v2-3, in L on 6v1-2 and inŚ₇ on ?), which is identical to the one of the edition. The accusative *īśvaram* in P and L may be explained as a scribal error, or it could be interpreted as a gloss to °*hetum*.

(56) Again, even this small gloss is a quotation from the ĪPVV (1938, p. 31): *'pratyabhijñopāya' iti* | *pratyabhijñāpanaṃ hi prayojakavyāpāraḥ.* The reading of Ś₇ *pratyabhijñānaṃ* (instead of the causative form *pratyabhijñāpanaṃ* of the edition) could be explained either as a scribal error or as a conscious adaptation of the wording of the quoted text.

(57) The definition of the ĪPSVV given here is simply a paraphrase of part of the quotation from the ĪPVV provided in annotation 58 (*saṃbhavantīṃ tāṃ saṃbhāvayāmi, pratyabhijñām upapādayāmi.*

(58) This gloss too is another quotation from the ĪPVV (1938, p. 31-2): *ataḥ pratyabhijñām upapattyā nirūpayāmi, tadviṣayān upāyān pradarśayāmi, saṃbhavantīṃ tāṃ saṃbhāvayāmi, pratyabhijñām upapādayāmi, pratyabhijñāpayāmīti eka eva arthaḥ.* It is taken from the same passage as the annotation 57 to °*pratyabhijñām upapādayāmi.* Thus, according to Abhinavagupta, for the causative *upapādayāmi* there are three possible interpretations, all having one and the same meaning, "to cause to recognize" (*pratyabhijñāpayāmīti eka eva arthaḥ*). It is noteworthy that the present gloss is absent in J, P and L, although in Ś₇ has been written by the first hand. Moreover, the reason the scribe of Ś₇ has chosen to write in the margin only the first two interpretations given in the ĪPVV remains unknown. Later on, a reader (or user) has then written a second definition between the lines, but not the one missing from the ĪPVV (see annotation 57). See also Torella (1994, fn. 2 p. 85) and the last two *kārikās* of the ĪPK.

(59) Also this annotation, together with the following two, is a quotation from the ĪPVV (1938, p. 18-9):

na ca māyādhikāriṇi brahmaviṣṇvādau ucitaḥ samāveśaḥ iti para-
magrahaṇam | pratir lakṣaṇe, tena hetunā yataḥ prahvatā bha-
vati anyathā na same nyūne vā prāmāṇikasya prahvatā ucitā,
itthaṃbhūtākhyāne vā viṣayaviṣayibhāve pratiḥ | prakarṣeṇeti
anyatiraskāreṇa hvayati śabdayati tādrūpyaṃ parāmṛśati tad-
guṇānupraveśaspardhāvāniveti prahvaḥ |

In P and L, the present annotation and the one on *prahvatā* (61 on page 197) are written together, as a continuous gloss. The quoted passage thus resulting lacks the part from *pratir lakṣaṇe* to *viṣayaviṣayibhāve pratiḥ*. Moreover, there is no *daṇḍa* after *paramagrahaṇam* dividing the two parts. On the other hand, in J these two annotations are clearly separated, the one on *prahvatā* being written in the right margin (and parallel to the long margin). In Ś₇ they are written both in the left margin and one under the other, but they are separated with a larger interlinear spacing.

The following annotation (*pratir lakṣaṇe*, 60 on page 197), is written directly above *prati* in all manuscripts. In J, though written directly after the present annotation, it is separated from it by a *daṇḍa*.

In the ĪPV edition, this passage from the ĪPVV has been used in the footnotes as a commentary (as usual, without mentioning the source). As in J and Ś₇, in this case too, the text has been split into two parts (the gloss on *prati* is absent) and the footnote containing the text of the present annotation is referred to *parameśvaram*. On the other hand, the annotation beginning with *prakarṣeṇānyatiraskāreṇa* (61) is referred to the word °*prahvatā*° in the compound *parameśvarotkarṣaprahvatāparāmarśaśeṣatayā*—and not to *prahvatā* occurring in the sentence following the first *kārikā*, as is probably the case in Ś₇ (see the note to the annotation 61).

Taking into account these considerations (and the ones given in the annotation to 61), it is not unlikely that three different parts of one and the same passage of the ĪPVV were originally understood to be comments on three different words (and not only two, as in P and L). Therefore, I prefer to separate the three annotations into three different entries.

(60) This gloss too is a quotation from the ĪPVV (*pratir lakṣaṇe*, see annotation 59 above). See also Pāṇini, 1.4.90: *lakṣaṇetthaṃbhūtākhyānabhāgavīpsāsu pratiparyanavaḥ* (Böhtlingk, 2001, p. 58).

(61) This gloss is a quotation from the ĪPVV (see the notes in the annotation 59). This annotation most likely refers to *prahvatā*, but not only because of the content. In Ś₇ , it is written exactly at the same height as line 6, which begins precisely with the word °*kṣaṇā prahvatā*.

(64) This gloss of course takes up the definition of *prahvatā* given by Abhinavagupta in the previous sentence of the ĪPV (*kāyavāṅmanasāṃ [...] prahvatā*).

(65) In the main text, P and L read *prāṇāmikasya* instead of the correct reading *prāmāṇikasya* (confirmed also by the ĪPVV, see the passage quoted in

the annotation 59 on page 197). The term *prāṇāmika* is not attested , nor is $\sqrt{nam}$ attested with the preverb *prā-* (but only with *pra-*). If one regards the text in P and L as a variant reading (but shouldn't one expect rather the form **praṇāmika*?), it is probable that a scribe, influenced by the gloss, has changed (and simplified) the text to *prāṇāmikasya*.

(66) Since tadā is written in all manuscripts directly above *bhavati*, the attribution of this gloss to it is fairly safe. However, see also the gloss to *tatha* in the Bhāskarī (1938, p. 18): ***tathā****śabdaḥ tadāśabdārthe.*

(71) Once again, in the edition of the ĪPV, the footnote to the expression *aparamārtharūpe* goes back to this marginal gloss and to the one of annotation 82 (which is, however, to be found only in Ś₇): *bauddhasāṃkhyādīnāṃ buddhipuruṣatatvādau iva, māyādhikāriṇi brahmaviṣṇvādau vā* (ĪPV, 1918, p. 6 fn. 11).

(74) As we can see in the apparatus to the *mūla*-text, all manuscripts bear the variant reading *vidanti* instead of *vindanti* of the editions. The latter is reported at the beginning of this annotation. After it, follows a series of quotations from the *Dhātupāṭha* (Böhtlingk, 2001): (a) *vida jñāne* (2.55) Westergaard, N.L. (1841, 24.56 p. 361)) (b) *vida vicāraṇe* (7.13; 29.13, *ivi*, p. 368) (c) *vida sattāyām* (4.62; 26.62 *ivi*, p. 368) (d) *vida lābhe* (6.138; 28.138, *ibidem*; see also Pāṇini 7.1.58-9: *idito num dhātoḥ ‖ 58 ‖ śe mucādīnām ‖ 59 ‖*). Although in P and L the different quotations from the *Dhātupāṭha* are written both in the left margin and interlinear (in the margin: in P from the beginning to *vettirūpaṃ*, in L to *pāṭhaḥ*; then, both in P and L from *vida sattāyām* to the end; interlinear: in P, from *vida jñāne* to *vidyate* and in L from *vettirūpaṃ* to *vidyate*), they constitute a single annotation, not only because of their content, but also because of the fact that in J and Ś₇ they are all written together in the bottom margin.

The glossator tried to be as exhaustive as possible, quoting from the *Dhātupāṭha* almost all the meanings of the two roots *vid* (only 9.170 [? or is it 10.232, *vida cetanākhyānanivāseṣu*], *vida cetane* is missing), in order to explain the purport of the two readings *vindati / vindanti*. The Bhāskarī (1938, p. 19) reports only the variant *vindanti* of the edition mentioned in the annotation and comments on it as **na vindanti […] na labhante**, 'they don't reach,' even if according to the *Dhātupāṭha*, the form *vindanti* is from $\sqrt{vid}$ belonging to the seventh class, meaning 'to consider as.' On the other hand, the ĪPSVV (2009, p. 21) comments on the reading of the manuscripts, *vidanti*, from $\sqrt{vid}$ belonging to the 2. class (**na vidanti […] na jānantīty arthaḥ**).

(77) The stanza as it is written in the right margin in J is a literal quotation from the *Pratyabhijñāhṛdaya* (1911, p. 19), in which it occurs in the comment on *sūtra* 8 (*tadbhūmikāḥ sarvadarśanasthitayaḥ*), concerning the status of other philosophical systems in relation to Śiva as absolute consciousness, manifesting itself in manifold aspects.

Failing to recognize this, the editor of the *Bhāskarī* tried to reconstruct the first part of the stanza:

> "From the commentary the first half of this verse seems to have been as follows: –*vaiṣṇavādyās tu te sarve sarvajñaṃ jñānaśāli-nam |*" (Bhāskarī, 1938, p. 19 fn. 3).

However, Bhāskara most probably simply commented on the stanza of the *Pratyabhijñāhṛdaya*. Unfortunately, Kṣemarāja does not state the source from which he was quoting, but similar stanzas, conveying the same meaning, are to be found in the *Tantrasāra* (IV.6-7):

> *yathoktaṃ parameśvare |*
> *vaiṣṇavādyāḥ samastās te vidyārāgeṇa rañjitāḥ |*
> *na vindanti paraṃ tattvaṃ sarvajñajñānavarjitāḥ ||*

and the *Tantrāloka* (IV.27ab):

> *bauddhārhatādyāḥ sarve te vidyārāgeṇa rañjitāḥ |*
> *māyāpāśena baddhatvāc chivadīkṣāṃ na vindate ||*

The variant reading *tattvaṃ* of P and L may be then explained either as a reminiscence of the wording of this stanza in the TĀ, or as an exact repetition of the reading of the main text in P and L, which reads precisely *tattvaṃ* instead of *devam* as found in J and Ś₇.

As to the variant reading *jñānaśālinam* of J against *sarvaśaktikam* of P, L and Ś₇, one possible explanation is a redactional intervention with the aim of improving a text which seemed to be redundant because of two similar attributes (*sarvajñaṃ* and *jñānaśālinam*). Indeed, the variant *sarvaśaktikam* adds a second aspect to the Supreme Consciousness, that of its incessant activity as *kartṛ*, besides the aspect of pure knowledge as *jñātṛ*. Prof. Sanderson's suspicion is that this verse was frequently cited and became part of the mental apparatus of glossators, who subsequently polished it for their purposes.

(78) This gloss, like most of the annotations written in L by the second hand in *Śāradā* (see the annotations 79 and 80), clearly relies on the interpretation of the Bhāskarī, all the more so considering the fact that in this case the ĪPSVV gives an almost different interpretation of the value of *hi*, as summarizing and claryfing the preceding assertion (*niṣkarṣadyotaka*).

(79) As in annotations 78 and 80, also in this case, the gloss by the second hand gives the same interpretation as Bhāskarakaṇṭha (*aśuddhavidyā [...] tayā yā rāgakalā*), which is a rather unusual one, since he considers *aśuddhavidyā* as the cause for only one of the other two *kañcuka* mentioned, namely *rāga*. Moreover, he glosses *kalā* with the word *aṃśa* (*rāgakalā—rāgāṃśaḥ*), thus showing that he does not understand it as the third *kañcuka*. On the other hand, the ĪPSVV gives the common interpretation, considering the three of them to be on the same level, as the reason for bondage and

as characterising the other two *kañcukas*, *kāla* and *niyati* (*aśuddhavidyārā-gakālābhis tadupalakṣitābhyāṃ [...] kālāniyatibhyāṃ ca **saṃcāryamāṇasya***).

(82) The syntax of this gloss is not straightforward. In the manuscript, *tat-tattatva* is written exactly below °*apekṣayā* of the gloss and above °*apekṣayā* in the main text, so that is not clear which of the two is being referred to. I prefer to take it together with *yathā [...] sāṅkhyādīnām* as belonging to one gloss. In the edition of the ĪPV (1918, p. 6 fn. 11), the beginning part of the footnote to the expression *aparamārtharūpe* (see annotation 71) seems to go back to this marginal gloss, but with an attempt to put it in a more correct syntax: *bauddhasāṃkhyādīnāṃ buddhipuruṣatatvādau iva [...]* (*buddhipuruṣatattvādau = tattattatva*). As is to be expected, the footnote to *itarāpekṣayā*, though loosely, still relies on this marginal gloss also: *yathā mahattatvādyātmābhimāninām bauddhādīnām apekṣayā sāmkhyādīnām samutkarṣas tathā teṣām api ity āha itareti* (ĪPV, 1918, p. 7 fn. 12).

(85) For the technical use of the term *marīci*, see Mahānayaprakāśa p. 63, lines 5 ff., lines 13-14, KSTS; Mahānayaprakāśa (unknown), Trivandrum Sanskrit series 4.10, 5.4-5; Tantrālokaviveka on +5.28c-29b.

In the edition, almost the whole of the footnote commenting on this stanza consists of this gloss and the ones in 86, 87 and 89: *akṛtrimaiḥ marīcimayaiḥ, akṣatāṃ sadoditām, avarataḥ avarasmin brahmādāv sārvavibhaktikaḥ tasil* (ĪPV, 1918, p. 7, fn. 12).

(86) "In the non dualistic Śaiva doctrine the ultimate reality, the nature of the deity is eternally active, not sometimes active and sometimes quiescent. In a figurative sense, unlike other lights that arise and then disappear, the light of consciousness arises continuously, and therefore is eternally lit" (Sanderson, personal communication).

(88) Although this gloss is written in the top margin, it is clearly to be referred to *avarato 'pi* in the second line, not only because of its content, but also because of the reference sign in the form of a 1 above the gloss itself and the word to be referred to in the text.

"The glossator takes *avarataḥ* as qualifying *vibhramād* ("as the result of an error (*vibhramād*), which is *avara*"), thus interpreting the *tas* suffix in the ablative sense (*avarād = adharād vibhramāt*). Like other annotations by the second hand (for instance, 78, 79 and 80), this gloss too relies on the interpretation given in the *Bhāskarī* (**apy avarataḥ** [...] *adharadarśanasthāt*).

Prof. Sanderson is of the opinion that this interpretation is wrong. If we agree with it, we still need to have the object of the *stutispṛhā*. On the other hand, if we take *avarataḥ* as the object of *stutispṛhā*, the meaning of the stanza is that once you have seen Śiva, you have to be crazy to make the mistake of perceiving Vāsudeva, some junior figure in the cosmic hyerarchy ("why, Bestower of boons, would any such person be deluded enough to desire to pray to something lower, rejecting you?"; an alternative interpretation could

be "how could there be the desire to praise, except for you (*tvāṃ vyudasya stutispṛhā*").

The reason Prof. Sanderson doesn't agree with the glossator (and consequently, with Bhāskarakaṇṭha) is firstly that it is more important to express the object (with a term like *avaraviṣayā stutispṛhā*). The second reason is that taking *vibhramād avarataḥ* in the meaning of "lower error" is very awkward, is clumsy, lame and inelegant ('who would have the desire for praise for anyone other than you, as the result of a lower error?'). The other way round is more pleasing to the mind of the *kāvya* relisher, because there is a *vyadhikaraṇatā* between *vibhramād* and *avarataḥ*. The first time the reader goes through it, he thinks that maybe *avarataḥ* qualifies *vibhramād*, but when he gets to the end he realizes that he needs something for the object of *stutispṛhā*. He then looks back, sees that the object is really *avarataḥ* (in which the suffix *tas* has to be understood in the sense of a locative, not an ablative) and he gets that special kind of pleasure that is an essential ingredient of the enjoyment of *kāvya*.

It is possible that Bhāskarakaṇṭha read *varade*, since he comments *varade —varadātari sveṣṭadevatāviśeṣe, stutispṛhā - stutyākāṃkṣā*. He wants to make it unambiguous that *varade* is the expression of the *viṣaya* of *stutispṛhā*. But by substituting *varade* he removes the original meaning, which might well be simply a vocative *varada*. It would be very odd to say 'For whom would arise the desire to pray the giver of boons other than you.' *Tvāṃ vyudasya varadastutispṛhā* is a very awkward *sāpekṣasamāsa*. But if you have *varade stutispṛhā*, then it seems to remove the problem of the *sāpekṣasamāsa* at least. (Sanderson, personal communication).

Reading *varadastutispṛhā* (or *varade stutispṛhā*) as Bhāskarakaṇṭha does, would thus only partly solve the problem of the missing object of *stutispṛhā*, since it would leave intact the interpretation of *avarataḥ* as qualifying *vibhramād*. Moreover, other glossators also preferred to take *avaratas* as a locative (see annotation 89). The same holds for the anonymous author of the ĪPSVV who, commenting the variant reading *aparataḥ*, also prefers to consider the *tas* suffix as a locative (*atrāparata iti sārvavibhaktikas tasiḥ [e-text: tāsiḥ] saptamyarthe vartate*).

(89) The variant reading of P *aparasmin* is rather odd, since it was most probably meant to comment on another reading of the main text, *aparatas* (occurring in the ĪPSVV, see the commentary to annotation 88), not the one of its own manuscript. It was written in the margin by a second hand, and it might have been copied from another manuscript bearing the corresponding reading in the main text.

(90) The gloss just states that *tvāṃ vyudasya* means 'except you.' By using the word *muktvā* he uses the more common idiom, it does (or doesn't?) mean 'having rejected you.' He just uses an idiom, *vyudasya*, a more poetic, a more elaborate, a metrical equivalent of *muktvā* (*tvāṃ tyaktvā / muktvā / parivarjya*,

'except for you'). By using *muktvā*, he reminds himself that is not some special meaning, it is just a substitute for the banal use of the absolute of verbs "to abandon" in the sense of "except."

(92) Is *namaskaraṇa* here (and *namaskāra* in the Bhāskarī) intended in the sense of *maṅgalācaraṇa*?

Part III

Appendices

A   Diplomatic Transcription of the Text of the Raghuvaṃśa in N₁ (folios 1v-12r)

oṃ namo nārāyaṇāya ‖   ‖ vāgarthāv iva sampṛktau vāgarthapratipattaye ‖ jagataḥ pitarau vaṃde pā[1v2]rvatī parameśvarau ‖ [1.1] kva sūryaprabhavo vaṃśaḥ kva cālpaviṣayā matiḥ ‖ titīrṣur dustaraṃ mo[1v3]hād uḍupenāsmi sāgaraṃ ‖ [1.2] mandaḥ kaviyaśaḥ prepsuḥ gamiṣyāmy upahāsyatām ‖ [1v4] prāṃśugamye phale lobhād udbāhur iva vāmanaḥ ‖ [1.3] athavā kṛtavāg͟dvāre vaṃśa smin͟pū[1v5]rvasūribhiḥ ‖ maṇau vajrasamutkīrṇe sūtrasevāsti me gatiḥ ‖ [1.4] ‖ so ham ājanmaśuddhānām āpha[2r1]lodayakarmaṇām ‖ ā samudrakṣitīśānām ānākarathavartmanāṃ ‖ [1.5] ‖ yathāvidhihutāgnīnāṃ yathākāmārcitā[2r2]rthināṃ ‖ yathāparādhadaṇḍānāṃ yathākālaprabhodhināṃ ‖ [1.6] ‖ tyāgāya saṃbhṛtārthānāṃ satyāya mitabhāṣiṇāṃ ‖ yaśase vī[2r3]jigīṣūṇāṃ prajāyai gṛhamedhināṃ ‖ [1.7] ‖ śaiśave bhyastavaidyānāṃ yauvane viṣayaiṣiṇāṃ ‖ vārdhake munivṛttīnāṃ yogenāṃ[2r4]te tanutyajāṃ ‖ [1.8] ‖ raghūnām anvayaṃ vakṣye tanuvāgmibhavo pi san͟‖ tadguṇaiḥ karṇam āgatya cāpalāya pratāritaḥ ‖ [1.9] ‖ taṃ saṃ[2r5]ḥ (!)   śrotum arhaṃti sadasadvyaktihetavaḥ ‖ snehasaṃlakṣate hy agnau viśuddhiḥ syāmikāpi vā ‖ [1.10] ‖ vaivasvato manur nāma [2r6] mānanīyo maṇīṣiṇāṃ ‖ āsīn mahībhṛtām āyaḥ praṇavaś chaṃdasām iva ‖ [1.11] vyūḍhorasko vṛṣaskaṃdhaḥ śālaprāṃśur ma[2v1]rmahābhujaḥ ‖ ātmakarmakṣamaṃ dehaṃ kṣātro dharma ivāsthitaḥ ‖ [1.12] sarvātiriktasāreṇa sarvatejo bhivāvinā ‖ sthi[2v2]tasarvānnatenorvīṃ krāṃtā merur ivātmanā ‖ [1.13] ākārasadṛśaprajñaḥ prajñayā sadṛśāgamaḥ ‖ āgamaiḥ sadṛśā[2v3]raṃbhaḥ prāraṃbhasadṛśodayaḥ ‖ [1.14] bhīmakāṃtair nṛpaguṇḍaiḥ sa babhūvopajīvinām ‖ adhṛṣyaś cādhigamyaś ca [2v4] yādoratnair ivārṇavaḥ ‖ [1.15] lekhāmātram avikṣūṇṇādāt yatovartmanaḥ paraṃ ‖ na vyatīyuḥ prajās tasya niyaṃtu[2v5]nemivṛttayaḥ ‖ [1.16] prajānām eva bhūtyarthaṃ sa tābyho balim agrahīt‖ sahasraguṇa⟨m u⟩tsraṣṭum ādatte hi ra : : : : [3r1; Newārī]sān ' raviḥ ' ‖ [1.17] senāparicchadas ' tasya $ dvayam " evā"rthasādhanaṃ ' | śāstre ' vā"vyāhatā ' buddhi$r ' maurvvī ' dhanuṣi ' cā"tatā ‖ [Ragh 1.18] tasya ' saṃvṛtama[3r2]ntrasya $ ' gūḍhākāreṅgitasya

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' ca ' | **pha**lānumeyāḥ ' prārambhāḥ $ ' saṃskārāḥ ' prāktanā ' iva ' ‖ [1.19]
jugopā"tmānam " a**tra**sto $ ' bheje dharmma[3r3]m " an**ā**turaḥ ' | **a**g**ṛ**dhnur "
ādade ' so " rthā$n " a**sa**ktaḥ ' sukham " anvabhūt ' ‖ [1.20] jñāne ' maunaṃ '
kṣamā ' śaktau $ ' tyāge ' **ślā**ghāviparyayaḥ ' | gu[3r4]ṇā ' **gu**ṇānubandhitvā$t
' tasya ' saprasavā ' iva ' ‖ [1.21] an**ā**kṛṣṭasya ' viṣayai$r [*veṣa*° post corr.?] '
vvidyānāṃ **pā**radṛśvanaḥ ' | tasya ' **dharmma**rater " āsī[3r5]d' v**ṛddha**tvaṃ '
jarasā ' vinā ' ‖ [1.22] prajānāṃ ' vi**na**yādhānā$d ' rakṣaṇād ' bharaṇād " api
| sa ' `pi´tā' pitaras ' tāsāṃ $ ' kevalaṃ ' janmahe**ta**vaḥ ‖ [1.23] [3v1] sthityai
' praṇayato ' daṇḍaṃ $ ' pariṇetuḥ ' prasūtaye ' | **a**py " arthakāmau ' tasyās
" tāṃ ' dharmma ' eva ' manīṣiṇaḥ ' ‖ [1.24] dudoha ' gāṃ ' sa ' ya[jñā]ya $
' śa[3v2]syāya ' maghavā ' divaṃ ' | samyagvinimayeno"**bhau** $ ' dadhatur
' bhuvanadvayaṃ ' ‖ [1.25] na ' kilā"nuyayus ' tasya $ ' rājāno ' rakṣitur '
yaśaḥ ' | v[.][3v3]vṛttā ' yat ' **pa**rasvebhyaḥ $ ' śrutau ' **ta**skaratā ' sthitā '
‖ [1.26] dveṣyo " pi ' sammataḥ ' śiṣṭa$s ' tasyā"ture ' yatho`au ´ṣadhaṃ ' |
tyājyo ' duṣṭaḥ ' priy[o] | [3v4] py " āsī$d ' aṅgulī"vo"**ra**gakṣatā ' ‖ [1.27]
taṃ ' vedhā ' vidadhe ' nūnaṃ $ ' **ma**hābhūtasamādhinā ' | tathā hi ' sarvve '
tasyā"san $ ' **pa**rārthai[3v5]kaphalā ' guṇāḥ ' ‖ [1.28] sa ' **ve**lāvapravalayāṃ
$ ' **pa**riṣīkṛtasāgarāṃ ' | ananyaśāsanām " urvvīṃ $ ' śaśāsai"kapurīm " iva
‖ [1.29] [4r1] tasya ' **dā**kṣiṇyayuktena ' $ {na}nāmnā ' **ma**gadhavaṃśajā ' |
patnī ' sudakṣiṇe"ty " āsī"d $ adhvarasye"va ' dakṣiṇā ' ‖ [1.30] kalatravan-
tam " ātmāna$m " a**va**rodhe [4r2] mahaty " api ' | tayā ' mene ' **ma**nasvinyā
' $ lakṣmyā ' ca ' **va**sudhādhipaḥ ' ‖ [1.31] tasyāṃ " ātmānurūpāyā"m $
ātmajanmasamutsukaḥ ' | vi**la**mbi[4r3]taphalaiḥ ' kālaṃ ' $ sa ' nināya '
manorathaiḥ ' ‖ [1.32] mahate ' sutalābhāya ' $ svabhujād " avatāritā ' |
tena ' dhūr ' jagato gurvvī ' $ saciveṣu ' [4r4] niveśitā ' ‖ [1.33] gaṅgāṃ
' bh⟦ā⟧agīrathene" va ' $ pūrvveṣāṃ ' pāvanakṣamāṃ ' | icchatā ' santatiṃ
' nyastā ' $ tena ' mantriṣu ' kośalā ' ‖ [1.34] athā'bh[ya.] : [4r5]cya '
vi⟨dhā⟩tāraṃ ' $ **pra**yatau ' **pu**trakāmyayā ' | tau ' **da**mpatī ' vaśiṣṭhasya
' $ guror ' jagmatur " āśramaṃ ' ‖ [1.35] sni**gdha**gambhīranirghoṣa$m
" `e´ ekaṃ ' syaṃdana[4v1]m " āsthitau ' | **prā**vṛṣeṇyaṃ ' payovāhaṃ
' $ vi**dyu**dairāvatāv ' iva ' ‖ [1.36] mā " bhūd " āśramapīḍe"ti ' $
parimeyapurassarau ' | anu[bh.][-1-]vi[4v2]śeṣāt ' tu ' $ **se**nāparigatāv "
iva ' ‖ [1.37] **pa**vanasyā"nukūlatvā$t ' **prā**rthanāsiddhiśaṃsinaḥ ' | **ra**jobhis
' tu**ra**gotkīrṇṇair ' as[.]ṛ[4v3]**ṣṭā**lakaveṣṭanau ' ‖ [1.38] haiyaṃgavīnam
" ādāya ' $ **gho**ṣavṛddhān " upasthitān˳' | nāmadheyāni ' pṛcchantau ' $
vanyānāṃ ' **mā**rgaśākhināṃ ' ‖ [*1.39] [4v4] sarasīṣv " aravindānāṃ ' $
vīcivikṣepaśītalaṃ ' | āmodam " upajighrantau ' $ **sva**niśvāsānukāriṇaṃ '
‖ [*1.40] sevyamānau ' sukhasparśaiḥ ' [4v5] **śā**laniryyāśagandhibhiḥ ‖ puṣ-
pareṇūtkarair ' vā'tai$r " ādhūtavanarājibhiḥ ' ‖ [*1.41] manobhirāmāḥ
śṛṇvantau ' $ rathanemisvano**nmu**[5r1]khaiḥ ' | **ṣa**jjasaṃvādinīḥ ' **ke**kā '
$ dvidhā ' bhinnāḥ ' **śi**kha**ṇ**ḍibhiḥ ' ‖ [*1.42] parasparākṣisādṛśya$m "
a**dū**rojjhitavartmasu ' | **mṛ**gadvaṃdveṣu ' pa[5r2]śyantau ' $ syandanābad-
dhadṛṣṭiṣu ' ‖ [*1.43] śreṇībaṃdhād " vitanvadbhi$r " astaṃ**bha**ṃ toraṇas-
rajaṃ | sārasaiḥ ' **ka**lanirhrādhaiḥ ' $ kvacid " u**nna**mitānanau ' ‖ [*1.44]

[5r3] grāmeṣv ” ātmavisṛṣṭeṣu ’ $ yūpacihneṣu ’ yajvanāṃ ’ | amoghāḥ
’ pratigṛhnantā$v ’ arghyānupadam ” āśiṣaḥ ’ ‖ [*1.45] athādyaḥ ’ ku-
lakaṃ ’ ‖ ‖ kā”py ’ : a[5r4]bhikṣā ’ tayor ” āsīd ’ $ vrajatoḥ ’
śuddhaveṣayoḥ ’ | himanirmuktayor ’ yoge ’ $ citrācandramasor ” iva ’
‖ [1.46] tat ’ tad ’ bhūmipatiḥ ’ patnyai ’ $ darśa[ya][5r5]n˳’ priyadarśanaḥ
’ | api ’ laṃghitam ” adhvānaṃ ’ $ bubudhe ’ na ’ budhopamaḥ ’
‖ [1.47] sa ’ duḥprāpayaśāḥ ’ prāpa$d ” āśramaṃ ’ śrāntavāhanaḥ ’
| sā[yaṃ] [5v1] saṃyaminas ’ tasya ’ $ maharṣer ’ mmahiṣīsakhaḥ ’
‖ [1.48] vanāntarād ” upāvṛttaiḥ ’ $ skandhāsaktasamitkuśaiḥ ’ |
agnipratyudgamāt pūtaiḥ ’ $ pū[ryya]mā[5v2]ṇam ’ tapasv⟦i⟧abhiḥ ’
‖ [1.49] ākīryamāṇam ” āsanna$vidhibhiḥ ’ samidāharaiḥ ’ | vaiṣā-
nasair ” adhṛṣyāgni’ $pratyudgamanavṛttibhiḥ ’ ‖ [*1.50] sekānte ’
[5v3] munikanyābhi$r ’ vviviktīkṛtavṛkṣakaṃ ’ | viśvāsāya vihaṅgānām
$ ” ālavālāṃbupāyinām ’ ‖ [1.51] ātapāpāyasamkśipta$nīvārā[5v4]su ’
niṣādibhiḥ ’ | mṛgair ’ varttitaro{n}mantha$m ” uṭajāṅgaṇabhūmiṣu ‖ [1.52]
ākīrṇṇam ’ ṛṣi’patnīnā$m ” uṭajadvārarodhibhiḥ ’ | apatyair ” i[5v5]va ’
nīvāra$bhāgadheyocitair ’ mmṛgaiḥ ’ ‖ [*1.53] abhyuddhṛtāgnipiśunai$r
” atithīn ” āśramonmukhān˳’ | punānam ’ pavanoddhūtai$r ’ ddhūmair ”
āhuti[6r1]gaṃdhibhiḥ ’ ‖ [*1.54] [atha] ’ [y]⟦ā⟧at`ā´ram ” ādisya ’ $
dhuryān˳’ viśrāmay`e´” ti ’ saḥ ’ | tām ” avorohayat ’ patnīm ’ $ rathād
” ava⟦va⟧ruroha ’ ca ’ ‖ [*1.55] tasmai ’ sa : [6r2]bhyāḥ ’ sabhāryyāya
’ $ goptre ’ guptata’mendriyāḥ ’ | arhaṇām ” arhate ’ cakru$r ’ munayo ’
nayacakṣuṣe ’ ‖ [*1.56] vidheḥ ’ sāyantanasy`ā´”nte ’ $ sa ’ dada[6r3]rśa ’
tapā`o´nidhiṃ ’ | anvāsīnam ” arundhabhyā ’ $ svāhaye”va ’ havirbhujaṃ ’
‖ [*1.57] tayor ’ jjagṛhatuḥ ’ pādā$n ’ rājā ’ rājñī ’ ca ’ māgadhī ’ | tau ’
guru[6r4]’ r gurupatnī ’ ca ’ $ prītyā ’ pratinanandatuḥ ’ ‖ [*1.58] ātitheyas
’ tam ” ātithyaṃ ’ $ vinītādhvapariśramaṃ ’ | papraccha ’ kuśalaṃ ’ rājye ’ $
rājyā[6r5]śramamuniṃ ’ muniḥ ’ ‖ [*1.59] arthā’⟦a⟧rvvavidas ’ tasya ’ $ vi-
jitāripurassaraḥ ’ | arthyām ” arthapatir ’ vvāca$m ” ādade ’ vadatām ’ varaḥ ’
‖ [*1.60] upa[6v1]pannaṃ ’ nanu ’ ⟦li⟧vam ’ $ saptasv ” aṅgeṣu ’ yasya ’ me
’ | daivīnāṃ ’ mānuṣīnām ’ ca ’ $ pratihantā ’ tvam ’ āpadām ’ ‖ [*1.61] tava
’ mantrakṛto ’ mantrair ’ $ ddūrāt ’ saṃya[6v2]mitāribhiḥ ’ | pratyādiśyanta
’ ⟦.u⟧`i´va ’ me ’ $ dṛṣṭalakṣyabhidaḥ ’ śarāḥ ’ ‖ [Ragh*1.62] havir ”
āvarjitaṃ ’ ho`ha´ta$s ’ tvayā ’ vidhivad agniṣu ’ | vṛṣṭyai ’ bha[6v3]vati
’ śasyānā$m ” avagrahaviśoṣiṇām ’ ‖ [*1.63] puruṣāyuṣajīvinyo ’ $
nirā⟦?ka?⟧`ṭa´ṃkā ’ nirītayaḥ ’ | yan ’ madīyāḥ ’ prajās ’ tatra ’ $ hetu[6v4]s
’ tvadbrahmavarccasaṃ ’ ‖ [*1.64] tvayai’ vam ’ cintyamānasya $ ’ guṇāru’
brahmayoninā ’ | sānubaṃdhāḥ ’ kathaṃ ’ na ’ syuḥ $ ’ sampado ’ me ’ nirā-
padaḥ ’ ‖ [*1.65] [6v5] kiṃ tu ’ vadhvāṃ ’ tavai’ tasyā$m ” adṛṣṭasadṛśapra-
jaṃ ’ | na ’ mām ” avati ’ sadvīpā ’ $ ratna’ sūr ” api ’ medinī ’ ‖ [*1.66]
matpa⟦-1-⟧ṃ ’ durllabhaṃ ’ matvā ’ $ nūnam ” ā[7r1]varjitaṃ ’ mayā
’ | payaḥ ’ pūrvve ’ svaniḥśvāsa$kavoṣṇam ’ upabhuṃjate ’ ‖ [1.67]
nūnaṃ ’ mattaḥ ’ param ’ vaṃśyāḥ ’ $ piṇḍavicchedadarśinaḥ ’ | na ’
prakāmabhu[7r2]jaḥ ’ śrāddhe ’ $ svadhāsaṃ⟨gra⟩hatatparāḥ ’ ‖ [*1.68]

so ” ham ” **ijyā**viśuddhātmā ’ $ **prajā**lopanimīlitaḥ ’ | prakāśaś ’ cā’ nd-
hakāraś ’ ca ’ $ lokāloka ’ i[7r3]vā” calaḥ ’ ‖ [*1.69] lokāntarasukhaṃ ’
puṇyaṃ ’ $ **ta**podānasamudbhavaṃ ’ | santatiḥ ’ **ś**uddhavaṃśyā ’ hi ’ $ para-
tre’ha ’ ca ’ śarmaṇe ’ ‖ [*1.70] tayā ’ hīnaṃ ’ vineta ’ [7r4]r ’ māṃ ’ $
kathaṃ ’ paśyan ’ na ’ dūyase ’ | siktaṃ ’ svayam ” iva ’ snehā$d ’ vand-
hyam ” āśramapādapaṃ ’ ‖ [*1.71] asahyapīḍam ’ bha`bha´gava$n ’ n ṛnam
” **antyam** ” avaihi ’ me ’ | aruntu[7r5]dam ” ivā” **lā**naṃ ’ $ **na**vabaddhasya
’ **da**ntinaḥ ’ ‖ [*1.72] tasmād ’ yathā ’ vimucye ” haṃ ’ saṃmvidhātuṃ
’ tathā” rhasi ’ | ikṣvākūnāṃ ’ durāpe ’ rthe $ tvadadhīnā ’ hi ’ [7v1] sid-
dhayaḥ ’ ‖ [*1.73] ‖ iti ’ **vijñā**pito ’ rājñā ’ $ **dhyā**nastimitalocanaḥ |
kṣana(!)mātram ” ṛṣis ’ tasthau $ suptamino ’ yathā ’ hradaḥ ’ ‖ [*1.73]
so [7v2] paśyat ’ praṇidhānena ’ $ santatistambhakāraṇam | bhāvitātmā ’
bhuvo bhartu$r ” athainaṃ pratyabodhayat ‖ [*1.74] purā ’ śakram ’ up-
asthā[7v3]ya ta`vo´rvvīm ’ pratiyāsyataḥ | āsīt ’ kalpatarucchāyām ’ āśritā ’
surabhiḥ pathi ‖ [*1.75] imāṃ devīm ” ṛtusnātām ’ $ smṛtvā ’ sapa[7v4]di
’ satvaraḥ ’ | pradakṣiṇakriyātīta$s ’ tasyāḥ ’ kopam” ajījanaḥ ’ ‖ [*1.76]
avajānāsi ’ māṃ ’ yasmā$d ’ atas’ te ’ na ’ bhaviṣyati ’ | [7v5] matprasū-
tim ’ anārādhya ’ $ prajeti ’ tvāṃ ’ śaśāpa ’ sā ’ ‖ [*1.77] sa ’ śāpo ’ na ’
tvayā ’ rājan ’ $ na ’ ca ’ sārathinā ’ śrutaḥ ’ | nadaty ” ākā[8r1]śagaṅgāyāḥ
’ $ srotasy ’ `u´**uddā**madiggaje ’ ‖ [*1.78] a⟦va⟧vehi ’ tadavajñānā$d ’ yat-
nāpekṣam ’ manorathaṃ ’ | pratibadhnāti ’ hi ’ śreyaḥ ’ $ pūjyapūjāvyatikra-
maḥ ’ ‖ [*1.79] [8r2] haviṣe ’ dīrghaśatrasya ’ $ sā ’ ce’dānīm ’ pracetasaḥ
’ | bhujaṅgapihitadvāraṃ ’ $ pātālam ” adhi’tiṣṭhati ’ ‖ [*1.80] sa ’ tvam ”
ekāntarāṃ ’ tasyā ’ $ madīyāṃ ’ vatsamāta[8r3]ram ’ | ārādhaya ’ sapatnīkaḥ
’ $ sā ’ vāṃ ’ kāmaṃ ’ vidhāsyati ’ ‖ [*1.81] **iti** ’ **vā**dina ’ evā” sya ’ $ ho-
tur ” āhutisādhanaṃ ’ | anindyā ’ nandinī ’ nāma ’ $ dhenur ” ā[8r4]vavṛte
’ vanāt ’ ‖ [*1.82] **la**lāṭodayam ” ā**bhu**gnaṃ ’ $ pallavasnigdhapā⟦`ṭa´⟧lā ’
| tibhr⟦ī⟧atī[1] ’ śvetaromāṅkam ’ $ sandh” eva ’ śaśinam ’ vanam ’ ‖ [*1.83]
tāmrā ’ **la**lāṭa’ jāṃ ’ lekhāṃ ’ $ [8r5] bibhratī ’ śve**ta**bhaṃgurāṃ ’ | saṃdhyā
’ **prā**tipadene” va ’ $ vyatibhinnā ’ himāṃśunā ’ ‖ [*1.84] bhuvaṃ ’ ko**ṣ**ṇena
’ **ku**ṇḍodhnī ’ $ medhyenā”vabhṛthād ” api | prasravenā”bhi[8v1]varṣantī ’ $
vatsālokapravarttinā ’ ‖ [*1.85] **ra**jaḥkaṇ{ṭh}aiḥ ’ **khu**roddhūtaiḥ ’ $ spṛśab-
hir ’ gātram ’ antikāt ’ | tīrthā’bhiṣekasaṃśuddhi”$m ādadānā ’ mahīpat[eḥ]
‖ [*1.86] [8v2] tāṃ ’ **pu**ṇyadarśanāṃ ’ dṛṣṭvā ’ $ **ni**mittajñas ’ **ta**podhanaḥ
’ | **yā**cyam ” āśaṃsitā”vandhyaṃ ’ $ pārthivam ’ punar ” abravīt ‖ [*1.87]
a**dū**ravarttinīṃ ’ siddhim ’ $ **rā**jān viga[8v3]ṇayā”tmanaḥ ’ | upasthite”yam
’ kalyāṇī ’ $ nāmni ’ kīrttita ’ eva ’ yat ’ ‖ [*1.88] vanyavṛttir ” imāṃ ’
śaśva$t ’ samyag” ārādhanena ’ gāṃ ’ | vidyām ” abhyasanene’[8v4]va ’ $
prasādayitum ” arhasi ‖ [*1.89] **pra**sthitāyāṃ ’ pratiṣṭhethāḥ ’ $ sthitāyāṃ ’
sthānam ” ācareḥ ’ | niṣaṇṇāyāṃ ’ niṣīda’syāṃ ’ $ pītāmbhasi piber ” apaḥ ’
‖ [*1.90] vadhū’[8v5]r bhaktimatī ’ cai’nām ” $ arccitām ’ ā ’ tapovanāt ’ |
prayātāṃ ’ prātar ” anve’tu ’ $ sāyaṃ ’ pratyudvrajed ” api ’ ‖ [*1.91] ity ’ ā

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[1]Read *bibhratī*.

’ **pra**sādād ” asyās ’ tvaṃ $ paricaryyāparo ’ [9r1] bhava ’ | avighnam ” astu
’ te ’ stheyāḥ ’ $ pite”va ’ dhuri ’ putriṇāṃ ’ ‖ [*1.92] tathe”ti ’ pratijagrāha
’ $ prītimān ’ saparigrahaḥ ’ | ādeśaṃ ’ deśakālajñaḥ ’ $ śiṣṭaḥ ’ śā[9r2]situr ”
ānataḥ ’ ‖ [*1.93] ⟦atha ’ pradoṣe ’ doṣajñaḥ ’ $ samveśāsitur ānataḥ⟧² ’ | atha
’ **pra**doṣe ’ do{pa}⟨ṣa⟩jñaḥ ’ $ samveśāya viśāṃ patiṃ ’ ‖ sūnuḥ ’ **sū**nṛtavāk ’
sraṣṭu[9r3]r ’ vvisasarjjo’rji**ta**śriyaṃ ’ | [*1.94]³ satyām ” api ’ tapaḥsiddhau
’ $ **ni**yamāpekṣayā ’ muniḥ ’ ‖ kalpavi`t ’ ka´lpayām āsa ’ $ **va**nyām ” `e´evā’
sya ’ **sa**mvidhāṃ ’ | [*1.95] nirddiṣṭāṃ ’ ku[9r4]lapatinā ’ sa ’ parṇṇaśālā$m ”
adhyāsya ’ **pra**yataparigrahadvitīyaḥ ’ ‖ **ta**cchiṣyādhyayananiveditāvasānāṃ
’ $ **sa**nviṣṭaḥ ’ kuśaśayane ’ niśāṃ ’ [9r5] ni**nā**ya ’ ‖ [*1.96]   ‖ iti śrī-
matkālidāsakṛto [-3-]śamahākāvye prathamaḥ sarggaḥ ‖   ‖ 1 ‖ atha ’ pra-
jānām ” adhipaḥ ’ $ prabhāte $ ’ jāyāpra[9v1]ti**grā**hitagaṃdhamālyāṃ ’ |
vanāya ’ pī**ta**pratibaddhavatsāṃ ’ $ **ya**śodhano ’ dhenum ” ṛṣer ’ mumoca ’ ‖
[2.1] tasyāḥ ’ **khu**ranyāsapavitra[p.ṃ.u$m a]pāṃśu[9v2]lānāṃ ’ dhuri ’ kīrt-
tanīyā ’ | mārgaṃ ’ **ma**nuṣyeśvaradharmmapatnī ’ $ śruter ” ivā’rthaṃ ’ smṛtir
” anvagacchat ̭’ ‖ [2.2] nivartya ’ rājā ’ dayitāṃ ’ **da**y[ā]lu[s $ tāṃ] ’ [9v3]
saurabheyīṃ ’ surabhir ’ yaśobhiḥ ’ | **pa**⟦`yo´⟧dharībhūtacatuḥsamudrāṃ ’
$ jugopa ’ **go**rūpadharām ” ivor” vvīm ‖ [2.3] vanāya ’ **te**nā” nucareṇa
’ **dhe**no$ [9v4] ’ r nyaṣ`e´dhy a’śeṣo ” py ” anujāyivarggaḥ ’ | na ’ cā”
nyatas ’ tasya ’ **śa**rīrarakṣā ’ $ **sva**vīryaguptā ’ hi ’ manoḥ ’ prasūtiḥ ’
‖ [2.4] **ā**śvādavadbhiḥ ’ **ka**valais ’ tṛ[9v5]ṇānāṃ ’ $ **ka**ṇḍūya⟦`nai⟧´r ’
ddaṃ**śa**nivāraṇaiś ’ ca ’ | avyāhatasvairagates ’ sa ’ tasyāḥ ’ $ samrāṭ ’
samārādhanatatparo ” bhūt ̭’ ‖ [2.5] sthitaḥ ’ sthitām ” uccali[10r1]taḥ ’
prayātāṃ ’ $ **ni**ṣeduṣīm ” ā`sa´**na**vān ’ sa ’ dhīraḥ | **ja**lābhilāṣī ’ jalam ”
ā**da**dānāṃ ’ $ cchāye” va ’ tāṃ ’ bhūpatir ” anvagacchat ̭’ ‖ [2.6] sa ’
nyastacihnām ” api ’ rā[10r2]jalakṣmīm ’ $ **te**joviśeṣānumitāṃ ’ dadhā-
naḥ ’ | āsīd ” anāviṣkṛtadānarāji$r ’ **a**ntarmmadāvastha ’ iva ’ **dvi**pendraḥ
’ ‖ [2.7] **la**tāpratānodgrathitaiḥ ’ [10r3] sa ’ keśai$r ” **adhi**jyadhanvā
’ vicacāra ’ dāvaṃ ’ | **ra**kṣāpadeś⟦o⟧ād **gu**ruhomadheno$r ’ vv**a**nyān ’
vi**ne**ṣyann ” iva ” **du**ṣṭasatvān ̭’ ‖ [2.8] **vi**sṛṣṭapārśvānuca : [10r4]rasya ’
tasya ’ $ **pā**rśvadrumāḥ ’ **pā**śabhṛtā ’ samasya | udīrayām āsu`r” i´⁴ ivo”
n**ma**dānā$m ” ālokaśabdaṃ ’ vayasāṃ ’ **vi**rāvaiḥ ’ ‖ [2.9] **ma**rutprayuktāś
’ ca ’ ma[10r5]**ru**tsakhābhaṃ ’ $ tam ” a**rcya**m ” ā**rā**d ” abhivarttamānaṃ
’ | avākiran ̭’ ⁵ **bā**lalatāḥ ’ **sva**puṣpai$r ’ ā**cā**ralājair ’ iva ’ pau**ra**kanyāḥ ’ ‖
[2.10] **dha**[nurbhṛto] ’ [10v1] ’ py ” asya ” **da**yārdrabhāva$m ” ākhyātam
” antaḥkaraṇair ’ **vvi**śaṅkaiḥ ’ | vilokayantyo ’ vapur ” āpur ” akṣṇāṃ ’ $

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²This is an eye-skip of the scribe, who restarted copying from the characters *situr ānataḥ*.
He marked out the repetition of the verse with a sign similar to double round brackets at the
beginning and a single bracket at the end, see Einicke (2009, 254-5), numbers New9(1100!)_1,
New9(1100!)_2, New9(1100!)_3, New9(1100!)_14.

³Vallabhadeva 1.92. The scribe wrote both variants of the first half of the stanza.

⁴The word-divider is put on the *akṣara ri*, which has been added later by the scribe. This
may be another clue confirming the fact that the diacritical signs have been added after the
text had been fully copied.

⁵Double marking of word end, by a *virāma* and a a word-delimiter.

prakāmavistāraphalaṃ ' hariṇyaḥ ' ‖ [2.11] sa ' **kī**[10v2]cakair ' mmāru-
tapūrṇṇarandhaiḥ ' $ kūjadbhir " āpādit**ava**ṃśakṛtyaṃ ' | śuśrāva ' kuṃ-
jeṣu ' yaśaḥ ' svam " uccai$r " u**dgī**yamānaṃ ' vanadevatābhiḥ ' ‖ [2.12]
p**ṛ**kta' [10v3]s ' tu**śā**rair ' girinirjharāṇā$m " a**no**kahākampitapuṣpagandhiḥ
' | tam " ā**ta**paklāntam " a**nā**tapatra`$´m " ā**cā**rapūtaṃ ' pavanaḥ ' siṣeve
' ‖ [2.13] śaśā[10v4]ma ' vṛṣṭyā" pi ' vinā ' **da**vāgni$r " āsīd ' viśeṣāt
' **pha**lapuṣpavṛddhiḥ ' | **ū**naṃ ' na ' satveṣv " adhi⟦ ' ⟧ko ' babādhe ' $
tasmin ' vanaṃ ' goptari ' gāhamāne " ‖⁶ [2.14] [10v5] **saṃ**cārapūtāni
' di**g**antarāṇi ' $ kṛtvā ' dinā**nte** nilayāya ' gantuṃ ' ⟦‖⟧| pracakrame
' **pa**llavarāgatāmrā ' $ prabhā ' pataṅgasya ' muneś ' ca ' dhenuḥ ' ‖
[2.15] [11r1] tāṃ ' devatāpitratithikriyārthā$m " anvag yayau ' mad-
hyamalokapālaḥ ' | babhau ' ca ' sā ' tena ' satāṃ ' matena ' $ śrad-
dhe" va ' sākṣād ' vidhino' ´u`papannā ‖ [2.16] [11r2] sa ' palvalot-
tīrṇṇavarāhayūthā$ny " āvāsavṛkṣonmukhabarhiṇāni ' | yayau mṛgādhyāsi-
taśādvalāni ' $ śyāmāyamānāni ' vanāni ' pa[11r3]{pa}śyan`' ‖ [2.17] āpīn-
abhārodvahanaprayatnā$d ' gṛṣṭi' r gurutvād ' vapuṣo ' narendraḥ ' | ubhāv
' alaṃcakratur " añcitābhyāṃ ' $ tapovanāvṛttipathaṃ ' ga: [11r4]tābhyāṃ
' ‖ [2.18] vasiṣṭhadhenor " anuyāyinaṃ ' taṃ ' $ nivartyamānaṃ ' vanitā '
vanāntāt`' | papau ' nimeṣālasapakṣyapaṃkti$r " upoṣitābhyāṃ " iva [11r5]
locanābhyāṃ ' ‖ [2.19] puraskṛtā ' vartmani ' pārthivena ' $ pratyu⟦´dga⟧`tā
' pārthivadharmmapatnyā ' | tadantare ' sā ' virarāja ' dhenu$r ' ddi-
nakṣapā[madhya][11v1]gate" va ' sandhyā ' ‖ [2.20] pradakṣiṇīkṛtya '
payasvinīṃ ' tāṃ ' $ sudakṣiṇā ' sākṣatapātrahastā ' | praṇamya ' cā" nar-
cca ' viśālam " asyāḥ ' $ śṛṅgāntaraṃ dvāra[11v2]m " ivā" rthasiddheḥ '
‖ [2.21] vatso⟨t⟩sukā" pi ' stimitā ' saparyyāṃ ' $ pratyagrahīt ' se" ti '
nanandatus ' tau ' | bhaktyo" papanneṣu ' hi ' tadvidhānām ' $ prasādaci-
hnā[11v3]ni ' puraḥphalāni ' ‖ [2.22] guroḥ ' **sa**dārasya ' nipīḍya ' pādau '
$ samāpya ' **sāṃ**dhyañ ' ca ' vidhiṃ ' dilīpaḥ ' | **do**hāvasāne ' punar " eva '
dogdh⟨r⟩īṃ ' $ bheje ' bhujo[11v4]cchinnaripur ' ni**ṣa**{r}ṇṇāṃ ' ‖ [2.23] tāṃ
" a**nti**kanyastabalipradīpā$m " anvāsya ' goptā ' **gṛ**hiṇīsahāyaḥ ' | krameṇa
' suptām " anu saṃviveśa ' $ su**p**totthi[11v5]tāṃ ' prātar " anūdatiṣṭhat`'
‖ [2.24] **i**tthaṃ ' vrataṃ ' pālayataḥ ' prajārthaṃ ' $ samaṃ ' mahiṣyā '
mahanīyakīrtteḥ | sapta ' vyatīyus ' triguṇāni ' tasya ' $ dinā[12r1]⟦´ni`⟧'
dīnoddharaṇocitasya ' ‖ [2.25] anyedyur " ā**tm**ānucarasya ' bhāvaṃ ' $
jijñāsamānā ' **mu**nihomadhenuḥ ' | **ga**ṅgāpra⟦´ya`⟧tāntavirūḍhaśaṣpaṃ ' $
gau[12r2]rīguror ' gahvaram " āviveśa ' ‖ [2.26] sā ' duḥpradharṣā ' man-
asā 'pi ' hiṃsrai$r " ity " a**dri**śobhāprahitekṣaṇena ' | a**la**kṣitābhyutpatano '
nṛ[12r3]peṇa ' $ prasahya ' siṃhaḥ ' kila ' tāṃ ' cakarṣa ' ‖ [*2.27] **ta**dīyam
" ākranditam " ārtta**sā**dho$r ' gu**hā**nibaddhapratiśabdadīrghaṃ ' $ | raśmiṣv
" ivā" dā[ya] ' na: [12r4]**g**endradattāṃ ' $ nivarttayām āsa ' nṛpasya ' dṛṣṭiṃ
' ‖ [2.28] sa ' pāṭalāyāṃ ' gavi ' tasthivāṃsaṃ ' $ dhanurddharaḥ ' keśariṇaṃ

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⁶This line goes beyond the first justification lines: the *akṣara ne* is written on the lines
and the double *daṇḍa* beyond them.

’ dadarśa ’ | adhityakāyā[12r5]m ” iva ’ dhātumayyāṃ ’ $ lodhadrumaṃ ’
sānumataḥ ’ praphullaṃ ’ ‖ [2.29] tato ’ mṛgendrasya ’ mṛgendragām⟦i⟧ī̀’
$ vadhāya ’ vadhyasya ’ śaraṃ ’ śaraṇyaḥ ’ | jātābh[iṣa][12v1]ṅgo ’ nṛpatir ’
nniṣaṅgā$d ” uddhartum ” aicchat ’ prasabhoddhṛtāriḥ ’ ‖ [2.30]

B Raghuvaṃśa. Verse Concordance between the Printed Editions and the Annotated Manuscripts

MALL. = Mallinātha; JIN. = Jinasamudra; AR. = Aruṇagirinātha; NĀ. = Nārāyaṇapaṇḍita; VALL. = Vallabhadeva;

B.1 Verse Concordance for Sarga 1

N_1 consists of four codicological units (see 2.3.1), and in both of them the stanzas are not numbered. As is to be seen in the table, in N_1 stanza 1.12 is lacking; however, since this part is still in the first codicological unit (= RaghuV 1.1-18d), the numbering of the stanza in the second codicological unit is actually hypothetical.

MALL.	JIN.	AR./NĀ.	VALL.	N_1
1.1	1.1	1.1	1.1	1.1
1.2	1.2	1.2	1.2	1.2
1.3	1.3	1.3	1.3	1.3
1.4	1.4	1.4	1.4	1.4
1.5	1.5	1.5	1.5	1.5
1.6	1.6	1.6	1.6	1.6
1.7	1.7	1.7	1.7	1.7
1.8	1.8	1.8	1.8	1.8
1.9	1.9	1.9	1.9	1.9
1.10	1.10	1.10	1.10	1.10
1.11	1.11	1.11	1.11	1.11

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MALL.	JIN.	AR./NĀ.	VALL.	N₁
1.12	1.12	1.12	1.12	–[1]
1.13	1.13	1.13	1.13	1.12
1.14	1.14	1.14	1.14	1.13
1.15	1.15	1.15	1.15	1.14
1.16	1.16	1.16	1.16	1.15
1.17	1.17	1.17	1.17	1.16
1.18	1.18	1.18	1.18	1.17
1.19	1.19	1.19	1.19	1.18
1.20	1.20	1.20	1.20	1.19
1.21	1.21	1.21	1.21	1.20
1.22	1.22	1.22	1.22	1.21
1.23	1.23	1.23	1.23	1.22
1.24	1.24	1.24	1.24	1.23
1.25	1.25	1.25	1.25	1.24
1.26	1.26	1.26	1.26	1.25
1.27	1.27	1.27	1.27	1.26
1.28	1.28	1.28	1.28	1.27
1.29	1.29	1.29	1.29	1.28
1.30	1.30	1.30	1.30	1.29
1.31	1.31	1.31	1.31	1.30
1.32	1.32	1.32	1.32	1.31
1.33	1.33	1.33	1.33	1.32
1.34*	1.34*	1.34*	1.34†	1.33*
–	1.35†	–	–	1.34†
1.35	1.36	1.35	1.35	1.35
1.36	1.37	1.36	1.36	1.36
1.37	1.38	1.37	1.37	1.37
1.38	1.42	1.38	1.38	1.41
1.39	1.43	1.39	1.42	1.42
1.40	1.44	1.41	1.43	1.43
1.41	1.45	1.42	1.44	1.44
1.42	1.39	1.40	1.39	1.38
1.43	1.41	1.44	1.41	1.40
1.44	1.46	1.43	1.45	1.45
1.45	1.40	1.45	1.40	1.39
1.46	1.47	1.46	1.46	1.46
1.47	1.48	1.47	1.47	1.47

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[1]It is striking that the stanza missing in N₁ is exactly the first one in which Dilīpa is mentioned, without it the following description (stanzas 1.13-30) is to be referred to Vaivasvata!

B.1.1 Variant stanzas for 1.34-5:

* santānārthāya vidhaye svabhujād avatāritā |
    tena dhūr jagato gurvī saciveṣu nicikṣipe ||

a. santānārthāya vidhaye : mahate sutalābhāya N$_1$

† gaṅgāṃ bhagīratheneva pūrveṣāṃ pāvanakṣamāṃ |
    īpsatā santatiṃ nyastā tena mantriṣu kośalā ||

a. īpsatā : icchatā Jɪɴ. N$_1$

B.2 Verse Concordance for Sarga 3

Mall.	Jɪɴ.	Ar./Nā.	Vall.	N$_2$	N$_3$	N$_5$
3.2*	3.2*	3.2*	3.2‡	3.2*	3.2*	3.2‡
–	3.3†	–	–	–	–	3.3*
–	3.4‡	–	–	–	–	–
3.3	3.5	3.3	3.3	3.3	3.3	3.4
3.4	3.6	3.4	3.4	3.4	3.4	3.5
3.5	3.7	3.5	3.5	3.5	3.5	3.6
3.6	3.8	3.6	3.6	3.6	3.6	3.7
3.7§	3.11	3.7§	3.8	3.7§	3.7§	3.9
3.8‖	3.10‖	3.8‖	–	3.8‖	3.8‖	3.8‖
	3.9¶	–	3.7¶	–	–	–

B.2.1 Variant stanzas for 3.2-4:

* śarīrasādād asamagrabhūṣaṇā mukhena sālakṣyata lodhrapāṇḍunā |
    tanuprakāśena viceyatārakā prabhātakalpā śaśineva śarvarī ||

a. asamagra° : aśamagra° N$_5$ **d.** prabhāta° : vibhāta° N$_2$

† tato viśāṃ patyur ananyasantater manorathaṃ kiñcid ivodayonmukham |
    ananyasauhārdarasasya dohadaṃ priyā prapede prakṛtipriyaṃvadā ||

‡ mukhena sā ketakapattrapāṇḍunā kṛśāṅgayaṣṭiḥ parimeyabhūṣaṇā |
    sthitālpatārāṃ karuṇendumaṇḍalāṃ vibhātakalpāṃ rajanīṃ vyaḍambayat ||

cd. sthitālpatārāṃ karuṇendumaṇḍalāṃ vibhātakalpāṃ : sthitālpatārābharaṇendumaṃḍalām prabhātakalpām N$_5$: sthitālpatārāṃ bharaṇendumaṃḍalām prabhātakalpām Jɪɴ.

B.2.2 Variant stanzas for 3.7-10:

§ krameṇa nistīrya ca dohadavyathāṃ pracīyamānāvayavā rarāja sā |
    purāṇapattrāpagamād anantaraṃ lateva saṃnaddhamanojñapallavā ||

b. pracīyamānā° : pracīmānā° (!) N₃ **d.** saṃnaddha° : saṃnnaddha° (!) N₃

‖ dineṣu gacchatsu nitāntapīvaraṃ tadīyam ānīlamukhaṃ stanadvayam |
  tiraścakāra bhramarābhilīnayoḥ sujātayoḥ paṅkajakośayoḥ śriyam ‖

a. nitāntapīvaram : nitāntayīvaraṃ (!) N₅ **b.** ānīla° : āśyāma° VALL. **cd.** bhramarābhilī-
nayoḥ : bhramarāvalīḍhayoḥ JIN. N₂ N₃ N₅ (°āvalī⟦-1-⟧`ḍha´yoḥ N₂)

¶ dineṣu gacchatsu madhūkapāṇḍuraṃ tadīyam āśyāmamukhaṃ stanad-
vayam |
  samudgayor vāraṇadantakośayor babhāra kāntiṃ gavalāpidhānayoḥ ‖

a. madhūkapāṇḍuraṃ : nitāntapīvaraṃ JIN. **b.** āśyāmamukham : ānīlamukham JIN.

C Raghuvaṃśa. Variant Readings in the Main Text of the Manuscripts and Printed Editions

The purpose of this list is only to facilitate the reader of the annotations in tracing the discrepancies between the main text of the RaghuV as it is in the different printed editions and in the annotated manuscripts. It should also help him in the task of trying to ascribe a manuscript to one or the other recension. In the case of *sarga* 8, the only manuscript whose annotations have been edited is Be, which clearly belongs to the Kashmirian recension. Therefore, for Be the variant readings of the manuscript are compared only against the ones in Vallabhadeva's *mūla*-text (the numbering of the stanzas in Be agrees completely with the one of the edited text).

The first figure is the verse reference to Mallinātha's recension in Nandargikar's edition (except for *sarga* 8, for which see below); for the different numbering of the stanzas in the manuscripts and editions, see the verse concordance in B.

The first reading listed is from the *mūla*-text as read by Mallinātha in Nandargikar's edition (if one of the other editions of his commentary has a different reading, this is reported); then are listed the variant readings of the *mūla*-text in the editions of the other commentaries, and finally the variant readings of the manuscripts. If a commentary or a manuscript reports an additional variant reading, this is marked by the correspondent siglum followed by ^{vl} (for instance, JIN.^{vl} or N$_2$^{vl}).

The entries follow the principle of a negative apparatus—thus, if the reading of a manuscript or a printed edition is not reported, it agrees with the text as read by Mallinātha (or by Vallabhadeva for *sarga* 8, as explained below). All scribal errors and omissions in the manuscripts are also listed, except in the case of manuscripts for which a linear transcription has been provided (i.e. N$_1$, N$_8$ and Oj).

For each *sarga* only the variants of those parts of a manuscript whose annotations have been edited are reported. Thus, for instance, for *sarga* 3 the variant readings of only three manuscripts are given—i.e., N$_2$, N$_3$, and N$_6$; for *sarga* 2, since the second codicological unit of N$_1$ is not annotated

(see 2.3.1) and the first one is not completely annotated, only the variant readings up to the last annotated folio written in Newārī have been reported (i.e. up to stanza 2.30). For *sarga* 8 only the annotations of Be, which contains Vallabhadeva's recension, have been edited. Therefore, the first figure here and the first reading provided refer to this recension, and not to Mallinātha's.

For the sigla not listed here, see B.

MALLN. = *mūla* text as in Nandargikar's edition;
MALLP. = *mūla* text as in Pandit's edition;
MALLPA. = *mūla* text as in Parab's edition;
MALLK. = *mūla* text as in Kale's edition;

C.1   SARGA 1 (N$_1$, N$_8$ AND OJ)

1.3 a. kaviyaśaḥprārthī : kaviyaśaḥ prepsuḥ JIN. N$_1$
b. upahāsyatām : apahāsyatām (?) AR.NĀ. : avahāsyatām VALL.
c. °labhye : °laṅghye AR.NĀ. : °gamye N$_1$ • lobhād : mohād Oj

1.7 b. mitabhāṣiṇām : mitibhāṣiṇām Oj

1.8 a. °vidyānām : °vaidyānāṃ N$_1$

1.9 d. praṇoditaḥ : pratāritaḥ AR.NĀ. VALL. N$_1$

1.10 a. santaḥ : taṃ saṃḥ (!) N$_1$
c. hemnaḥ saṃlakṣyate : sneha saṃlakṣate (!) N$_1$

1.11 c. mahīkṣitām ādyaḥ : mahībhṛtām JIN. N$_1$ [āyaḥ (!)]

1.13 d. ivāśritaḥ : ivāsthitaḥN$_1$

1.15 d. ārambhasadṛśodayaḥ : prārambhasadṛśodayaḥ NĀ.JIN.VALL. N$_1$: prārambhāsadṛśodayaḥ (!)

1.16 c. cābhigamyaś : cādhigamyaś JIN. N$_1$

1.17 a. rekhāmātram api kṣuṇṇād ā manor vartmanaḥ : rekhāmātram api kṣuṇṇād ātmano vartmanaḥ JIN.VALL. Oj : lekhāmātram avikṣūṇṇādāt yato vartmanaḥ N$_1$
d. niyantur : niyantu° N$_1$

1.19 c. śāstreṣv akuṇṭhitā : śāstre ca vyāpṛtā JIN.VALL. : śāstreṣu vyāpṛtā AR.(?)NĀ. : śāstre vāvyāhatā N$_1$

1.20 a. samvṛta° : sambhṛta° JIN.

1.21 c. so 'rtham : so 'rthān JIN. VALL. N$_1$ Oj

1.25 a. daṇḍayato daṇḍyān : praṇayato daṇḍam N$_1$

1.26 b. sasyāya : śasyāya N₁
c. sampadvinimayena : samyagvinimayena N₁

1.28 ab. śiṣṭas tasyārtasya : śiṣṭas tasyāture N₁

1.30 b. parikhī° : pariṣī° N₁

1.31 a. dākṣiṇyarūḍhena : dākṣiṇyayuktena N₁
b. magadhavaṃśajā : māgadhavaṃśajā VALL.

1.33 b. ātmānurūpāyām : ātmānukūlāyām SAR.

1.34 See the note on this stanza in the table of verse concordance B.1.

1.36 b. ekaṃ syandanam āsthitau : ekasyandanam āsthitau JIN. : ekaṃ syandanam āśritau VALL.

1.37 cd. anubhāvaviśeṣāt tu senāparivṛtāv iva : anubhāvaviśeṣāt tu senāparigatāv iva JIN.AR.NĀ.N₁ (anu[bh.][-1-]viśeṣāt) : vaśānāgau sagandhālpakalabhānugatāv iva VALL.

1.42 d. aspṛṣṭālakaveṣṭanau : aspṛṣṭālakaveṣṭitau JIN.

1.43 b. °vikṣobha° : °vikṣepa° AR.NĀ.SAR. N₁
d. °niḥśvāsānukāriṇam : °niśvāsānukāriṇam N₁ : °niśvāsānuvādinam AR.(?)NĀ.SAR.

1.38 c puṣpareṇūtkirair : puṣpareṇūtkarair N₁

1.44a ātmaviṣṛṭeṣu : ātmaniṣṛṭeṣu JIN.AR.NĀ.VALL.SAR.

1.45 b. upasthitān : upāgatān VALL.

1.46a abhikhyā : abhikṣā N₁
b. °veṣayoḥ : °veśayoḥ VALL.

1.46a abhikhyā : abhikṣā N₁
b. °veṣayoḥ : °veśayoḥ VALL.

C.2 SARGA 2 (N₁, N₆,)

2.2 b. apāṃsu° : apāṃśu° N₁

2.4 a. vratāya : vanāya N₁
b. : nyaṣedhi śeṣo : nyaṣedhy a 'śeṣo N₁

2.5 a. āsvādavadbhiḥ : āśvādavadbhiḥ N₁
c. °hataiḥ svairagataiḥ sa : °hatasvairagataiś ca AR.NĀ.VALL.: °hatasvairagataiḥ sa HEM. : °hatasvairagateḥ sa JIN.SAR. N₁ N₆

2.6 b. āsanabandhadhīraḥ : āsanavān sa dhīraḥ N₁

2.7 a. sa nyastacihnām : saṃnyastacihnām AR.NĀ.

2.8 a. latā° : latāṃ (!) N_6 • keśair : kaiśair (!) N_6
c. rakṣāpadeśān muni° : rakṣāpadeśād guru° VALL. N_1 (°āpadeś⟦o⟧ād) : rakṣopadeśād guru° JIN.
d. vineṣyann iva : vineṣyanv iva (!) N_6

2.10 c. prasūnair : svapuṣpair N_1

2.12 a. °randhraiḥ : °randhaiḥ N_1

2.13 a. girinirjharāṇām : vananirjharāṇām VALL.
ab. °nirjharāṇām anokahā° : °nirjharāṇāṃ manokahā° (!) N_6 • °kampita° : °kampana° VALL. • °gandhī : °gandhiḥ N_1

2.14 b. viśeṣā : viśeṣāt HEM.^{vl}AR.NĀ.JIN.SAR.^{vl}N_1 • °puṣpavṛddhiḥ : °puṣ-pavṛṣṭiḥ SAR.
c. ūnaṃ : tanuṃ AR.(?)NĀ.

2.16 a. °kriyārthām : kriyārtham VALL.
c. babhau ca : babhūva VALL.SAR.

2.18 a. °bhārodvahana° : °bhārovahana° (!) N_6
b. vapuṣo : uraso VALL. (in the critical apparatus of the RaghuP this reading is attributed also to HEM. and MALL., although the editions clearly give the reding *vapuṣo*)
d. °āvṛtti° : °āvṛti° N_6

2.19 b. āvartamānam : nivartyamānam N_1
c. °pakṣma° : °pakṣya° N_1

2.21 d. ivārthasiddheḥ : ivātmasiddheḥ VALL.

2.22 a. stimitā : stimityā (!) N_6
c. bhaktyo° : bhakto° N_6

2.23 b. sāṃdhyam : sādhyam JIN.
d. bhujocchinna° : bhujotsanna° VALL.

2.25 a. dhārayataḥ : pālayataḥ HEM.JIN.VALL. N_1 N_6
c. sapta vyatīyus triguṇāni tasya : tasya vyatīyus triguṇāni sapta AR.NĀ.
d. dīnoddharaṇo° : amitroddharaṇo° VALL.HEM.^{vl}

2.26 c. °prapātā° : °prayātā° N_1^{pc} N_6 • °nirūḍha° MALLN.MALLP. : °virūḍha° MALLK.JIN.VALL.AR.NĀ. N_1 N_6

2.27 a. °ṣobhā° : °ṣabhā° (!) N_6

2.28 c. nagendrasaktām (JIN. uncertain) : nagendradattām VALL. N_1

2.29 b. kesariṇam : keśariṇam N_6

2.32 d. mantrauṣadhiruddhavīryaḥ : mantrapratibaddhavīryaḥ VALL. : maṃ-trauṣadhadhibaddhavīryaḥ (!) N_6

2.33 ab. °dhenur manuṣya° : °dhenu manuṣya° (!) N_6
d. siṃhorusattvam : bhūpālasiṃham VALL. N_6

C.3   SARGA 3 (N₂, N₅)

3.1 b. °mukham : °sukham HEM. N_2^{ac} : °maham MALL.^{vl}AR.^{vl}HEM.^{vl}
d. daurhṛda° : dauhṛda° AR.NĀ. N_2^{pc} N₃ : dohada° JIN.VALL.(mss)HEM. N_2^{ac}N₅ : dauhada° VALL.^{ec}

3.2 See the note on this stanza in the table of verse concordance B.2.

3.3 ab. mṛtsurabhi kṣitīśvaras rahasy upāghrāya : mṛtsurabhi kṣitīśvaras rahas samāghrāya AR.NĀ.JIN. : sevitamṛttikālavam nṛpaḥ samāghrāya VALL.

3.4 a. bhuvam : mahīm VALL. N₂ N₃ N₅
b. tat sutaḥ N_2^{vl} N_5^{vl} : matsutaḥ JIN.VALL. N₂ N₅

3.5 c. anuvelam ādṛtaḥ (ādṛta (!) N₅) : ativelam ādṛtaḥ VALL.

3.6 a. dohada° : daurhṛda° AR.NĀ. : dohala° SAR.
b. tad apaśyad : tad asyad (!) N₅ : tad śyad (!) N_5^{pc}
c. hīṣṭam : hiṣṭam N_5^{ac} • asya : asyās JIN.AR.NĀ.VALL. N₅
d. abhūd anāsādyam : babhūva duḥprāyam N₅ : babhūva duṣprāpam VALL.

3.12 a. kumārabhṛtyākuśalair anuṣṭhite : kumārabhṛtyākuśalair adhiṣṭhite JIN. N₂ : kumārabhṛtyaiḥ kuśalair adhiṣṭhite VALL.
b. °bharmaṇi : °veśmani JIN.VALL. N₂ : °karmaṇi MALL.^{vl}HEM.

3.13 b. °sampadam : °saṃpadām N₂

3.14 a. prasedur : praśedur N₂
b. havir : hutam JIN.VALL.HEM. N₂

3.15 a. ariṣṭaśayyām : ariṣṭaśayyaṃ N₂

3.24 c. paryacīyata : na vyahīyata HEM.^{vl}N₂ : paryahīyata JIN.VALL.

3.29 c. atra te : arbhake N₂

3.33 b. niravartayad guruḥ : niravartayat prabhuḥ VALL.
c. satpatim : satpattim N₂
d. tamonudam : tamopaham JIN.VALL.HEM.N₂

3.34 c. gurum : guram (!) N₂

3.36 b. tadāspadaṃ śrīr yuvarājasaṃjñitam (°*saṃjñitaṃ* N_2^{pc})

3.39 a. tataḥ : ataḥ JIN.AR.NĀR.VALL.HEM.
c. rakṣiṇām : rakṣatām N₂

3.40 c. vaśiṣṭha° : vasiṣṭha° MALLPA.MALLK.JIN.AR.NĀ.VALL.HEM. N₂

3.44 b. sadā : yadā AR.^{pc}VALL. : yato JIN. N₂

3.45 a. sadā[1] : satā JIN.AR.NĀ.VALL. : satāṃ HEM.

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[1]In N₂, this word has been marked with a breve sign, maybe to point out that there are variant readings to it.

3.46 c. śruter : śucer Jin.Ar.Nā.Hem. N₂ (sucer[ac])

3.50 a. °ānusāriṇā : °ānukāriṇā Vall.Hem. N₂

3.50 d-3.51 c. In N₂ the verses from *padaṃ padavyāṃ sagarasya saṃtateḥ* (3.50d) up to *gṛhāṇa śastraṃ yadi sarga e°* (3.51c) are missing in the main text and have been added in the bottom margin by a different hand.

3.51 c. sarga : garva N₂

3.54 b. praviśya : pravi`ṣya´ N₂

3.55 c. śacīpattraviśeṣakāṅkite : śacīpattralatākriyocite Ar.Nā.Hem. N₂[vl]

3.58 ab. vṛṣṭibhis tam : vṛṣṭibhiḥs (!) tam N₂

3.60 c. °vyaparo° : °vyavyaparo° (!) N₂

3.63 a. asaṅgam (N₂[vl]) : asaktam Ar.Nā. : asahyam Jin. N₂
d. kim icchasīti sphuṭam āha vāsavaḥ (N₂[vl]) : kim icchasīti sma tam āha vāsavaḥ Ar.[vl]Nā : varaṃ vṛṇīṣveti tam āha vṛtrahā Vall.Hem. : varaṃ vṛṇīṣveti tam āha vāsavaḥ Jin. N₂

3.64 a. asamagram uddhṛtam : asamagraniḥsṛtam Ar.Nā.Hem. N₂
c. narendrasūnuḥ : dilīpasūnuḥ Vall.
d. priyaṃ vadaṃ : priyaṃvadaḥ Jin.Ar.Nā. : priyaṃ vadaḥ Vall.

3.65 a. manyase prabho : manyate prabhus Vall.
b. vidhinaiva : vidhineva Ar.Vall.
c. °prayataḥ sa madguruḥ : °prayataḥ sa me guruḥ Jin. N₂: °tanur adya me guruḥ Vall.

3.66 c. saṃdeśa° : saṃdesa° (!) N₂
d. śṛṇoti lokeśa : śṛṇoti deveśa Jin. N₂ : śṛṇotu lokeśa Ar.Nā. : śṛṇoti nākeśa Vall.

3.68 b. śāsanahāriṇā : śāsanahariṇā (!) N₂

3.70 d. °vayasām : °vayāsām (!) N₂

C.4 Sarga 8 (Be)

8.16 d. bhuvamaṃśāv : bhavamaṃśāv Be

8.19 b. anantarān : anantaram Vall.

8.20 cd. *deest* Mall.Ar.Nā. (Hem.?) : samaropayanmanaḥ paramaṃ Jin.Vall.: samaropan manaḥ paraṃma (!) Be

8.21 d. jñānamayena : jñānamaye (!) Be

8.23 d. sthiradhīrā Mall.Hem.Jin.Ar.Nā. (*sthitadhīraḥ* Hem.[vl]): sthitadhīrā Vall.Be • paramātmadarśanāt : paramārthadarśanāt Vall.Ar.Nā.Be

8.24 c. prasitāv : prasṛtāv JIN.

d. ubhayīṃ : ubhaṃyī (!) Be

8.25 a. kāścid : kiñcid VALL.

8.26 b. rāghavaḥ : pārthivaḥ Be • vimucya : visṛjya VALL.Be
cd. vidadhe vidhimasya naiṣṭhikaṃ yatibhiḥ sārdhamanagnimagnicit : vi-
tatāna samaṃ purodhasā kratum antyaṃ pṛthivīśatakratoḥ VALL.Be

8.27 a. akaroc ca : vidadhe ca VALL. : vidadhe sa Be
d. °bhaktyā (Be^(vl)) : °kāryam VALL.Be

8.28 c. °kārmukaḥ : °kārmakaḥ Be

8.31 a. °svadhābhujāṃ : °svādhābhujāṃ Be
b. upeyivān : apeyivān (!) Be

8.39 b. gurusammoha° : kṣaṇasammoha° Be

8.41 b. ca : tu Be

8.48 a. jīvitāpayā : jīvitāpahā Be

8.49 b. hi : ⟨'⟩pi Be

8.51 a. dayitā : dayitāṃ Be

8.52 a. surata° : sarata° (!) Be

8.55 b. °kathaṃ : kaṃtha (!) Be

8.56 d. naktam oṣadhiḥ : nantam oṣadhiḥ (!) Be

8.57 d. atyantagatā : antyantagatā Be

8.60 b. kalahaṃseṣu : kalahaṃsāṣu Be • manoramam : manoharam Be
d. pavanādhūtalatāsu : pavanāyūtalatāsu Be

8.60-1 After these two stanzas, in Be the explanation *yugalakam* has been
inserted (see RaghuP *ad locum*).

8.65 c. asamāpya : asāmāpya Be

8.67 b. geyam : gītam Be

8.68 c. vedhasā : vedhāsā Be
d. vata kiṃ na me : vata me na kiṃ

8.70 c. vilobhanāntarair : vilabhonāntarair (!) Be

8.71 d. °durdinān : °durdinām Be

8.73 a. saṃsthitaḥ : saṃsthitā Be

8.74 a. atha tena : athe tana (!) Be

8.75 a. tayā : tathā Be

8.77 a. yato : yata (!) Be

8.80 a. kila duścaraṃ : kila rduścaraṃ (!) Be

8.81 a. tapaḥpratibandhamanyunā : tapapratibandhamanyānā (!) Be

8.82 b. pratikūlācaraṇaṃ : pratikūlācaritaṃ Be

8.83 d. tanuṃ : tanaṃ (!) Be

8.84 c. avekṣyatāṃ : avekṣyatā (!) Be
d. vasumatyā : vasumantyā (!) Be

8.86 b. mṛter avāpyate : mṛtena yāpyate Be

8.87 a. apaśokamanāḥ : apaśokamataḥ Be • nivāpadattibhiḥ : nivāpadaktib-
hiḥ Be

8.89 a. mūḍhacetanaḥ : mūḍhacetana (!) Be

8.92 c. alabdhapadaṃ : alabdapadaṃ (!) Be

8.94 b. saudhatalaṃ : sādhotalaṃ (!) Be
c. bhiṣajām asādhyaṃ : bhiṣajās amādhyaṃ (!) Be

8.96 a. toya° : tayo° (!) Be • jahnukanyāsarayvor : jahnakanyāsaragvor (!) Be
c. pūrvākārādhīkatararucā saṅgataḥ kāntayāsau : pūrvārkārādhikatararu (!)
kāntayā saṃgato sau Be
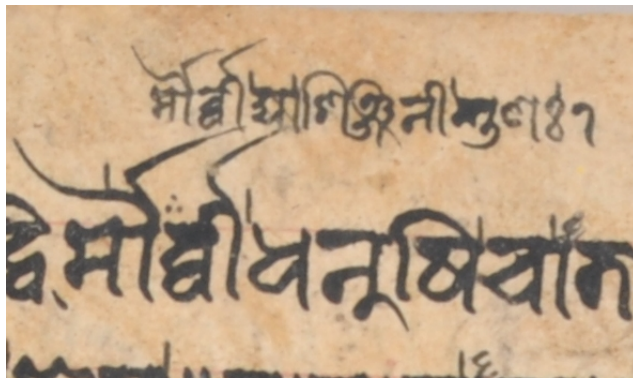**d.** līlāgāreṣv : līlāgareṣv Be

D Figures

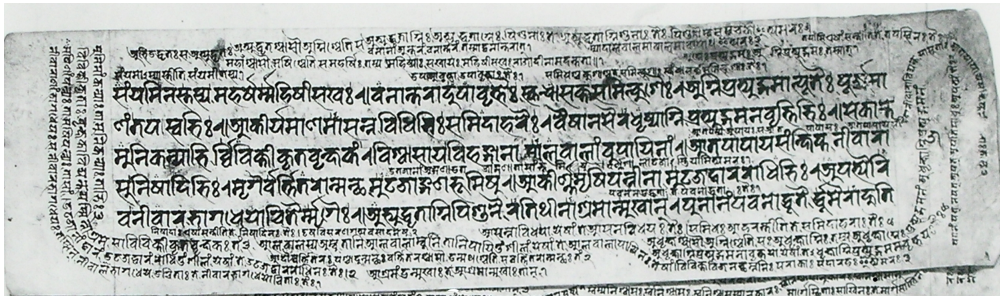Figure D.1: Raghuvaṃśa, manuscript N₁ 3r, reference sign and digit, word-dividers

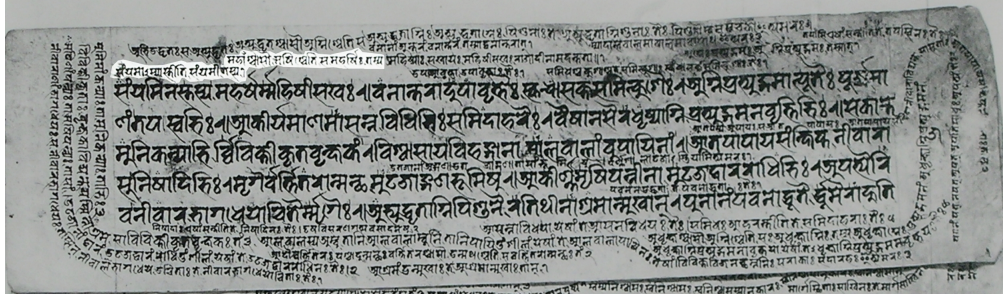Figure D.2: Raghuvaṃśa, manuscript N₁, folio 5v.

Figure D.3: Raghuvaṃśa, manuscript N$_1$, folio 5v, different stages of annotation (on white background): two annotations (91 and 92).
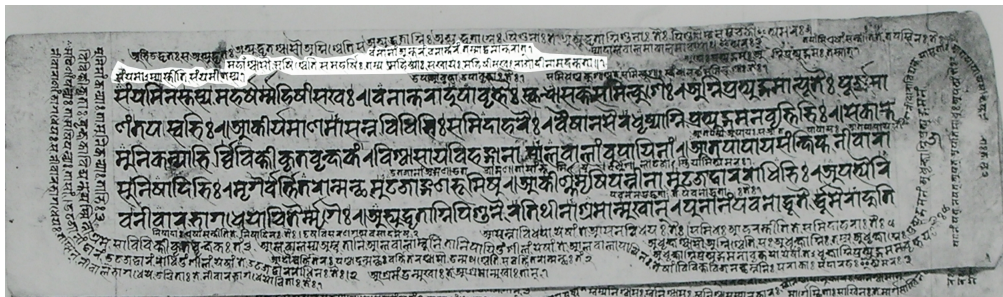

Figure D.4: Raghuvaṃśa, manuscript N$_1$, folio 5v, different stages of annotation (on white background): four annotations (91, 92, 93, and 94).
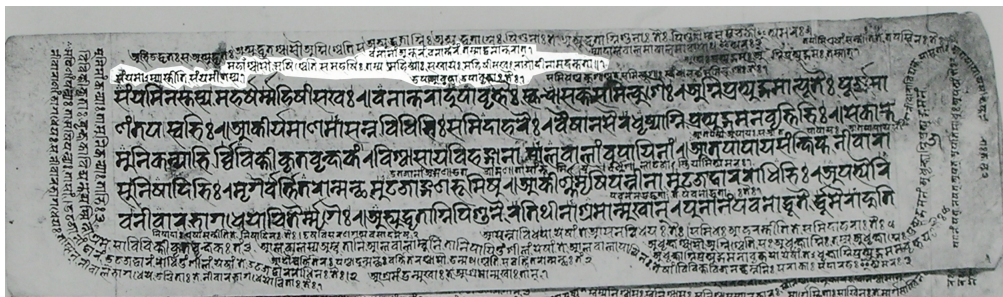

Figure D.5: Raghuvaṃśa, manuscript N$_1$, folio 5v, different stages of annotation (on white background): five annotations (91, 92, 93, 94, and 95).

E List of Abbreviations

Amara	*Amarakośa*
KĀ	*Kāvyādarśa*
ĪPK	*Īśvarapratyabhijñākārikā*
ĪPSVV	*Īśvarapratyabhijñāsūtravimarśinīvyākhyā*
ĪPV	*Īśvarapratyabhijñāvimarśinī*
ĪPVV	*Īśvarapratyabhijñāvivṛtivimarśinī*
RaghuV	*Raghuvaṃśa*
SK	*Spandakārikā*
TĀ	*Tantrāloka*

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Hamburg, den 26 Oktober 2011