It is the firm belief of all rhetoricians that great poets use a particular word to convey the intended shade of meaning even though there may be many alternative words connoting broadly the same sense or entity. And Kuntaka is no exception. He clearly states:

"That unique expression which alone can fully convey the poet's intended meaning out of a hundred alternatives before him is to be regarded as 'word'. Similarly that alone which possesses such refreshing natural beauty as to draw the appreciation of delighted readers is to be reckoned as 'meaning'."

To substantiate his statement he quotes the following stanza from Kālidāsa's Megha.

"O you, who are not a widow, know me to be a cloud, your husband's dear friend, come to you with his messages treasured up in my mind a cloud that urges on their way, by deep and pleasant sounds, multitudes of wearied travellers eager to unloose the braids of their wives."
This contains the message of Yakṣa to his beloved sent through the cloud-messenger. Kuntaka brings to light the hidden meaning behind the words used by the poet.

Firstly, she is addressed by the vocative Avidhave which at once comforts her by conveying that she is not a widow. In other words, her beloved husband is alive and she too must make efforts to live on. Thus this word is Āśvasakārin or infuses confidence in her about the messenger.3

Secondly, he confesses himself to be 'Bhartuḥ Priyam Mitram'. That is, not only he is her husband's friend, but is also a 'dear' friend.4 It conveys that her husband shares his innermost thoughts and feelings with the messenger and hence his message should be received with due confidence and respect. Thus he draws her attention towards him and the message brought by him. He is aware that otherwise it will not be possible to draw her out from the ocean of thoughts about her beloved husband in which she had plunged herself with all her heart and soul. Why has he come? she may ask. He tells her "I have come to you as per his request with a message from him." The poet has added a qualification to the message: 'Hṛdayanihitād.'5 It has been preserved by me in my heart. This shows the care taken by him in preserving and carrying it to her. This also shows that it is not an
ordinary message; but is a message from the heart of Yakṣa, preserved in the heart by his friend the messenger and to be received by the heart by her, the beloved of Yakṣa.

Kuntaka observes that the term 'Ambuṇāha' used to denote the cloud is also meaningful. Usually an intelligent person well versed in this task is employed as a messenger. But according to this cloud-messenger, a cloud alone is proficient in such a task of carrying the message of a loved person to his separated beloved wife. Firstly the term 'Ambuṇāha' itself conveys the sense of 'carrier' of water implying thereby that it is proficient in the art of 'carrying' even the message. Secondly a cloud has the potency to hasten hosts of travellers who are away from their beloveds and who become fatigued on their return journeys.

Here the word 'Vṛṇḍāṇī' or 'hosts' is also meaningful. According to Kuntaka, it implies that the cloud is habituated in this task of hastening.

The words 'Mandrasnigdhaih dhvanibhiḥ' is also noteworthy. It means that the cloud is not harsh on such travellers. It hurries them towards their beloveds with sweet and enchanting rumblings which resemble the sweet and attractive words of a skilled messenger. It is true that rough and harsh speech
cannot be effective, whereas the melodious and delightful speech bring about a kind of comfort to the listener.10

Kuntaka adds that the word 'Pathi'11 (on the road) implies that the cloud is by its very nature so helpful that it helps even those who are strangers and are travelling on the public roads. Then what to say when the task of carrying a message is entrusted to it by its dear friend, Yakṣa? Kuntaka notes that the poet has used an adjective qualifying the 'Vṛndāṇi' "Abalāvenimokṣotsukāni". The word 'Abalā'12 conveys that the beloveds are utterly incapable of suffering the separation from their loving husbands and the words 'Venimokṣotsukāni' (eager to loosen the hair of their beloveds to make it up a fresh)13 reveal their minds full of love and attachment.14

Hence according to Kuntaka the import of the stanza is in the words of K.Krishnamoorthy: 'It is a self-chosen solemn mission with me to display my hearty friendship by effecting the joyous union of lovers that night have been torn apart by fate inspite of their burning love for each other.' The beauty of thought embodied here by the poet supplies, as it were, the very vital essence of his poem named 'cloud-messenger', and is supremely delightful to tasteful readers.15
Kuntaka explains 'Abhijātya' or 'classicality' one of the Guṇas or the excellences of his 'Sukumāra mārga' or the elegant style of poetry:

"That which is smooth on the ear, and capable as it were of intimate embrace by though and which is a naturally sparkling shade of loveliness, is spoken of as having the excellence called classicality."\(^\text{16}\)

It means that the excellence named 'classicality' occurs when the words used by the poet are pleasing to the ears and are easily intelligible to the mind. Kuntaka quotes the following stanza\(^\text{17}\) from Kālidāsa's Meghadūta as an illustration.

"(Skanda's peacock) whose fallen plume, ringed as if with streaks of starlight, Pārvatī puts on her ear in place of the lily, overwhelmed by her affection for the son..."

In this stanza the words used by Kālidāsa contain consonants which are not harsh to the ears. They are quite pleasant to listen to. Similarly, the words are quite simple and can be understood easily.\(^\text{18}\) The sense is also quite pleasing and highlights the motherly affection of Pārvatī. Her ears deserve to be adorned by lovely lotuses. But instead of lotuses she adorns them with the feathers of the peacock.
the vehicle of her son Skanda. The poet has used the word 'Galitam' effectively to point out that the peacock's feathers even though beautiful are not plucked forcibly by anybody. They become Galita or fall down of their own accord. The word Putraprütyā specifies the reason of Pārvatī decorating her ears with peacock-feathers. Thus the stanza has both words and sense which are at once simple, and poignant with much suggestion highlighting Pārvatī's motherly affection.

Kuntaka explains the Upacāravakratā or 'beauty of metaphorical expression' as follows:

"Wherein even when the two are far apart from each other, a common attribute, however slight, is metaphorically superimposed in order to indicate that the resemblance is very close such a type of poetic beauty is designated by the name 'beauty of metaphorical expression.'"¹⁹

Herein, the beauty lies mainly in the superimposition of identity (Upacārah eva pradhānam). And he quotes as an instance the following verse²⁰ from the Megha

"There, when the sight will be obstructed by pitchy darkness on the high road, show the ground (path) by flashes of lightning charming like a streak of gold on a touch-stone,"
to the women going at night to the dwellings of their lovers; water but don't you be resounding with thunder and the down pour for they are timid (easily frightened)."

Herein the poet states that the darkness was Sucibhedya or fit to be pierced by a needle. In fact, the darkness is Amūrta or not a concrete object capable of being pierced so. But the poet fancies it to be a concrete object because of its intense thickness. Thus the beauty of metaphorical expression arises because of poetic fancy of concreteness superimposed on the abstract darkness, which is convested into a concrete object. This highlights the intensity of the darkness and the dire need of the cloud to help the passionate Abhisārikās to reach the abodes of their lovers.

Kuntaka while explaining the Pratyaya-Vakratā or 'poetic beauty of affix' mentions a variety of it viz., Āgamādi-vakratā or 'beauty of augment and the like.'

"Beauty of augment and so forth contributes a new charm to style by making for a striking originality in respect of composition."  

As an illustration he quotes a stanza from the Megha:
"I know that the heart of your friend is full of deep love for me; and hence I fancy her to have been reduced to such a condition in this first separation. It is not, indeed, a high opinion of my own good fortune (or, amiability) that makes me overstate things; all that I have said, O brother, will ere long be actually witnessed by you."

In this stanza the compound 'Subhagamanyā' is significant. Ordinarily the word Subhaga means fortunate or beautiful. But it has a special meaning and that is "one who is passionately desired or loved by beautiful women." (Sa eva subhagodyam aṅganāḥ kāmāyante). Here the compound 'Subhagamanyā' can be dissolved as "Subhagāḥ ātmānāḥ manyate iti" i.e. 'one who thinks oneself to be a subhaga'. Herein, first there is the affix 'khas'(a) as per Pāṇini Sūtra 'Ātmamāne khasca' (III.2.83) and then the augment 'mum'(m) according to the Sūtra 'Arurdvīṣadajantasya mum'. The poetic beauty lies in the arrival of the augment 'Mum' between Subhaga and Manya and consequently it serves as an instance of a variety of Pratyaya-Vakratā. Mallinātha, M.R.Kāle, Dakṣiṇāvartanātha and .Pūrṇasarasvatī have mentioned about this. But Vallabha and Sthiradeva and Nandargikar have not quoted this.

Thus Kuntaka points out the beauty of the augment in this particular instance.
Kuntaka explains the Pada-Vakrā or the 'poetic beauty of word' as:

"In a poem where the prepositions and indeclinables are employed only to suggest R̄asas as the sole essence of a poem as a whole, we have what may be called another type of 'word-beauty'."²⁹

As an example, he quotes a verse from the Megha:

"... by which your dark body will attain an exceedingly charming splendour, like that of Viṣṇu in his cowherd's character (Krīṣṇa) by peacock's feathers with their glowing splendour."

Herein, the indeclinable viz., 'Atitāram' is quite meaningful and brings beauty to the verse.³¹

Mallinātha, M.R.Kale Vallabha and Nandargikar have not mentioned this. But Sthiradeva and Pūrṇasarasvatī have interpreted this.³²

Here the figure of speech is Upama. The Yakṣa needs the cloud for his own purpose. So he is flattering the cloud by comparing it to Kṛṣṇa which is quite proper and
striking. The term 'Atitaram' conveys the sense of the intensity of the charming splendour immediately on reaching the ears of the listener. Such examples prove how Kuntaka's critical insight is sharp-pointed and penetrating.

In the third chapter of his Vakroktijīvita, Kuntaka deals with the Alāmkāras or figures of speech. Among them Utprekṣā or 'poetic fancy' is one. He states:

"Either by way of fancying or by way of similarity or by way of both, when the poet desires to convey the extraordinary nature of the subject under description, and employs such indicative words as 'Iva' (= 'as though') or leaves them to be understood suggestively from the context of the several words and meanings and which take either of the forms 'It is like this' or 'It is this itself' and which involves thus a coordination of the well-conceived matter on hand with a purport quite apart from it, we have the figure of speech called Utprekṣā or poetic fancy."\(^{33}\)

And as an example of Kālpanikasādrśya or 'imagined similarity' he quotes a verse\(^{34}\) from the Megha:

"... as if it were the loud laugh of Śiva accumulated day by day."
Here there is the imagined similarity between the white peaks of Mount Kailasa with the boisterous laughter of Śiva, as in the convention of poets the laughter is white. In the words of M.R.Kale: "A simile is represented by Sanskrit poets as white, and a loud laugh is more prominently so."

Here, Mallinātha, Vallabha, Pūrṇasarasvatī and Paramēśvara too have found poetic fancy in this verse. But M.R.Kale and Dakṣiṇāvartanātha have not said anything about this.

In this verse, for 'Pratidinām' there is also a variant reading as 'Pratidisām'. V.G.Paranjape argues for 'Pratidisām', "Pratidisām, 'on all sides', is obviously better than Pratidinām or Pratiniśām, as the resulting idea is suggestive of grandeur. Rādhūṭaḥ includes the idea of Pratidinām and Pratiniśām gives a feeble sense." Sthirādeva also reads as 'Pratidisām'.

One feels that Pratidisām is a better reading as pointed out by Paranjape. But if Kālīdāsa had used Pratidinām, it is not proper to change it to Pratidisām.
NOTES AND REFERENCES
CHAPTER - IV

1. शत्रुभोः विवक्षितार्थकाव्यकोः यथेषु सत्त्वपायः।
अर्थः सहानुकालिकारितवस्तुनदः।

2. महूर्भविष्य प्रियमधिकों विद्वत्र मामकुवादेः
तत्त्वदेशाभ्यां निहितादागति स्वत्वभिमयः।
यो वृद्धानि त्यावति पाधि श्राप्योऽपि प्रकोपितानि
मन्त्रसिद्धार्थको निहितादागति विद्वत्रोपत्यानि।
V.M. 36. Trans. M.R.K.

3. अनुप्रथमामान्यन्दार्यन्दाताकारिकरिपुरस्वस्त्मनवन्यः।
V.J. p.228. Compare:
(1) "विधवा गत्तकाका न भवतीत्वस्ववा तमुष्का। अनेन
भृजीवन्कृतादीनिद्राशिका वार्त्ति।"
Malli.
(2) "अविधवे जीवनमुक्ते"
Sthiradeva.
(3) "अविधवे, अनेन तव भर्तर जीवकृत्तवायम्। अविधवार्ये
कवितमे शृप्तातिनि न मन्त्या, तथा श्रीरामायणे
प्रेयोगात् - "ये मामाह: पितुः पुत्रिण्वस्ववध्येति व इति।"
Pradipa of Daksinavartanatha.
(4) "अविधये, जीवदाहकं इत्याम्यत्तात्सत्त्वमण्येत् तस्त्राणस्तमो जीवदाह, 
न खलु तत्प्रभेयते त्वथा मक्खिकार्यं सत्राणस्तमो तस्त्राणस्तमाध्यायम्"
- विधुलचन्द्रा of पुर्णसरसवती.

(5) "अविधये - अभेन गृहमग्योजनमार्गीयों तत्त्वनिवेदनं 
सम्बोधनं घ तन्त्रेण कृतम्"
- तुमनोरमणी of परामेश्वरा.

(6) "He is to address her thus, so that she may at once (without asking a question) know that her husband was safe." - M.R.Kale (M.R.K.): The Meghadūta of Kālidāsa, Second Edition, 1969. Pub: Motilal Banarsidas, Bungalow Road, Jawahar Nagar, Delhi-1, p.94.

(7) "The word विधया is an example of what is in grammar termed 'the deterioration' of words. The condition of widowhood being considered inauspicious, it has now get tinge of contempt about it which, from the use of the word made by such a poet as Kālidāsa, it is inferred it did not possess the sense of contempt in former times. Cf. "नायर्थिविधया नित्यं परिशुद्धियम् रत्तं: " Rāmāyana.I.92".

4. In Sanskrit the term 'Mitram' has a special meaning. One's friend is always one's trusted well-wisher. He strives to do good by all means at all times. Read:

पापान्तनिधारयति मोजयो हिताय 
गुड्द्वय निगुठ्टित शुभानु प्रकृतिकरोति 
आपदानं धर न जहाति ददाति काले 
तत्मिलक्ष्मिमये प्रवद्दिति तन्तो: ॥
Kapiňjala's statement about 'Friendship' in Kādambarī is:

"प्राणपरित्यागेनापि रक्षणीया: सुप्रसव इति कथयामि ।"

Kādambarī - Mahāśvetā - Vṛttānta, p.130

Read:

"भूर्मित्र मा सन्तिक्षितपादेयतामात्र: गृहस्यति । तत्च न सामान्यम्, प्रियभिति विषमप्रात्ताम् ।" V.J. p.28

Compare:

(1) "अनेन आत्मन: उपादेयत्वप्रतिपादनम् । प्रिय वल्लभ न भिषमार्थ विश्रामक्ष्यात्यामनमिति । कल्पाय तत्ती स्वासायार्थ्य अस्त्रिकृत्वानसि इत्याह।" - रिथरे

(2) In his interpretation Nandargikar says: "Mahimasimhagani explains it as -

"प्रिय निर्भर इति या-यावदधमाश्रेण मेघः सुदृढ़ितः अहो मेघपायोत्तचतुमतः । यदृच्छः । मनसि वधसि कायेव गुणस्यप्रकृति । निस्माहपुष्कारक्रस्तीणिभिः प्रीणयतः । परस्परप्रभावनासपरिवर्तीकृत्य निर्भरः । निष्कृतिनिविषयतः तत्त्वतः सन्तः क्रिययतः।" Op. cit. p.101-102.
5. "हृदयनिधित्वादिति गृहस्त्राविहृतं सावधानत्वं घोषयते।"

V.J. p.41

Read:

(1) "हृदयनिधित्वः मनसिद्धार्थिते॥" Malli.

(2) "Sāroddhāraṇī explains this as - "मनसि निधितः:"
   (this appears to be it reading) विरसे स्थारितः
   स्तोत्रमणि अविष्टमः: यतनेन मंदिरठ्ठत तत्त्वमो मनागपिन न विस्मृतः।
   न पुनर्धे केवल वार्तामांशबः: किं तृ परिविधुतकामिनीकाम्रुक संयुगन मियुः: इति स्वाभित्समाविविष्यनारः।” G.R.N. p.102.

(3) "अस्त्यार्थस्य घोषतः मनसि निधितादिति वाचयम॥"
   - प्रदीप:

(4) "मनसि निधितादृ न तृ लेखार्थितात्।'अनेन मम निश्च्यस्ता-
   प्रत्यामात्तताका वाचयमय मनुश्वेते तेन दत्तो मया वाचयमेनेन
   हृदये निधिष्टात इति घृयधेते॥"
   - विदालता

(5) "हृदयनिधित्वादृ विलक्तारोपितात्। यतनेन मंदिरठ्ठत तत्त्वम
   मनागपिन न विस्मृतादिति धारारिष्यवत्या स्वस्तं दुत्सुयव-धारारिष्यवत्याः बोधयात॥"
   -रिथादेव

6. "अमित्याविद्यार्थमनसत्कारिताभिमियान घोषयति॥"

V.J. p.41
Compare:

3. "अम्बुवाद्य अम्बु प्रकटवर्थ तद्देवति अम्बुवाद्।

तोषवाकित्वेन आर्द्रदयोऽह पदः।कित हि ति क्याययति।"

- स्तीरदेव

A. "अम्बुवाद्यमिति, स्वभावत एव परोपकारीकपरात्

घोऽएन, विवाहाः पारमात्मण: प्रकाशयति।"

- विद्युल्लता

7. "बृंदानीति बाहुव्यात्तकारितार्थाय च क्ययति।" व.ज. प.२४

Compare:

"बृंदानि समूद्रार्थ। अनेन विविधकार्यविवेतासमेक्षेऽन जनानां

तत्त्वाकारपीछेशेन संमूह निर्विचार सूचितम्।"

-विद्युल्लता

8. "मन्द्रान्तरः श्रद्धाविबतिः, माध्यर्मणीः शाब्दिकविवर्णत् -

प्ररोचनाक्षणः प्राधिन्यः!" व.ज. प.२४

Read:

(1) "मन्द्रान्तरः श्रद्धाविबतिः: ध्यानिभि: गतिः: करणे।"

Malli.

(2) श्रद्धाविबतिः = pleasing, agreeable.

M.R.K. op.cit., p.94.

(3) "मन्द्रान्तरः श्रीरमधुः उदारस्वतं च द्रुतवः प्रशात्यते।"

- स्तीरदेव
9. According to C.K. Venkataramayya, it appears that Kālidāsa had a liking for music especially of mṛdanga.

- Kālidāsa Mahākavi (Kan. Ed.) by C.K. Venkataramayya, p.188.

10. पिन्यायायपुष्यादेवे सर्वेत्र दुध्यन्ति जन्तवः |
    तरंगात्तेव वल्लस्वववः कने का दिद्रूपता ||

    - दुध्यन्ति स्वामिन्धि of Śāyāna

11. पद्मासुखः यथार्थपिद्धृतेतदाचाराम्बितः किं पुनः प्रयत्नेन
    तुष्ट्येन्द्रनिमित्ते तरंगावृद्धिः न करोपिति | V.y. p.28

    Compare:
    "पञ्चयोक्तारिणो मे किं वक्तव्य तुष्ट्येन्द्रकारित्वमिति मायः"|

    - Malli.
12. "अबला-शब्देनामात तस्फैयती विरहदेहुप्रेमसहृदय मथायेत्" | V.J. p.p 28-25

Compare:
(1) "अबला: पतिचियुक्ता: योद्धित्:" | स्थिरदेव
(2) "अबलाना कान्ताना"। - वल्लभ
(3) "अबलाना विरहदेहुप्रेमसहृदय चरणा" प्रेमलीला। - विष्णुलला

13. (1) It is said that a beloved when separated from her lover does not make up or arrange and decorate her hair, she leaves it unkempt. Read:
कृः धरीर संस्कारः समाजोऽञ्जस्यम्।
हास्यं परगुः यारं लघुत्वप्राप्तिभूतका।।
- विवाह प्रकरण of यासुवक्यस्मृति
Third Prakāraṇa, p.26
मोक्षयं तुरबन्दीना' वेणीविधिविपूर्वतिमि।। - Kumāra. II.61.

14. तद्यथामोक्षोपमत्वकानीति रेषा' तदनुरवत्प्रचलनत्तमः। V.J. p.26

Read: In his explanation G.R.N. says-"Sāroddhāriṇī interprets it as:
(1) "हतेन तासा प्रतिपवत्तत्वकरण । यतासा समतुष्ट्वा आयतेषु
tadbhāvaparāśkṛte kṛṣṇānāṁ nāmāyate"। p.102.

(2) "It was customary for husbands to loosen the braid of their wives on their return from a journey abroad; see supra, sl.30. The same was done when women were forced away from their husbands.
Cf. मोक्षयं तुरबन्दीना' वेणीविधमं न द्रविषितम्।
15. "विपाधिविहितविद्याध्यायम् परस्परानुरक्तविश्वस्तेष्यस्य कर्यः-विबाधिविहितविद्याध्यायम् समामतासौऽयः-संवादानसौऽयः तद्वै गृहीतः
   बृहततरस्मीति । अः यः पदार्थपरिप्रेयः कविनोयनिष्ठः प्रकट-यथा
   मेघदूतस्त्रे परमथान: त एव जीविकाभिमित्र तुतरा सहुदयाहलदकारीः।

16. श्रुतिप्रेमस्ताताशालि सुप्राणिविम हेतता ।
   स्वभावमृणुच्यायमाभ्यभाष्य पूविकते । V.J. i.33.

17. ज्योतिषेष्याकालिणितं यथं कहं भवानि ।
   पुज्यारथं कृतियमन्द्रणापि कर्णं करोरितं । P.M. 44.
   Transl. K.K.

18. "अर्थ श्रुतिप्रेमसौलादि स्वभावमृणुच्यायम्र तिमिपि सहृदयस्तवियं
   परिपुलितं। V.J. p.51?

Read:

"ज्योतिषेर्ष्यालेश्वरे &c. Cf. "असलू मुखांलेखिते ठहरोऽः"।
   विक्रुतर्ज्ञ सप्तधार्मिकः अः महात्मोऽपि विस्मयोऽः पदार्थत्रृतिः
   कर्णं तां गर्भाश्चतिम तनोऽति। Vikram. V.15. Here the circles of light
   are beautifully depicted." G.R.N. op.cit., p.51.
19. अस्त्रद्वेषनतेस्यश्मात्समानयुम्यमयिति।
लेखनाथिर्भवत कार्यवन्यविशिष्टवर्ततातात्।
यन्नूळा सर्वोऽस्मेकः स्पष्टादिरत्वकृतः।
उपयोगार्थानातै धक्ता काविद्वायते। V.J. II. 13-14.
Transl. K.K., p. 381.

20. गाढ्यतीना रमणसर्ता योगिताः तत्र नक्तः।
स्वालोऽकर्षितये सूत्रिभैरस्तम्भः।
सौदामिन्या कन्धकल्कितास्यादर्शयोऽथ।
तोरिक्तस्यात्मके भाष्यं भूविन्दकवास्तः। P.M. 37.
Transl. M.R.K.

21. Read:

र. "सूत्रिभिं अतितानृत्तरिपथः।" - Malli.

अ. "अतिवनसप्रच्छया सङ्कल्पमेवी स्वालोऽकर्षितस्यात्मके भाष्यं।"
- Vallabha

इ. "सूत्रिभिः अतिबल्वत्ततुध्युमेत्याःहृत्तरिपथः।"
- प्रदीप

ई. "सूत्रिभिः सूचि: शास्त्रविशेषत्तीक्षणः, तथा भेलुः योगः।
अनेन बल्वत्ततिमय उक्तः।"
- विश्वेन्द्र

उ. "सूत्रिभेधः - lit. so thick that it can be pierced
only by the point of a needle; dense a poetic
way to express density of darkness;
अतिनिषीद्वात्तमाः कावितमहेविशेषत्त्वमीहते।" - Sārod.
M.R.K., p. 192.
"Lit. 'fit to be pierced by a needle', i.e., dense, impervious, impenetrable. On this Saro. says:

"अत्यन्तनिःश्चिमत्वात्तमसा कविसमये सूतिभेदात्वमिहये।

औपचारिकोऽर्थः।" — Sumativijaya has

"अत्यन्तनिःश्चिमत्वात्सूतियांषार्थादिनि भागेनापि भलुमश्चै:।

So thick that it would be very difficult to pierce it with a needle to see through it.' — G.R.N. p.45.

22. "अत्यामूर्त्तात्रामिष्ठा तमसामन्तिबाहुव्याद घनत्वात्कृतिश्चैमुधि

सूतिभेदात्नमुचेश्वरितम्।" — v.J. p.98

23. Excited women who voluntarily go to the abodes of their lovers are called — श्रमिष्ठारिका: | viz.,

कन्तार्थी कु या याति स्वयं सांस्कृतिका। — Amarakośa, p.80. (The Amara Kosha of Amarasimha (with Mean. in Eng. & Kan.), Fourth Edition, 1988, Asian Educational Services, New Delhi) They go to meet their lovers only during night. Because, during their journey they do not like to be seen by others.

24. आमादिवरिषियंदुन्दर: श्रव्यक्षास्य।

परः कामस्कृति पृष्णाति बन्धुवाच्यविठायिनी॥ v.J. II.18.

25. जाने सक्षारत्व मनो मन: संहृतक्षेत्रसमा—
दित्यभुता प्रथम चिरेहे तामाहे तंत्रयां
वाचारे माँ न खलु सुषमंमयभाव: करोति
प्रत्यक्ष ते निनिर्मितिचराद्व आत्मस्वार्थयः मया यत् || उ.म. ३१
Transl. M.R.K.

26. अः सुभाषिकमन्यभाव प्रभृतितिश्च शब्देषु मुखाद्विपरित्येकन्युन्दः
तैनिवेशं विधायिनी वाचककुल दित्यावः: पुष्पार्थिः
V. J. p. २०२

27. Read:

(1) "सुभाषिकमन्यभावम् मन्यते इति सुभाषिकमन्यः: || "आत्माने खच" इति खचप्रत्ययः: || "अरुिश्वत: " इत्याविदिना मुखाद्वम्: " || Malli.

(2) "When one has an opinion about one's self (आत्माने) the aff. खच (अ) or खच is added; as प्रकृतिमात्राम् मन्यते प्रकृतिमन्यः: or प्रकृतिमान। Before a term, having an indicatory खच the words अरुिश्वत: विश्वाद विद्वाद् and bases ending in अ have the augment मूः so सुभाषिकमन्यः: || M.R.K. op. cit., p. ९१।

(3) "सुभाषिकमन्यभावम्: || सुभाषिकमन्यभावम् यथायोः: "आत्माने
खच" (३. २६५) इति खच || "अरुिश्वदजन्तस्य मुष्" (६. २६२) सुभाषिकमन्यः: - प्रवेदः:

(4) "सुभाषिकमन्यभावम्: सुभाष युवातिजलव्ययमात्राम् मन्यते इति
सुभाषिकमन्यः: || "आत्माने खच"। "अरुिश्वदजन्तस्य मुष्" इति
मुखाद्वम्:। - विद्वाद्
28. See:

(1) "तुभामाधिसत्तमानं मन्यते सुभास्मण्यः:"। - Vallabha

(2) "तुभामाधिसत्तमानं कर्याच्छेद्यामानं मन्यते सुभास्मण्यः:
तत्र भवन्ति भावं: सार्वभाविको वा।"। - शिथरदेव

(3) "तुभामाधिसत्तमानं: &c. "The state of supposing ourselves
to be handsome (according to Mallinātha) or beloved".

29. रसायनिकोत्तरं वद्यायुपसर्गंशिवाय:।
बाणश्रीकीविभूचे सायरा वदबुक्तः।। V.J. II.33.
Transl. K.K. p.406

30. यशोऽवधिकार्यार्थकार्यणि कान्तिमाधारसेः।
कचैव वसुरितपरिच्छिन्न गोपवधिकर्षण विवेचः।। P.M. 15.
Transl. M.R.K.

31. अज "अत्तिताराय" इत्यतीव यमकरकारि। V.J. p.222.

32. (1) "अत्तितारा अतिमयं।"। -शिथरदेव

(2) "अत्तितारामिति। पूर्ववेय नयनारि, आत्तितारित्यं किं
पुनरित्व भावः।।"। - वियुल्लता

33. तम्मायमानंत्रेन सांत्रेनोभेयं वा।
निर्विशेषार्थिस्पष्टेक प्रतिपादनत्वार्थसंप्रदायः।।
वाच्यवाचकामध्यां क्रियास्किरृक्तव्यथिरिवादिभिः।।
तद्वैतिः तद्वेति वाच्यार्थिकर्षणवर्धनं।।
समालिकवाचकयत् व्यत्तितिकर्त्तर्य सॊजनय।।
उत्पृक्तः। काल्यात्तकाद्रैलक्षणप्रयः।।।। V.J. II. 29, 30, 31.
34. शृङ्गेश्वर: प्रातिदिनमात्र अयमकालयाद्विकासः। प.म. 58।
Transl. M.R.K.

35. बनाभाट्यः in his Kādambarī, describes the whiteness of Mahāvēta as — कादम्बरी. op.cit. p. 84.


Read:
(1) “हासादीनाम् साधन्यकविसमयसिद्धम्।” - Malli.
(2) “The loud laughter, cachination. This is, according to the belief or practice of the Sanskrit poets, White. Cf. शरदीन्दुकृत्यदमसारणीहास्यसृष्टिलिङ्गगुणीकृत्रिमाकालसकारानीकाशून्यम् रथिराजनाराजयुत्रम्य कौशिकमितः। Dasa. p.1. “हास्य शैतलव्यक्तिकृत साधनस्य तुल्यतं” Mahima।” - G.R.N. Op.cit., p.75.

37. (1) “धात्विकालयात्वनैप्रेक्ष्या।” - Malli.
(2) “यथा कैरवधानेन्द्रनाते: शिवायवभो ध्याप्य स्थितः। अतापरीत्हेऽपि। अनुस्मर्य पु-संस्कृतम्: शिबस्यादद्वाहसं उद्वितसमितिविहरत।” - Vallabha
(3) “हस्तस्यापि विकटदशान्तिधिषियतिनिन्यन्विलितवार्केस्युदाहनः विगमद्याः। विभववतीतितेष्ठ:। उपेक्षालक्षकः।” - विद्युक्तात
(4) "हिमालय शृङ्खलारतिस्तम्भ महत्त्व वेदवर्ग वार्त्य धवल- बहुल महेष्वरादन्तहातवचनोपेयम् संभावयति।
- सुमनोरमणी

38. Vide:

39. "रामचरितमंजरी चौथी दिशा प्रति अवरक्षय धूपात् अदंतरास इव उदभवात् इव अमूनास्य गिरिनिर्विशषेकलावसतित्वमुक्ताय अनोपेयम्।
- सियरदेव

In his interpretation Nandargikar says:
"सारोद्धारिणी, Meghalatē, Neminuta, Vallabha, Mahima, Sumativijaya, Lakshmi, Barata, Sanatana, Haragovinda, Kalyāṇamalla, Wilson and eleven other mss. read प्रतिविदिनम् for प्रतितिदिनम्. Prof. Isvaracandra Vidyasagara prefers this reading but does not give any reasons for his preference. For he simply says: "अयोध्याय गाठ: साधीयान्।"
It may be that the lofty peaks of the Himalaya range of mountain are visible to surrounding regions (प्रतितिदिनम्). Wilson observes that they are seen in the south, from situations more remote than those in which any other peaks have been discerned."