CHAPTER II

ĀNANDAVARDHANA ON KĀLIDĀSA

In the field of Sanskrit Alāṅkāra literature, Ānandavardhana is famous as founder of the Dhvani theory. According to the praise of Rājānaka, he was a Kashmirian. From the Devīśataka composed by Ānandavardhana it is known that his father's name was Nona. Though there is uncertainty about his time, Dr. K. Krishnamoorthy and some others presume that he lived in the 9th century A.D.

The 'Dhvanyāloka' is his famous work. Though he was the author of Arjuna-carita, Viṣamabāṇalīlā and Devīśataka, his fame is dependent on the Dhvanyāloka. According to the praise of Rājaśekhara, Ānandavardhana gives immense pleasure to the readers by his work. P.V. Kane extols the Dhvanyāloka: "The Dhvanyāloka is an epoch-making work in the history of Alāṅkāra literature. It occupies the same position in the Alāṅkāra-sastra as Panini's Sūtras in grammar and the Vedānta-sūtras in Vedānta. The work shows great erudition and critical insight. It is written in a lucid and forcible style and bears the stamp of originality on every page. As the Rasagāṇḍhara remarks, the Dhvanyāloka settled the principles to be followed in poetics."
And the importance of the Dhvanyāloka is highlighted by Dr. K. Krishnamoorthy: "The Dhvanyāloka is an epoch-making work in Sanskrit poetics. Anandavardhana builds a new structure of poetic theory on the foundation of the thought of his predecessors viz. Bharata, Bhāmaha, Udbhāta and Vāmana. For the first time in the history of Indian Thought he asks basic questions relating aesthetics and semantics and answers them systematically like a philosopher. This would be achievement enough for a writer. But he goes far beyond a mere philosophical theory. He gives us for the first time, again, in Indian poetics examples of literary analysis and practical criticism. Unlike his predecessors, Anandavardhana gives a large number of illuminating examples from the best writers in Sanskrit literature and discusses with insight the reasons for their appeal to a man of taste. None can only the charge that literary theory is considered in a vacuum in this work. He not only helps the reader to understand and appreciate poetry better, but he also offers valuable guidance to the poet by laying down for the first time the basic principles of poetic creation. Anandavardhana is, thus, both the Aristotle and the Longinus of India."

In his work Dhvanyāloka, Anandavardhana has quoted several verses from Kālidāsa as examples. He himself agrees that Kālidāsa is a great poet. And according to him works
of Kālidāsa are best examples of Dhvani, though he quotes very few verses. In his Dhvanyāloka while explaining Pratibhā, boldly he asserts: "In this world, Kālidāsa and very few other poets are counted as great poets among the generation of poets." This single compliment is enough for his admiration towards Kālidāsa. This can be confirmed, by verses of Kālidāsa, which are quoted in the Dhvanyāloka.

In the second chapter of his Dhvanyāloka, while explaining the Rasavadalaṅkāra, Ānandavardhana says that the Rasavadalaṅkāra is different from Rasadhvani. According to him the Rasavadalaṅkāra arises when in a poem the sentiment and so on become subsidiary to some other chief purport of the sentence. But in Rasadhvani, the sentiment and so on remain the main purport of the sentence. Discussing this he rejects the assertion of some critics who maintain that the description of the behaviour of sentient beings alone is the object of the Rasavadalaṅkāra, and he argues that though the chief purport of the sentence happens to be the behaviour of inanimate beings, a poet must and should attribute the behaviour of sentient beings upon it. If this is not accepted, the vast bulk of poetic compositions - which are the treasury of sentiments would be useless as without any sentiment.
To confirm this statement he quotes two stanzas from Kalidāsa's Vikram:

1. "The rippling wave is her arching brow; the fluttering line of birds her girdle; drawing along its foam, which is as it were her garment loosened through anger, it flows meanderingly, avoiding the many obstacles in the way, like my beloved who stumbles along as the remembers my faults; so surely that irascible one has been transformed into this river."[10]

2. "That slender one, and the tender leaves wetted by the clouds her lower lip washed by her tears; not decked with blossom, as it is past its time of flowering; it is she with her ornaments cast aside; since the bees are not humming to it, she has been silent in anxious thoughts. So it is that irascible one, who having spurned me now seems to be stung with remorse."[11]

In both these examples, though the objects of descriptions are insentient beings, there is an attribution of sentient behaviour to them.[12]

In these examples, the poet ascribes the features and movements of Urvaśī to insentient objects like the river
and the creeper and appeals to the readers due to their emotional flavour. Here, in the words of Narayana Pillai: "In both these instances Kālidāsa describes inanimate objects. By his poetic genius they have been rendered into objects the description of which affords every scope for the play of emotion. The poet's mind is full of emotion and he projects his mind on these inanimate objects with the result that he finds live feelings and human behaviour in them. That is why the Sanskrit rhetoricians say that in case the poet's mind is charged with emotion, all the objects he describes would get suffused with sentiment and in case the poet is void of emotion, his objects too will fail to rouse any sentiment.\(^\text{13}\)

Ānandavardhana again quotes the verse 'Tarāṅgabhrū...' in the fourth chapter, while explaining, though already it is described, the poet's expression will acquire novelty by a mere touch of a single variety of Dhvani.\(^\text{14}\)

Kuntaka has also quoted these stanzas while describing the figure Rasavat.\(^\text{15}\)

According to Ānandavardhana, in Rasadhvani the sentiment occupies predominance and the figures occupy subordinate position. If a poet uses a figure of speech as an accessory
to sentiment it beautifies the principal element of poetry i.e. sentiment. And he tells how to use the Alankāras:

"The sole consideration that it is only a means to the delineation of sentiment and never an end in itself, the necessity of employing it at the right time and of abandoning it at the right time; the absence of over-enthusiasm on the poet's part in pressing it too far, and finally, his keen watchfulness in making sure that it remains a secondary element only - these are the various means by which figures like metaphor become accessories (of suggested sentiment)."

To realise the proper relation between figures of speech and sentiment and the poet's mastery in harmonising them in poetry, he quotes a stanza from the Abhīṣak.:  

"You touch repeatedly her quivering eye the corners of which are tremulous; hovering near her ear you sweetly hum, as though whispering a secret (of love); in spite of her waving her hand you drink her lower lip, the very essence of enjoyment; (whilst) we, (O) bee: are undone through search for truth (regarding her); you, indeed, are blessed."

Here, the natural description or Svabhāvokti i.e., the behaviour of bee is used as an accessory to the erotic sentiment, which is intrinsic to Dhvani.
Though the poet desires to utilize the figure in detail, he uses it in a subordinate position, to heighten the sentiment. As an example he quotes a verse from the Megha:

"I fancy to see your body in the Priyangu creepers, your glances in the eyes of bewildered female deer, the beauty of your face in the moon, your (decorated) hair in the plumages of peacocks, and the sportive movements of your eye-brows in the gentle ripples or rivers: But, Oh, misfortune. Nowhere in a single thing, O passionate one, does your (entire) likeness exist."

Here the figure Upreksā spreads over three lines of the stanza. But it does not eclipse the sentiment of love-in-separation. It has occupied only an accessory position.

Yakṣa's recollection of his beloved's various charms in various things shows his deep love. The comparison to the Śyāma creepers, eyes of the female deer, moon, peacock's plumage and to river waves show her charming form. Some read 'Candi' for 'Bhīrū'. But the word 'Candi' itself according to some suits to this situation.

In Ānandavardhana's view the other element of the suggestion is subdivided into two-folds - 'that which is
based on the power of word' (Sabdaśaktimūladhvani), and 'that which is based on the power of sense' (Arthaśaktimūladhvani).

Explaining the Arthaśaktimūladhvani, he says it means, "The other variety of suggestion is based upon the power of sense and it is instanced in places where the second meaning is conveyed only by way of implication by the first meaning and not by the expressed words at all." And according to him Kālidāsa's poetry is the best example of the beauty of suggestion. He quotes a stanza from the Kumāra., as an example -

"As the divine sage said this, the down-faced Pārvatī by her father's side counted the petals of the toy-lotus she held in her hand."

Regarding his own marriage, Lord Śiva sent Saptarṣis to Himavān, to negotiate the marriage. The sages reached the place of Himavān and told the matter. At that time Pārvatī was standing by the side of her father Himavān and heard the conversation. Then her joyful reactions are described by Kālidāsa as above.

Here, Ānandavardhana opines: "Here, the idea of counting lotus petals is conveyed expressly and it (i.e. the expressed
meaning) subjugates itself in communicating the second idea, namely, bashfulness, one of the passing moods, without taking the assistance of the denotative words at all."

In the words of Mirashi and Nevlekar: "In this verse there is not a single figure of speech, but the expression, 'busied herself in counting the petals of a toy-lotus with her face bent down', beautifully suggests the supreme indifference which Pārvatī feigned to hide the intensity of her love, the estasy of joy which she felt, and the bashfulness which flushed her cheeks. This verse has been cited by many rhetoricians as specimen par-excellence of genuine poetry." 26

In the third chapter, while stating when suggested content is exclusively conveyed without any touch of indirect speech there it is regarded as principal, 27 he quotes the same stanza as an example. And in the same chapter, explaining the Svāprabhedaśāṅkara will sometimes involve the relationship of the governor-governed, 28 again he cites the same stanza.

And again in the fourth chapter, he quotes the same verse as an illustration of novelty due to the influence of resonance like suggestion based upon the power of sense. 29

Amṛtānanda yogin has quoted this for one of the varieties of Nayikālāṅkāras named Anyā. 30 Hemacandra, Dhananjaya and Viśvanātha have quoted for Avahittha. 31
According to Ānandavardhana "Both the varieties of suggestion with unintended literal import and resonance - like suggestion are suggested by individual words and by whole sentences." 32

They function as efficient suggesters and beautify the poetry. He gives two verses from Kālidāsa's works as an example for suggestive words which convey suggestion of the sub-class "with the expressed sense completely lost", under the class of "unintended expressed sense":

1. "... when you appear in the sky fully equipped, who will neglect his wife afflicted with separation?" 33

2. "What, indeed, is possibly not an embellishment to lovely forms?" 34

In the first stanza, Ānandavardhana points out that the word Samnaddha is used in a suggestive sense. 35 Here Narayana Pillai comments: "Ānandavardhana points out that this word is suggestive in character. The expressed meaning of the word is "ready for battle" and hence this adjective is not literally applicable to the cloud which is an inanimate object. So by indication we may derive the meaning 'raised' (Udyata) in the sky. What is suggested here is that the
cloud causes great agony to the lover who is separated from his beloved as if it is a relentless, irresistible and reckless enemy. This poignant reaction to the appearance of the cloud ultimately suggests Vipralambha or love-in-separation.  

The Yakṣa, who was separated from his beloved, conveys his message to his beloved with the cloud. At that time he says as above.  

It is the assumption that no lover will remain away from his beloved when clouds appear in the sky. Similar idea is stated in the Vikram. also.  

In the second verse, the word Madhura is suggestive. In the words of Narayana Pillai: "Anandavardhana draws our attention to the use of the word Madhura (sweet) in its suggestive significance. Physical appearance cannot be said to be sweet in the literal sense of the word, as sweetness is a taste to be relished by the tongue. So the expressed meaning of the word has to be discarded and the word is to be understood in some derived sense such as a source of pleasure and satisfaction." This word suggests excessive beauty of Śakuntalā, and justifies the great fascination which Duṣyanta feels for her.
In the opinion of Ānandavardhana, the essence of 'Alakṣyakramadhvani' or 'suggestion with undiscerned sequent-iality' is conveyed even by the case-terminations, conjuga-tional terminations, number, relation, accidence, primary affixes, secondary affixes and also compounds.

He quotes three stanzas from Kālidāsa's works as examples of the suggestiveness of indeclinable conjunctions and suggestiveness of prepositions.

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

2. "The face of the damsel, with eyes of lovely eyelashes, was, though somehow raised, yet not kissed - (the face) which had its lower lip covered with fingers, which was distressed in (uttering) words of prohibition and (hence was) charming and which repeatedly turned towards the shoulders."

and 3. "Are the (grains of) wild-rice beneath the trees, fallen from the mouths of hollows with parrots inside; somewhere stones, excessively oily, are plainly betrayed
as crackers of Ingudi fruit; the deer, whose gait is undisturbed owing to the acquisition of confidence, stand the sound (of the chariot) and the paths to reservoirs of water are marked with lines of the drippings from the skirts of bark-garments.\textsuperscript{43}

Herein the first stanza, the conjunction 'Ca' (too) is suggestive of sentiment viz. love-in-separation. The separation of his beloved and the presence of the rainy season both come simultaneously to become unbearable for the lover. This is suggested by the repetition of the particle of conjunction.\textsuperscript{44} Here Narayana Pillai says: "The repetition of 'Ca' (too) as pointed out by Ānandavardhana is suggestive of sentiment. The sudden separation of his beloved itself is hard enough for the lover to bear. Over and above this he finds that the days have become cool and pleasant due to the rains. The emotion stirred by these two experiences harass the lover to death as it were.\textsuperscript{45} This situation brought to relief by the repetition of the particle of conjunction contributes considerably to the suggestion of Vipralambha or love-in-separation."\textsuperscript{46}

There is this belief that seeing a cloud the lovers who are separated from their beloveds become agitated.\textsuperscript{47}
Ruyyaka and Mammaṭa have quoted this for Kriyāyaugapadya samucchaya in the figure Samucchaya. Kuntaka also quotes, while explaining the Padayakrata.

In the second verse, the conjunction 'Tu' (but) is suggestive. In the words of Narayana Pillai: "In spite of her apparent objection, he could hold her beautiful face in his hand, but could not kiss it. The great distress and disappointment he felt on the occasion are suggested by the particle Tu (but alas!) at the end of the stanza. This particle is very significant and without it the stanza would have lost much of its emotional appeal. According to Abhinavagupta the particle while indicating the disappointment of the lover suggests that the king would have derived the satisfaction of his life by merely kissing her. Duṣyanta's expression of grief and regret brought out by the appropriate use of the particle Tu makes clear his intense longing for the privilege of kissing Śakuntalā. The exuberence of his emotions highly accelerates the suggestion of the sentiment of Śṛṅgāra or love."

And in the third stanza, the preposition 'Pra' in Prasnigdhāḥ is used suggestively. In this verse every line indicates how the king guesses it as the precincts of the hermitage. Here the figures of speech are Kāvyaliṅga, Anumāna and Svabhāvokti.
In the view of Ānandavardhana, a poet who is intent upon incorporating sentiments and emotions in his works, should try to avoid all hindrances which are counter to this. But after setting up predominantly the intended sentiment, though he describes these impediments coming as only foils or ancillaries, it would not be a defect. To illustrate the hindrances coming as foils of the intended leading sentiment there will be no defect, Ānandavardhana cites a stanza from the Vikram:

"Where is misdeed and where the spotless race of the moon? Would that I see her again! My learning should resist all evil; but how lovely is her face even in anger! What will the pure and wise ones say about this? Ah, she is not to be had by me even in dream! take courage, my heart! which youth will be so lucky as to drink (the honey) of her lips."

Here Narayana Pillai comments: "In the mood of reasoning (Vitarka) the hero begins to feel that his love for the celestial nymph is unbecoming of him. This mood is obviously akin to the sentiments of Šanta (question) and opposed to love. But it is immediately suppressed by the ardent desire (Autsukya) of the hero to meet the heroine again, rehabilitating the sentiment of love to its predominant position. Again, the thought (Mati) that by virtue of his learning he
should abandon the evil of love which is out of place, is counteracted by his memory (Smṛti) of her lovely face; the doubtful mood (Śaṅkā) regarding the reaction of the intelligentsia, is dispelled instantaneously by the feeling of pity (Painya) for she cannot be seen even in his dream as he is spending sleepless nights; the attempt at self-possession (Dhṛti) is thwarted at the next moment by his anxiety (Cintā) to enjoy her company. In all these cases pairs of mutually opposed moods, one connected with Śānta and the other with Śṛṅgāra, struggle for predominance, but the auxiliaries of love easily vanquish the other moods with the result that the sentiment of love shines forth as victor in all glory.

This skill in preserving the importance of a sentiment and enhancing its suggestion, when moods alien to it are described, has come up for appreciation at the hands of Ānandavardhana. He quotes the stanza to illustrate the principal that once the principal sentiment is put on a firm footing, it will not be a defect to describe discordant sentiments or moods which can be easily suppressed.

This verse is not available in some editions of the Vikram.

Describing the concept of 'Guṇībhūta Vyaṅgyadhvani' or 'Subordinate suggestion', in the third chapter, Ānandavardhana
says- "With regard to some figures under this class of poetry, their capacity to get a touch of other figures will be restricted only to particular ones. Veiled praise, for instance, involves only the figure 'Sweet Flattery'. In other figures, the said scope is further limited to suggestion of figures only (as against ideas). For instance, in Fancied Doubt, etc., only Simile is involved. Yet other figures may be found to be mutually involved, e.g., Ellipsis implying a Simile and Simile. That the figure Ellipsis involves Simile is widely known. (Though not so well-known), even Simile may involve a shade of Ellipsis, as for instance - a Wreath of Similes."

As an example he cites a verse from the Kumāra:

"By her received (additional) sanctity and was also glorified, even as the lamp is by its exceedingly brilliant flame or the heavenly path by the Ganges (lit. the river of three courses) or the wise by refined speech."

Here the figure of speech is Mālopāna or 'a Wreath of Similes', because three Upamānas are invented to describe only one Upameya. And there is the shade of Dīpaka or 'Ellipsis also, as the two common proprieties i.e., Pūtah and Vibhūṣitah, are connected with both the Upameya and Upamāna."
Ruyyaka has quoted this as an example of Upamā.

Ānandavardhana agrees with the fact that sometimes in instances, 'Dhvani' or 'poetry with principal suggestion' and 'Gunībhūtavyaṅgyadhvani' or 'poetry containing subordinate suggestion' merge into each other. Then it is difficult to distinguish the two. So, he admonishes that on the basis of stronger arguments a critic should give the name which the instance deserves. The critics should not be in favour of Dhvani everywhere.

To illustrate this he quotes a stanza from the Kumāra.

"After painting her feet red, the handmaid wished laughingly - 'May you touch the Crescent moon on your husband's head with this!' At this, Pārvatī gave her a blow with her garland without a word."

Here the suggested sense has been expressed by the negative statement - 'without a word' (Nirvacanam jaghāna). So, it is better to take this as an example of subordinate suggestion only. Here in the words of Narayana Pillai: "Elucidating the subordination of suggestion to expression in the stanza, Ānandavardhana says: "Through the protest
contained in the expression 'beat her without speaking a word (Nirvacanaṁ jaghāna) the suggested sense has been partly expressed. At such a sneering remark from the dressing maiden, a woman would normally flare up or protest in strong words, but Pārvatī, being a young woman, naturally becomes baffled and irresolute owing to shyness, dissimulation, joy, resentment, perturbation, self-respect and similar feelings. These feelings even though suggested, are only subservient to the baffled and irresolute state of Pārvatī's mind which is partly expressed by the word Nirvacanaṁ (without speaking a word). They are subservient in the sense that they are the cause of this particular state of her mind and they help us to realise its full significance.70

This verse is quoted by Rājaśekhara as an example of Ākhyānaṇaka in Nibandha.71 Hemacandra has also quoted for Vihṛta.72

While explaining the own sub-varieties of the suggestive expression (Dhvani) divides in divers ways with their 'inter-mingling' (Saṅkara) and 'collocation' (Samṛṣṭi), Ānandavardhana points out - "Collocation of suggestion with figures of sense is possible only in regard to words. In examples of this kind, some of the words will contain figures of sense while some others will contain varieties of suggestion."73
To substantiate this he cites a verse from the *Megha*.

"Wherein in the early mornings, the breeze from the Sipra, prolonging the loud cooing of the cranes indistinctly sweet through intoxication, fragrant being charged with the extremely pleasing smell of blown lotuses, and agreeable to the body, removes the languor of women brought on by enjoyment, like a lover using coaxing words when soliciting enjoyment."

In this verse, in the word 'Maitri', there is the suggestion with unintended expressed sense. There are other figures in the other words.

The region of Ujjayini is here described by the poet beautifully. The figure of speech is *Upama*. According to some here is the figure *Sahokti* also.

Rājaśekhara has quoted this verse while explaining the features of *Kavisamaya*.

The infinitude of poetic theme appears not only by way of suggested sense but also by way of expressed sense. It is said by Ānandavardhana, in the fourth chapter as:
"Infinitude is achieved by the expressed content also even when it remains in its pure and natural state by reason of the considerations of circumstance, place, time, etc." 77

Ānandavardhana mentions the description of Pārvatī from the Kumāra., to substantiate how the poet brings novelty due to the differences in circumstances of the same object. Here Pārvatī is portrayed in three stages. Firstly, as a damsel of universal beauty, secondly, while she comes at the range of Śiva's sight and lastly, when she was dressed up as a bride at her marriage time.

Here Ānandavardhana observes:

"Though the description of her beauty has been completed even at the outset by the verses beginning with: By a combination of all subjects bearing comparison, etc., she is once again made the subject of description in a different way as the instrument of Cupid when she comes within the range of Lord Śiva's sight in verses such as: "Decked in the ornamental flowers of spring", etc., and further on, her exceeding beauty of form is described yet again at length in presenting how she was dressed up as a bride at the time of the wedding in verses beginning with: 'placing that damsel in her front'.

These repeated descriptions of the poet do not at all appear as tautological or as devoid of ever-fresh and rich significance."

In the words of Narayana Pillai: "In the first canto of the Kumāra, there is a colourful description of Parvati in the full bloom of her youth. The profuse employment of beautiful images in the course of the description, impresses one with the amazing powers of the language of imagery at the command of the poet. Beginning with her perfect eyes which shed the radiance of lotus flowers, the poet describes every member of her graceful body straight up to her tresses which put to shame the yak which is proud of its hairy tail. She moves like a swan, with the additional attraction of the music of her anklet. Her thighs though similar in shape to the elephant's trunk and to the plantain tree, excel them both, by being soft and warm. The skin-fold above her navel appears like a flight of steps provided by her youth for the onward march of the god of love. Her lovely breasts are so close that even a lotus fibre cannot penetrate the space between them and her hand is more attractive than a garland of Śirīṣa flowers. In her face are combined the beauty of the lotus and that of the moon. The smile on her lips may be compared to a white flower if it ever blossoms on a red tendril or to "a fair pearl set in richest coral."
When she speaks the sweet note of the koel seems "harsh and tuneless as a jarring chord." Her glance tremulous like a lotus fluttering in the breeze, is comparable to that of a gentle fawn. So, goes the description which the poet concludes with the words:

"She was created with great effort by the Maker of the Universe by bringing together everything that is lovely in Nature and setting them in their proper places, as if with a desire to see all beauty centered in a single person." 79

Even as Brahmā created Pārvatī with all the objects of beauty, Kālidāsa describes her physical form lavishing his stock of imagery and giving full play to his imagination.

In the third canto of the poem the poet describes Pārvatī as an instrument of Manmatha for the subjugation of Śiva. 80 Intent on over-powering the Lord who is immersed in meditation, the god of love comes near him, but his courage fails and in woe and fear he drops his bow and arrows. As he finds himself helpless to carry out the mission which Indra has entrusted to him, there appears on the scene Pārvatī accompanied by two sylvan deities. She comes dressed in purple garments and decorated with vernal flowers, and in
her youthful charm she looks like a creeper overladen with sweet flowers. Her hand replaces the flowery girdle that frequently slips from her waist. With the aid of the toy-lotus in her hand she wards off the bee that hovers round her lip. As this sweet vision comes to his view, Manmatha gains hope and courage and he feels confident of conquering Śiva, who hitherto seemed to be invincible. This description presents Pārvatī in the role of cupid's missile and gives the impression of beauty in action.

The description of Pārvatī as she is being decorated for her marriage is also remarkable for its variety. The bride dressed in white garments after her bath shines forth like the earth with fully blossomed Kāśa flowers after the rains. The maids make her sit on a seat facing the east and begin to attend to her toilet. Being arrested by her natural beauty, they pause for a moment before they begin their work. They dry her hair with incense-fume and adorn it with a garland of white Madhūka flowers interlined with Dūrvā grass. They also apply the paste of fragrant tree and the gorocana pigment on her. Pārvatī's face with dark curls on her forehead excels in beauty both the lotus flower with black bees on it and the full moon shining with streaks of dark clouds over it. Her thin lips with their red hue enhanced by the application of bees' wax, bear a quivering brightness all their own.
Her eyes as beautiful as the lotus-leaves require no adornment, yet the maids apply the black pigment for the sake of auspiciousness. With the decorations Pārvatī's charm grows like that of a creeper with its blossoms or like the charm of the night with stars. Her toilet over, Pārvatī looks eagerly in the mirror and yearns to meet Śiva to present all her charm to him. The poet says: 'Having looked at her beautiful image in the mirror, that lovely maiden felt the urge to meet Hara. The appreciation of her lover is indeed the reward of a woman's decoration.'

In the three descriptions mentioned above, Kālidāsa presents Pārvatī as beauty incarnate. In the first, it is static beauty, in the second it is beauty in action, and in the third it is beauty yearning for fulfilment. Variety of imagery and poetic fancy breathe freshness into these descriptions.

And also Narayana Pillai comments: "The description of Pārvatī as she is practising penance has its own variety but Ānandavardhana does not mention it."

Thus, though Pārvatī has been described again and again by Kālidāsa it is not considered as repetition. But due to its novelty it delights the hearts of connoisseurs.
NOTES AND REFERENCES
CHAPTER II.

1. "One is really wonderstruck by the modernity of some of the fundamental ideas of this 9th Century Indian-author".

- Anandavardhana's DHVANYĀLOKA (Dhv.)
  Ed.by - Dr.K.KRISHNAMOORTHY.
  KARNATAKA UNIVERSITY DHARWAD.
  Introduction p. xxiii.
  (Hereunder page numbers are given as they are in this edition).

2. "ध्वनिनातिगभीरेण काव्यतत्त्वनिवेदिना
   आन्दर्वथः: कल्य नासीदानन्दर्वथः: ||
   राज्ञेश्वर:"

3. HISTORY OF SANSKRIT POETICS
   Pub: Motilal Banarasidass, Bungalow Road,

4. "ध्वनिकृतातात्त्वारितरारंभवस्त्थापतवात्
   -Quoted from P.V.Kane, p.425.


6. "येनासिन्नतितिविविधविविषयमपरावाहिनि संसारे कालिदास-
   प्रमृत्तयो द्विता: प्रयत्न वा महाकथय इति गणयते ||
   -Dhv. p.14."
7. प्रायोजनन्तः वाक्यायं यथा तु रसादयः। 
काळ्यव तर्म्मन्नक्कारी रसादिरिति मे मति:॥
-Dhv. II.5.

8. तत्साधवं रसादयः वाक्यायथैः मैत्रेयः। 
रसादेर-लक्षकारस्य विषयः, स ध्वनि: प्रवेदः॥
-Dhv. p.44.

9. यदि तु वेतनानां वाक्यायथमावो रसायनलक्षकारस्य विषयं इत्युत्तः 
तथे उपायानां प्रदर्शनलक्षितं निरिक्षणं वामहितम स्यावः। 
अर्थ्याचलवनस्तहुते वाक्यायथैः पुनं वेतनवस्तुवत्तान्त्योजनया 
र्ताक्षरितं यद्विविधतथैः॥
जस्मि तस्यं तस्यं वेतनानां वाक्यायथमावो नासै रसायनलक्षकारस्य विषयं इत्युत्तः। 
तन्महत: 
काल्यून-द्धर्म रसायनस्तैर नीरत्वमामहितस्य स्यावः॥
-Dhv. p.46.

10. तर्कभूमिभुजा धृतिविन्ध्यनीरस्य 
विकर्षणं भलं वतन्मिव सर्ममानित्यमुः॥
यथाविद्य यति स्वल्पमात्मस्य स्व-धुणो 
नामस्येवं ध्यानमहान ता परिणता॥
-Vikram. IV.28.
Transl. C.R.D.

11. तन्वी मेघजलादशलक्षणं धौतायथवास्तमः।
पुन्ययामरणः स्त्राजातिविहारितान्तुपश्योद्वगमः।
चिन्तामौनमिलानीतिः मनः शब्दे नासै लक्ष्यो 
वर्णमायुं वाचादिरिति जातान्त्येव सत॥
-Vikram. IV.39.
Transl. C.R.D.
12. इत्येवमादृ विषयोंबद्धतानां वाक्यार्थमहत्त्वादिकां बेदमाखलाकारारूपं बेदमाखलाकारारूपं-न्योजनार्थमेव।
-Dhv. p.48.

13. Vide: KĀLIDĀSA - An Assessment by Āṇandavardhana
Ed.by - Dr. P.K. NARAYANA PILLAI,
Vishveshvarananda Vedic Research Institute,
Sadhu Ashram (P.O), Hoshiarpur (Pb., India).

14. अतो हृदयनमोचनार्थ प्रकारण विमुखिता ।
वाणी वाक्यमार्शाति पूर्वार्थान्वयनत्यायिः
-Dhv. IV.2.
And for the verse Vide p.268.

15. Vide: Impra. Chapter VII. Kuntaka on Vikramorvāsiyā,
P.242-43

16. विवक्षा तत्पत्रत्वेन नाभिगत्वेन कदाचन।
काले व वृहस्पतियां नातिनिश्चितं हृदयं
निर्वाचार्यार्थ वाङ्गल्ले यल्ले प्रत्यवेधं
पुष्पकदेवस्यार्थज्ञात्त्वात्संयमं
-Dhv. II. 18-19.
17. वल्लापांः दृष्टे सूक्ष्मित बुद्धाराशिम् रहस्यांशायारीव स्वन्ति मृदु क्षणालिंकनं।
करौ व्यापुर्युदय: विद्वेषि रतिः रीतः समतं यथः तत्त्वादेशाय श्रुतः त्वां कुलोऽक्षणी॥

Transl. A.B.G.

18. अव वह महरस्त्रमाहोदायरलक्ष्यरो रतनानुप:।

-Dhv. p.62.

19. निबाद्वृत्तमधयमी यथ यतनादमगलेन प्रस्यवेषति।

-Dhv. p.68.

20. शीर्षामाराज्य विनतादरणीप्रेयो दृष्टिपार्ते मण्डलालाब्दाः शार्यनि शापािनां बर्माराहे अंगानु।
उत्तरामार्ग प्रत्यौऽ नादोवद्धिशुभ-शुभम्बिमप्पत्ता-न ते मार्रु तान्त्रिकमर्थः॥

-U.M. 41.
Transl. M.R.K.

21. In his interpretation Nandargikar says:- "वर्णित & c.
Here Sāro., Val., Mahima., Laksmī., Su., Bha., Sana.,
Kalyā., Wilson and Six other mass read मीरः।"

-THE MEGHADUṬA OF KĀLIDĀSA.
Ed. By. G.R.Nandargikar (G.R.N.)
Pub: Bharatiya Book Corporation, I.U.B.
Jawahar Nagar, Bungalow Road, Delhi-110007 (India) ..p.107.
22. See "वृण्डीति सम्बोधनेन मदिरदेवा मा भूमिन्य कथि-वदापि निरूपितिरिति मल्ल्या नुम् तत्वधैव इत्थे तत्वतत्त्वप्रमिन्यस्ततो निधिश्चित्वयेरुपप्राप्तवृत्तिः" - गुणमोदकवियं of Paramesvara.

23. अफःस्वत्वयुक्तस्वपन्नयों यत्राध्ये: सम्पूकारित 
यस्तत्तपत्तिः वर्तचन्तयुक्तपतिः विना त्वत: II
-Dhv. II.22.
Transl. K.K. p.83.

24. एवं वादिनि देवर्षाः पार्ष्वे पितृतथोमुखः 
लीलाकमलपत्तिः गण्यामात पार्ष्वाः II
-Kumara. vi. 54.
Transl. K.K.

25. असि लीलाकमलपत्तिः वर्षणचन्तस्वप्तिः शबद्वयापारः 
विना सम्पूकारितं व्यभिचारिनियमेऽऽकार्यति I
-Dhv. p.82,84.
Transl. K.K. 83,84.

26. Vide: KĀLIDĀSA, Ed.by - V.V.Mirashi and N.R.Nevlekar, 
Pub: Popular Prakashan, 35, Tardeo Road,Bombay 34, 
WB.1969, p.325.

27. यदा कुरौति पिना व्यभिचारितैर्धर्ष्टात्त्वेऽ व्रतीयते तदा 
तत्त्व प्राप्यायं इत्यादि। 
-Dhv. p.236.
Read: Here Narayana Pillai says :-
"In that stanza, the bashfulness which is suggested is 
held to be more predominant than the expressed sense of 
counting the petals of the lotus flower,for there is no 
expressed clue with regard to the suggestion".
28. तद्वस्त्येक्षे दृश्यिते किंपिदन्नूर्साह्यान्न्यायकभवेन।
यथा - "त्स्वे वादिनि देवर्याौ इत्यादिौ।"

-Dhv. p.252.

29. तर्मेवाश्चत्तुमानवर्णनस्यायायायश्च यथा -
"त्स्वे वादिनि देवर्याौ इत्यादिदलोकस्य।"

-Dhv. p.270.

30. Vide: ALANKĀRASAMGRĀHA (Alaṃ. Saṃg) OF AMṬANANDAYOGIN.
Ed. by: Pt. V.KRISHNAMACHARYA AND
Pt. K.RAMACHANDRA SHARMA,
THE ADYAR LIBRARY SERIES, No-70, 1949, p.26

31. (1) See: THE DĀSARŪPAKA (D.R) OF DHANANJAYA
WITH THE COMMENTARY AVALOKA BY DHANIKA AND THE
SUB-COMMENTARY LAGHUTIKA. BY BHATTANRSIMHA.
THE ADYAR LIBRARY SERIES, p.233

(2) KĀVYANUSĀSANA (Kavānu) OF HEMĀCANDRA
Ed. by: RASIKLAL C.PARIKH,
SRI MAHAVIRA JAIN VIDYALAYA, BOMBAY. p.233

(3) THE SAHITYADARPANA (S.D) OF
Śrī Viśvanātha Kāvīrāja.
(Chapter I-VI called Part-I)
The LAKSHMI Sanskrit commentary and Notes.,
Ed. by - ŚAHITYĀCHĀRYA Pt. ŚRĪ KRISHNA MOHAN THĀKUR.
Pub: JAYA KRISHNADAS HARIDAS GUPTA,
(THE KASHI SANSKRIT SERIES-145, Alaṅkara Section No.6)
32. अविष्कृतेश्वरयः पदवाक्यप्रकृत्याः।
तदन्त्याः जराचतनपदवाक्यप्रकृत्याः योः।

-Dhv. III. 1.
Transl. K.K. p.107

33. क: संन्देहः विरहविपुरः त्वप्युक्षेकेत ज्ञायाय।

-P.M. 8. Transl. M.R.K.

34. कमिक दि मृत्युराणा मण्डने नासृततोताम।


35. (1) संन्देहः here Malli.reads ज्ञापते।

(2) In his explanation G.R.N.says - "Sāro,says -
"प्रकटित सुरथपुन्निप्रत्यर्थितामिद सामुद्रिके"
which conveys the sence of equipment previous

(3) "संन्देहः = Engaged in your duty, i.e. when you appear
and commence the season(Malli.). We may better
take it in the sense of "When you appear with all
your equipments, are fully ready to begin your work."
-
THE MEGHADUTA OF KĀLIDĀSA
Pub: Book Seller's publishing Co.,
Mehandale Building, Bombay-4.

(4) Pradīpa reads: संन्देहः - प्रोभितिविकार्येऽच।

37. Read: नवजलधरः सतम्न्द्रधेयः न दृष्टनिशाङ्गः।
-Vikram. IV.1.


39. मिथुनश्रद्धेन दृष्टिस्धारे-क्षतपर्वतक्षासिद्धीं लक्ष्यता सार्विक्याभिलान्तवेदविस्मृति नागार्यविषिमिति वक्ताभिभृतम् धनयते।
-लोचन of Abhinavagupta.

40. तुृष्टिस्मनसर्वनान्महात्मा कारक्षातिकम्।
हृदद्वितमसन्नातव्य योऽपोलकसृष्टीः वक्तात्।
-Dhy. III.16.

41. अमबेकंदे यत्वा विज्ञानः
प्रियस्या घोपनः सूर्यः श्रोते मे।
नवार्तियवर्योर्द्वाट्त-प्रक्षिपतस्य व निर्रातस्ववर्यः।
-Vikram. IV.3.
Transl. C.R.D.

42. मुहुर्स्निस्तमुत्तयरोषतः
प्रतिष्ठाकेतवस्ववर्याभिरामम्।
मुख्ममविवारी पद्मलक्ष्यः
कथंऽपनिनिनन्दिन्ते न युविभर्तेऽऽ।

43. नीवारसः शुक्रस्मीलसुशुभसर्वास्ममः
प्रज्ञानाः काव्यं गुरुमाधुर्याभिशिलुण्वतः।
विवाचारसमाधिभिन्नमहतः। शाब्द शहस्ते मृगा-लोधार्यवेशयाच्छ वक्तासनिधानवदिरङ्कायिता।
Transl. A.B.G.
44. इत्यते य शब्दः | Dhv. p.152.

45. दौ शब्दावसायस्ते: - कालकालीयबायेन गण्डस्योपरि
स्थित इतिवर्तिकयोग्य द्वारा तत्तथयमयय तमस्यतात्
शताद्र ग्राणाद्वाय. Locana P. 353.


47. Compare : मेघालङ्के भावित सुकिनोरयन्यायावरित वेतः |
कण्ठारंपुरांगपिन जने किं पुरुस्तस्ये ||
P.M. 3.

48. (1) Vide: THE ALANKARA SARVASVA (Alan.Sarv.)
OF RAJANAKA RUYYAKA
Ed.by: MAHĀMAHIMOPĀDHYA PANDIT DURGĀPRASAD
AND KĀŚINĀTH PĀNDURĀNG PARAB.
Pub: BHARATIYA VIDYA PRAKASHAN,
U.B.JAWAHAR NAGAR, BUNGALOW ROAD,DELHI-7. p.24
(2) Vide: Impra. Mammaṭa on Kālidāsa. Chapter X. p.352

49. Vide: Impra. Kuntaka on Vikramorvaśīya,
Chapter VII. p.231-232.

50. जल तु शब्दः | Dhv. p.152.

51. प्रबहान्तमेवकर्षित्व तच्वत्यातीर्थमदमन्तांपि कृतकृतयाता
स्यादिति ध्वनिति महाव: || - Locana. p.353.

53. Here Rāghavabhaṭṭa says: —

"अनेन मुखानाः निर्देशावलियता दुर्भाषीयेमात्र वाच्यमाणा
मनोहारितत्वा बुला रतित्वभवते। नीवाराणां अन्यायाध्यक्षादेश
तु बाहुल्येन प्रतीयमानत्वादर्थ खल तथोन्नवस्याभोग इति भावः।
विश्वासन्योगयागापुराणां वारसक्षेण विश्वासलोकस्य आवश्यक
न कोषयित प्रख्यादिति बुलिते भावः। अन्यत्र मुनिनां इत्याकारा
दर्शनायामावद्र तु को बाहुल्येन दर्शनात्मालोकनमिद्युपवानम्।"

-किरोशकेती.

54. (1) "मुनयन्न नीवार, इद्दृशीफत तेल से धिकन पदभरों के दृढ़के
निर्देश मुख पक्षी तथा ज्ञायिका से अने-जोरे के पिढ़न नाधर
का लुक था। नीवार धार्मिक मुनियों का भोग पदर्थ है।
नीवार बिना बोते बोधे होनेवाला अन्न है। आर्यगण मुनी
लोग हड़तल के पत्तों को परीक्षा उसको तेल निकालकर लगाताँ हैं
और त्यों से जीवन के बच्चों को जीव फिलाने पर लगा देते हैं।
तपोवन के आर्यमें धूप-पक्षी निर्देश रहते हैं तथापि, उन्होंने कितनी
से दिल्ली का मय नहीं। कथी लोग जीवन के बच्चों को बड़ा
व्यापार करते हैं। आर्य के युद्धां पर लतका कर सुखाने के लिए
गोला वत्कल यस्ते जाते समय जलाशयों से स्वस्थी तक जाने का
मार्ग चिन्हित हो जाता है। तोते अपने बच्चों को पुनर्गाने के..
... निमित्त नीवार की बाले कोई से लात है, चुंगाते तरह उनके मुख से दाने गिर जाते हैं। तथा मृत्यों के अतिरिक्त कोई नीवार खाता नहीं। ये सब पूर्ववर्त बाले मृत्यों के आश्रम में ही समय होने के कारण राजा उपयुक्त ने आश्रम पर पढ़ूँ जाने का आनंद उलिया।

- घन्टकला हिंदी टीका.

55. (1) "अन काल्यापिष्टिम् अनुमानम् स्मारणिक्षिप्तवालस्यकारः।"
   - Vimala commentary.

(2) "स्मारणिक्षिप्त:। ध्यानाच्यवालकारः काल्यापिष्टिः।"

(3) "अन काल्यापिष्टिम् कल्यायनाच्यवालकारः।"
   - किशोरकेली.

56. पूजने मुखके बारे रतारीतन्यमित्रिका।
   यत्न: कार्य: तुमाना परिहारे विरोधनाम।
   - Dhy. III.17.

57. विविधके रसे नवथ्रितह के विरोधनाम।
   धान्यनामामायां वा प्राप्तान्यमूतिकारंकला।
   - Dhy. III.20

58. तत नवथ्रितह के विविधके रसे विरोधिरसाध्याना। बाध्यते-
   नौकाशदोषो यथा।
   - Dhy. p. 166.

59. वाकारण शासकम्: कवि व कुल मूर्तिपि हुआते सा
   दोषणां प्राप्तामें श्रुतमहों कोषे विपि कार्य इयत गुणम्।
   त्रिका नवथ्रितपिशामा: क्षुतिभ: स्वप्ने 5 पि सा हुँमा
   वेत: स्वास्थ्यमृत्तिक क: घुल पुष्पा धन्योऽधर पाल्यति।
   - Vikram. IV.
   Transl. K.K.
60. "वितर्भोत्तुक्वेत्य मति: स्मृत्या श्रृवङ्गादेशेवन्युविशेषविवलय य बालयं।"
   - Locana, p. 368.

61. वाच्यस्त्र दि विरोधिना शब्दाविनिमयस्ते सति, नामयम।
   - Dhy. p. 164.


63. (1) Read: - शून्यतायदोषन्तकगृहश्च दुर्मयनतस्य उद्वैद्वैदोषन्तकगृहश्च
              पुरुषसः, देवयानी दृष्टियो यथात्वर्विवनबिद्धम्।

   (2) "This stanza is pointed out to be interpolated in the fourth Act of Vikramorvasiya. (See Dīdhiti, a commentary on Dhvanyāloka, Haridas Sanskrit-Series 66. p. 262). The present writer is not sure of the authorship of the stanza. However, it is dealt with here as there is remote chance of its being composed by Kalidāsa. For the translation of the stanza the author is indebted to Dr. K. KRISHNAMOORTHY."

64. ततः य गणेश्वरायपादलक्षारार्थेन केशारि-वदलक्षारविशेषविश्रामितैः
   निमयः । यथा व्याख्यातः: प्रेयोऽलक्षारगृहस्य। केशारि-वदलक्षार-
   मात्रगृहस्य निमयः । यथा तन्द्रोत्तादिनामायार्ममिति
   केशारि-वदलक्षारार्थं परमपर्ष्यविश्रामितैः सम्भवति। यथा दीपकोपेयोः ।
   ततः दीपमायार्ममिति प्रश्यितम् । उपमापि केशारिवदलक्षारार्थायापिनी।
   यथा मातायम।
   Transl. K.K. p. 231.
65. पुभांमहत्वस्विन्धैशि- 
विविधवस्विन्धेत्विविधवस्विन्धे मरी: ||
तप्पमार्गविशिष्टमनीस्ती 
तत्तरां स पुरातत्तविविधिष्ठय ॥
Transl. K.K.

66. इत्यादी सुपीय दीपकंध्याय लक्यते ।
Read:-(1) इव मालोपमा । - Malli.

(2) अत्र मालोपमालक्ष्यान: । - प्रथवनी.

(3) R.R.Deshpande observes:
"The figure of speech in the verse is मालोपमा as there are three उपमान s with reference to one and the same उपमेय (हिमालय), पूर्व विविधिष्ठय are two predicates connected with the same subject.( स: ).
This part, therefore, contains a variety of दीपक in it.
Vide: कारकायं व बद्वधृष्टेः क्रियाः स्त्रिदुर्दिति-दीपकेः - ममदु"under कार्यपकाराय X:17"

-KĀLIDĀSA'S KUMĀRASAMBHAVA.
(Cantos. I.V)
Ed.by - R.R.Deshpande. (R.R.D)
Pub: THE POPULAR BOOK STORE,
BOOK SELLERS & PUBLISHERS,
TOWER ROAD, SURAT. - p.33.

67. लक्ष्नीणां हि वर्णद्वर्णनेतुर्यत:भूत्वाणुर्यत्व व लक्ष्ये दृष्यते मार्गः ।
तत् यथा युक्तिसहायता तत्र तैन व्यपदेः: कहींः । न सद्वं ध्वनिनिराखिणा 
भवित्वम् ॥
-Dhv. p.234.
68. पर्यःसिद्धन्यकलामनेन त्योगति सक्या परिवारपर्ययः।
सा रज्जित्वा घरणे बुतास्वामिर्म्येन ताः विन्नवेन अयान॥
-Kumāra. VII.19.
Transl. K.K.

69. 'द्विवनामिति अर्थे तद्यज्ञाविविधतास्यतात्वस्यभावाभिलाभाभिन्नत्वाद्
द्विवनामिति द्विवनामिति द्विवनामिति
द्विवनामिति
-Main.

70. "द्विवनामिति - अर्थे तद्यज्ञाविविधतास्यतात्वस्यभावाभिलाभाभिन्नत्वाद्
द्विवनामिति
द्विवनामिति
Locana. p.481".
-P.K.NARAYANA PILLAI. Op.Cit. p.28

71. Vide: THE KĀVYAMĪMĀṂSA (K.M.) OF RĀJASEKHARA
EDITED WITH 'PRAKĀSA' HINDI COMMENTARY
Pub: THE CHOWKHAMBHA VIDYA BHAVAN, BANARAS,
P.329

And Read : निर्वचनमित्वमेव चतुर्विन्यासंग्रामानुद्वथा उक्ता:।
लोकः - प्राप्तेऽकालं तु यद्याश्वास्त्रछिन्ं विद्वद्वं शिते ज्ञाने।
- Malli.

73. वाच्यान्यानां सृष्टिवर्ज व पदार्थदृश्यः। यस किं कानिकतिण्याति
वाच्यान्यानां बर्ताविधि कानिकित्व ध्वनिमुद्गुक्ताति।
-Dhv. p.256.
74. दीर्घिक्षिनू पढ़ मदकर्ष कृतिं सारताना
प्रत्येक्षु स्त्रुद्विक्रमलामोद्वैनीक्षीयः।
यत्र स्वनीम ज्ञाति युतग्लानन्मिनान्मृतः
िप्रायति: प्रयत्नमेव प्रार्थनानधुकारः॥

- P.M. 31
Transl. M.R.K.

75. अति बौद्धविविशील्य: व्यति: । पदान्तरेष्वलक्ष: अण्तराणि ॥

-Dhv. p.258.

76. "अन्योपमा महोपिततलकारः" ।

- विदुपलता of पुर्णसरस्वती

77. अवश्यदेशस्तलादिविवेशेषपि चापते ।
अन्त: यमेव वायस्य सुस्यापि स्वाभावतः ॥

-Dhv. IV. 7.

78. भावती पार्श्वि कुमारस्मि "धार्मिकत्वमुक्त्येन" इत्यादिभियक्तिभि:
प्रक्षेपोऽपि, परित्यागित्यायणापि युन्मित्व: शामिलोऽवन्मोचवन्मायानति
"वतनंवपामारणं वहनति" इति मन्भोक्यक:ण्यौत्त: भूलुण्तरेणोपमिः॥
सैल औ युन्मित्वोऽपि युपाध्यायान "ताते पालमुख्यी तत् निवेदय तन्तोऽपि
इत्यादिभियक्तिभि: यात्तिकुश्चिनाशैलवशिष्ठता।


79. त्वमीषमुद्यत्वसमुप्रत्येक: वेदां
यथा प्रदेशविपर्ययेषक:।
सा निर्मिता निविलस्या ग्रन्थादाम्
स्वत्य सौन्दर्यविद्येश्वः॥

-Kumāra. I. 49.
30. Ibid. III. Verses 51-56.

31. Ibid. VII. Verses 1022.

32. आत्मान्यासारस्य व शोभानां-
मादाद्विव्यभिस्त तितिमतायताभि ।
हरोपयायेन त्वरिता विन्यासः
स्त्रीणां प्रियालोक्यस्ति हि सैल: ॥
-Kumāra. VII.22.
