When poets have to explain an article in a special manner, they use particular word which is capable of delighting sensitive readers.¹

To prove his saying Kuntaka quotes a verse from the Raghu.²

"The sage who had gone out to collect Kuśa and holy fuel, and whose out-burst of the feeling of grief caused at the sight of a bird struck by a fowler, took the form of a verse, went towards her following the direction of the sound of weeping."³

The sage Vālmīki went following the lamentations of Sītā. But the poet, instead of using the proper noun 'Vālmīki', has provided a picture of the soft and tender heart of the sage by referring the incident of a mere bird's wailing transforming him into a poet. Hence also, the poet's heart fills with pity at the weeping of Sītā and this itself supports the sentiment of pathos. And thereby it gives delight to the hearts of the readers.³
Here Kuntaka's saying is appreciable. The poet could have not used the proper noun 'Vālmīki'; but instead he has mentioned an incident in his life, as he wanted to show the importance of the sentiment of pathos and the compassionate heart of that sage. The second half of the verse indicates the story of the origin of the Rāmāyana.  

While explaining Vākya-vakratā, Kuntaka states that usually a sentence includes the verb in relation to indeclinables, nouns with case terminations and attributes and a verse can possess a fresh beauty of artistic utterance, which is totally different therefrom. Kuntaka defines this:

"And art in a whole sentence admits of a thousand varieties. In it is included the whole lot of Figures of speech."  

As an illustration he gives the following stanza from the Raghu.

"Because on a former occasion when you went to the forests with me, you discarded the goddess of royal glory that came over to you; therefore now that I have got a place in your house, she out of great malice does not suffer me to dwell there."
This is the message sent by Śītā to her dear husband Rāma. At the time of his proposed coronation listening to the words of Kaikeyī, Rāma went to the forest with Śītā, rejecting the goddess of royal glory, who was dancing attendance on him. Now, when he is accompanied by that goddess he is not able to live happily with Śītā, because of the jealousy of the goddess, which is quite natural between two female rivals.  

In this context the statement made by Śītā is really touching. In poetic conventions usually a king has two wives. One is his real wife who is married to him and the other is his Royalty. Thus, they can be called as rivals (co-wives). Thus, the poet throws light on the character of Śītā. That is, Śītā never blames Rāma but thinks that it is all because of the jealousy of her co-wife. This shows Śītā’s tolerance and the nature of a faithful wife.  

There is also a variant reading as "Tadāspadamprayya" for 'Tvāmāśrayamprayya'. Mallinātha also reads as Tadāspadam. But it is better to take as Tvāmāśrayaṃ, because now the goddess having obtained a place in Rāma is going to separate Śītā from him.
According to Kuntaka the idea of the stanza is in the words of K.K. - "That I, after becoming once an object of so much favour on your part even at a time when you were weighed down by the direst distress, should now be exposed to the humiliation of desertion with a reason when you are installed in your empire - whether this is proper or improper deserves to be considered by yourself, knowing as you do the course of justice."10

Kuntaka has taken a verse11 from the Raghu., viz. "The day with its heat excessively increased and the night excessively attenuated, both looked like husband and wife estranged by contrary behaviour consequent upon their love - quarrel and afterwards filled remorse," as an example of one of the characteristic features of the Style designated 'Elegant'. The characteristic feature is :

"Where in every element of beauty, is a result of the poets imagination alone and it succeeds in conveying flashes of gentle grace."12

In the verse quoted from the Raghu. above, the shade of paronomasia is attractive. The beauty is not artificial, but it has poet's inventive imagination. The words Prvṛddha tāpah and Tanvī which are respectively masculine
and feminine in gender signify the personification of day and night as husband and wife. This brings out the essence and it does not have any other significance. The artistic skill of the poet is exhilarating. There is a clue in using the words 'Virodha' and 'Vibhinna'. There is contradiction because, in the Upameya the day and night cannot co-exist and are always estranged because there is difference in nature - that is day is hot and night is cool. In the Upamāna, the love-quarrel between the husband and the wife reveals contradiction and staying away from each other in anger provides the reason for their separation. The two adverbs Atimātrā and Atyartham - which apply to both the Upameya and the Upamāna - are used very beautifully and they signify the unique degree of emotion.13

Here, in the description of the summer season, the poet has taken the word Jayāpati as a Upamāna and it suits to this. Because, in the love-quarrel husband becomes hot-tempered and wife becomes submissive. The same is the case with the day and the night of the summer season.14

As one of the features of the Sukumāra or 'elegant' style, Kuntaka lays down "therein the description is not artificial; prominence is given to the real nature of objects and all studious technical skill is superseded by it."15
He illustrates this by a verse from the *Raghu*:

"Before him appeared a herd of deer the motion of hinds in which was now and then impeded by the fawns eager to suck their udders, with mouths having *Kuśa* grass in them, and at the head of which was a proud black-antelope."

Daśaratha had once gone to the forest to hunt and he saw a herd of deer, the movements of which was being slowed by their youngones, as they rushed to suck their mothers' milk. And this herd of deer was led proudly by a strutting stag. They all had the *Kuśa* grass in their mouths. This scene is described by *Kālidāsa*.

Though *Kālidāsa* is famous for the description of the epithet, his natural description of the real nature of things is praise-worthy. Even in his natural descriptions, the words he uses are full of meaning and artistic beauty. The phrase *Tadagrasaragarvita kuśnasāram* itself is a clear evidence. He might have used only 'Tadagrasara kuśnasāram', but the adjective 'Garvita' has intensified the artistic beauty of the word 'Kuśnasāra'. The word *Garvita* suggests the majestic gait of the stag as the head of the herd.
When we read this verse we get an idea of the way in which the herds of deer wandered in the forest. Here, the figure of speech is Svabhāvokti.

According to Kuntaka, another feature of the elegant style refers to diction. The poetic diction, where beauty causes a sensation in the hearts of men of taste who are expert in enjoying the essence of sentiments also becomes a feature of the style named 'elegant' 21.

As an illustration he cites a verse 22 from the Raghu.

"And where, O timid lady! remembering your embraces accompanied with tremor (i.e. remembering how you rushed in my arms being terrified by the thundering &c.) which I had enjoyed before, with great difficulty did I pass (with complacency) the roar of clouds that rolled in the caves of the mountain."

Here Kuntaka says, "superior sentient characters like gods, fairies and so forth appear to advantage and elicit the reader's admiration only when they are described as brimming with sentiments like love." 23
The present verse is said by Rāma to Sītā while they were returning to Ayodhyā from Laṅkā in the aerial car, at the time of describing his miserable life during their separation.

This verse contains the Vipralambha-śringāra. In the phrase, 'with great difficulty did I pass', though the way in which he passed those nights is concealed, the description of the memory of those previous days brings happiness to the hearts of the connoisseurs.

Another feature of the same 'elegant' style is - "the beauty is such that it eludes the critic's power of analysis, and the wealth of beauty reminds one of the supreme artistic creation of the universe by the Creator himself."  

For example he takes a verse from the Raghu.

"In his (Kārtavīrya's) prison stayed the lord of Laṅkā, who had vanquished Vāsava, whose arms were made motionless being bound up by bowstrings and consequently whose row of mouths was breathing hard, until he was favourably disposed to release him."
Here Kuntaka states that the creative genius of the poet reveals the perfection of art in this verse without any aid of elaborate epithets.

Herein there is a reference to the Purānic story. It is thus - "Once Kārtavīrya, while sporting with his ladies in the river Narmadā, resisted the flow of that river with his thousand arms. At the same time Rāvaṇa was worshipping the Śivalinga on the downwards bank of that river. When Kārtavīrya let loose the flow of the river it swept away the Śivalinga. This enraged Rāvaṇa. He fought with Kārtavīrya and was defeated. He was taken as prisoner and was bound by the bowstring of Kārtavīrya."

The same story is quoted by M.R.Kale, R.D.Karmarkar, C.R.D. and Nandargikar in the notes of their editions of the Raghu.

This verse occurs in the portion of Indumatiśvayamvara of the Raghu. While the maid Sunandā describes the prowess of Pratīpa-rāja to Indumati, she narrates the prowess of Kārtavīrya, Pratīpa's ancestor.

The two adjectives Jyābandhanispandabhujena and Vinīhvāsadvaktrparampareṇa are enough to explain the
miserable condition of Rāvana. The adjectives qualifying Rāvana are also meaningful. Rāvana is not an ordinary warrior. He is 'Daśānana', the ten-headed and hence is twenty-handed. By his prowess he has conquered even Indra, the lord of heaven (Nirjita-Vāsava). He, who was brave to the extent of conquering even Indra the Lord of gods was now in a pitiable condition. The pitiable condition of Rāvana cannot be explained by other adjectives except these two. 'Jyābhandha...28 this shows though his arms possessed great strength, the same have now become immobile. And 'Vinihāvasad...29 this suggests his mouth heaving out sighs revealing his helplessness.

The word Uṣitamāprasādāt30 is superb as by this very word we come to know that the brave Rāvana, was set free only by the mercy of Kārtavīrya and not by Rāvana's own strength. Thus the whole verse abounds in artistic beauty.

Here for Daśānana there is a variant reading as Laṅkeśvara. Except Kuntaka everyone else including Mallinātha has used the word Laṅkeśvara itself.

So, by this we can conclude that the poet's talent and skill cannot be compared with any other poet.
Kuntaka lays down Prasāda or 'perspicuity' as one of the Gunas or salient features of the Sukumāramārga. "The excellence called 'perspicuity' is that which brings out the poet's intent without any effort on the reader's part, which conveys the meaning in an instant as it were, and which is concerned with sentiments and artful speech."\(^{31}\)

And he quotes a verse from the Raghu as an example of this Prasādaguna:

"Sport, O princess, with this king on the sea-shore where the palm tree grows make a rustling noise, and where you will have your drops of perspiration removed by breezes that bring with them the sweet scent of the clove flowers from other islands."\(^{32}\)

This is the description of Hemāṅgada king of Kaliṅga, by Sunandā to Indumati.

In his Alaṅkārasarvasva Ruyyaka has quoted this verse as an illustration of the figure of speech called 'Sahokti',\(^{33}\) and Rājaśekhara has cited for Dīpaṃtaravyavahāra, in his work Kāvyamīmāṁsa.\(^{34}\)
Anybody can observe that the verse possesses all the ingredients of the Prasādagūṇa or 'Perspicuity'.

According to Kuntaka 'if the words and their meanings contain tenderness and are strikingly easy to understand, then that syntactic construction itself is called as 'Grace.'

To substantiate his statement he cites a verse from the Rāghu:

"The God of love whose strength was diminished owing to the departure of Vasanta (the spring) again acquired it in the hair of young ladies, which were unbraided on account of their being wet by bathing and in which evening-Jasmine flowers were woven after making them (i.e. hair) perfumed."

According to Kuntaka the striking beauty in construction here is something to be just felt by connoisseurs and refuses to be explained in words.

Here the description of Kumudvatī is given by Kālidāsa. The custom of perfuming the tresses after taking a headbath is very old. By this the hair becomes healthy. The same is expressed by Kālidāsa in his Megha.
In this verse the last two lines reveal that the thick and long tresses of the women is a source of attraction. In the spring season the God of love occupies an important place, but while the spring season has come to an end Cupid should have lost all his strength. But because of the charm and beauty of the tresses of damsels, instead of losing strength, he has found a new source of strength. The fragrant flowers give delight to the heart and it makes one emotional. That is why the poet mentions the Jasmine flower, which is extremely fragrant during evenings.

This is the best example for the minute observation of Kālidāsa. By this he can boldly be called as 'Master poet'.

Kuntaka quotes one more stanza for this quality of Grace from the Raghu itself.

"He by means of arrows rendered the cheeks of the Asura females, devoid of amorous paintings."

Here is the delineation of King Kakutstha of Ikṣvāku dynasty. There is a Purānic story narrating the reason of his getting that name:

"King Kakutstha was born by the grace of Viṣṇu. He
fought for the gods when a war took place between demons and gods. At that time he used Indra as a bull, and sitting on his hump he destroyed all the demons. As he was sitting on the bull's hump he got the name Kakutstha.  

The above incident proves his prowess. This verse is addressed to Indumatī by Sunandā.

The beauty is intensified by the poet as he has indirectly suggested that the death of demons has taken place at his hand. After the death of the husband no Indian woman decorates herself either by flowers or by ornaments. The poet has made the demon queens bereft of decoration, it is as good as saying that he has killed their husbands.

According to C.R. Devadhar this is a fine example of Paryāyokta.

While explaining the salient features of the Madhyama-mārga or the 'middling' style, Kuntaka reveals another shade of Aucitya or 'propriety' as follows:

"An instance wherein the matter on hand is concealed as it were by reason of the exquisitely charming nature of either the speaker or the listener, also deserves being
regarded as an example of 'propriety'.

And he gives a verse from the *Raghu* as an illustration:

"Standing in body only with your wealth given away to worthy recipients, you shine forth, O Lord of people, like a *Nīvāra* plant, its produce of crops appropriated by foresters, - left with (in) its stem."

In this verse the object of description is the unique glory of king Raghu and the speaker is Kautsa, a hermit. He gives a simile which arises naturally from his own personal experience of forest-life and thus heightens the appropriateness of the description. Indeed it looks as though this characteristic simile of the speaker has clouded the beauty of the subject, namely the king's generosity.

When king Raghu donated all his wealth in the *Viśvajit yāga* and was left empty handed, then Kautsa - a hermit - came to beg for his *Gurudakṣiṇā* and says as above. Here Kautsa has compared Raghu to a *Nīvāra* plant. Because after the grains being removed by hermits the *Nīvāra* plant becomes bare. This being Kautsa's own experience fits well with the situation. This shows the sense of propriety of poet..."
Kālidāsa. The figure of speech is 'Upamā'.

At the time of explaining the poetic process, Kuntaka says 'Rūdhivaicitrya-vakratā' as one of the varieties of 'Padapūrvārdha vakratā' and he gives its definition.

When common denotation of words is seen to expand to include connotation of even impossible attributes imagined by the poet, or to include a hyperbolic excess of even an existing attribute as a result of the poet's intent to shower extraordinary belittlement or extraordinary glorification of the theme, we get what is called "art in beautifying conventional sense." As an instance of 'hyperbolic excess of even an existing attribute', he quotes the following verse from the Raghu.

"And then Raghu - the son of earthly Lord, laughed aloud fearlessly and said to Indra: "If this is your intention, take up your weapon. Until you have conquered Raghu, you cannot lay claims to success."

The statement of Kuntaka, here in the words of K. Krishnamoorthy is "The word 'Raghu' here suggests a unique excess of valour in the context of the discomfiture of even
the Lord of heaven whose prowess was till then unchallenged everywhere. This idea is further substantiated by Raghu's laughing aloud."

Mallinātha, Nandargikar and Devadhar have quoted first half as 'Tatahprahasyāpabhayah puraṇārāṇaḥ punarbabhāse turagasya rākṣita' instead of 'Tataḥ prahasyāha punaḥ puraṇārāṇaḥ vyapetabhīrbhūmipuranārāmaḥ'. Only Kuntaka reads as quoted in F.N.2 below. His intention is perhaps to show the excessive ability of Raghu. When we listen to the next words of Raghu we find that the word 'Bhūmi puraṇārāmaḥ' is much more suitable than 'Turagasya-rākṣita' a reading accented by Mallinātha and others.

Kuntaka states that there are several forms of Ṛūḍhi-vaicitrya vakratā or the 'art in beautifying conventional sense' due to diverse suggested attributes. As an example Kuntaka quotes a verse from conversation of Raghu and Kautsa occurring in the Raghu.

"Asking wealth for his preceptor, a certain suitor who had seen the other ends of the learning went to another donor, not obtaining his object of wish from Raghu. Let there not be this new (first) rise of a reproach about me!"
Kuntaka adds: "the word 'Raghu' here suggests the virtues of valour and generosity possessed by him in the highest measure in all the three worlds. The inmost essence of this art lies in the overshadowing of the general denotation of the word and in the suggestion of a particular of a unique shade of meaning intended by the poet and releasing a rich aspect of poetic appeal. It should not be said that proper names have restricted denotation and are confined invariably to specified meanings, and thus do not admit of any scope for meanings related to each other as a general and particular. For, the denotation of proper names is such that it can apply equally to one's thousand and one varying moods or situations; and its specific application to one mood or situation as intended by the poet is also logically quite possible after the analogy of melody and note in music or of a marriage robe (which is full of specific symbolism besides general implication).

Here the word 'Mā bhūtparīvādanāvatāraḥ' points out that till now Raghu has never refused anything to anyone.

And next by the use of the word 'Śrutapārādṛśvā' we can understand that during that time kings have respect to the scholars who had mastered the Vedas. That the poet has used 'Raghohsakāsāt' instead of 'Mamasakāsāt' shows..."
pride of Raghu.\(^{57}\)

On the whole this verse shows that Raghu was a great donor.

Kuntaka defines one of the varieties of 'Padapūrvārdha of vakratā' or 'art in the use of base form of substantives as 'Asambhāvyārthapātratvagarbham yaścābhīdhīyate'. It means that which hints at a meaning having almost inconceivable elements. As examples he quotes two verses from the Raghu.

1. "There is no need, O ruler of the earth, of any effort on thy part. Even if discharged, thy shafts will be of no use here. The force of the wind which is sufficient only to uproot a tree will not prevail against a mountain."\(^{58}\)

2. "If you entertain a feeling of compassion for (other) creatures, this single cow will be safe on your destruction (i.e. death); but if you live, you will, O lord of people, ever protect your people (or subjects), as their father, from all their troubles."\(^{59}\)

While King Dilīpa was absorbed in looking at the beauty of the surrounding Nature, a lion attacked his preceptor's cow Nandinī, which was grazing grass. The king
saw this and raised his bow to shoot an arrow to kill the lion. Then the lion said as above.

In the first passage, the vocative 'Mahīpāla' is deliberately used by the poet to evince its significance. It highlights his ability to protect the entire earth. At the same time it is also indicative of the covert meaning that such a person is feeble to protect even an animal which had to be saved.  

And this shows the masterly suggestive style of Kālidāsa.

In the second stanza, the gist of the verse according to Kuntaka is as follows: "If you should give up your own life by dint of your compassion to an animal, it would not be proper. After your death, this single cow would remain happy; all these three facts are such as to merit disregard. On the other hand, if you should live, O lord of people, you would always be able to rescue from danger all the people residing on the face of the entire earth. The simile 'like a father' intensifies the pitiable position of the king. Apart from this surface meaning, there is also the hint of another intent: Any one who holds the high office of a ruler of the people is expected to discharge his primary duty of
protecting one and all, and his not doing so is extremely unpalatable. The poet's choice of the particular synonym is suggestive of this: 'you are found conniving at your primary duty of protecting the life of even a mere animal like a cow in mortal danger though the holy cow happens to belong to your revered preceptor: and you are more interested in saving your own skin somehow. By the same token, it follows that you can never be expected to discharge your duty of protecting the people too at any time. As the adage runs:

'Who can stop a conclusion forced by the torrent-like logic of fact?'

Here, the two meanings, viz. the denoted and the suggested, should be reckoned as counter-correlates on the analogy of example and counter-example.  

Here Dīlīpa is tested by the lion. The comparison between a 'Pitā' and the 'Prajānātha' done by Kālidāsa through the words of the lion is correct. Even though the important meaning of this verse is 'don't sacrifice your life for a single cow and don't neglect the protection of your subjects, in the second half of the verse he uses the words 'Prajānātha' and 'Pitā'. A father takes care of all his children without
any partiality. In the same way a king also should take care of his subjects impartially. When a king has such a great responsibility he ought to fight to protect even a single life, and this is suggested by the second half. Through this verse one realises the power and responsibility of the king and the fact that Kālidāsa also knows about the duties of king can be understood.

Kuntaka lays down another variety of 'Liṅgavaicitrya vakrata' or 'the beauty of gender' as:

"Though there is a possibility of the use of other genders, a specific gender is used by the poet in harmony with the idea to be conveyed. We have another form of 'the beauty in gender.'" 62

This is illustrated by the following stanza 63 of the Raghu:

"O timid lady! these creepers, unable to speak, pointed out to me, out of compassion, with their branches the leaves of which had lowered down, the way to the place where you had been carried off by the demon."
And also he has quoted the same stanza in the third chapter to give an example of imagined similarity in Utprekṣā. ⁶⁴

When Rāma was returning to Ayodhyā with Sītā in the aerial car Puṣpaka, he was describing the several places. When they reached the Janasthāna he said as above:

The situation is - By their rubbing the creepers stood withered and pointed upwards, while Rāvaṇa was kidnapping Sītā forcibly. When Rāma saw this position of the creepers he inferred the way by which Sītā was carried away. This is described by the poet very beautifully.

As it is being describing to Sītā, the poet uses the same feminine gender. Although they were unable to speak, by their own upturned position of branches having leaves the creepers pointed out the way to Rāma. ⁶⁵

As an example of the Liṅgavaicitryavakrata Kuntaka quotes another stanza ⁶⁶ from the Rāghu. That is:

"The female antelopes also feeling disinclined to eat the sprouts of Darbha-grass informed me (of your whereabouts), who knew no trace of you by directly their eyes towards the
Rāma continued the description of the Janasthāna. The female deer hinted at the way by which Sītā was carried away, when Rāma was unable to know, though the creepers had indicated the way. He explains this, by their raised eye-lashes and the south-turned glances the female deer, who had given up their mouthfuls of grass, indicated the way.

Here, the statement of Kuntaka is, in both examples, though there are so many names in other genders for 'Lātā' and 'Mrgī', intentionally the poet's use of the feminine gender is proper. As sentient beings this astonishes the hearts of connoisseurs and attains the artistic beauty.

The feelings of Rāma, here, who had lost Sītā have been described very beautifully. The sentiency was ascribed on the non-sentients by the poet and it shows his intense love of nature and animals. Kālidāsa himself says in the Meghadūta "there is no sense of sentients and non-sentients to the distressed people." In Alankārasarvasva Ruyyaka has quoted this for the figure of speech of Kāvyaliṅga.

After the conclusion of 'Puruṣavakrā' Kuntaka proceeds to explain the 'Upagrahavakrā' or 'the beauty of verb-affix':
"When both Ātmanepada and Parasmaipada affixes are possible to a root, the poet sometimes prefers the one between the two to cause artistic beauty. Then we have the beauty of word-affix."\textsuperscript{71}

To prove this he cites a stanza\textsuperscript{72} from the Raghu:

"Though desirous of levelling darts at other antelopes also, his clenching fist though firm, having brought to the end of the ear, became loose, because their eyes excessively trembling through fear put him in mind of the workings of the sportive plays of the eyes of his youthful loved-companions."

Once King Dāsaratha went to the forest for hunting, then he saw the deer and raised up his bow to shoot arrows at them. But the very next minute he saw the eyes of the deer, which were excessively tremulous through fear of death. Then the king remembered the eyes of his beloved and slackened his fist, which he had carried to his ear. This very thing is described by the poet using the Ātmanepada - 'Bibhide'. It implies that the fist by itself became loose and hence it has given use to the artistic beauty. This beauty would not have arisen if Parasmaipada-affix had been used.\textsuperscript{73}
On the word 'Proudhapriyā', R.D. Karmarkar observes that it would have been much more charming if the poet had used 'Bālapriyā' instead. But his observation seems to be unwarranted if we interpret the phrase after Mallinātha. For 'Smarayatsunetraih' here, there is also a variant reading as 'Smaratah sunetraih'.

Such a matter is described in Abhijñāna Śākuntala also.

In the third chapter while explaining the figure 'Upamā' or simile, Kuntaka states:

"In order to invest rare beauty in the features of the subject described, if its similarity with another object, possessing the same features in a greater measure, is stated, we get the figure of speech viz. simile. Simile is illustrated in various ways such as explicit mention of the common feature, an implicit reference to it by the sentence as a whole, and a use of express words like 'iva' (=as); but in all these the predicate is the element which makes the simile aesthetic."

As an example of 'Upamā in sentence' which is conveyed by indicators like 'iva', he cites a verse from the Raghu.
"Here sits the king of the Pandus, who has applied scented paste of red sandle to his body, from whose shoulders hang down the pearl-garlands and who looks like the king of the mountains whose summits are reddened with the rays of the morning sun and which has rivulets flowing downwards."

Kuntaka comments: "Though we have mutual similarity between the object compared and the object compared to and this is the relation which binds them with each other, still there is a clear difference also. The understanding of the relation of similarity is preceded by the understanding of the sentence import. Again, in the sentence import involving the understanding of words syntactically related to each other proceeds and becomes the means of our grasping the mutual similarity in respect of the subject compared and the object compared to. Hence it rightly gets the designation of 'sentence-simile.'" 79

King Aja is compared to the Himalaya mountain. The garlands which were flowing down from his shoulders seemed like the rivulets of the Himalaya. The Angarāga of the king which is made by Hari-candana compared to the summits of the mountain which looked reddish. 80
The king is compared to the Himalaya in both fame and beauty. Including the suitable adjectives the comparison is appropriate.

This verse is quoted by Ruyyaka in his *Alaṃkārasarvasva* as an example of Upamā. Rājaśekhara quotes this for *Ucita-saṃyoga* in the source for the theme of poetry. Explaining *Samaprādhānyasaṅkarālankāra*, Appayadīkṣita also cites this verse.

And explaining about Padārthopamā, Kuntaka says, "In padārthopamā, it may so happen that the single Upameya or the subject mainly intended to be described by the poet, may be endowed with more than one qualifying epithets; and to balance it, such an Upamāna will be selected which is also qualified with an equal number of epithets only. In such an instance, since both of them agree in the parallelism of epithets, similarity between them also comes to be perceived. And to indicate such similarity, the explicit use of indicators like iva is very necessary. Regarding the mutual similarity between their qualifying epithets, the principle stated earlier must be followed here also," and again quotes same stanza as an example.
According to Kuntaka, 'Tulyayogita' or 'Association of equals' is not a separate Alankāra. It should be included in the Upamā only. He says:

"Association of equals or Tulyayogita (admitted by some) is really no separate figure. We have in it two or more similar objects brought together, each one of them claiming equal attention as subject of description, since primacy is not affirmed of any one of them specifically. Only one should serve as the primary subject described; and when more than one claim to be primary, how could one say which is the adorned and which the adornment?"85

If some one urged that "such co-existence of both primacy and dependence is possible in rare cases like a king's servant. There are two formal features present in the king's servant — one of servitude in respect of his master, the king; and of mastery in respect of his own subordinate officers. If two such opposite features can both be equally co-existing in the king's servant, here too, we may have similarly the presence of two distinct features, one of which justifies our affirming the existence of tulyayogita as a figure of speech."86
Kuntaka agrees this, but clears "we concede the truth of the above point. We hold that it might contain some kind of alankāra; but we only that then it ceases to entitle itself as 'an association of equals' or tulyayogitā. In case it is held that, in this figure, all the subjects are equally important as things meant to be described, or that they are really similar to each other, then these very conditions force us to conclude that the figure is clearly Upamā and nothing else." \(^{87}\)

And he continues such a type of figure on a par with 'Samuccitopama' or 'cumulative simile'.

As an example he cites a stanza\(^{88}\) from the Raghu.

"Among the people living in Sāketa the conduct of both of them produced merited applauds; of the suitor because he was unwilling to take more than was due to his preceptor; of the king because he gave more than the suitor asked for."

Here both Raghu and Kautsa are described in a very similar fashion.

This same verse is quoted by Kuntaka at the time of rejecting the figure of speech Upameyopama as an independent
Alaṅkāra, and in the fourth chapter while describing the Prakaraṇa vakrāṭa.

While rejecting the claim of Upameyopāma as an independent Alaṅkāra, Kuntaka quotes a stanza from the Raghu.

"Let therefore the two obtain at once mutual similitude by their sweet simultaneous opening - the two, namely, your eye with the pupil, far from rough rolling about within, and the lotus with a black bee moving inside."

Kuntaka remarks "since both things described are relevant, we have similarity between them and we cannot say that they constitute any new figure of speech."

Here is the description of the beautiful eyes of Aja. The eye with the pupil is compared to the lotus with a black bee inside. It is natural that the poets compare eyes to the petals of lotus.

According to C.R.Devadhar the figure of speech is here Upameyopāma.

While declaring Parivṛtti to be not an independent Alaṅkāra, Kuntaka says:
"Pushing out one thing and bringing in of another in its place cannot be deemed as any figure of speech, because the exchange is the same as before."  

It means if we remove one thing and bring another in its place, it cannot be considered as a figure of speech. Because, by this exchange each becomes equally important and it is not possible to justify which is the adorned and which the adornment. Only their forms cannot justify the relation of two as the adorner and the adorned. If we accept this, the figure of speech therein becomes subordinate and both of them loose importance. By hinder their diversity of forms, there presence the similarity. Hence, this is also called as *Upamā*.

For example he gives a stanza from the *Raghu*:

"Then like a newly married bride, that king though powerful enjoyed the Earth, lately brought under his sway, with kindness, lest through violence she would fall into a state of terror."

Here the kingdom is compared to the newly-wed bride. The king protects his kingdom with love and tender care, as he treats his newly married wife. Both the bride and
earth are important things described equally. So, if there is exchange, by the impression of similarity it is accepted as Upama only.\textsuperscript{99}

The far-sighted reign of the king Aja is here described beautifully. The epithet 'Mahabhujah' shows his power.\textsuperscript{100}

And for the suggested 'exchange'\textsuperscript{101} Kuntaka quotes a verse\textsuperscript{102} from the \textit{Raghu}, as an example:

"He, with his self-subdued wife as his second (companion), having occupied a hut made of leaves and grass, pointed out to him by the lord of the clan, and lying on a rude bed made of Kuśa grass, passed the night the close of which was indicated to him by his (Muni's) disciples reading the Vedas."

Here every thing described implies suggestively the inter change in the king's habits; and since the exchange is so suggested, it holds out great poetic appeal also.\textsuperscript{103}

By this verse one can understand the difference between the previous and the present life of the king. In the palace the king woke-up to the sound of auspicious instruments.\textsuperscript{104} But here, in the hut, he woke up to the recitation of the
Vedas of the sage's pupils. *Kulapati* means one who nourishes and teaches ten-thousand pupils and this shows the greatness of sage Vasīṣṭha.

The present text of the Vakroktijīvita does not contain any separate treatment of the Śīleśālaṅkāra. In his discussion about the Upāma Kuntaka states in some context:

"In other instances where the figure of speech (Upāma) is explicit, indicators of simile like Iva could be used in diverse ways depending upon the skill of the poet. Thus in Upāma relating to word-meaning too, once the indicator of simile is explicitly stated to relate the Upamāna and Upameya occurring in one part of the sentence, and then again another indicator like Iva is also used to indicate the relation of similarity between another set of Upamāna and Upameya occurring in a different part of the same sentence. Though it might be argued that each pair of Upamāna and Upameya is a self-complete unite, the consideration detailed above alone will offer an adequate explanation of the Upamāna and Upameya in the total import of the sentence."¹⁰⁶

As an example he quotes a stanza from the Raghu.
"Thence Raghu, like the sun taking up the sap (of the earth) by his rays, careered towards the direction of Kubera (i.e. the northern direction) extirpating the northerns with his arrows."

Herein, Dr. Nagendra infers that there is Kriyāśleṣa in the word 'Uddharisyan. But according to Kuntaka this also not an independent figure. It is included in Upamā only.

The above stanza occurs in the description of the Universal conquest of Raghu. Here Raghu is compared to the sun and his arrows to the rays and the northern princes to the moisture of the earth drawn up by the sun's rays. Here more than one Iva is used. Hence it is classed as Upamā by Kuntaka. Mallinātha agrees with Kuntaka and shows the approval of Daṇḍin also.

In the fourth chapter of his 'Vakroktijīvita', Kuntaka has explained in detail the 'Prakaraṇa vakrata' or 'the poetic beauty of an incident or episode.' He divides it in nine categories. The first category is stated:

"When we find the speakers giving vent to such expression as is replete with the beauty of unlimited
enthusiasm and also capable of expressing their ideas powerfully, when the intended object at the end will remain inscrutable from the beginning (i.e., suspense remains constant till the denouement), the unique and boundless poetic skill underlying it all should be regarded as the poetic beauty of an episode.\textsuperscript{110}

This Prakāraṇa vakrata may include the beauty of not only the episode but also the literary composition as a whole. For example Kuntaka cites the conversation of Raghu and Kautsa in the fifth canto of the Raghu. Although the conversation is in thirty one verses, he has taken only a few verses as examples.

Kautsa, the disciple of sage Varatantu comes to beg his Gurudaksīna from Raghu the king of entire earth, who is represented as an example of natural generosity. He has given away his entire wealth in the sacrifice called Viśvajit. So, he welcomes Kautsa with an earthen pot. By this Kautsa understands everything and blesses him and starts to go. But Raghu stops him and asks:\textsuperscript{111}

"Learned Sir! What thing do you mean to give to your preceptor and how much of it?"\textsuperscript{112}
Here Raghu is depicted as a noble king. The confidence of Raghu causes him to say "I can give anything by any means," though he was empty handed then. It is quite natural that if some one has come to beg every one asks 'what do you want?' and not 'how much do you want?' But here Raghu asks Kautsa, "What do you want and how much?" before he could beg. It shows the true nature of a great donor.

And next Kautsa asks gold coins to the extent of fourteen crores to clear the debts of his preceptor. Then Raghu says as follows:

"Wait here for two or three days while I endeavour to accomplish your object." \[113\]

Here Raghu shows his greatness and nobility. Though he was perplexed, without showing out any signs of it he asks Kautsa to wait for two or three days. By the very pinnacle of his confidence he plans to attack Kubera the overlord of wealth, whom he considers as his feudatory. This idea to conquer Kubera delights the hearts of connoisseurs like waves of sweet-nector. \[114\]

Then Kubera gives wealth more than necessary to Raghu. This is described as.
"The heap of burnished gold, which resembled a skirt-hill of the Sumeru struck down by the Indra's thunderbolt, obtained from Kubera who was about to be marched against, the king gave Kautsa one and all."\textsuperscript{115}

Kuntaka remarks "Here the huge heap of gold is likened to a part of the mythical golden Mount Meru, rent open by Indra's thunderbolt; and this suggests how immense it must have been. And this entire thing is gifted away by Raghu to Kautsa. And that too when he was in such penury which makes it all the more unique. The generosity involved overshadows even that of the tall celestial trees which fulfil the wishes of the needy only to the precise extent of the desires expressed, and thus limited in scope. Indeed it is the very highest reach of generosity imaginable. And this indeed enriches with vital force as it were the earlier statements, quoted already, revealing the character of Raghu as one concealing his first embarrassment at the break-down of his souring pride of might and one whose inordinate wish for achieving matchless glory is manifest the very next moment and one who cannot brook the prospect of a second donor richer than himself."\textsuperscript{116}

The commentary of Mallinātha says there is also a variant reading as 'Śrīnāgam' instead of Pādam.\textsuperscript{117} To show
the generosity of Raghu the use of 'ṛṛgāḥ' seems to be better than 'Pādām'.

Then Raghu gives all the wealth to Kautsa, but Kautsa refuses to take all. The magnanimity of these two noble souls is described as follows:

"Among the people living in Sāketa the conduct of both of them produced merited applauds; of the suitor because he was unwilling to take more than was due to his preceptor; of the king because he gave more than suitor asked for." 11B

Here, Kuntaka observes "Here again, we are told that the residents of the capital city of Sāketa (i.e. Ayodhyā) were made to witness a very strange spectacle indeed wherein the seeker Kautsa who does not want to receive a whit more than the gold meant for his teacher and Raghu who insists on gifting away largesse a hundred times or a thousand times greater than the amount desired, both start quarrelling. The incident suggests the disinterest of the one and the generosity of the other most effectivity." 119

This episode of the conversation of Raghu and Kautsa who were shing with nobility and generosity is beautiful.
An unprecedented genius of Kālidāsa is full of spectacles and it appeals to the hearts of the readers.

One type of the 'Prakaraṇa vakratā' or 'artistic beauty of episode' is indicated by Kuntaka as:

"When even one and the same theme is again and again described in different places with a new touch of creative originality, and is made to radiate the glow of sentiments and figures of speech, it manifests a strikingly new mode of artistic beauty."¹²⁰

It means "Even a little incident, when given literary treatment, i.e. when it is made to be imbued with the beauty of episode promoting expressions of appealing sentiment making one feel as if the very flood-gates of Rasa are opened up, will shine with unique artistic beauty."¹²¹

And to prove this Kuntaka cites hunting sports of Daśaratha described in the ninth Sarga of the Raghu.

When Daśaratha went for hunting on the banks of river Tamāsā, a son of an old blind sage was killed unknowingly. This short incident is described beautifully by the creative genius of the poet. Only a few verses are given by Kuntaka:
"By reason of the activity of hand acquired by long practice the fearless king made the tigers, as they rushed against him out of caves, the quivers (for his arrows) by filling in a moment the hollows of their mouths with arrows, like the fore-branches of the flowering Asana trees broken down by the wind." 122

Here tigers are compared to Asana tree which are covered with the yellow blossoms. 123 Daśaratha filled the mouths of tigers with arrows and thus they became quivers for storing his arrows.

Some are of the opinion that it is better to take as Vāyununnān for Vāyurugnān. 124

Another verse is:

"Having at the moment been put in mind of the braided hair of his beloved queen interspersed with variegated flowers and the knot of which was made loose in amatory sports, the king did not aim his arrow at the peacock though hopping about his horse, and wearing a beautiful plumage." 125

Here is the picture of the king when he withdrew from hunting a peacock. The peacock's plumage reminded him of the beautiful hair of his beloved. 126
This may be the best example of Smaranālaṅkāra.¹²⁷ The erotic sentiment in the verse adds lustres to the hunting episode.

And next Kuntaka proceeds to describe the hunting of the deer:

"That skilful bowman ressembling Hari (Indra or Viṣṇu) in might, having seen the mate of the antelope that was aimed at intervening between its body (and himself), being softened (in mind) with compassion by reason of his being himself a lover, withdrew his arrow though drawn to the ear."¹²⁸

This verse shows that, Daśaratha did not hunt animals cruelly though he loved hunting.

Although these stanzas describe Daśaratha's passion for hunting, the descriptions differ in each episode.¹²⁹

Next, at the hunting time he spent three days in the forest, away from his attendants and this is described very beautifully in the following verse.
"The king was so fond of the forest alone, without his retinue, on a bed of soft flowers and leaves with luminous herbs serving as lamps."

Kuntaka opines here, "The epithet of 'king, viz. 'fond of the forest' is an example of artistic epithet. The stay of the king in the forest suggests that he preferred the forest to the palace at night, even with all its comforts of lovely bed in a beautiful room, company of beloved and wine party, etc. This indeed adds to the charm of his present interest in hunting. The singular number in the word 'triyāma' (lit. three-watched) for the night shows that he did not feel it to be dragging long; on the other hand, he felt it to pass in a short while as it were. So it is an example of artistic use of 'number'. There is also the beauty of significant name instanced in this very usage. The result is the suggestion that the darkness was so dense that it shut out all possibility of any other engagement more delightful, and acted as a hindrance to all else. That is why even the predicate 'passed' is significant with beauty. It suggests that relaxing in bed, he overcame his fatigue; and appreciated how sleep acts as a balm on the limbs only after hard physical exercise."
Except Kuntaka every one reads 'Narapatih' instead of 'Vanaratih'. But Kuntaka's reading is most appropriate.\textsuperscript{133}

And the poet continues to narrate how the king was attracted by 'hunting'.

"Thus hunting, like an artful damsel, captivated the king who forgot his other duties and charged the responsibilities of administration to his ministers and whose love increased with constant devotion."\textsuperscript{134}

Here we have a beautiful artistic use in the verb 'attracted'. It suggests that hunting made him averse to all other duties by its extreme attraction.\textsuperscript{135}

'Hunting' has been significantly compared to an artful damsel.\textsuperscript{136}

Then, Daśaratha reached the bank of river 'Tamasā'. It is delineated thus:

"Then once upon a time taking the path of a deer in the forest unobserved by his side walkers, he got to the river Tamasa crowded by ascetics, with his horse foaming through fatigue."\textsuperscript{137}
'Then he came to the bank of river Tamasā he heard a deep sound from that river which was made by the filling of a pot. He suspected this to be the roar of an elephant and shot an arrow, called 'Śabdabhedī'. But by his wrong assumption, a son of an old and blind sage was killed.

Kuntaka points out the poetic beauty: "The epithet full of ascetics' is full of artistic significance. Though the king was seeing with his own eye several ascetics engaged in religious austerities on the Tamasā river, how he shot his arrow in the direction from which he heard a sound 'without any hesitation or second thought is rather astounding. This idea is suggested by the said epithet. In accordance with the adage, "Even the learned tread a wrong path when blinded by a fit of passion." that such great personalities also can tread wrong paths with their eye of discrimination blinded by the overwhelming darkness of uncontrolled passion rising to a hight pitch, is also implied indirectly by this very epithet. And, of course, it also serves to promote the later development in the story itself."138

The adjectives 'Śrīmaṇamuc' to the horse and 'Aṇāksya-maṇah pārśvacaraih' to the king are answers to doubt of M.R.Kale viz. 'at least he ought to have had taken
greater care when shooting the arrow' (p. 235). 'The word 'Śryāphemamucā turangameṇa' indicates his immersion in hunting.' By galloping continuous and speedy the foam was coming out of the horse's mouth. But the king was unaware of it. And also at that time he was alone, his followers were not there to caution him. By this one can understand that the king did not shoot the arrow deliberately. He was so engrossed in hunting that he had completely become blind to his status and surroundings.

Due to the intense agony caused by the death of his son the sage cursed the king:

"Thou, shall also like myself meet death in thy old age through grief for thy son."

And Daśaratha receives it with pleasure: "To me who have not yet seen the loveliness of a son's lotus-like face, even the curse itself inflicted by your divine self is attended with a blessing. Indeed fire inflamed by fuel makes the arable soil the producer of shoots from seed, though it burns (the soil)."

Here the 'curse' which was given by the sage proves a 'blessing' to Daśaratha, who had no children.
The significance of some expressions here may be indicated: "The expression 'curse' suggests the king's acceptance of it as a proper punishment for his grave misdeed. But the expression 'like a blessing' underscores that the blessing is something which is most unreasonable or unexpected in the circumstances. The expression 'O sage' shows how he is by nature so compassionate, whatever be the tragedy coming to his notice. We might interpret this in another way too: The juxtaposition of the words 'curse' and 'venerable sage' suggests that though, normally, the two traits, viz. cursing and blessing, are diametrically opposed to each other like fire and water, their simultaneous co-existence in this person is rendered possible only on account of his extraordinary good nature. 'As I haven't had the pleasure of seeing the lotus-face of a son so long as the fruit of this blessing indeed, now I am bound to have that joy, very much longed for, of a son's birth, a joy which I consider to be the fulfilment of a supreme craving in my life." 

The figure of speech here is Drśṭānta. But Appayyadīkṣita has quoted this as an example of 'Viṣama'. Thus, in these verses the situation is same that of hunting of Daśaratha. But due to the various modes of
description, there is no room for repetition and this delights the readers.

The episodes like sporting in water and flower-gathering etc. also brighten the literary compositions by their beautiful descriptions. It is said by Kuntaka while discussing varieties of 'Prakaranaavakrata':

"When integrated with the beauty of the plot, even the conventional themes, that come to be described in court-epics and so forth conforming to set patterns, attain a novel artistic beauty."\(^{146}\)

To demonstrate this, he declares a few stanzas of the water-sport of Kuśa from the sixteenth Sarga of the Raghu.

Once Kuśa desired to sport with women, in the waters of the Sarayū. While he was sporting, his armlet slipped down without his noticing it. The sister of the Nāga king called Kumudvatī caught it. When Kuśa learnt it he raised his bow to shoot at Kumuda. Frightened Kumuda gave his sister Kumudvatī and also the armlet to Kuśa.

Here this water sport of Kuśa connects the incident of the ball-play of Kumudvatī. This artistic connection delights the hearts of connoisseurs.
At first Kalidāsa describes river Sarayū, which was the spot of the water-sport of Kuśa:

"Once he took a fancy to sport with young women in the water of the Sarayū, which was pleasant in the hot season, which carried with it flowers of the creepers on its banks and which had intoxicated swans anxious to swim in its waves."\(^{147}\)

Kuśa raised his bow to kill Kumuda. When he came to know that his ornament, which slipped in the water-sport, is with Kumuda. Then, the alarmed Kumuda came up to Kuśa and said:

"I know thee to be another image, under the name of a son of Viṣṇu who had assumed on purpose the human form. Such a one as I am, how shall I bring destruction on thy good pleasure, adorable as thou art?"\(^{148}\)

According to Kuntaka in this statement of the Nāga king we have the combination of several types of artistic beauty. "In the first verse, the name 'Viṣṇu' is full of beauty associated with a significant name. The special nature of the speaker here, viz., his being a Nāga or serpent, suggests that even Lord Viṣṇu is fond of a Nāga
only called Ananta who is the bearer of the weight of the universe and whom he allows to serve him by coiling up into a soft couch, and by carrying out all his commands. The pronoun "So'ham" too is richly significant and partakes of 'beauty of concealment'. It suggests that he is the same one who is well known to the king as a denizen in the realm for a long time. The word 'how' carries its own beauty of expression. It reassures the king of the Nāgas firm loyalty and removes effectively any doubt regarding misdeed on his part, since he is completely under the restraint imposed by his obedience to the king.\(^{149}\)

Next he says how he got that ornament:

"This young girl, whose ball had gone up by the stroke of her hand and hence looking up for it, saw this victorious ornament of thine falling down with great force like a meteor from the sky and took it up with great curiosity."\(^{150}\)

Here, the simile 'Utpatajyotirivāntarikṣāt' suggests that the ornament was environed by the luminous circle and it illumined all places; hence it astonished Kumuda and without any cause, it produced sudden fear and doubt in him.\(^{151}\)

Fall of a star is inauspicious. This simile suggests
that falling of the ornament also made him afraid like 'Ulkāpāta'.

Next Kumuda returns that ornament to Kuśa:

"Let then this ornament again obtain the contact with thy sinewy-arm, reaching down to the knees, which bears a steady (i.e. permanent) mark of the lines made by the strokes of the bow string and which is the protecting iron bar for locking the gates of the earth."\(^{152}\)

Including the Sāṁvṛti-vakrā, the demonstrative pronoun 'Tedetad' suggests that 'like your father who adorned the jewel Kaustubha on the chest, this armlet of victory too forms an inseparable ornament of your body'. The metaphor of Rakṣāparigheṇa bhūmeḥ hints that 'this armlet deserves to be adorned by your arm which has averted the distress of the entire earth.'\(^{153}\)

'Ājānūvilambinā' suggests to the belief that it is auspicious to possess arms that reach up to the knee.\(^{154}\)

Then as an expiation to his offence Kumuda asks Kuśa to espouse his sister:
"And moreover, O king, it is not that you do not deserve to accept this younger sister of mine, named Kumudvati who wishes to atone for her own offence (committed against you) by long devoting herself to the service of your feet." 155

Here the statement of Kuntaka is, "The phrase 'by services rendered at thy feet' is suggestive of the fact that she hopes to attain the rare privilege of holding his hand in marriage by virtue of the merit she gains by rendering service at his feet. The adjective 'young' suggests how she has suddenly come under the overwhelming influence of love for him because of her stepping into youth. All these converge to justify the prayer - 'Don't refuse to accept'. It implies; 'you are bound to concede our prayer since you are left with no other go." 156

To show the earlier incident can connect the later incident organically, he quotes the first stanza of the seventeenth Sarga:

"Kumudvati got from Kākutsthā (i.e. Kuśa) a son named Atithi." 157
And this incident of this water-sport is also connected by the ground of the description of summer. Just to evince he cites a verse. That is:

"Then came (set in) the hot season, as it were, to give his beloveds instructions in point of dress in which the upper garment was interwoven with jewels, garlands were pendant an extremely pale breasts, and the silk garments were so fine as to be capable of being blown away even by the breath."\(^{159}\)

Thus, in this situation to produce the beauty in the story the poet described the water-sport of Kuśa. Like this the art of episode construction also interposed in the 'Prakaraṇavakrata.'

By a mnemonic verse Kuntaka says this:

"Description of water-sports etc. should not only have a contextual of their own, but should also be vitally connected with the plot as a whole to delight the readers most."\(^{159}\)
NOTES AND REFERENCES

CHAPTER VI

1. शब्दो विशिष्टार्थेष्वकोऽन्येषु सत्त्वपि।
हर्षः सत्त्वदालादकारिस्वरप-दुन्दन्दः।
V.J. I.9

2. तत्ताश्चिन्दूर्दितानुसारी
मूर्ति: कृष्णमाहरणाय यातः।
निर्दार्श्याच्छान्दर्ज्ञानोत्तरः
श्लोकच्चवाच्यः यथा शीः।
-Raghu, XIV. 70 Transl. G.R.N.

3. Vide V.J. P.28

4. या निर्दार्श्याच्छान्दीत्वमः शाश्वतीर्थमः।
यत्राद्विधिपदिकापदिधिः कामाविधिम्।
-Rāmāyana Bālakānda

Read:

(1) Here Malli, comments -
तिर्मयामिति दुःवें न तेषे किमुत अन्वेषामिति भावः।

(2) "श्लोकच्चवाच्यः यथा शीः - On this epithet
Hemadri remarks : " वाण्डालिङ्का-समुष्ठन्त्ययोनेये
शाकेन वाण्डाल यदात्हत्वालस्य प्रभुत्तता वाण्डालम्बनः।
पूर्व वाण्डालवेदिति नृत्तिः।" And quotes as has been done
by Malli, the verse from the Rāmāyana, Chāritravardhana
and Vallabha also quote the same verse".

THE RAGHUVAANSA OF KALIDASA
Ed.by - G.R.Nandargikar (G.R.N.)
Pub. Motilal Banarasidass, Bungalow Road,
Jawaharnagar, Delhi-7 - P.303.
5. वाक्यस्य कुमावोदन्योऽभिधये यः सहस्रा ।
सहस्रकारवर्गाः सैव च चथंत्यविशयति ॥

V.J. I.20
Transl. K.K. P.321

6. उपरिश्राय पूर्वमार्यमाय लक्ष्मी
वने मया सार्ध्माति प्रयत्ने ।
त्यामान्य प्राण्य कर्ता न कोणा-
रत्नोदासमि न त्यद्विवने वतन्ति ॥

-Raghu. XIV.63.
Transl. G.R.N.

7. Vide V.J. P.25
Read:
"उपरिश्राय पूर्वमायमाय लक्ष्मी, This refers to Rama's banishment just as he was about to be crowned".

8. Here C.R.D. observes - "According to the conventions of Sanskrit poetry लक्ष्मी and गुणि are wives of the King. So Sītā's present misery was the result of the jealous vengeance of a co-wife the most relentless of all persecutors".

- WORKS OF KALIDĀSA
Ed.by C.R.DEVADHAR (C.R.D) Volume II, POETRY.
Pub: MOTILAL BANARASIDASS, BUNGALOW ROAD,
JAWAHAR NAGAR, DELHI. P.675.
9. "तत्तत्वात्तया लक्ष्यातिरोधात्त्यद्भवन आरञ्ज्य प्रतिष्ठाम् " ।
   - Malli.

10. तदिदुपक्षं भवति - यत्तत्त्वात् । यथार्थकार्यं विवेके तत्तत्त्वात्त्या भवन् तत्तत्त्वा निष्कर्षण परित्यागारस्यात्तत्त्वात्त्या तस्य निष्कर्षण परित्यागारस्यात्तत्त्वात्त्या तस्य निष्कर्षण विदितानिराकारपरमर्यमेन भवत् ।
   वा विदितानिराकारपरमर्यमेन भवत् ।
   -V.S. P.36

11. प्रबृज्रतापो दिवसीतिमास मर्याद्येव भक्ति व तत्त्वात ।
   उभी विरोधकीयता विभिन्नोऽजयापति सानुसारविवादत्तमं ॥
   -Raghu. XVI. 45
   Transl. G.R.N.

12. यथा "किशोरपुष्प वैचित्र्य तत्त्वात् प्रतिष्ठामहथैं ।
   सौंभविन्यविधाः स्वरुपानुपम्य यत विराजते ॥
   -V.J. I.28
   Transl. K.K. P.329

13. V.J. P. 88-89
   Read :- " तपोरपि तापकार्यसम्बन्धात्तस्तूमाविवाहामूलामितयः ।"
   -Malli.

14. "In summer the days are hot and the nights thin (short) as the couple (husband and wife) in their love-quarrel become hot-tempered and thin with remorse."
15. भावसर्वकाण्डायान्यक्रृतागर्भोऽस्मिः ||

16. तत्स्य केन्युक्त्वम् वृक्ष्युक्तविशयित्वम् वृक्ष्युक्तविशयिते वृक्ष्युक्तविशयिते वृक्ष्युक्तविशयिते वृक्ष्युक्तविशयिते वृक्ष्युक्तविशयिते वृक्ष्युक्तविशयिते वृक्ष्युक्तविशयिते वृक्ष्युक्तविशयिते वृक्ष्युक्तविशयिते वृक्ष्युक्तविशयिते ॥
-Raghu. IX. 55
Transl. G.R.N.

17. The same idea is thus depicted in the Vikram. Vide -
अस्तित्वात्मकायान्तरी भिष्माना रत्नायणामा भूमि लक्ष्मि ॥
- IV. 31.

18. For a similar idea, see -
-द्वारसंग्रामीव: प्रमविलाम्बसिंहनिधिः कोणवत्त्व ॥
-Sāk. I. 7.

19. (1) Here, M.R.K. says -
"According to Hem. the mention of नर्मदा shows the kind of the deer forming the herd."

- THE RAGHUVAÑSA Ed. by - M.R. KALE (M.R.K)

Part II. CANTOS VI-X.

Pub: GOPAL NARAYAN & Co.,
KALBADEVI ROAD, BOMBAY.
P.231.
(2) "कङ्कोणार" also written कङ्कोणार, is the black spotted antelope. The mention of the "एण" and "कङ्कोणार" also shows that the herd described in the stanza consisted of the black antelopes.

(3) "कङ्कोणार - some prefer the spelling "कङ्कोणार" which means variegated with black spots on the body.
(कङ्कोण शार: कब्री: )"
-RAGHUVAÑSA OF KĀLIDĀSA. (CANTOS VI-X)
Ed.by - G.C.JHALA , 1936.

20. Vide -
(1) Such is the bearing of the antelope with his long horns leading a herd roaming in the woods".

(2) "The black antelope was leading the herd and was walking proudly, conscious of his enviable position".

(3) "In which the proud black antelope moved in-front. Each herd of deer has a male spotted antelope with its long horns as its leader . Cf...
एणीगण्यू गुणविद्ध निम्नलिङ्ग: किं कङ्कोणार खुन क्षेत्रसि कानेनहासिस्य। - Bhām. I.48"
21. रसादिपरमार्थ्यम्: सेवादुन्दर: ।
   V.J. I. 26 b.

22. पूर्वनुमृत समर्थ य रात्रि
    कम्पोत्तरं शैवौ ततोपायुः ।
    गृहार्थसारीण्यतिवारितानि
    मया कथतिदृढः धनर्गितानि ॥
    -Raghu. XIII. 28
    Transl. G.R.N.

23. गृहस्थ्यप्रमुख: सोतकथितायाय गित: तृत्यादिराजसम्भवारथा
    कर्माणि: तस्युपदासस्वारूपः यात्रायान्तरस्तीति कविभिस्मुपगमः ।
    V.J. p. 80

24. समारकदैवतद्वैदिकत्वात्क्षेत्र गंगितानीतियः ।
    -Mallı.

25. सोविमादिकार्पाकरणराजशिरियक: ।
    विशेषदेशविविधनिधिनिमाणार्थिश्च: ॥
    -V.J. I. 27

26. व्यासन्निधिवन्दुन्देशः यथा
    विनिदेशावल्लासाः प्रकाश: ।
    कारायुक्ते निर्दिष्टावसे
    दशानिर्दिष्टामुपातात् ॥
    -Raghu. VI. 40.
    Transl. G.R.N.

27. अव व्यपदेशकारान्तरनिर्देशः कविभित्यपरिषाम: परः
    पुरापारम्भिकः ।
    -V.J. p. 809
28. M.R.K. comments for this -
"विनियम & C. - This shows to what humiliation रावण जा था पु."
-Op.cit. p.159

29. "विनियम & C. रावण अति दुर्गम और सुपरिशिवाय कार्तवीर्य से उसने न केवल इन नात्री के लिए नीलवन किया था बल्कि उसने मुख से नादते हुए गौंड किया था। यह उसका अत्यधिक अभिविलुप्ति का सबूत है।"

30. एतहृ प्रताद एवं तत्त्व मोझिप्पायो न तु धाराभिन्न भाव: ||
-Malli.

31. अवमाश्वस्य अजाक्षुरा भ्रमित्यं भर्मणयं समर्पणम् ।
रत्नवाक्षितिविशयं यत्र प्रासाद: स कथयते ॥
V.J. I.31.

32. अनेन तार्थं विहरामस्युराये-स्तोतरेऽह ताधीनसमर्पिः ।
श्रीपावेत्रानवतीत्वानाशुद्धं-रापात्स्ते-विदवा मलिनं: ॥
-Raghu. VI. 57.
Transl. G.R.N.


35. वर्णविद्यालेखितपदसन्यातस्माद्
स्वतंत्रम् बन्धसौन्दर्यं लावण्यमभिषियते II

V.J. I.32.

36. र्नानांमुखेष्वन्द्रूमवारसं
विन्यःतात्त्त्तत्त्तमलिकेः तः
कामो वसन्तात्त्त्तत्तमलिकेः
केघुःलेख्ये बलमहस्नानायाम II

-Raghu. XVI.50
Transl. G.R.N.

37. अर सिनिकृलन्यमहिमा सहृदयस्विरो न स्वप्नस्पर्शं प्रायः ।

-V.J. p.336
Transl. K.K. p.336

38. Vide: वालोदगीर्गृहिजितपु: केशलकारणः ... 

-E.M. 32.

39. "The meaning is that the youths became love-inspired at the sight of ladies' hair that were unbridled and wet from bath."


40. For the similar idea -
भागि निपाध्यक्षक्षारारुः वामेन: केशवयुः
शोभनाद: शैः पूण्यं तुषिणभवं मन्यामयु II

-Raghu. VI. 72
Transl. G.R.N.

41. वकल्लकारणारुः गृहस्थानी: प्रौढित्यक्लेखा: II

-Raghu. VI. 72
Transl. G.R.N.
42. Because the compound कपुरस्य in dissolved as कपुरिणिर्निष्ठति इति.

43. "न रि विध्वः प्रतायन्ते इति भावः "
   -Malli.

44. "यकार बाणेः etc.is a fine instance of पप्पयोक्तः where an idea is conveyed by a periphrasis; the simple idea he killed the demons with his arrow is conveyed in this round about fashion".

45. यत्र वक्तृः प्रमातृवर्ण वाच्यं शोभातिश्रयिना।
   आच्छायैः स्वभावैन् तद्यौधित्वमुच्यते॥
   -V.J. I.54.

46. भारीरमानेष नरेन्द्रलिंधनाः-
   मातिः तीर्थ्युतिस्पर्शितदिदिः।
   आरण्यकोपारात्मपुस्तकी:
   स्वभावेन नीवार इवावशिष्टः॥
   -Raghu. V.15
   Transl. G.R.N.

47. अव इशायतया तथाविधिमहाराजरिपस्यं वर्णयीते मृत्ति तवामुवविद्यवहारानुसारे न राजयोजनयोजित्सपरिपक्वा-वहिते।
   अव वक्तृः स्वभावेन य वाच्यपरिस्यं संवृवावायो लक्ष्यते।
   -V.J. p.68
48. In his remarks, Nandargikar says -
"The figure, according to Sumativijaya is "उपमा"
- Op.Cit. p.91

49. यदि लिङ्गेत्रस्माच्यायारोपणगर्भता।
सत्यार्तिविनायारोपणगर्भवे वा प्रतीयते॥
लोकोत्तरस्माच्यायारोपणगर्भवेनमिथुन।
वाच्यत्व सोच्यते कांपि लिङ्गेत्रचित्रायुक्ता॥
-V.J. II. 8-9
Transl. K.K. p.369-70

50. तत: प्रहस्याध पुनः पुरुस्मरी
व्येत्ति मृदुमिरुमुरुद्वारातमः॥
ग्रहण वात्र विद्य लघु ते
न शून्यनिर्भर्ता घुष्य वृही भमान्॥
Raghu. III.51.

51. "रघु" - शब्दनामतः लघृप्रतिष्ठतमथियाव्याप्यापी
सुर्यपतितथा प्रवदन्तियायां: किं तथा स्वपाल्यातिशय: प्रतीयते।
प्रहस्यतवेपैतदेवपृङ्ख्यानि:॥
-V.J. p.48
And Read:
1. "रघुपाल्यनेनात्तमो दृष्ट्यतवं सृष्टिम् " ।
- Malli.
2. C.R.D. Says - "The prince, the keeper of the victim horse, was undaunted and boldly challenged him". - Op.cit. p.459.

52. रघु लिङ्गकृत्यायुक्ता प्रतियमानकिर्मबालपदा बहुधारारंभिते।
तत्व त्वमेवोप्प्रक्षणीयम्।
V.J. p.28
53. गृहीमध्ये श्रेष्ठरूपस्वरूपत्
रघुः: स्त्राशादन्यावटतकामः ।
गाते वदान्यात्मनंतरस्यंतं
का श्रेष्ठरूपस्वरूपत्वातः ॥
-Raghu. V.24
Transl. G.R.N.

54. Vide - V.6. p.54
Transl. E.K.  p.373.

55. "इत्येवंयोगार्य परीवादर नयो नूतन: 
प्रयोक्तत्वाति आविकीमाति मे मा मूल्यमाति ।
-Malli.

56. "Who had seen the other end of the Vedas
thoroughly mastered the Vedas".

57. (1) "रघुरिति रघुनमः प्रभुगत्वत्वोतनार्यम् । तथाय- 
सम्मानस्य वाक्योर्थिस्तिर्यादातिरिप्यते" इति भावः ।
-Malli.

(2) "As Mallinātha points out, the King's personal 
honour was piqued, was at stake; the reproach 
would besmirch him personally hence the mention 
of the name रघुः. The Raghus never refused a 
suppliant his request. Cf. यथाकामित्वार्थिनाम् । and 
अपयुपनिनाँ रघुः: कुले न व्यहन्यत कदाचिदिर्घिता ॥ XI. 2."

58. अन्महिष्कार तव व्रजेरूपः
पुण्यक्षम्यत्वमिति दृष्टान्तायः ।
न पादपेभुत्कार्षितरूपः
विलोचिते मूर्खति मातः 
-Raghu. II. 34
Transl. G.R.N.
59. महानुक्मा तव कैंदिष्य गौँ-
रूप भेयं स्वरिष्मति त्वदनं।
जीवनं पुनः श्रवणपलवे:म्
प्रजां प्रजानां पितौ द्वारसि।
-Raghu. II. 48
Transl. G.R.N.

60. अन महीपालेनि राज: सकलपुथीवीपरिक्रमणपूर्पयांपि तथा विवध-
प्रयत्नपरिपालनीपूर्वयोर्जीवमात्रपरिक्रमणसाधनायः
स्वपनेष्यसम्माननीयं यत्तत्वात्तत्त्वममान्त्रणपूर्णविनंवदः।
-V,J. p. 92

61. Vide - V.J. p. 92
Read:
"स्वप्नार्थमहत्येनाकइनरत्नादुरं जीवलोकेष्लित्रतत्त्राण
भिन्न्यः।।" - Malli.

62. विषेषत: योजयं तिष्ठ गमनपालिन्स सम्मवत्त्याः
यं विषेषत: सारः वाच्याविश्वासु:सार:।।
-V,J. II. 23.

63. तन रक्षा भील यतोधायि
तेन मांगिता: कुर्यान् ततं मे।
अदर्ज्ञानु वस्तुमायमन्यत:।
शार्काभिमाराविकाष्टिनिकाम्बि:।।
-Raghu. XIII. 24.
Transl. G.R.N.

64. Vide: V,J. III. 115 p. 292
65. Vide - V.J. p. 206-6
Read:
"लतादीनामापिक्ष ज्ञानमर्देिय । तद्वस्ते मुनि - "अन्तःसंबंधः भाषन्येन प्रदुःकरणामि: इति” ।
- Malli.

66. दक्षिणादुहर निविष्ठिका -
रत्नावतिकाः समझोदुपन्ताम ।
न्यायार्थयो दिशा दक्षिणाता -
मुरुवक्षराजीर्षिदिशाधिकारिणि ।
-Raghu. XIII. 25.
Transl. G.R.N.

67. तद्विव सम्बन्धायन्यक्षमतद्वेद दक्षिणां दिशामन्तरिक्षे नीतिते
लेभा निवेदयन्त्य: ।
- V.J. p. 206

68. जन दक्षिणादुहर निविष्ठिका -
श्लोकोऽद्वेद तत्रोऽद्वेद श्लोकायन्योऽद्वेद
पदाविस्तारानुगार्य वेदनयमतारकारित्य कविन्महिन्दुम ।
तत्त्वायु कामपद वकुतानावहित ।
- V.J. p. 206

69. Read : कामार्ति ति प्रकृतिकृत्यायाए बनायामुनि ज्ञानाय ज्ञानायतेनेषु ।
- P.M. 5.

70. उत्तरेण तु सम्बोधने "न्यायार्थय:” इति नृसमीविष्कर्ते -
नागौपसद्धार्यः हेतुइतः ।
- Alan. Sarv. of Ruuyaka p. 272

71. पदाविस्ताराष्ट्रयोऽद्वेद विनियुग्यते ।
- V.J. II. 31
72. तत्त्वार्थेन विश्लेषण मूलभूत शराबमुखः।
कर्त्तामत्वं बिभिन्नं निबिन्नोति मुच्छितः।
शास्त्रात्मान्वयः समरयतू नेतृः।
प्राणिबियाः नयनविमृष्टितं दृष्टानि।
- रगुहु। IX. 58。
Transl. G.R.N.

73. अब ग्रहः तुम्हारे विलासवस्तीलोचनविलासबुध स्मरणोचरमवर-
तरंगात तत्परायत्तत्त्वमधुवराहिः। गृहप्रयत्नविरसपन्द्विनित्यमानो
मुच्छित-बिभिन्दे भीमिते रम। स्मरणेवति कर्मावर्तनिवन्धनात्मनन्दाय-पदका व्यक्तकारिणी कामिनी दाताकृत्तामाहंति।
- वै. P. 129

Read:
कामिनरत्न प्रियाविभुवसुनितिज्ञिन कृपातिरक्तमुखितेषः।
न स्मरणेवति तात्त्विक:।
- माल्ली।

74. Vide: "A प्रौढः is a grown up woman, no longer nervous
in the presence of her husband. आजोमादभेदबाला निःसिद्धा
लक्ष्मी मदत। प-चत-चारवत प्रौढः भोजयुगा तत: परम।।

There does not appear to be much charm in the
reading प्रौढः। In fact, the exceedingly tremulous
eyes of the deer could not have reminded the King of
glances of a comparatively old woman (a प्रौढः being from
thirty to fifty-five years of age) which would have hardly
anything to commen themselves. It would have been better
if the reading had been बालिका। The King's hunting as
far as the deer were concerned, was thus a failure as
he simply could not make his mind to kill them"

Malli COMMENTS -
"प्रौढःप्रियायननयनविमृष्टितान्तरकान्तातिलोचनविलासायापारः।"
75. (1) C.R.D. has used as -समरत: हुनें: See -
"In place of समरत: we have another reading समयत्तृ which then will go with मृगेशु in the first line".

(2) "The reading समयत्तृ हुनें: is also a good one.
समयत्तृ could go with मृगेशु, the meaning being
at the deer who reminded him by their eyes of the
sportive glance etc.'

76. न नपणितुमधुर्यमार्च्छ शालो
धनुरिवद्मार्हातायां मृगेशु।
सदवतिमृत्य वै: प्रियाया:
कृत्व इव मुर्गविनो कितोपदेशाः
- अभि. सुक. II.3

77. तां साधारणमार्कातो वाक्यां वा तदन्वयात्।
इवादिरि विप्रित्त्या कर विशिष्ट ज्ञायापदमु॥
- V.J. III. 36

78. पाण्डुपौर्यमार्धारितम्भार:।
कल्पताष्ठाणागो हरिवन्दनेन।
आभाति बालादयत्वसातूः
सानिध्रोद्धारा इवादिराज:॥
- Raghu. VI. 60
Transl. G.R.N.

79. See - V.J. p.287
Transl. K.K. p.489
80. "Here is the bold comparison. The red sandle is the light of the morning sun that steeps the mountain, and the pearl-string the stream that flows down its slopes; for a similar idea, Cf. मन्दिरं किनी भव माता नगोवज्जें मृदुरािवली कणघगतेव धूषे:.

81. "इति हाराकारास्यभोगिनीहराकाराकारान्विता प्रविष्टिविश्वस्वे निनिर्दिष्टौ।"


83. While explaining समप्रायान्वासकरालिकाः Appayyadiksita quotes this stanza. According to him, here is.

84. Vide - V.J. p.220

85. तत्तुक्तयोगिन्या नाम नासौ प्रधानं वृत्ति:।
परम्परा भवयाः हि वा पदमयस्यतःत्तुक्तयोगिन्या।
प्रकारत्वं वर्त्तन्ते प्रधानन्यस्य निवर्त्तनात्।
वस्तु मुखयत्वा कर्णं किं त्यातं कस्य भूयणम्॥
Transl. K.K. p.492.

86. यदि वा राजाज्ञ्ञानराध्यक्षर्णिमृदुरािवले मुख्यत्वं गृहवाच्य सम्भवती -
त्यत्वनियते, तत्र रूपद्यय सम्भवत्, तथा व राजाज्ञ्ञानराध्य त्यवाणस्य-
प्रकारयांश्च भूत्यभाव: तथा भृत्यशयस्य त्यवाणस्य निर्देश विश्वस्य व्यक्तिकृतक्षणानि रूपद्यय विधानानि तत्तवाणापि
व्यभिचारीपि रूपद्ययं तत्तवाणायेव भूयणत्वं केन वापयते।
- V.J. p.202
87. तत्संभृतं भूषणात्तथे तुल्योपाधिता पुकारतवं पुनरपतसाः
यथे इत्यादि

कर्णधिरुपाधितां साम्यं यथतिरिच्यते।
श्लोकं पुरसुलतानाः सा भवत्यपाधित: स्पृहाः॥

- व.ज. प. 202


88. जन्यं सावेतनिवासंतसः
न्द्रायपुरोधामिनष्टत्वाः।
वृहत्यक्षिति न:स्पृहोत्वा
नृपोद्धिकामादिप्रदशय॥

- Raghu. V. 31.

Transl. G.R.N.

89. Vide, V. J. III. Chapter p. 201

90. See, V. J. IV, Chapter p. 246

91. तदसः पुष्पवदन्मिकितेन तावत्
सवं परशपरशाल्यतिरिहतः ॥
प्रस्वन्द्रामवमेनोत्तरतांगतः
व्रजस्य पुरश्चंतिरूपमः च पद्मम॥

- Raghu. V. 68

Transl. G.R.N.

92. अन्त पुरस्वलक्षितानवनीयसम्प्रदावः (न) पुनरङ्ग कारभावः

- व.ज. प. 207

93. "The poet here compares the eyes of the Prince to the lotuses which too will now open. At night they had closed up their petals and Lakshmi could not reside in them; nor could she reside with Aja who had slept; she had, therefore, gone to the moon; but now she would gladly come back to the lotuses and to the lovely face of Aja if he only deigns to receive her. Our poets describe these as the favourite haunts of Lakshmi - the lotuses, the moon and the lovely face of some prince or princess.

Cf. चन्द्र गता पद्ममुण्डननन्न भुक्ते पद्माखिला वान्द्रमसीमिक्षाम्।
उदाहरण तु प्रतिपय लोला विशेषं फूलितमाय लक्ष्मीः॥ - कुमार. I. 43.
अन्तः प्रस्थन्द्याना पवित्तेऽत्तरा तारा (कन्छन्क्र) यस्य तत्॥

The eye with its throbbing and soft pupil; the black pupil throbbing resembles the bee that has the black bees moving inside it. The bee was confined within the lotus when its petals closed up; now when the petals open the bee begins to stir inside.

Cf. किं पद्मन्तरान्तालिकिं हे लोकेष्ण मुखम्।
मम दोलायतो यत्तम्॥ - कैद्यायदी. II


94. Read:

(1) इन्द्रीयः लोकन्योत्तरहें निमाय यतं निधि: विद्यापिव।
अन्यर्थाः दोषां ततो रजार्थिनिधित्विशेषेन पद्मक्षे।॥

(2) and रामाधिनोल नयने किं मन्यावती नीलोत्पत्
किमथ्या किं मन्यकरि। ...॥
- सुभाषिष्टरत्नमण्डागारम्।

(3) मैनक्रीरमधिकूलम् श्रीतुलामेक्यतीति॥
U.M. 32.
95. Vide:
"The figure of speech is \textit{upameyopama} because the poet implies that when the prince opens his eyes and the lotus its petals, they will be mutually comparable, and such their beauty that no third object will come near them in point of loveliness".

96. विनिर्वत्तमकर्ष्य यत्तदनियं वर्तन्यम् ।
तदलक्षणं न स्वाभू पूर्ववत् परिवर्तनातुः ॥
-V.J. III.43.
Transl. K.K. p.500

97. तदद्व भुजे महामात्रः:
सहसोदेवनिर्य वृजेन्दिति ।
अधिरोपनतां स मेदिनीं
नवपाणिग्रहणं वस्तुमिव ॥
-Raghuv. VIII.7,
Transl. G.R.N.

98. Nandargikar says in his explanation:
"Here Hemādri and Ācharitravardhana quote:
"मुप्रामार्गक्रयं मद्यप्रायेन सान्तवेवं" इति स्थूलः । रतिरहस्येकपि ।
"तीर्थोपार्थितिः हैनक्रियेकाहं मद्यप्रायेक वापि सान्तवेवं" इति ।"

99. अन समत्या (प्रियमाणः) सान्तवान: युवाविद: (वृष्णोगः)
यत: पार्थिवत्य प्रतीयते, द्योरपि वर्णयानात्त्वात्, तथा
परिवर्तावपि साम्यलक्षणात्त्वैः । — V.J. P. 220
Read: (1) "The newly-subject Earth is beautifully compared to a newly-wedded bride; the reference is to
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Kāmasūtra III.2.44. तदा वाप्युप्रकाश्यम विनायित्वमाविन्दता। ताधवस्त वाप्युप्रकाश्य सतो देवस्वपन्नवित्त। Cf: also the following cited by Bhavabhūti in मातृत्वाध्याय VII.66. कुतुम्भकर्णो रि योजित: 
कुतुम्भकर्णमम:। तार्क्यनिर्विशारदिवाय:। प्रस्थताप्रकृत्य- 
माणा:। सम्भयो विनिदेशवियो भ्रवित | कामसूत्र 2.6."

(2) "During the first years of his reign, he ruled
more or less leniently, lest the people might
feel themselves unduly oppressed - नवं पाणि-
ग्रहणं सत्यं:। सा, महामुख: lit. One who has big arms,
i.e. powerful. The earth is compared to a newly
married wife and the first line has to be taken
with वयू also."

100. (1) "महामुख:। 'Although powerful'. On this
Hemādri remarks : इति सूमाइलक्षण 

(2) "महामुख: implies great physical strength."
- M.R.K.

101. प्रतीयमानत्वं परिवृत्ततेषपि दुःखयते।
-V.J. p.222

102. निनिष्टाः कुलपतिना स परम्परा- 
मध्यास्य प्रस्थताप्रकृतियं।
तद्ध्रुवाध्यननिनिष्टितावितावतानं
सैविश्व: कुशायने निम्माः निनाय॥
-Raghu. I.95.
Transl. G.R.N.
103. अंि स्वाग्नाति पदानि यथास्वामित्वाः परिवर्त्तनीयपदार्थाः-तरार-णयुनिकालि, तत: प्रतीयमानत्वात्वात्तिदाहलादकारित्यमार्।
-V.J. p.222

104. See : (1) तत्विन्दुत्तुप्पोषण प्रतिकुप्पेत्तैव य।
याज्ञवल्क्यसृस्ति - राजधर्मप्रकरण: 33।

(2) Here, C.R.D. states: "The night whose end (अवसान ) was told by the Vedic recitation of the sage's pupils. The King in his palace arose with the announcement of the bards; here, however, in the absence of the bards, the King was awakened by bard like pupils singing Vedic recitations in the early morning."

105. "कुलपति" means a sage who feeds and teaches 10,000 disciples.
Cf : "मुनीनां दशसहस्रं योर+नदानादिन पोषणाऽत।
अध्यापयति रिपूर्शितसौ कुलपति: र्त्तत्।"

106. Vide - V.J. p.224-25

107. तत: प्रसारं कौश्येष भास्वानिव रूपसिद्धिः
शरीरलिप्तोद्यायाः सुरिप्यो रतानिव॥
-Raghu. IV. 66
Transl. G.R.N.
108. Dr. Nagendra says: “अग्नि का पाठ बड़ा भूत है।
कृष्ण लोक पढ़ने में आ लें है, उनके पुत्रीत होता है कि
इस प्रकरण में मामट के आधार पर श्रेष्ठत्वकार का विवेचन
किया जा रहा है। मामट ने श्रेष्ठ का लक्षण करते हुए लिखा है –

उपमानेन यत्तत्त्वमुपपमेयस्य साध्यते।
गुणंक्रियाम्भृ नामना ग रिलंकत्त तदभिषियते।

अग्नि तीन लोकोऽ में सेपहले में "उद्देश्यम्"
यह क्रिया श्रेष्ठ है।
- हिंदी कृष्णललिति (“कृष्णललिति” की हिंदी व्याख्या)
- साधकाद: डी. नगेन्द्र.
- प्रकाश: आतमाराम एण्ड सेन,
- प्रकाश तथा पुस्तक विक्रेता,
- कार्यस्थली गेट, दिल्ली -6.
- 26धूः पृ 446.

109. Malli. says: "अनन्तस्वादनेयमुपपमा। यथाह द्विकाकेकोभयमायायायम्भयमाय मेघां सदमे।

110. यस निन्योऽकधवतरिपथन्द्वपोबिमी।
- पुष्पकालवधुः स्वामयोलस्वामातिनी.
- अभ्यासमलामाश्रममत्रथाने मनोरथे।
- काशीमेलति निसंभाः सा प्रम्यस्मृत तत्ता।

111. यथा वा रुपमेते पौथ्मे सात चन्द्रहे (द) भिक्षा-वी कलापलतक्षक्ष्यपी-
- प्रियुददव विशविदाक्षयक्ष्यायाद्विधिकृतादेशतामसल्लकः
- सहर्षार्थस्योदार्थकथाय रघोर्षस्मात्तिदमुपपमात्र
- समालोकसंस्मृतिंतमौर्याण्डां वर्तन्तोर्नेउां सति
- नित्यादिशमने मुनि।...
- V.J. प.246.
112. विषय विद्वान् गुरवे प्रदर्श तथा कियदेहि ||
-Raghu. V.18.
Transl. G.R.N.

113. विनगयात्मवर्जित सौहार्दमते साधिहृदे तवदर्थम् ||
-Raghu. V.25.
Transl. G.R.N.

114. इति निर्गलमभीस्तोदारागरिमाणपाथितान्तरमलया गिरामृत्युरः-
मलकुवारि हुः त्रि प्रति ताममत्रामासन्धव त्यापात्यायः कामपि
सृव्या हस्तायलावलारिता प्रतिपमः। सुक्ष्मे वेदायोगेश्वय तत
(श्वा) स्वादनीयः।
-V.J. p.248

115. सुभुक्तान्तरलिन्तरस्यति
लघु कुवेराद्यायप्रथमानः।
विनदेश कौरस्य समस्मेव
पार्तुमुक्तोरिव क्षथिनम्।
-Raghu. V.30.
Transl. G.R.N.

116. See - V.J. p.248

117. Read: लुमेरोः पार्व प्रत्ययत्वतितम रिधितः।" पार्वः प्रत्ययत्व-
पर्वतः:। इत्यमः:। "श्रुतेः" इति क्विपितपाठः।।
-Malli.

And compare:
"पार्व" - Chāritravardhana, Vallabha, Sumativijaya, Dīnakara, and Dharmameru read श्रुतेः. They do not seem
to have noticed any other reading. Both Hemādri and Malli. notice their reading."
118. अनस्य साधुनिवासिनस्यं
द्वायप्रभुतमभिन्नत्वं
गृहविधिभिरभुतोऽर्थं
सुपीर्दितिवादाधिप्रवृद्धं
-रघु. V.31.
Transl. G.R.N.

119. अतः गृहविद्याधिपातिरिक्त कार्यालयमात्रिगृहस्य
स्थिरस्य, श्रोतिदशतेषु नहकु ष्ठ वा युग्मंतः (परस्पेरि
कलायायाय) निर्वाहिनि (निः) स्थूलवादादिस्मणोऽसाधनिवा
विनायम आनंदपूर्वः कामपि महोत्सवमुद्रामात्तान।
-व.ज. p.238

120. प्रतिपक्षम् प्रौढपुरविभावोत्ति:।
एक श्वाभिषेकायम् बधमान: पुनः पुनः
अन्युत्पलोत्सरादिक्षरणोऽन्यः
बध्यमानिते वस्तुदेहेन्द्रियोमृत्युपदितादुभूतमः
-व.ज. IV.7-8

121. स्वरूपं प्राणप्रकार: सिद्धिविस्वारत: समुद्धारितं
कार्यानि सत्यविशिष्टप्रविशिष्टविकासिन्या प्रकशविद्धित्स्या सिद्धितं
मान: कमलेषविद्धकामासादयति।
-व.ज. p.239
Transl. K.K. p.552.

122. व्याधिमोहिनभिमुखोत्तितानु कृष्णः
पुष्पानागविधिपानी वायुर्मणाः।
विश्वविजेयमुरस्तत्तया त धनवी
तृष्णित्वर्गं महंस्याः वितारन्त्वाः
-रघु. IX.63.
Transl. G.R.N.
123. (1) "Asana a kind of tree called 'पीतसाल' in Marathi. It has leaves of a deep yellow colour.  
As the tigers rushed upon him, the king who was a dexterous archer shot his arrows so rapidly, that before the tigers could make any appreciable progress in their march against him, their mouths were also filled with arrows, and thus they looked like quivers, the mouths of which also are filled with arrows which are stored in them. The tigers were thus made to stand at bay by the king. The tigers of a bright yellow colour are appropriately compared to the fore-branches of the Asana tree covered with yellow leaves and flowers."

(2) "The force of the epithet according to Mallinātha's interpretation lies in the similarity. A branch of the असन tree, when in full yellow blossoms, broken by the wind and falling down, appears like the rushing of a tiger against one's person."

124. (1) "The reading वायुनान्न also appears better. On the epithet लुण्ण Cf. Mahābhāratha Ādi.Par. Adh.19 Verse 1170. "ततो तरास्त्रम्रुम्भिता वर्णाती सुधिर्य बहु । अतिशयाकिंलं द्रुग्रुणं निपूत्तरसिद्धिते" ।

(2) "वायुनान्न – torn off by the wind "लुण्ण" – 'carried on' would perhaps be a better reading. For – "लुण्ण", however, Cf.Mah.Bhār.Ādi.Adh.XIX,1170".
-M.R.K.
125. अः पद तुरंगमनुष्टत्तस्वतं भुजर
न त लघुकटलाप्य बाणाशक्तिकार।
सप्तद समनकरिलितमात्यालिगकीयं
रत्तिविगलिततब्धर्ये केषार्ते प्रियायाः।

-Raghu. IX. 67
Transl. G.R.N.

126. Compare: (1) रत्तिविगलिततब्धर्ये केषार्ते प्रियायाः।
सती कुमातनाये एः हरेदेख बर्फः।

-Vikram. IX. 10.

(2) रघुमर्त्तमः घंटिनितरिणिपेशचुभिपार्थः।
वक्तचरायार गानिनि विशिष्यं बर्मारेषु केषार्तु॥

-U.M. 41.

127. In the statement of R.D.K:-
"This stanza is quoted in the -
रत्तिविगलिततब्धर्ये केषार्ते प्रियायाः।
लाल् लाल्ला लाल्ला लाल्ला लाल्ला लाल्ला लाल्ला लाल्ला लाल्ला लाल्ला लाल्ला लाल्ला लाल्ला लाल्ला लाल्ला लाल्ला
and also in the
सती कुमातनाये एः हरेदेख बर्फः।
तर्पितककल्पः अल्लारुस्तः।"


128. नदीकृतद्वीप दिरीणस्य दिरिप्रभावः
प्रेण्य रिणतः सहवर्षी व्यवहार देवाभुवः।
आलंकृतस्तन्थि कामित्या त धान्वी
बाणे कुपांमहंमनार्ग प्ररुतिभरका॥

-Raghu. IX. 57.
Transl. G.R.N.

129. नदीकृतद्वीप दिरीणस्य दिरिप्रभावः
प्रेण्य रिणतः सहवर्षी व्यवहार देवाभुवः।
आलंकृतस्तन्थि कामित्या त धान्वी
बाणे कुपांमहंमनार्ग प्ररुतिभरका॥

-Y.J. p.290
130. त लतिक्रुणपवाल्यायणों
व्यालितत्त्वहृष्टीस्थि।
मनर्तितवावयवस्मोऽ
वचविदस्मितपरिच्छक्त臾फ्यामय।

- Raghuv. IX.70
Transl. K.K.

131. (1) तियामा = रात्रिः - Malli.

(2) "तियामा is derived as तयः यामः यस्यः सा,
consisting of three प्रहरः from 7-30 p.m. to 4-30 a.m,
the period from 6 p.m. to 7-30 p.m. and 4-30 a.m.to
6 a.m. not being recognised as night.
आयूर्याध्यायामयोग्येकोटालत्वेन दिनाययत्वः।
or त्रीन्तं याययत्तिः which destroys प्रहर, अहं and मोद,
as being intended only for काम".

(3) "तियामा = तयो यामः यस्यः। आयूर्याध्यायामयोग्येकोटालत्वेन
dिनाययत्वः that which consists of three Yamas
or Praharas the first half of the first प्रहर and
second half of the last प्रहर being reckoned as
parts of day, being the periods of activity or
त्रीन्तं याययत्तिः that which leaves no room for प्रहर
अहं and मोद, the time being especially suited
for काम".
-
M.R.K.

132. Vide - V.J. p.284
Transl. K.K. p.553-54.

133. Here, K.K.opines "Malli's reading is रातपि which
does not carry any special significance".
-V.J. p.280 fn.
134. इति विस्मृतान्यकरणीयमात्मनः
सतिवाकलिम्बत्वेऽथरायितुः
परिकृताममनत्यकोपमया
मूर्तिः जहार चेतरैव कामिनी।
-Raghu, IX.69
Transl. G.R.N.

135. अव जहारैति विपाविचितिचित्तय: सृजयाया कस्मिनी-
येतारा भावनात्विचितलन्तःकरणत्वमञ्चुरिते महीमभूः।
-V.J. p.262
Transl. K.K.

136. Here, Malli has quoted the lines from the
Manusmrti :-
"न वाचु कामः कामानामवभोगेन शाम्य्यति।
हतिष्णुको श्रुत्वयमेव भूय स्थाविभिषिकः।"
-II.94.

137. अथ वाचु स्वरूपोाहितवर्तमां
विपिने पारोखरेरलदयमाण:।
स्मःकृमः तत्परिवाठः
तत्स्तं प्राप न्द्रृस्तरुरज्ञाणं।
-Raghu, IX.72
Transl. G.R.N.

138. V.J. p.262-62

"तपस्विकांद्या shows that the river was holy where
Dasaratha ought not to have committed slaughter.
At least he ought to have taken greater care when
shooting the arrow, as the river was frequented by
139. दिशान्तमाध्यमः स्मानिः पुश्करा—
| दन्ते कविस्मिष्येति तमुक्तवन्ताम् ॥
| -Raghu. IX.79
| Transl. G.R.N.

140. शापोऽयं भूतस्तन्यानन्यदम्मोऽ
| तामुश्रो ह्यता मधि पारितातोधयम् ॥
| कृष्णा द्यन्तपि खलु धिपि
| बीजपौरोहणनि दहनः करोति ॥
| -Raghu. IX.80.
| Transl. G.R.N.

141. Read:
| अः पुष्कराः श्रीमत्वेत्येवस्यः शापोऽयाः तामुश्रोः ।
| कृष्णाः कुमारीवन्यायेन्द्राप्स्ताण्नायकत्वालोपकार सः ॥
| -Malli.

142. For 'Bhagavata' here C.K.Venkataramayya says -
| "The Sudra sage's curse true be a blessing in
disguise to Daśaratha who being a Kṣatriya treated
him high esteem like 'Bhagavata' shows that knowledge
of his above caste. He is responsible for it."
| -KĀLIDĀSA MAHĀKAVI (Kan.Ed.)
| p.340.

143. See - V.J. p. 252.
144. Read:

"The poet gives a beautiful translation in the last two lines, thus justifying the statement that the curse was a blessing; for it is well known that the soil, especially that of the rice-fields, requires to be burnt up, that it may yield abundant harvest".


145. "अर्थपरानिलयानकोषानुपादिता:। स्वतःप्रियस्यमाणिक्षितः भूनिलयानकोषानुपादितामेत्यभूनिक्षिताय द्वियेक्सक्तन् साधितानांतः। यद्य केनिचिरेक्सक्तिनिर्दृष्टयः नियोजनानायेन नियोजितस्थिरीतश्चक्षेप स्वस्थे पद्मास्तत्वात्तद्यद्य तत्रापिक्षानविविधययेव विलययः।"

146. कथवैविविध्यार्थे तदविविध्यार्थे प्रयागते।

यदवः कर्मविद्यादेत: तौन्निर्वाय निशयते॥
-V.J. IV.9.


147. अथोर्मिति योगोददराजद्वातीते

रोद्योवितपुस्येत सब्यः:।

विद्युतिमिच्छा वनिलास्वयम्

तस्याम्बर्भिः गृहवस्तुवः ब्रह्म॥

-Raghu. XVI.54.

Transl. G.R.N.

148. अथवः कार्यान्तरमणुयथा

विद्याः ज्ञात्यायामपन्त तान्त्रिकः

तोडः कथे नाथ तवायरये-

माराठ्यायेश्वूक्ष्यतथात्तथूः॥

-Raghu. XVI.82.

Transl. G.R.N.

149. V.J. p.247

150. काराभियातोलित्यकः-कुकृया- 
मालोक्य बालाटिकृते।। 
हृदार्पक्षीयोतिरिवान्तरिष्ठा।। 
दंडत वैमाणम् तवद्वीयम्।। 
-Raghu. XVI.83 
Transl. G.R.N.

151. द्वितीयोऽरुलयात्विरियान्तरिष्ठा। इत्युप्तम् न कथे 
किलमितिगतंतरासन्तरतिलमरितविमण्डलतत्या यावदस्माक 
उकारणमजहामयाप्रायमपादन्तमपीत्यवन्ययत्।। 
-V.J. p.284

152. तदेहार्ष्यिन्यस्थितिनाते 
व्यायातरेक्षकिः।। 
भुवन रक्षापरिलिङ्ग सुवासर्व प्रस्थालन।। 
-Raghu. XVI.84. 
Transl. G.R.N.

153. दूसरीयोऽरुलदीति श्वसिवृक्षतय: यत्र तत्त्वतृत्वपुरस्तापि 
कौलित्यकः महादेविक्षिमताविषयः।। दत्ति रक्षापरिलिङ्ग सुवासर्व 
श्रेष्ठिति निबोधकादि निक्षिपलमयः।। दुःस्वत्त्र चवाहदिरविकरणः।। 
-V.J. p.284. 
Read: 
"सर्वराजयांहार्यमार्यायंयुध्ययुधवत्वादि गम्यते।। 
-Malli.

154. (1)This refers to the general notion that it is 
auspicious to possess hands that reach down to 
the knees" 
(2)It is held auspicious to have arms reaching up to 
the knees" 
155. इमाँ स्वतारं च यवीयताः मे
क्रमतेः नार्हिति नानुमन्तुमृ
अर्थापरायण नृत्ति विराय
श्रृव्यम् पारितिः पादयोरतिः
-Raghu. XVI.85.
Transl. G.R.N.

156. "श्रुव्यम् पादयोरतिः रिति वरणमाधापवित्रेण पारितिः
तम्यादिति परिणयोलया यवीयताः रिति द्वितततात्स्थ्यावतारितत्वम्-
दुराळान्नर्मासृ। अत्र स्व नार्हिति नानुमन्तुमम्।
गण्यतरात्मावादिति प्रतीयते।
-V.J. p.264.

157. अतिकथि नाम कादुस्थाते पुनर्माय क्रमते।
-Raghu. XVII. 1.
Transl. G.R.N.

158. अधार्य रत्नाकरितोत्तरीय-केकान्तपण्डितान्तरिक्षदर्शकेशम्।
निबन्धास्त्यावस्तापः पुष्करंगमाम्
प्रपि: प्रयावेषिमपादेशदुर्मम्।
-Raghu. XVI. 43.
Transl. G.R.N.

159. जलोढ़ाकाङ्क्यान्तिमणि सन्दर्भतुन्दरम्।
पुष्यववध्य कथाप्राणिरस्त्यद्यान्तरम्।
-V.J. p.264.