

**Institute of Distance and Open Learning
Gauhati University**

**M.A. in Sanskrit
1st Semester**

**Paper V
KÂVYA**



Contents:

Introduction:

**Unit 1 : Sanskrit Literature and Meghadûta of
Kâlidâsa**

Unit 2 : Meghadûta: Pûrvamegha (Verse: 1–27)

Unit 3 : Meghadûta: Pûrvamegha (Verse: 28–66)

Unit 4 : Chandomañjari

Contributors:

Dr. Shrutidhara Chakravarty (Units: 1, 2 & 3)	Professor Dept. of Sanskrit, Gauhati University
Prof. Laksahira Gogoi Chutia (Unit: 4)	Retd. Professor Dept. of Sanskrit, Gauhati University

Course Co-ordination:

Dr. Kandarpa Das	Director, IDOL, Gauhati University
Prof. Mukta Biswas	Professor, HOD Dept. of Sanskrit, Gauhati University
Prof. Sujata Purkayastha	Professor Dept. of Sanskrit, Gauhati University
Dr. Sudeshna Bhattacharjya	Reader Dept. of Sanskrit, Gauhati University
Dr. Jagadish Sarma	Assistant Professor Dept. of Sanskrit, Gauhati University
Gitartha Goswami	Asst. Director, IDOL, Gauhati University

Editorial Team:

Prof. Laksahira Gogoi Chutia (Units: 1, 2 & 3)	Retd. Professor Dept. of Sanskrit, Gauhati University
Prof. Dipak Kumar Sharma (Unit: 4)	Vice-Chancellor Kumar Bhaskar Varma Sanskrit and Ancient Studies University, Assam

Cover Page Designing:

Bhaskarjyoti Goswami : IDOL, Gauhati University

September, 2012

© Institute of Distance and Open Learning, Gauhati University. All rights reserved. No part of this work may be reproduced in any form, by mimeograph or any other means, without permission in writing from the Institute of Distance and Open Learning, Gauhati University. Further information about the Institute of Distance and Open Learning, Gauhati University courses may be obtained from the University's office at IDOL Building, Gauhati University, Guwahati-14. Published on behalf of the Institute of Distance and Open Learning, Gauhati University by Dr. Kandarpa Das, Director and printed at Maliyata Offset Press, Mirza. Copies printed 500.

Acknowledgement

The Institute of Distance and Open Learning, Gauhati University duly acknowledges the financial assistance from the Distance Education Council, IGNOU, New Delhi, for preparation of this material.

Block Introduction

This paper includes the Meghadûta of Kâlidâsa and the Chandomañjari of Gangadasa. The Meghadûta is a famous lyrical work based on the story of sending a message of certain Yâksa to his beloved through a patch of cloud which appeared in the sky on the first day of the month of *asadha*. The Yâksa was banished by his master Kuvera due to his negligence towards his duty and he had to remain away from his newly wedded wife for a year. After passing some days in separation, the Yâksa wanted to send a message of his welfare to his wife and for this purpose he selected the cloud as his messenger and sent his message through it. This story is portrayed in the Meghadûta in a very artistic and systematic manner by the great poet Kâlidâsa. The Meghadûta is divided into two parts viz. the Purvamegha and the Uttaramegha, the first part exclusively deals with the narration of the road leading to the abode of the consort of the Yâksa whereas the second part describes the miserable plight of the wife of Yâksa due to her separation from her beloved husband. The whole work exhibits the unique literary style of the great poet Kâlidâsa and the entire work shows the artistic application of the use of personification. It is very much important for every student of Sanskrit literature to get an idea of this lyrical work of Sanskrit literature.

The Chandomañjari of Gangadasa is an important work on the metres used in Sanskrit. In this work the metres are divided into different categories according to the structural features. The writer furnishes the definition of each metre with proper examples. The most important feature of this work is that the definition of every metre is composed in that particular metre only. This is very innovative and this has proved the mastery of the writer on the use of letters and words. This book is famous for its easy style and diction. The beginners can get enough information of Sanskrit metres from this work. So the inclusion of this work in the syllabus is very much necessary.

The present block has the following units

- Unit 1 : Sanskrit Literature and Meghadûta of Kâlidâsa
- Unit 2 : Meghadûta: Pûrvamegha (Verse: 1–27)
- Unit 3 : Meghadûta: Pûrvamegha (Verse: 28–66)
- Unit 4 : Chandomañjari

Unit-I

Sanskrit Literature and Meghadūta of Kālidāsa

Contents :

- 1.1 Introduction
- 1.2 Objectives
- 1.3 Evolution of Sanskrit Kāvya
- 1.4 Kāvya– an art form
- 1.5 Divisions of Kāvya
- 1.6 What is a Khaṇḍakāvya?
- 1.7 Introducing the poet : Kālidāsa
- 1.8 Works of Kālidāsa
- 1.9 Style of Kālidāsa
- 1.10 Kālidāsa’s concept of Love
- 1.11 Nature in Kālidāsa’s works
- 1.12 Introducing the text : the Meghadūta
- 1.13 Summary of the Pūrvamegha
- 1.14 Gist of the Uttaramegha ū
- 1.15 The sources of the Meghadūta
- 1.16 Principal Sentiment of the Meghadūta
- 1.17 Meghadūta as a Khaṇḍakāvya/ Lyric
- 1.18 Poetic Beauty of the Meghadūta
- 1.19 Summing up
- 1.20 Sample Questions
- 1.21 Suggested Readings

1.1 Introduction :

Sanskrit literature is one of the oldest literatures of the world. This ancient literature is studded with many precious literary gems created by great writers like Kālidāsa, Bhavabhūti, Bāṇa etc. Among those excellent writers Kālidāsa’s name is very often taken first. It is said–

‘पुरा कवीनां गणनाप्रसंगे कनिष्ठिकाधिष्ठितकालिदासः ।

अद्यापि तत्तुल्यकवेरभावादानामिका सार्थवती बभूव ॥’

Here Kālidāsa has been stated as an unparalleled poet. When Sir William Jones published his own translation of the *Abhijñānasakuntala* of Kālidāsa in

1789, it created a sensation in the entire literary circles of the Europe. Kālidāsa, then onward, is recognised as a world poet.

Meghadūta, a Khaṇḍakāvya, is one of the master pieces of great poet Kālidāsa. This unique poem, containing hundred and twenty-one verses, is full of beautiful descriptions of nature. In fact here nature is personified and human feelings are super-imposed on nature. In other words it is a perfect blend of natural descriptions and human feelings, and as such deserves a detailed study.

The work is divided into two parts, viz., the Pūrvaṃmegha and the Uttaraṃmegha. In this block we will discuss in three units about the Pūrvaṃmegha portion of the *Meghadūta*. Before studying the main text in the following units, we will discuss in this unit regarding Sanskrit Kāvya and poet Kālidāsa, and will also have knowledge about some specialities of the *Meghadūta*.

1.2 Objectives :

Kālidāsa is a world renowned poet of Sanskrit literature. *Meghadūta*, a Khaṇḍakāvya, is his master piece. This work is divided into two parts, viz., Pūrvaṃmegha and Uttaraṃmegha. The Pūrvaṃmegha consists of 66 verses, while Uttaraṃmegha has 55 verses. You have to study the Pūrvaṃmegha part of the *Meghadūta* in this block. Before going to the main text, you will get a general idea about Sanskrit literature (kāvyā), poet Kālidāsa and the text *Meghadūta* in this unit. At the end of the unit you will know :

- About the story of evolution of Sanskrit Kāvya,
- About Kāvya as a form of art like music etc.
- You will have an idea about divisions of Kāvya.
- You will know about the concept of Khaṇḍakāvya.
- You will be introduced to poet Kālidāsa, his works, style, his concepts of love and nature.
- You will know about the text, i.e., *Meghadūta*, the summary of its first part and a gist of the second part.
- You will have ideas about the sources of the *Meghadūta*, its main sentiment, its poetic beauty and also why it is called a Khaṇḍakāvya.

1.3 Evolution of Sanskrit Kāvya :

Consciousness of the divine, awareness of the myth and recognition of the beauty arose at that auspicious moment, when the ancient man's aspirations transcended the limits of instinctive urges like food, sleep etc. Perhaps many centuries had to pass by the time these subtle higher aspirations materialized into verbal expressions. These expressions evolved into literary compositions

through countless poets, who were recognised as Ṛṣis, down a very long span. These literary compositions were collectively termed as Veda and were classified into four as Ṛk, Yajus, Sāman and Atharvan.

Perhaps alongside the Vedic compositions, many stories of great warriors were simultaneously in vogue, of which the epic Mahābhārata possibly materialized centuries later. But the first traces of formal poetry (later recognised as Sanskrit Kāvya) can be found in the 'Kraunca-vadha' episode in the prelude of the *Rāmāyaṇa*. Ānandavardhana in his *Dhvanyāloka* says—

‘काव्यस्यात्मा स एवार्थस्तथा चादिकवेः पुरा ।

क्रौञ्चद्वन्द्ववियोगोत्थः शोकः श्लोकत्वमागतः ॥’ (Dhvanyāloka, I.5)

Thus, the credit of introducing classical Sanskrit into Kāvya goes to Ādikavi (i.e., the first of the poets) Vālmīki, during whose time composing in Vedic Sanskrit, which is a bit different from classical Sanskrit, had almost stopped. Moreover, the focus of the Vedic composer, which was rather extrovert, being centralised on nature, shifted to the human sentiment, thus becoming more introvert. The credit of highlighting sentiment as the prominent drive of poetry, by introducing the pathetic sentiment (Karūṇa Rasa) in his grand epic, goes to Vālmīki. But he does not, in the process, undermine the descriptions of nature. Thus, the feel for nature in poetry never faded out in the process of the evolution of Sanskrit Kāvya. Instead of merely describing nature alone, the descriptions were gradually attributed to the human sentiment and this gained acceptance as well. Like this the Sanskrit Kāvya evolved.

1.4 Kāvya— an art form :

It is natural for man to expect material benefits from most of the activities. Let us call them ‘utility’ activities. But a life of such merely cyclic routines, sooner or later could seem meaningless to man. That is because one of the innermost realms of the human mind is never contented with mere materialistic activities. Aspiring to make his life more meaningful, man yearns to free himself at least temporarily from such repetitive work-loads and desires to involve himself in materially ‘non useful’ activities. The results of such endeavors are art forms such as music, poetry, painting, dance etc. Life without these is meaningless for human being and is like that of an animal. Hence it is said—

‘साहित्यसंगीतकलाविहीनः साक्षात्पशुः पुच्छविषाणहीनः ।

तृणं नखादनपि जीवमानः तद्भागधेयं परमं पशूनाम् ॥’

These art forms have the power to appease some unseen inner realm of human consciousness. This power is nourished by the beauty in art. Discovery, expression and enjoyment of beauty are different stages of all art forms. Concerning poetry, one who discovers and expresses beauty may be called Kavi or the poet, and the person who enjoys it, is Sahṛdaya or the connoisseur.

Now, how does Kāvya assert its uniqueness amongst other art forms? Coming face to face with Kāvya, it is the ‘word form’ that the Saḥṛdaya first becomes familiar with. Whatever the poet intends to express has to manifest through words. The words the poet uses are those, which we use in day-to-day life. But, when the poet arranges the same words in certain patterns, they give flashes of special meanings which soar beyond our imagination; and if the words are replaced even by synonyms, they lose the core strength. What then, does the poet want to express through these words apart from their literal meaning? The explicit meaning or the direct sense is called Vācyārtha. But in poetry our mind transcends the explicit meaning and proceeds on to rest on a much higher one. This, not only forms the ultimate sense of the poetry, but fulfills the sense involved throughout the poetry. Thus, all external features like the graceful combinations of the words, the explicit meaning and Ala kāra (figure of speech) put together imply a sense which is called Bhāva or emotion. The Bhāva thus implied in poetry inspires a corresponding feeling in the Saḥṛdaya. Here we must note that the different Bhāvas like humor, anger, fear, disgust etc. repeatedly arise in our normal lives as well. But there, they do not assure any aesthetic joy to us. That is because we experience them with the element of attachment and consider them as ‘ours’. But the same Bhāvas when in a poetry, appeal as ‘beautiful’ as they do not carry the sense of attachment in them. But then, that does not mean that they are not ‘ours’ at all. They are ‘ours’ in one sense and yet not ‘ours’. This inexplicable, rich feel which thus rises within us without the binding sense of ‘mine’, is called Rasa. It is in this state of Rasa that we can forget the day-to-day world and rise to a state of bliss which is devoid of different exciting passions. Such an unconditional bliss is termed as Rasānubhūti and it is the ultimate goal of a kāvya, i.e., a literary piece. Thus, Kāvya is rightly defined by Viśvanātha Kavirāja as— ‘वाक्यं रसात्मकं काव्यम्’ (*Sāhityadarpaṇa*, I.3).

Paṇḍitarāja Jagannātha says— ‘रमणीयार्थप्रतिपादकः शब्दः काव्यम्’। ‘रमणीयता च लोकोत्तराह्लादजनकज्ञानगोचरता’। (*Rasaganāgādhara*, I.1). Here ‘ramaṇiyatā’ means Rasa. Thus Rasa is the core element of a Kāvya and the most important utility (प्रयोजन) of Kāvya is to give instant ineffable bliss to the connoisseur. Thus, Mammaṭa says— ‘सकलप्रयोजनमौलिभूतं समनन्तरमेव रसास्वादनसमुद्भूतं विगलितवेद्यान्तरमानन्दम्.....’ etc. (*Kāvya prakāśa*, under I.2)

1.5 Divisions of Kāvya :

Sanskrit Kāvya is broadly divided into two categories, viz., Dṛśya and Śravya. Dṛśya again is sub-divided into ten Rūpakas and eighteen Uparūpakas, whereas Śravya is divided into Gadya, Padya and Miśra. Gadya is that variety of Kāvya, which is written in prose. Main divisions of Gadya Kāvya are Kathā and Ākhyāyikā. Padya, which is written in verses, is divided into Mahākāvya, Khaṇḍakāvya etc. The other variety of Kāvya is called a Miśra, which is written using both prose and poetry in a balanced way. Campū is a Miśra

Kāvya. Works on Poetics—like *Sāhityadarpaṇa*, *Daśarūpaka*, *Kāvyaḍarsā* and others have discussed in detail regarding these divisions of Kāvya.

The *Meghadūta* of Kālidāsa is a famous Khaṇḍakāvya. Later on we will find out how the characteristics of a Khaṇḍakāvya fit into the Meghadūta. But here we will discuss as to what a Khaṇḍakāvya is.

1.6 What is a Khaṇḍakāvya?

Apart from the Mahākāvya (which proceeds on a definite theme and possesses character depictions), the other types of compositions found in Sanskrit poetry (Padya) are Mukataka and Khaṇḍakāvya (which is otherwise known as Saṅghāta).

The Muktakas are independent verses, not contextually bound to the adjacent verses, having an element of fascination and are usually composed in short clusters of verses (Bandhas). Muktakas are condensed expressions of a sentiment or description of nature. Here the canvas is small but the picture is big enough; words are few but suggestion is rich. The word Mukataka has two meanings— ‘small pearl’ and ‘independent’. Both these meanings are justified in a verse of the Mukataka style.

Unlike the Muktakas, the Khaṇḍakāvya are shorter versions of Mahākāvyas. ‘खण्डकाव्यं भवेत्काव्यस्यैकदेशानुसारि च ।’ (*Sāhityadarpaṇa*, VI. 329)

But they do not contain a sequentially developed story line or elaborate character depictions. From the available Khaṇḍakāvyas we may infer that in a Khaṇḍakāvya there are approximately 50 to 200 verses. Although all the verses end in themselves, they are all supplementary to the main theme. However feeble the theme may seem to be, it still continues to silently underlie the Kāvya. Khaṇḍakāvya is not technically a ‘lyric’ as many think it to be. Muktakas may be termed as lyric. But the lyrical element is a necessary aspect in a Khaṇḍakāvya. It can rather be termed as a sentimental song since the sentimental appeal is prominent in a Khaṇḍakāvya. The verses of a Khaṇḍakāvya usually have a common metre. The ancient texts term this type of Kāvya as Saṅghāta. Thus Daṇḍin says—‘प्रत्येकपरिसमाप्तार्थकपदैः कथासमाप्तिस्तदुक्तं यत्र कविरेकमर्थं वृत्तेनैकेन वर्णयति काव्ये सङ्घातः स निगदितो वृन्दावनमेघदूतादिरिति ।’ (Explanation under *Kāvyaḍarśā*, I. 13).

So, a Khaṇḍakāvya is one in which the verses, although committed to a common storyline, sharing a common sentiment and metre, are still independent of each other. The speciality of the Khaṇḍakāvya is the unique blend of the human sentiments with the nature outside. Works like *Rtusamhāra*, *Meghadūta*, and other Dākāvya written imitating *Meghadūta*, can be called as Khaṇḍakāvya.

SAQ :

1. Show how words which we use in our day-to-day life differ from those used by a poet. (50 words)

.....
.....

2. What is the position of Rasa in a Kavya? (100 words)

.....
.....
.....

3. Where lies difference between a Mukta and a Khaṇḍakavya? (50 words)

.....
.....

1.7 Introducing the Poet : Kālidāsa :

Poet Jayadeva in his drama *Prasannarāghava* has beautifully imagined poetry as a damsel and has named several of his great predecessors as different elements of that damsel. In that context he has referred to poet Kālidāsa as the master figure of the poetic tradition (kavikulaguru) and has described him as graceful— gesture of that poetry personified as follows—

‘यस्याश्चौरश्चिकुरनिकरो कर्णपूरो मयूरो

भासो हासः कविकुलगुरुः कालिदासो विलासः।

हर्षो हर्षः हृदयवसतिः पञ्चबाणस्तु बाणः

केषां नैषा कथय कविता-कामिनी कौतुकाय ॥’

Famous poetician Ānandavardhana mentions Kaalidaasa as Mahaakavi and says that there are hardly two, three or five of such great poets in this world. ‘येनास्मिन्नतिविचित्रकविपरम्परावाहिनि संसारे कालिदासप्रभृतयो द्वित्राः पञ्चषा वा महाकवय इति गण्यते’— (*Dhvanya aloka*, prose under I.6)

A connoisseur of Kaalidaasa’s writing says that he wants to take rebirth to enjoy several things in this world. In that list Kālidāsa’s poetry has been named first.

‘कालिदासकविता नवं वयः माहिषं दधि सशर्करं पयः ।

एणमांसमबला सुकोमला सम्भवन्तु मम जन्मजन्मनि॥’

Thus, tradition has placed Kālidāsa on the highest pedestal of Sanskrit writers and he is often referred to as Mahākavi, Kavikulāśīromaṇi or Kavikulaguru.

Western writers like Goethe, Schiller etc. were very much influenced by the writings of Kālidāsa and praised him in unequivocal terms.

But it is a matter of great regret that Kālidāsa himself has not mentioned anything regarding his time and place, and whatever information could be gathered from secondary sources, does not suffice to determine those with certainty. In the following passages we shall now browse over a few prominent views regarding some personal details of Kālidāsa.

Agnimitra, the hero of Kālidāsa's play *Mālavikāgnimitra* was crowned as the king of the Śūga clan in 148 B.C. Therefore, the 2nd century may be ascertained as the prelimit of Kālidāsa's time. The Aihole inscription belonging to 634 A.D. mentions—

‘स विजयतां रविकीर्तिः कविताश्रितकालिदासभारविकीर्तिः’ ।

It can, therefore, be inferred that the 7th century was the post limit of his life. Considering only those opinions which stand within this time frame, we may tentatively accept the two opinions which place the poet in the 1st century B.C., and 5th century A.D. respectively. Both these views agree that Kālidāsa was the court poet of King Vikramāditya. But there are again differences of opinions about whether this Vikramāditya was the founder of the Śaka clan or king Chandragupta the 2nd of Gupta clan with the title Vikramāditya. Fergusson supports the first view while Maxmüller, the second. Maxmüller's theory is known as theory of renaissance. He places the poet in the middle of the sixth century A.D. and says—‘The Indians did not show any literary activity during the first and second centuries of our era, in consequence of the inroads of the different foreign races.’ and ‘..... that the period of the bloom of artificial poetry is to be placed in the middle of the sixth century of Christ.’ (from—‘*India—What can it teach us*’ by Maxmüller). In support of his view Maxmüller further refers to the verse from Pārvamegha part of the Meghadūta, where Kālidāsa mentions one Diḅᅇᅇga as his opponent, who according to him flourished in the 6th century A.D. But Keith refutes this view and calls Diḅᅇᅇga to be a man of not later than 400 A.D. and thus places Kālidāsa in the first part of 5th century A.D. Summing up the above stated views S.K. De comments—‘Since his works reveal the author as a man of culture and urbanity, a leisured artist probably enjoying, as the legends say, royal patronage under Vikramāditya, it is not unnatural to associate him with Chandragupta II (c.380—413 A.D), who had the style of Vikramāditya and whose times were those of prosperity and power.’ Since the fundamental culture and ideologies reflected in Kālidāsa's works match that of the Gupta age, which is considered as the golden age of the Indian history, Kālidāsa may be placed in the 4th or 5th century A.D.

Since there is the regional tradition of using the name ‘Dāsa’ as a suffix in some families in Bengal and also because Kālī is the popular deity worshipped there,

some are of the opinion that Kālidāsa belonged to Bengal. Since his work Meghadūta has detailed descriptions of some regions of Madhya Pradesh, some others argue that he belonged to that state. His special descriptions of Ujjayinī and Vidarbha, which belong to Madhya Pradesh support this view. But with such an acute shortage of authentic data, it is not fair to confine the great poet to any one region of India. But if we accept that he was the court poet of king Vikramāditya, we can infer that he probably lived in Ujjayinī for a long time.

Kālidāsa was a devout worshipper of Lord Śiva. He started most of his works with a benediction to Śiva. He seems to have travelled a great deal throughout India. His graphic descriptions of different places, even the Himālaya, prove his acquaintance with all these places. His works bear testimony to his considerable knowledge of the Vedas, the philosophy of the Upaniṣads, the Purāṇas and the great epics (i.e., the *Rāmāyaṇa* and the *Mahābhārata*), medicine, astronomy and a lot more. Altogether he must have been a person of great taste and rich culture blended with profound erudition.

Stop to consider :

There are many legends woven around the life of Kālidāsa. According to one of those, Kālidāsa was initially an idiot. There was an arrogant princess, who happened to be an erudite scholar. Some scholars being offended by her arrogance planned a trick for her marriage with Kālidāsa. According to this trick she was made to believe that Kālidāsa was a great scholar and she would be fit for a matrimonial alliance with him. Accordingly they got married and on the very first night she discovered the truth and drove him out. Later on by the grace of goddess Kālī, Kālidāsa became a great scholar.

Some modern Indian scholars accept this legend to be a reality. They opine that the princess was learned Vidyottamā. According to Abhirāja Rajendra Mishra she was otherwise known as Varatanu. Research on such legends regarding Kālidāsa's life are still going on.

Check your progress

1. What is a Kāvya? What is its main utility?
2. Discuss about different views on date of Kālidāsa. Give your own comment on it.

1.8 Works of Kālidāsa

A good number of books are attributed to Kālidāsa. But a close study of those reveal that the style of writing differ in them. Some seem to be written by one not as mature a poet as Mahākavi Kālidāsa. Works definitely believed to have been written by great poet Kālidāsa are—(i) three dramas, viz., *Abhijñānasakuntala*, *Vikramorvasya* and *Mālavikāgnimitra*, (ii) two Mahākāvya, viz., *Raghuvamśa* and *Kumārasambhava*; and (iii) two Khaṇḍakāvya, viz., *Meghadūta* and *Ṛtusamhāra*. Out of these seven works, there are differences of opinion among critics regarding the authorship of *Ṛtusamhāra*. Some of them opine that it was not authored by the great poet. The language there is not as lucid as that of the rests. Moreover, Mallinātha has not written any commentary on it, though he has written commentaries on rests of his poems. But scholars like Keith deny this view. Keith opines—‘In point of fact, the *Ṛtusamhāra* is far from unworthy of Kālidāsa, and, if the poem is denied him, his reputation would suffer real loss.’ (*History of Sanskrit Literature*).

Some scholars opine that whole of the *Kumārasambhava* was not written by Kālidāsa. Out of 17 cantos, first 7 cantos are definitely Kālidāsa’s creation, whereas authorship of rest of the cantos is doubtful, as the style of those does not match with the first seven cantos. Again, the tradition says that this Mahākāvya consisted of 22 cantos, but we now find only 17 of them. Griffith opines—‘the birth of the War God was either left unfinished or time has robbed us of the conclusion. The later is the more probable supposition, tradition informing us that the poem originally consisted of 22 cantos’. Despite such speculations, the above listed 7 works are as a whole considered to be creations of great poet Kālidāsa.

1.9 Style of Kālidāsa :

Simplicity of expression and lucidity of language mark Kālidāsa’s writings, which are embellished with similes unparalleled in their beauty and appropriateness. His diction is marked by absence of long compounds, obscure words and artificial puns. Sentiments (i.e., Rasas) depicted in his works make direct appeal to the heart. Hence, Bṛhaspati, the famous Sanskrit prose-writer, comments on Kālidāsa’s writings at the beginning of his *Harṣacarita* as follows—

‘निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु ।
प्रीतिमधुरसार्द्रासु मञ्जरीष्विव जायते ॥’

It means—‘When Kālidāsa’s sweet sayings charming with sweet sentiment went forth, who did not feel delight in them as in honey-laden flowers?’

When analysed from a poetician’s point of view, it becomes evident that Kālidāsa’s writings are in Vaidarbhī Rīti, which is endowed with all the Guṇas (e.g., Śleṣa, Prasāda, Samatā, Ojaḥ etc.). Thus it is said—‘वैदर्भी रीतिसन्दर्भे कालिदासः प्रगल्भते ।’

Stop to Consider :

Vaama, the writer of *Kāvya-lamkārasūtravṛtti* and propounder of the Rīti school, defines Vaidarbhi Rīti as—‘सर्वगुणोपेता वैदर्भी’, meaning thereby that Vaidarbhi consists of all the Guṇas. Vaama recognises 10 Śabdaguṇas and 10 Arthaguṇas. Hence, all these 20 Guṇas are found in the diction (Rīti) called Vaidarbhi. This diction is so called, as it is generally used by the writers of Vaidarbha region ‘विदर्भादिषु दृष्टत्वात्समाख्या’ (*Kāvya-lamkārasūtravṛtti*, II.2.10).

Kalidasa excels in using Alaṅkāras. Upama being the foremost of the Alaṅkāras, it is very often commented that Kalidasa has mastery on using Upama. ‘उपमा कालिदासस्य’। It is generally believed that the quoted comment indicates that Kalidasa has used Upama and other such Alaṅkāras profusely. But in reality it is not exactly so. It is true that Kalidasa has used Upama and also a large variety of other Arthālaṅkāras, but he has avoided Śabdaalaṅkāras and has used the Arthālaṅkāras in such a way that those have not marred the contextual Rasa in his creation, rather they have enhanced the beauty of the Rasa. The following is a famous and beautiful verse from the *Raghuvamśa* of Kalidasa where through Upama princess Indumatī has been compared with a Dipasīkhā (flame of a lamp)—

‘सञ्चारिणीदीपशिखेव रात्रौ यं यं व्यतीयाय पतिविरासा ।

नरेन्द्रमार्गाट्ट इव प्रपेदे विवर्णभावं ससभूमिपालः ॥’ (*Raghuvamśa*, VI.67)

This verse was appreciated so much for the beautiful Upama here, that later on Kalidasa came to be known as ‘Dīpasīkhā Kalidasa’.

As regards Dhvani-kāvya, which is the best variety of Kāvya and where a poem suggests more than what it directly expresses, Kalidasa is a master of acknowledged skill. Thus, it can be said that Kalidasa’s poetic genius has brought Sanskrit poetry to the highest level of elegance and refinement.

Stop to consider :

The greatest ever Sanskrit poetician Ānandavardhana warns the poets regarding use of Alaṅkāras. It is advised that a poet should use Arthālaṅkāras like Upama, Rūpaka etc. in a Kāvya very judiciously, specially in the context of Śṛṅgārāsa (*Dhvanyāloka*, II.17—19), and a Śabdālaṅkāra like Yamaka, Śleṣa etc. should always be discarded in such a context, so that employment of an Alaṅkāra does not mar the embellishment of the contextual Rasa. To illustrate such a judicious and balanced use of Alaṅkāra for enhancement of the beauty of Rasa, Ānandavardhana has quoted a verse from *Abhijñānasakuntala* of

Kālidāsa ‘चलापाङ्गं दृष्टिं स्पृशसि बहुशो वेपथुमती.....’, etc., I.22) at first, and has summed up the discussion by quoting another such example from *Meghadūta* (‘श्यामास्वङ्गं चकितहरिणीप्रेक्षणे दृष्टिपातं’ etc. Uttaramegha, 44). This certainly proves the greatness of poet Kālidāsa.

1.10 Kālidāsa’s concept of Love :

Love or Śṛṅgāra is invariably the principal sentiment in all the works of Kālidāsa. But the delineation of love in his poems and dramas is not merely for the sake of itself. Here love is connected with a definite ideal. The ideal is that love must not end with only sensual pleasure. Love must always be associated with a sense of service to the society. While in love, one must not forget one’s basic duties. Pure love is far above the mere considerations of physical beauty and sensual pleasure.

In the interest of the above ideal Pārvatī had to practise austere penances to win the love of Śiva. Kālidāsa says—

‘इयेष सा कर्तुमबन्ध्यरूपतां समाधिमास्थाय तपोभिरात्मनः ।

अवाप्यते वा कथमन्यथा द्वयं तथाविधं प्रेम पतिश्च तादृशः ॥’

(*Kumaarasambhava*, V.2)

[Meaning of the said verse is—‘When Pārvatī found out that it was not possible to win the love of Śiva with mere physical beauty, she decided to win it by performing penances. Otherwise, how could such love and such a husband be won?’]

Likewise Śakuntalā had to receive the punishment in the form of the curse of Durvāsas, and Yakṣa of *Meghadūta* had to remain separated from his wife, as both Śakuntalā and Yakṣa neglected their respective duties. Kālidāsa shows that the pangs of separation purify the hearts of the lovers, and qualify them for a type of union where the emotional attachment is more dominant than sensual attraction.

1.11 Nature in Kālidāsa’s works :

Kālidāsa is famous world-wide for his very successful depiction of nature. Great poet Goethe observes that if the fascinating beauty and grace of the spring season, the ripeness of summer in its copiousness and whatsoever is attractive and satisfactory in this world—all these and along with them the union of heaven and earth can be conjointly found at one place—that is only in Kālidāsa’s work. Kālidāsa is unparalleled in creating a unique harmonious relation between nature and man. When the virtuous Dilīpa followed the divine cow Nandinī, the whole forest welcomed him. The goddesses of the jungles sang his glory; the wind God (Vāyu) fanned him who was tired under the hot sun. They all respected him for his pious life style. (*Raghuvamśa*, II.12)

In the *Kumaarasambhava*, Kaalidaasa describes that being strictly austere, Paarvat tends the trees and saplings with great love and care (V.14). During winter season, she beholds a pair of Cakravāka birds desperate for union. Her heart melts out with compassion for the helpless birds (V.26). An unconditional feeling of love towards nature blossoms forth in her heart as a result of penance.

In the *Abhijñānas zākuntala* it is seen that the heroine Śakuntalā is closely connected with nature. She has grown up in the hermitage of sage Kaṇva, by the river Mālīnī, in the lap of nature. She has treated the flora of the hermitage as her siblings. She does not take a drop of water before watering them, does not pluck even a leaf to decorate herself and becomes very happy to see them having flowers. Fauna of the hermitage of Kaṇva is also attached to Śakuntalā. She takes due care of the animals when they were sick. She nurtures them taking them to be her own children. While she is taking leave from the hermitage and starts her journey to her husband's home, entire animal folk can sense it and becomes grief-stricken. (IV.14 and prose under it).

Likewise, Yakṣapatnī, the heroine of the *Meghadūta*, takes care of the Mandārā tree of her home considering it to be her own child. (Uttaramegha, 15). In another description she is sharing her grief with a domestic bird behaving with it like a close friend. (Uttaramegha, 25).

In the *Abhijñānas zākuntala* at the very first act Duṣyanta is prohibited by an ascetic to kill a deer of the hermitage ('भो भो राजन ॥ आश्रममृगोऽयं न हन्तव्यो न हन्तव्यः ।'—*Abhijñānas zākuntala*, prose under I.9). A very important message is given by the poet through it. Kālidāsa while asking king Duṣyanta, through the mouth of the ascetic not to kill the deer, has given the message that we should not destroy flora and fauna in view of protecting and preserving the ecological order on this planet. It is also conveyed that the ruler of a country should not misuse his power and his weapons. He should maintain utmost restraint in exercising his power for the welfare of all living beings. In the *Kumārasambhava* also poet warns not to cut a tree even if it is of no use. 'विष्वक्षोऽपि संवर्धय स्वयं छेतुमसाम्प्रतम्' (II.55). Thus it can easily be said that Kālidāsa has aptly been described as a 'Poet of Nature'.

1.12 Introducing the text : The *Meghadūta* :

The *Meghadūta*, one of the masterpieces of Sanskrit literature, is a Khaṇḍakāvya comprising one hundred and twenty-one verses. The whole book is composed in the Mandākrāntī metre and it is divided into two parts, viz., Pūrvamegha and Uttaramegha.

Stop to Consider :

Mand kr nt is a Samavṛtta type of metre having 17 syllables in each quarter. It has been defined by Chandomañjar as— 'मन्दाक्रान्ताम्बुधिरसनगैर्मो भनौ तौ गयुग्मम्।' This metre consists of 'म, भ, न, त, त, ग, ग-' Gaṇas in a quarter, and there are pauses after the 4th, 10th and the 17th syllables (4, 6, 7). [अम्बुधि = 4, रस = 6, नग = 7,]

A Yakṣa who had erred in his duties was punished by his master Kubera, to live apart from his wife for a year. He migrates to mount Rāmagiri in the south from his abode in Alakapuri near mount Kailāsa. He somehow spent eight painful months in separation. Once he saw a piece of cloud passing northwards. The Yakṣa decided to convey a message of his well-being to his beloved through the cloud. He described to the cloud in detail, the route from Rāmagiri upto Alakā and after that spoke about the message to be delivered.

Kālidāsa adds so much of colour into so short a story. As one reads through the Meghadūta, the taste for poetry increases manifold, so also, a world of new meanings opens up. This is a story of an ordinary Yakṣa; but it could also represent the story of any common man. The Yakṣa's beloved represents everyone's beloved. The geographical descriptions in this Kāvya inspire deep love for nature in our minds. The Vipralambha Śṛṅgāra (love in separation) depicted here is applicable to all love-lorn hearts. These aspects make Meghadūta a universal and everlasting piece of art. Kālidāsa's mastery, sense of appropriateness, feel of Rasa and his rare combination of words enable him to include so many aspects in such a short kāvya. It is indeed an astounding achievement on his part.

1.13 Summary of the Pūrvamegha :

As stated above, the Meghadūta is divided into two parts, viz., Pūrvamegha and Uttamegha. It is found that in the Pūrvamegha the Yakṣa requests the piece of cloud to be his messenger and describes him the path to be followed from Rāmagiri to Alakapuri. In the Uttamegha Yakṣa gives descriptions of Alakapuri, his residence in that city, his wife and finally the message to be delivered. Here a summary of our text, i.e., the Pūrvamegha is presented:

A certain Yakṣa being cursed by his master Kubera, the god of wealth, takes up his abode on Rāmagiri in the Vindhya mountains. After spending eight painful and lonely months of separation from his beloved wife at Alakā, he on the first day of the month of Āṣāḍha, finds a piece of cloud, huge as an elephant, resting on the peak of the mountain. Knowing that the cloud in its northward course would be visiting Alakā, his home, the love-lorn Yakṣa resolves to make the cloud his messenger.

Stop to Consider :

This beautiful short Kāvya has been aptly named as Meghadūta, as here the hero of the poem, i.e., the Yakṣa employs a piece of cloud (Megha) as his messenger (dūta). This has been considered as a unique idea as cloud is an insentient object, and thus, not fit to be a messenger. But Yakṣa could not take notice of this aspect as he was love-blinded.

Full of joy at this opportunity of sending message of his well-being to his wife, Yakṣa requests the cloud to go to Alakāpuri and deliver his message. He then proceeds to describe the route the cloud must take before he reaches the city of Alakā in the Himālayas. Yakṣa says that encouraged by good omens and attended by the swans eagerly flying to the Mānasa lake, he should fly to the mountain Āmrakṣita. Resting for a short while on its peak, he would be displaying all his dark glory amidst the golden-yellow mango fruit of the trees that thickly line its slopes. He should then fly to the Vindhya, where he would see the river Revā (otherwise known as Narmadā), break into streamlets on the rocky sides of the Vindhya and obstructed in its course by the Jambu trees. With the showers poured by him, all the nature would be gladdened; the Kadamba would put forth new buds and the burnt forest would exhale sweet odours. Traveling further he would reach the country called Daśarṇa. Here at his approach the hedges would be all aglow with the opening Ketaka buds, the village trees would be alive with birds busy with building nests, and the borders of the forests would appear dark with ripe Jambu fruits. After visiting its capital Vṛiśī, and after tasting the water of Vetravatī, he should rest on the Nichais hill. Though the path would be a bit circuitous for the cloud, still he should visit the city of Ujjayinī. After crossing the river Nirvindhya he would reach Ujjayinī, brilliant fragment of heaven, as it were, situated on the earth. In this city of historic fame, the cloud would see markets full of pearls and gems exposed for sale. Here cloud should visit the famous shrine of Lord Śiva, which is known as Mahākālā temple and offer his prayer to the Lord. Spending the night on some terrace, cloud must proceed towards Devagiri, the abode of Kṛtikeya. Here he should worship the god by showering on him blossoms wet with the waters of the Ganges, and then speed away to the river Carmaṇvatī. Beyond this river lies Daśāpura, a country noted for its beautiful women. After this place the cloud would be at Kurukṣetra by the river Sarasvatī. This is the region named as Brahmavarta. In Kurukṣetra of Brahmavarta the famous battle of Mahābhārata took place. After drinking waters of the Sarasvatī, the cloud should now proceed to the Ganges, who, leaping forth from the Himālayas, fell with her foaming waters on the head of Śiva before her descent on this earth. Arriving at the snow-clad peaks of the Himālayas, the cloud is invited to rest on some breezy height. Here the bamboo-trees filled with wind give out musical sounds. Viewing several wonders of this mountain, the cloud should pass to the north through Krauñcarandhra, and come upon mount Kailāsa, the abode of Lord Śiva. On the top of this mountain stands the city of Alakā, the city of perfect glory and bliss.

1.14 Gist of the Uttaramegha

The second part of the *Meghadūta*, which is known as Uttaramegha, consists of 55 verses. At the end of the Pūrvamegha Yakṣa mentions about Alakapūra. Thus, Uttaramegha starts with the description of the unique place Alakapūra and its inhabitants. In 14 beautiful verses Yakṣa describes the city where there are high-rise buildings with jeweled floors. This is the city where flowers of all the seasons are available round the year and the evenings are always pleasant by the presence of constant moonlight. The inhabitants of this city are always happy and in festive mood and surprisingly they never grow old. In that city towards the north of the house of Kubera, the lord of wealth, there lies the exquisitely decorated house of the Yakṣa. He fondly remembers the beautiful features of his residence in 6 verses. He then describes his extremely beautiful wife and also about her probable mental as well as physical pathetic state due to the sadness of being separated from Yakṣa, her husband. At last Yakṣa requests the cloud to deliver his message to his wife. At first cloud should inform her about the well-being of Yakṣa and then deliver the message. In the message Yakṣa speaks about his pang of separation and says that though he is in grief, still he is living with the hope of being united with her. Thus, he requests her to spend the four more months of sorrows with great effort, to be united with him and enjoy the autumnal moonlit nights after those four months. The Yakṣa then begs the cloud to return with a message of comfort from his wife, and dismisses the cloud with a prayer that the cloud may never be separated, even for a moment, from lightning, his wife.



1.15 The Sources of the *Meghadūta*:

The *Meghadūta* is a creation of great poet Kālidāsa's own fancy. The short story of the separated love-lorn Yakṣa and his message to his beloved wife through a piece of cloud, is found nowhere in Sanskrit traditional works. Some scholars are of the opinion that the book is an autobiography of the poet. But scholars like M.R.Kale reject it calling it guesswork. Some researchers are of the opinion that Kālidāsa possibly drew the idea from instances like— Śyāva sending message through Rātri to his future wife (Ṛgveda, V. 61), Suikān and Huskan of China sending messages through the cloud, the messaging of a crow in the Jātaka tales etc. But the most prominent and convincing opinion has been put forward by great commentator Mallinātha, though a good number of scholars reject his opinion also. He opines that the story is based on the episode of Hanumat carrying the message of Śrīrāma to his wife Sītā as found in the *Rāmaṇya*. In Mallinātha's words— 'सीतां प्रति रामस्य हनूमत्सन्देशं मनसि निधाय मेघसंदेशं कविः कृतवानित्याहुः' (commentary on Pūrvamegha, 1). This view is supported by a line from the book itself— 'इत्याख्याते पवनतनयं मैथिलीवोन्मुखी सा' (Uttaramegha, 40), where there is a direct reference of the said episode. This view seems to be convincing to a good number of scholars. But all are of the opinion that, even if Kālidāsa has got inspiration from *Rāmaṇya* to write his

Meghadūta, the beautiful piece of poem is certainly an out-come of his own fancy with the added flavour of his creative genius.

1.16 Principal Sentiment of *Meghadūta* :

Like all other works of Kālidāsa, the principal sentiment of *Meghadūta* is also Śṛṅgāra. Works on poetics show that Śṛṅgāra is of two types—viz., Sambhogāśṛṅgāra (love in union) and Vipralambhāśṛṅgāra (love in separation). Though it is generally believed that the predominant sentiment of the *Meghadūta* is Vipralambhāśṛṅgāra, as it is an expression of a love-lorn Yakṣa, still Sambhogāśṛṅgāra is also nicely delineated in the poem in its Pūrvamegha part. It is to be noted that Kālidāsa's ideal of love—i.e., love must not end with only sensual pleasure and while in love, one must not forget one's basic duties,—is very well depicted in Meghadūta also. Here Yakṣa is seen suffering, being separated from his beloved wife for one full year, as he neglected his duty for the sake of love. It is seen that separation works as a touch-stone for testing the purity and sincerity of a relationship. In the initial stage of the story Yakṣa is presented as having yearning for sensuous love, which ultimately became the cause of his sufferings in the form of the curse. But being separated from his beloved his attitude has changed and his love towards his beloved attains a higher level. This is expressed by him in the Uttaramegha when he says—

‘स्नेहानाहुः किमपि विरहे ध्वंसिनस्ते त्वभोगा—

दिष्टे वस्तुन्युपचितरसाः प्रेमराशीभवन्ति ॥’ (Uttaramegha, 52)

meaning thereby that it is often said that affections die away during separation; on the contrary they with the taste for the desired object heightened, become accumulated into a heap of love. This proves the sincerity of Yakṣa's love towards his wife.

Stop to consider :

Mammaṭa in his *Kāvya-prakāśa* shows five-fold division of vipralambhāśṛṅgāra. They are Abhilāṣahetuka, Virahahetuka, rṣahetuka, Pravāśahetuka and Śāpahetuka. He says—‘अपरस्तु अभिलाष-विरहेष्वी-प्रवास-शापहेतुक इति अञ्चविधः ।’ To illustrate the शापहेतुक variety of Vipralambha he quotes a verse from the Uttaramegha (verse 45) where the pathetic condition of love-lorn Yakṣa, who is under the influence of the spell of a curse (शाप) is described. The verse runs as follows—

‘त्वामालिख्य प्रणयकुपितां धातुरागैः शिलाया-
मात्मानं ते चरणपतितं यावदिच्छामि कर्तुम् ।
अस्त्रैस्तावन्मुहुरुपचितैर्दृष्टिरालुप्यते मे
क्रूरस्तस्मिन्नपि न सहते संगमं नौ कृतान्तः ॥’

1.17 *Meghadūta* as a Khaṇḍak vya/Lyric :

Meghadūta has all the characteristics of a Khaṇḍak vya, which is also called Sa gh ta by the ancient poeticians. It has a single event as its subject matter, viz., a love-lorn Yakṣa's sending his message of well-being to his beloved wife through a piece of cloud. The story depicts mainly Śṛ g ra rasa. It is a perfect blend of natural description and human feelings. Entire work is composed in a single metre, i.e., Mand kr nt .

Very often *Meghadūta* is said to be a Lyrical poem. Lyric is a concept of Western poetics. A lyrical poem is one that expresses a subjective, personal point of view. The term Lyric comes from the Greek word 'lyrikos', meaning 'singing to the lyre (a kind of stringed instrument)'. In fact in the ancient world, lyric poems were sung, accompanied by a lyre. Khaṇḍak vya of Sanskrit literature is quite similar to western Lyric, because both are subjective, personal expressions and have musical appeal. But a careful analysis depicts that Lyric is much nearer an approach to Sanskrit Muktakas than to Khaṇḍak vya. Thus, in a broader sense *Meghadūta* may be called a Lyric, yet it is better to call it a Khaṇḍak vya.

1.18 Poetic Beauty of the Meghad ta:

Meghadūta is a master piece of master poet K lid sa. It is often said—'मेघे माघे गतं वयः'. It means that a major part of one's life span gets consumed studying the Megha (i.e., *Meghadūta*) and M gha (i.e., *Sīsūpālavadhā* of Maghaakavi). *Sīsūpālavadhā* comprising 20 cantos is a Scholastic Maahakaavya and thus it is quite appropriate to say that it will take a substantial part of one's study-time. But *Meghadūta* is a short poem having only 121 verses, that too in the lucid Vaidarbha diction. Why then it is equated here with a difficult ornate poetry? It is because of the fact that though *Meghadūta* is easily understandable and it is written in a lucid style, still one has to spend life time studying it, as it is totally absorbing and one tends to read the book again and again. Surprisingly, a connoisseur might find something new, every time he reads it. It is so because Meghad ta is a highly suggestive Dhvanik vya. Here suggestivity is found not only in the total meaning of the whole poem (प्रबन्ध अर्थ), but also in each and every single verse. Over all suggestivity of the poem is found in the form of the message from the poet that—in the conflict between duty and lust, the later initially appears to gain the upperhand. But it soon gets cursed. Although love is not to be undermined, it should not become an impediment in performing the social duties. Otherwise the person is bound to perish. Thus a celestial Yakṣa is demoted to the state of an ordinary suffering mortal on the earth. Thus 'K ma' should be purified through 'Viraha' and put to test. It has thus to qualify as a desire which is governed by Dharma. This echoes the great Indian ideal stated in the śzopaniṣad—'तेन त्यक्तेन भुञ्जीथा'।

To illustrate suggestivity in a single verse 'अद्रेः शृङ्गं हरति पवनः ' etc. (P rvamegha, 14) may be pointed out. (See exposition of this verse in unit II of this block).

The Ala k ras like Upam , Arth ntarany sa etc. are profusely used in this K vya, but they blend so naturally with the theme that they do not even make their presence felt. Their employment has not marred the contextual Rasa, rather it has enhanced the appeal of the Rasa. The most commonly used Ala k ra here is Arth ntarany sa. Through this Ala k ra the poet sends messages to the society. For example in the verse 'जातं वंशे भुवनविदिते पुष्करावर्तकानां.....' etc. (P rvamegha, 6) the poet has used Arth ntarany sa and has sent the message- 'to have one's desires unfulfilled under a virtuous man is better than having them fulfilled under a vicious man' ('याच्चा मोघा वरमधिगुणे नाधमे लब्धकामा'). *Meghadūta* is full of such messages of wisdom.

The *Meghadūta* is full of magnificent verbal pictures which indeed an artist can paint on his canvas in lines and colours. This is the picturesque description of Yakṣa's beloved :

'नूनं तस्याः प्रबलरुदितोच्छूननेत्रं प्रियाया
निःश्वासानामशिशिरतया भिन्नवर्णाधरोष्ठम् ।
हस्तन्यस्तं मुखमसकलव्यक्ति लम्बालकत्वा-
दिन्दोर्देन्यं त्वदनुसरणक्लिष्टकान्तेर्बिभर्ति ॥' (Uttaramegha, 24)

It means—' her eyes are swollen due to incessant weeping, the lips are pale due to the heavy sighs and her face is partially visible behind her disheveled locks. She held in her palms her face, which resembled the moon that lacked lustre as it is covered by the cloud.

The whole of the *Meghadūta* is written in the Mandakrānta metre. This metre is of slow tempo. Having 17 syllables in each quarter, among which 10 are long ones—the metre is also a long one. Thus the use of this metre is considered to be appropriate to depict Vipralambha r g ra. Hence it is said that K lid sa has used the metre also very rightly.

Meghadūta is thus of an eternal aesthetic appeal. *Meghadūta*'s popularity is evident in the long line of D tak vyaas it gave birth to. Some of these imitations are—R pagosw m 's *Hammsadūta*, Dhoy kavi's *Pavanadūta*, Ved ntadeśika's *Haṁsasandesā*, Kṛṣṇaśarmā's *Paḍaankadūta*, Uddaṇḍa's *Kokilasandesā*, Jinasena's *Pārsvābhyudaya*. Maṇḍikal R ma Śaśtr has composed *Meghapratisandes za* in which Yakṣa's wife replies to the message sent to her by the Yakṣa.

1.19 Summing up

Sanskrit literature is one of the oldest literatures of the world. It is well known for its richness as well as vastness. Among all the writers of this rich literature K lid sa's name is always taken first. He is called Mah kavi, Kavikulaguru or Kavikulasziromaṇi.

K lid sa's greatness lies in the lucidity and beauty of his style, his perfect delineation of Rasa, and the depth of his subject matters. He is famous for profuse yet judicious employment of Ala k ras like Upam , Arth ntarany sa etc.

Meghadūta is a master piece of great poet K lid sa. It is a Khaṇḍak vya written in two parts, viz., P rvamegha and Uttaramegha. The poem is written in a single metre, viz., Mand kr nt , which has helped to depict the contextual Rasa. The predominant Rasa (sentiment) here is Śr g ra, and mainly the Vipralambha r g ra, which is so nicely delineated that it touches everybody's heart and the reader feels his own emotions being depicted through the poem. These aspects make Meghad ta a universal and everlasting poem.

1.20 Sample Questions

1. What type of K vya is the *Meghadūta*? Justify your answer.
2. How nature is depicted in K lid sa's works?
3. Discuss about the style of K lid sa.
4. Present the summary of the *Meghadūta*'s P rvamegha part in your own words.
5. Discuss the date of K lid sa.
6. Comment on the statement 'मेघे माघे गतं वयः' ।
7. Discuss about K lid sa's employment of different Ala k ras .
8. Write a note on K lid sa as a poet of love.

1.21 Suggested Readings :

1. The *Meghadūta of Kaalidaasa*, ed. M.R.Kale, Motilal Banarsidass Publishers Pvt. Ltd, Delhi, 1991.
2. *Meghadūtam* of Mah kavi K lid sa, ed. Āch rya Śr Charaṇat rtha Mah r j, Kashi Sanskrit Series 219, Chowkhamba Sanskrit Series Office, Varanasi, 1973.
3. *Kaalidaasa-granthaavali*, ed. Āch rya Pt. S t rama Chatuvedi, Uttarpradesh Sanskrit Sansthan.

4. *Dhvanyaaloka* of Śr Ānandavardhan ch rya, with Locana and B lapriy commentaries, ed. Pandit Paṭṭ bhir ma s str , Kashi Sanskrit Series 135, Chowkhamba Sanskrit Series Office, Benares City, 1940.
5. *Kaavyaprakaśā* of Āch rya Mammaṭa, ed. Dr. Satya Vrata Sing, Vidyabhawan, Varanasi, 2003.
6. *Saahityadarpaṇa* of Viśvan tha Kavir ja, ed. Śr Ś lagr ma str , Motilal Banarsidass, Delhi, 1977.
7. 'Treatment of Arth ntarany sa in the Meghad ta', *Studies in Sanskrit Literature, Culture and Art*, Shrutidhara Chakravarty, Pratibha Prakashan, Delhi, 2011.

---xxx---

॥

Unit-2

Meghadūta

Text -from verse No. 1 to verse No. 27

Contents

- 2.1 Introduction
- 2.2 Objectives
- 2.3 Text
- 2.4 Prose order
- 2.5 Translation
- 2.6 Exposition/Notes
- 2.7 Model Explanation
- 2.8 Model Elucidations
- 2.9 Summing up

2.1 Introduction :

Meghadūta of Mahakāvi Kālidāsa is a story of a love-lorn yaksa of Alakāpuri, who was banished from his abode for one full year as he neglected his duty. From Alakā, which is situated at the lap of the Himālayas, Yakṣa had to come down to the earth and live in the hermitages of mount Rāmagiri. Living there for eight months being separated from his beloved wife, love-lorn Yakṣa saw a piece of cloud on the very first day of the month of Āṣāḍha. He knew that the piece of cloud would travel nothwards. Thus, he decided to send a message of his well-being to his beloved through the cloud.

In the Pūrvamegha part of the book, which is your text, it will be found that Yakṣa describes the path to be followed by cloud to reach Alakā from Rāmagiri. This part has 66 verses. We have divided the Pūrvamegha into two units. In this unit (i.e., unit II) you will study verse 1 to 27. From verse 28 the description of the city of Ujjayinī starts. Thus, unit III will start with the description of this important city, which should be visited by cloud in his journey. Hence, in this unit you will study cloud's journey till he reaches Ujjayinī.

2.2 Objectives

This unit will help you to have a complete idea about first few verses of the Pūrvamegha part of the Meghadāta (i.e., from verse 1 to 27). At the end of this unit, you will be able to

- *read* the actual text
- *render* the prose order of the verse
- *find out* meanings of the verses
- *penetrate* deep into the purport of the text
- *have an idea* as to how to write an explanation
- *understand* how to write an elucidation

2.3 Text (Pūrvamegha, from verse No.1 to verse No.27)

कश्चित्कान्ताविरहगुरुणा स्वाधिकारात्प्रमत्तः
शापेनास्तंगमितमहिमा वर्षभोग्येण भर्तुः ।
यक्षश्चक्रे जनकतनयास्नानपुण्योदकेषु
स्निग्धच्छायातरुषु वसतिं रामगिर्याश्रमेषु ॥ 1 ॥
तस्मिन्नद्रौ कतिचिदबलाविप्रयुक्तः स कामी
नीत्वा मासान्कनकवलयभ्रंशरिक्तप्रकोष्ठः ।
आषाढस्य प्रथमदिवसे मेघमाश्लिष्टसानुं
वप्रक्रीडापरिणतगजप्रेक्षणीयं ददर्श ॥ 2 ॥
तस्य स्थित्वा कथमपि पुरः कौतुगाधानहेतो-
रन्तर्बाष्पश्चिरमनुचरो राजराजस्य दध्यौ ।
मेघालोके भवति सुखिनोऽप्यन्यथावृत्ति चेतः
कण्ठाश्लेषप्रणयिनि जने किं पुनर्दूरसंस्थे ॥ 3 ॥
प्रत्यासन्ने नभसि दयिताजीवितालम्बनार्थी
जीमूतेन स्वकुशलमयीं हारयिष्यन्प्रवृत्तिम् ।
स प्रत्यग्रैः कुटजकुसुमैः कल्पितार्घाय तस्मै
प्रीतः प्रीतिप्रमुखवचनं स्वागतं व्याजहार ॥ 4 ॥
धूमज्योतिः सलिलमरुतां संनिपातः क्व मेघः
सन्देशार्थाः क्व पटुकरणैः प्राणिभिः प्रापणीयाः ।
इत्यौत्सुक्यादपरिगणयन्गुह्यकस्तं ययाचे

कामार्ता हि प्रकृतिकृपणाश्चेतनाचेतनेषु ॥ 5 ॥
 जातं वंशे भुवनविदिते पुष्करावर्तकानां
 जानामि त्वां प्रकृतिपुरुषं कामरूपं मघोनः ।
 तेनार्थित्वं त्वयि विधिवशाद्दूरबन्धुर्गतोऽहं
 याच्चा मोघा वरमधिगुणे नाधमे लब्धकामा ॥ 6 ॥
 संतप्तानां त्वमसि शरणं तत्पयोद प्रियायाः
 संदेशं मे हर धनपतिक्रोधविश्लेषितस्य ।
 गन्तव्या ते वसतिरलका नाम यक्षेश्वराणां
 बाह्योद्यानस्थितहरशिरश्चन्द्रिकाधौतहर्म्या ॥ 7 ॥
 त्वामारूढं पवनपदवीमुद्गृहीतालकान्ताः
 प्रेक्षिष्यन्ते पथिकवनिताः प्रत्ययादाश्वसत्यः ।
 कः संनद्धे विरहविधुरां त्वय्युपेक्षेत जायां
 न स्यादन्योऽप्यइमिव जनो यः पराधीनवृत्तिः ॥ 8 ॥
 तां चावश्यं दिवसगणनातत्परामेकपत्नी-
 मव्यापन्नामविहतगतिर्द्रक्ष्यसि भ्रातृजायाम् ।
 आशाबन्धः कुसुमसदृशं प्रायशो ह्यङ्गनानां
 सद्यःपाति प्रणयि हृदयं विप्रयोगे रुणद्धि ॥ 9 ॥
 मन्दं मन्दं नुदति पवनश्चानुकूलो यथा त्वां
 वामश्चायं नदति मधुरं चातकस्ते सगन्धः ।
 गर्भाधानक्षणपरिचयान्नूनाबद्धमालाः
 सेविष्यन्ते नयनसुभगं खे भवन्तं बालाकाः ॥ 10 ॥
 कर्तुं यच्च प्रभवति महीमुच्छिलीन्ध्रामवन्ध्यां
 तच्छ्रुत्वा ते श्रवणसुभगं गर्जितं मानसोत्काः ।
 आ कैलासाद्विसकिसलयच्छेदपाथेयवन्तः
 संपत्स्यन्ते नभसि भवतो राजहंसाः सहायाः ॥ 11 ॥
 आपृच्छस्व प्रियसखममुं तुङ्गमालिङ्गय शैलं
 वन्द्यैः पुंसां रघुपतिपदैरङ्कितं मेखलासु ।
 काले काले भवति भवतो यस्य संयोगमेत्य
 स्नेहव्यक्तिश्चिरविरहजं मुञ्चतो बाष्पमुष्णम् ॥ 12 ॥

मार्गं तावच्छृणु कथयतस्त्वत्प्रयाणानुरूपं
 संदेशं मे तदनु जलद श्रोष्यसि श्रोत्रपेयम् ।
 खिन्नः खिन्नः शिखरिषु पदं न्यस्य गन्तासि यत्र
 क्षीणः क्षीणः परिलघु पयः स्रोतसां चोपभुज्य ॥ 13 ॥
 अद्रेः शृङ्गं हरति पवनः किंस्विदित्युन्मुखीभि-
 र्दृष्टोत्साहश्चकितचकितं मुग्धसिद्धाङ्गनाभिः ।
 स्थानादस्मात्सरसनिचुलादुत्पतोदङ् मुखः खं
 दिङ् नागानां पथि परिहरन्स्थूलहस्तावलोपान् ॥ 14 ॥
 रत्नच्छायाव्यतिकर इव प्रेक्ष्यमेतत्पुरस्ता-
 द्बल्मीकाग्रात्प्रभवति धनुः खण्डमाखण्डलस्य ।
 येनश्यामं वपुरतितरां कान्तिमापत्स्यते ते
 बर्हेणेव स्फुरितरुचिना गोपवेषस्य विष्णोः ॥ 15 ॥
 त्वय्यायत्तं कृषिफलमिति भ्रूविकारानभिज्ञैः
 प्रीतिस्निग्धैर्जनपदवधूलोचनैः पीयमानः ।
 सद्यः सीरोत्कषण सुरभि क्षेत्रमारुह्य मालं
 किञ्चित्पश्चाद्ब्रज लघुगतिर्भूय एवोत्तरेण ॥ 16 ॥
 त्वामासारप्रशमितवनोपप्लवं साधु मूर्ध्ना
 वक्ष्यत्यध्वश्रमपरिगतं सानुमानाम्रकूटः ।
 न क्षुद्रोऽपि प्रथमसुकृतापेक्षया संश्रयाय
 प्राप्ते मित्रे भवति विमुखः किं पुनर्यस्तथोच्चैः ॥ 17 ॥
 छन्नोपान्तः परिणतफलद्योतिभिः काननाम्रै-
 स्त्वय्यारूढे शिखरमचलः स्निग्धवेणीसवर्णे ।
 नूनं यास्यत्यमरमिथुनप्रेक्षणीयामवस्थां
 मध्ये श्यामः स्तन इव भुवः शेषविस्तारपाण्डुः ॥ 18 ॥
 स्थित्वा तस्मिन्वनचरवधूभुक्तकुञ्जे मुहूर्तं
 तोयोत्सर्गद्भुततरगतिस्तत्परं वर्त्म तीर्णः ।
 रेवां द्रक्ष्यस्युपलविषमे विन्ध्यपादे विशीर्णां
 भक्तिच्छेदैरिव विरचितां भूतिमङ्गे गजस्य ॥ 19 ॥
 तस्यास्तिक्तैर्वनगजमदैर्वासितं वान्तवृष्टि-

जम्बूकुञ्जप्रतिहतरयं तोयमादाय गच्छेः ।
 अन्तःसारं घन तुलयितुं नानिलः शक्यति त्वां
 रिक्तः सर्वो भवति हि लघुः पूर्णता गौरवाय ॥ 20 ॥
 नीपं दृष्ट्वा हरितकापिशं केसरैरर्धरूढै-
 राविर्भूतः प्रथममुकुलाः कन्दलीशचानुकच्छम् ।
 जघ्वारण्येष्वधिकसुरभिं गन्धमाघ्राय चोर्व्याः
 सारङ्गास्ते जललवमुचः सूचयिष्यन्ति मार्गम् ॥ 21 ॥
 अम्भोबिन्दुग्रहणचतुरांश्चातकान्वीक्षमाणाः
 श्रेणीभूताः परिगणनया निर्दिशन्तो बलाकाः ।
 त्वामासाद्य स्तनितसमये मानयिष्यन्ति सिद्धाः
 सोत्कम्पानि प्रियसहचरीसंभ्रमालिङ्गितानि ॥ 22 ॥
 उत्पश्यामि द्रुतमपि सखे मत्प्रियार्थं यियासोः
 कालक्षेपं ककुभसुरभौ पर्वते पर्वते ते ।
 शुक्लापाङ्गैः सजलनयनैः स्वागतीकृत्य केकाः
 प्रत्युद्यातः कथमपि भवानान्तुमाशु व्यवस्येत् ॥ 23 ॥
 पाण्डुच्छायोपवनवृतयः केतकैः सूचिभिन्नै-
 र्नीडारम्भैर्गृहबलिभुजामाकुलग्रामचैत्याः ।
 त्वय्यासन्ने परिणतफलश्यामजम्बूवनान्ताः
 संपत्स्यन्ते कतिपयदिनस्थायिहंसा दशार्णाः ॥ 24 ॥
 तेषां दिक्षु प्रथितविदिशालक्षणां राजधानीं
 गत्वा सद्यः फलमविकलं कामुकत्वस्य लब्धा
 तीरोपान्तस्तनितसुभगं पास्यसि स्वादु यस्मा-
 त्सभ्रूभङ्गं मुखमिव पयो वेत्रवत्याश्चलोर्मि ॥ 25 ॥
 नीचैराख्यं गिरिमधिवसेस्तत्र विश्रामहेतो-
 स्त्वत्संपर्कात्पुलकितमिव प्रौढपुष्पैः कदम्बैः ।
 यः पण्यस्त्रीरतिपरिमलोद्गारिभिर्नागराणा-
 मुद्दामानि प्रथयति शिलावेश्मभिर्यौवनानि ॥ 26 ॥
 विश्रान्तः सन्त्रज वननदीतीरजानां निषिञ्च-
 न्नुद्यानानां नवजलकणैर्यूथिकाजालकानि ।

गण्डस्वेदापनयनरुजाक्लान्तकर्णोत्पलानां

छायादानाक्षणपरिचितः पुष्पलावीमुखानाम् ॥ 27 ॥

2.4 Prose order (Pūrvamegha, from verse 1to27)

- (1) स्वाधिकारात् प्रमत्तः कान्ताविरहगुरुणा वर्षभोग्येण भर्तुः शापेन अस्तंगमितमहिमा कश्चित् यक्षः जनकतनयास्नानपुण्योदकेषु स्निग्धच्छायातरुषु रामगिर्याश्रमेषु वसतिं चक्रे ।
- (2) अबलाविप्रयुक्तः कनकवलयभ्रंशरिक्तप्रकोष्ठः कामी सः तस्मिन् अद्रौ कतिचित् मासान् नीत्वा आषाढस्य प्रथमदिवसे आश्लिष्टसानुं वप्रक्रीडापरिणतगजप्रेक्षणीयं मेघं ददर्श ।
- (3) राजराजस्य अनुचरः अन्तर्बाष्पः (सन्) कौतुगाधानहेतोः तस्य पुरः कथमपि स्थित्वा चिरं दध्यौ । मेघालोके सुखिनः अपि चेतः अन्यथावृत्तिं भवति । कण्ठाश्लेषप्रणयिनि जने दूरसंस्थे किं पुनः ।
- (4) सः नभसि प्रत्यासन्ने दयिताजीवितालम्बनार्थी (सन्) जीमूतेनस्वकुशलमयीं प्रवृत्तिं हारयिष्यन् प्रीतः सन् प्रत्यग्रैः कुटजकुसुमैः कल्पितार्घाय तस्य प्रीतिप्रमुखवचनं स्वागतं व्याजहार ।
- (5) धूमज्योतिः सलिलमरुतां संनिपातः मेघः क्व पटुकरणैः प्राणिभिः प्रापणीयाः सन्देशार्थाः क्व । इति औत्सुक्यात् अपरिगणयन् गुह्यकः तं ययाचे । हि कामार्ता चेतनाचेतनेषु प्रकृतिकृपणाः ।
- (6) त्वां भुवनविदिते पुष्करवर्तकानां वंशे जातम् कामरूपं मघोनः प्रकृति पुरुषं जानामि । तेन विधिवशात् दूरबन्धुः अहं त्वयि आर्थित्वं गतः । अधिगुणे याच्चा मोघा (अपि वरम्) अधमे लब्धकामा (अपि) न वरम् ।
- (7) (हे) पयोद त्वं संतप्तानां शरणम् असि । तत् धनपतिक्रोधविश्लेषितस्य मे सन्देशं प्रियायाः हर । बाह्योद्यानस्थितहरशिरश्चन्द्रिकाधौतहर्म्या अलका नाम यक्षेश्वराणां वसतिः ते गन्तव्या ।
- (8) पवनपदवीम् आरू त्वां पथिकवनिताः प्रत्ययात् आश्वसत्यः उद्गृहीतालकान्ताः प्रेक्षिष्यन्ते । त्वयि संनद्धे विरहविधुरां जायां कः उपेक्षेत । अन्योऽपि यो जनो अहमिव पराधीनवृत्तिः न स्यात् ।
- (9) अविहतगतिः (सन्) दिवसगणनातत्पराम् अव्यापन्नाम् एकपत्नीं तां भ्रातृजायाम् अवश्यं द्रक्ष्यसि च । हि आशाबन्धः प्रणयि कुसुमसदृशं विप्रयोगे सद्यःपाति अङ्गनानां हृदयं प्रायशः रुणद्धि ।
- (10) अनुकूलः पवनः च त्वां मन्दं मन्दं यथा नुदति ते वामः अयं सगन्धः चातकः च मधुरं नदति । गर्भाधानक्षणपरिचयात् खे आबद्धमालाः बलाकाः नयनसुभगं भवन्तं नूनं सेविष्यन्ते ।
- (11) यत् (गर्जितं) महीम् उच्छिलीन्ध्राम् अवन्ध्यां कर्तुं प्रभवति तत् श्रवणसुभगं ते गर्जितं श्रुत्वा मानसोत्काः विसकिसलयच्छेदपाथेयवन्तः राजहंसाः आ कैलासात् नभसि भवतः साहायाः संपत्स्यन्ते ।
- (12) प्रियसखं तुङ्गं पुंसां बन्धुः रघुपतिपदैः मेखलासु अङ्कितम् अमुं शैलम् आङ्घ्रिय आपृच्छस्व । काले काले भवतः संयोगम् एत्य चिरविरहजम् उष्णं बाष्पं मुञ्चतः यस्य स्नेहव्यक्तिः भवति ।
- (13) (हे) जलद तावत् कथयतः त्वत्प्रयाणानुरूपं मार्गं शृणु । तदनु श्रोत्रपेयं मे सन्देशं श्रोष्यसि । यत्र खिन्नः खिन्नः शिखरिषु पदं न्यस्य क्षीणः क्षीणः स्रोतसां परिलघु पयः उपभुज्य च गन्तासि ।

- (14) पवनः अद्रेः शृङ्गं हरति किंस्वित् इति उन्मुखीभिः मुग्धसिद्धाङ्गनाभिः चकितचकितं दृष्टोत्साहः (सन्) सरसनिचुलात् अस्मात् स्थानात् पथि दिङ्नागानां स्थूलहस्तावलेपान् परिहरन् उदङ्मुखः (सन्) खम् उत्पत ।
- (15) रत्नच्छायाव्यतिकरः इव प्रेक्ष्यम् आखण्डलस्य एतत् धनुःखण्डं पुरस्तात् वल्मीकाग्रात् प्रभवति । येन ते श्यामं वपुः स्फुरितरुचिना बर्हेण गोपवेषस्य विष्णोः (श्यामं वपुः) इव अतितरां कान्तिम् आपत्स्यते ॥ 15 ॥
- (16) कृषिफलं त्वयि आयत्तम् इति प्रीतिस्निग्धैः भ्रूविकारानभिज्ञैः जनपदवधूलोचनैः पीयमानः (सन्) मालं क्षेत्रं सद्यःसीरोत्कषणसुरभि आरुह्य किञ्चित्पश्चात् लघुगतिः भूयः उत्तरेण एव व्रज ।
- (17) आम्रकूटः (नाम) सानुमान् आसारप्रशमितवनोपप्लवम् अध्वश्रमपरिगतं त्वां साधु मूर्ध्ना वक्ष्यति । क्षुद्रः अपि संश्रयाय मित्रे प्राप्ते प्रथमसुकृतापेक्षया विमुखः न भवति । यः तथा उच्चैः किं पुनः ।
- (18) परिणतफलद्योतिभिः काननाम्रैः छन्नोपान्तः अचलः स्निग्धवेणीसवर्णे त्वयि शिखरम् आरूढे (सति) मध्ये श्यामः शोषविस्तारपाण्डुः भुवः स्तन इव अमरमिथुनप्रेक्षणीयाम् अवस्थां नूनं यास्यति ।
- (19) वनचरवधुभुक्तकुञ्जे तस्मिन् मुहूर्तं स्थित्वा तोयोत्सर्गद्भुततरगतिः तत्परं वर्त्म तीर्णः उपलविषमे विन्ध्यपादे विशीर्णां रेवां गजस्य अङ्गे भक्तिच्छेदैः विरचितां भूतिम् इव द्रक्ष्यसि ।
- (20) वान्तवृष्टिः तिकैः वनगजमदैः वासितं जम्बूकुञ्जप्रतिहतरयं तस्याः तोयमादाय गच्छेः । (हे) घन अन्तःसारं त्वाम् अनिलः तुलयितुं न शक्यति । रिक्तः सर्वः लघुः भवति । पूर्णता गौरवाय (भवति) ।
- (21) सारङ्गाः अर्धरूढैः केसरैः हरितकपिशं नीपं दृष्ट्वा अनुकच्छम् आविर्भूतप्रथममुकुलाः कन्दलीः जग्ध्वा अरण्येषु अधिकसुरभिम् उर्व्या गन्धम् आग्राय जललवमुचः मार्गं सूचयिष्यन्ति ।
- (22) अम्मोबिन्दुग्रहणचतुरान् चातकान् वीक्षमाणाः श्रेणीभूताः बलाकाः परिगणनया निर्दिशन्तः सिद्धाः स्तनितसमये सोत्कम्पानि प्रियसहचरीसंभ्रमालिङ्गितानि आसाद्य त्वां मानयिष्यन्ति ।
- (23) (हे) सखे मत्प्रियार्थं द्रुतं यियासोः अपि ते ककुभसुरभौ पर्वते पर्वते कालक्षेपम् उत्पश्यामि । सजलनयनैः शुक्लापाङ्गैः केकाः स्वागतीकृत्य प्रत्युद्यातः भवान् कथमपि आशु गन्तुं व्यवस्येत् ।
- (24) त्वयि आसन्ने दशर्णाः सूचिभिन्नैः केतकैः पाण्डुच्छायोपवनवृतयः गृहबलिभुजां नीडारम्भैः आकुलग्रामचैत्याः परिणतफलश्यामजम्बूवनान्ताः कतिपयदिनस्थायिहंसाः संपत्स्यन्ते ।
- (25) दिक्षु प्रथितविदिशालक्षणां तेषां राजधानीं गत्वा सद्यः कामुकत्वस्य अविकलं फलं लब्धा यस्मात् स्वादु चलोर्मि वेत्रवत्याः पयः सभ्रुभङ्गं मुखमिव तीरोपान्तस्तनितसुभगं पास्यसि ।
- (26) तत्र विश्रामहेतोः प्रौढपुष्पैः कदम्बैः त्वत्संपर्कात् पुलकितमिव नीचैराख्यं गिरिमधिवसेः । यः पण्यस्त्रीरतिपरिमलोद्गारिभिः शिलावेश्मभिः नागराणां उद्दामानि यौवनानि प्रथयति ।
- (27) विश्रान्तः सन् वननदीतीरजानाम् उद्यानानां यूधिकाजालकानि नवजलकणैः निषिञ्चन् गण्डस्वेदापनयनरुजाक्लान्तकर्णोत्पलानां पुष्पलावीमुखानां छायादानात् क्षणपरिचितः व्रज ।

2.5 Translation (Pūrvamegha, verse 1 to 27)

1. A certain Yakṣa, who was negligent in respect of his duties, whose glory had faded by his master's curse, that was to be borne for a year and which was painful due to the separation from his beloved, lived in the hermitages of Mount Rāmagiri, having dense shady trees and waters sanctified by the baths of Janaka's daughter.
2. Passing some months on that mountain, he, a lover of sensual pleasures, who was separated from his wife and with his fore-arm laid bare by the slipping of a golden bracelet, saw on the first day of Āṣāḍha, a piece of cloud embracing a peak and as charming as an elephant, stooping to strike obliquely against a rampart by way of sport.
3. Standing with great difficulty in front of it (that cloud), the cause of production of longing, the servant of the Lord of the Yakṣas was absorbed in thought for a long time, with tears suppressed. The sight of a cloud brings about a change in the feelings even of happy persons; what then must be the case, when the person longing for an embrace of the neck (of his beloved) is far away (from her)!
4. Anxious to support the life of his beloved, as the month of Śrāvana was approaching, and therefore, wishing to send the message of his welfare to her by the cloud, he (the Yakṣa) being delighted (at the thought of sending the message), presented an offering of fresh Kuṭaja flowers to it, welcomed him with words of affection.
5. What congruity can there be between a piece of cloud, a compound of smoke, light, water and wind, and the import of messages that can be transmitted (only) by creatures possessed of sound (i.e., competent) organs of senses? Being unmindful of this because of eagerness, the Yakṣa addressed a petition to the cloud; for, love-stricken persons are by nature incapable of distinguishing between sentient and insentient objects.
6. I know that you are born in the world-renowned family of the Puṣkaras and Āvartakas, and that you are Indra's chief person, capable to assume any form at will. As such, I, separated from my relative through the working of destiny, request you for help; addressed to a man pre-eminent by his merits, even though unsuccessful, is rather to be preferred, to one made to a wretch, though its object be gained.
7. O cloud, you are the shelter of the distressed. Hence, convey to my beloved a message from me, separated from her due to the anger of the Lord of wealth. You have to go to Alakā, the abode of the Lord of the Yakṣas, where the mansions are illuminated by the crescent moon on the head of Śiva, residing in its outer garden.
8. Travellers' wives holding aloft the ends of their locks of hair and comforting themselves with confidence, will look up to you, moving in the sky. You

being fully equipped, who will neglect his wife tormented by separation, provided he is not like myself, dependent upon others?

9. You, unimpeded in your journey, will also certainly find your brother's chaste wife alive, absorbed in counting the (remaining) days (of separation); generally, the tie of hope sustains the heart of women, tender as a flower, full of affection and apt to sink readily during separation .
10. Since a favourable breeze very gently impels you on, and this Cātaka here, with high spirits, is singing sweetly on your left, assuredly the female cranes, arranged in rows from their experience of the pleasure of conception, will attend upon you, so charming to the eyes, in the sky.
11. On hearing your thunder, pleasing to the ear, capable of making the soil fertile and abundant with mushrooms, the royal swans intent to go to Lake Mānasa, having bits of the shoots of lotus stalks to serve them as provisions on their journey, will become your companions in the sky right upto the Mount Kailāsa.
12. Bid adieu to this lofty mountain, your dear friend, by embracing him, whose slopes bear the imprints of Rāma's feet, worthy of being worshipped by men; coming into contact with you season after season, he displays his feelings of affection by shedding hot tears due to long separation.
13. O cloud! Listen now to me, who am describing the path favourable for your journey, the course by which you will travel, resting on mountains, when feeling exhausted now and then and drinking the wholesome water of streams off and on, when you are emaciated. You will hear thereafter my message, expressed in words pleasant to hear.
14. Fly up in the sky, with your face turned to the north, from this place, full of juicy Niculas (i.e., a special variety of cane), with your flutter gazed at with great astonishment by the naive (i.e., innocent) wives of the Siddhas, with their faces turned up to see if the wind is bearing away the peak of the mountain, and avoiding in your journey the blows from the tossings of the huge trunks of the quarter-elephants.
15. A fragment of Indra's bow, as charming to look at as the intermingling of the lustres of (different coloured) gems, rises in front (of you) from the top of an ant-hill. Your black body will be receiving an added splendour thereby, as that of Viṣṇu in his cowherd's character (i.e., Kṛṣṇa) by peacock's feather with their glowing splendour.
16. Intently gazed upon by the village women, since the fruit of agriculture depends upon you, with eyes glistening through joy and ignorant of sportive movements, ascend the field of Māla, fragrant by the ground being just turned up with the plough, and then having travelled a little westward, proceed again in the northerly direction with a quickened pace.

17. The mountain Āmrakuṭa will thankfully bear you, fatigued by the journey, on its peak, you having extinguished its wild fires with your heavy showers. Even an insignificant man, out of regard to previous favours, does not turn his back on a friend who comes for shelter, what to say of one so high?
18. With you resembling a braid of oiled hair resting on its peak, and with its skirts covered with the groves of wild mango trees bristling with ripe fruit, the mountain, looking thereby like the breast of the earth dark in its centre and white in the rest of its expanse, will certainly attain to a state fit to be gazed at by the pairs of celestials.
19. Taking rest for a while on it, whose bowers are enjoyed by the wives of the foresters, and proceeding further along the track beyond it at a pace quicker due to the discharge of water, you will see Revā with its current broken into streams at the foot of the Vindhya, rugged with stones and resembling thereby the decoration on an elephant's body made with ornamental drawings.
20. Having poured out showers, and taking her waters scented with the pungent rut of wild elephants, and course obstructed by the clumps of Jambu trees, you should move ahead. O cloud! the wind will not be able to carry you away now, as you are heavy inside with water. Every one void of substance becomes light, fullness contributes to heaviness (respect).
21. Seeing the kadamba flowers green and brown on account of half-grown filaments, eating the kandalis on marshy banks, with the first buds appearing on them, and smelling the strong odour of the ground in forests respectively, the bees, the deer and the elephants will indicate your path, showering drops of water.
22. Looking at the Cātakas intent to catch drops of water and pointing at the female cranes, arranged in rows, by counting them in order, the Siddhas will welcome you on account of getting, at the time of your thunder, the eager and hasty embraces from their beloved consorts.
23. O friend, I foresee, that though you are desirous of going quickly for the sake of my beloved, there will be delay on your part on each mountain fragrant with Kuṭaja flowers; greeted by peacocks with eyes full of tears (of joy) with their cries of welcome, I hope you will somehow try to travel quickly.
24. At your approach, (the country called) Daśārṇa will have its garden fences whitened by Ketaka (flowers) split up at their apexes, the sacred trees of its villages will be resonant with preparations for building nests by domestic birds, its skirts of Jambu forests dark with their ripe fruits, and the swans halting there for some days.
25. Reaching its capital named Vidiśā well reputed in all the quarters, you will at once obtain the entire fruit of your love-making, since you will drink the sweet water, flowing with a gurgling sound at the banks of (river) Vetravati, restless with waves, appearing as it were a frowning face.

26. To take rest you should stay there on a mountain called Nīcaih̄ bristling as it were, at your touch, with the kadamba trees having full-blown flowers. The stone-caves in it redolent of sweet perfumes used by prostitutes when sporting, proclaim the unbridled youth of the city dwellers.
27. Having taken rest, proceed further, sprinkling with drops of fresh water the buds of Jasmines in the gardens grown on the banks of the Vananadī (or forest river) and coming into contact, for a moment, by giving shade, with the faces of the women plucking flowers and having the lotuses on their ears faded on account of injury caused to them by the wiping off of the perspiration on their cheeks.

2.6 Exposition Notes: (Select verses from 1 to 27)

Verse (1)

A certain Yakṣa was serving his master Kubera, the god of wealth. Once the Yakṣa neglected his duty as he was unwilling to leave the company of his newly married beautiful wife. Hence, his master Kubera cursed him and as a result he lost his super-human powers and had to come down from his abode Alakā to the mount Rāmagiri and stay at the hermitages of the mount for one full year being separated from his beloved wife. The hermitages of Rāmagiri were full of dense shady trees which were thus suitably selected by the love-lorn Yakṣa to live in, because the Yakṣa was so love-lorn that he was unable to bear the heat of the sun. Moreover, the hermitages were very sacred, as Lord Rāma and his wife Jānakī stayed there in the past and the water bodies nearby were sanctified by Jānakī's daily bath in them.

To be noted :

K lid sa uses the choicest word in the right place. It is an important characteristic of his style. In this first verse itself of the *Meghad ta* this characteristic of his style is found. For example, The name of the Yakṣa has not been mentioned. Rather to speak about him only the word 'कश्चित्' has been used. Some commentators opine that it is so as it is inauspicious to name one who is cursed. Moreover, by not naming the Yakṣa, the story has been generalised. Anybody, who neglects his duty like the Yakṣa, has to face harsh consequences.

It is also to be noted that in this first verse itself the *R m yaṇa* story has been referred to. While Rāma and Sītā were in exile, they lived in the same hermitages where Yakṣa lives during his period of banishment. It is indicated by the commentators that the whole story of engaging a piece of cloud as a messenger is based on the story of Hanumat being employed as a messenger to Sītā by Rāma in the *R m yaṇa*.

The book is started with the letter 'क', which serves the purpose of benediction as the letter represents Brahman. The entire book is in Mandākrāntā metre, which is apt to depict the predominant sentiment 'मुख्यस्स' of the work, i.e., विप्रलम्भ

शृङ्गार। The definition of मन्दाक्रान्ता according to the *chandoma jar* is: 'मन्दाक्रान्ताम्बुधिरसनगैर्मोभनौ तौ गयुग्मम्' ।

Stop to Consider :

Yakṣa is a kind of demi-god who possesses super-natural qualities. Yakṣas live in the city called Alakā at the lap of the Himālayas and their master is Kubera, the lord of wealth and step-brother of Rāvaṇa.

Verse (2)

Yakṣa stayed for eight months in the mountain called Rāmāgiri, which is also otherwise known as Citrakūṭa. In the present verse the number of months passed by the Yakṣa in the mountain has not been mentioned. But from the statement 'शेषान् मासान् गमय चतुरो लोचने मीलयित्वा' of the 50th verse of the Uttaramegha part of the book, it can easily be understood that Yakṣa had already passed eight months of his year-long banishment, at the time when he first saw the piece of cloud on the first day of the month of Āṣāḍha.

By the clause 'कनकवलयभ्रंशरिक्तप्रकोष्ठः' it is indicated that the Yakṣa became thin physically during the time of separation from his beloved. It was as because the pang of separation was unbearable for him. That was why the golden bracelet dropped down from his wrist. कृशता (i.e., thinness) is one of the ten कामदशाs as stated in the *S hityadarpaṇa*. (cf. 'अभिलाषश्चिन्ता स्मृतिगुणकथनोद्वेगसंप्रलापाश्च । उन्मादोऽथ व्याधिर्जडता मृतिरिति दशात्र कामदशाः' *S hityadarpaṇa*, III.190). Yakṣa saw the piece of cloud on the very first day of the month of Āṣāḍha, i.e., at the outset of the rainy season. The rainy season is considered to be an उद्दीपन विभाव for the शृङ्गार रस। Thus, the separation would be more unbearable during that season. Hence, the Yakṣa became very anxious thinking about the well-being of his beloved wife during this season. Such a thought occurred to his mind at the very first sight of a piece of cloud in the sky. This is actually the seed of the whole story of sending a message by the love-lorn Yakṣa to his beloved wife at Alakā through the piece of cloud. Yakṣa had a clear idea about the fact that the piece of cloud would travel upto Alakā from Rāmāgiri during the rainy season and thus, he considered it apt to appoint the cloud as the carrier of his message.

Some commentators propose to read प्रशमदिवसे in place of प्रथमदिवसे । प्रशमदिवसे means the last day. And thus, आषाढस्य प्रशमदिवसे means the last day of the month of Āṣāḍha. But according to Mallinātha and M.R.Kale प्रथमदिवसे is a better reading. (For details see *The Meghaduta of Kalidasa* by M.R.Kale, pp. 6-8)

Verse (3) :

The sight of the piece of cloud caused a turmoil at the mind of the Yakṣa and with great difficulty he could suppress his tears. He stood before the cloud being a stupor for a long time. He was engrossed at the thought of his beloved wife from whom he was separated for long eight months. During the days of monsoon, the sight of cloud stimulates erotic feelings even in the minds of happy persons. No wonder then, that the mind of a person, who is far away from his wife and has no chance of being united with her in near future, suffers from great mental agony at the sight of cloud, which indicates the advent of the rainy season.

Stop to Consider :

Kalidāsa is famous for using Alaṅkāras aptly. In the Meghadūta he has used the Alaṅkāra called Arthāntaranyāsa profusely. The definition of Arthāntaranyāsa given by *Sahityadarpaṇa* is 'सामान्यं वा विशेषेण विशेषस्तेन वा यदि ॥ कार्यं च कारणेनैदं कार्येण च समर्थ्यते । साधर्म्येणेतरेणार्थान्तरन्यासोऽष्टधा ततः ॥' (*Sahityadarpaṇa* X. 61-62) Out of the eight varieties of Arthāntaranyāsa, the variety where a particular statement is supported by a general statement, has been used in most of the cases of employment of this Alaṅkāra in the Meghadūta. The present verse is the first instance where this Alaṅkāra is used in the said work. In this verse first two lines speak about a particular incident, i.e., about the condition of the love-lorn Yakṣa. It is supported by later two lines, which make a general statement.

Verse (4)

The month of Śrāvaṇa was approaching. It was to be a month of rains. Hence, Yakṣa had the anxiety that his wife, finding the separation unbearable during the rainy season, might perhaps end her life. To avert this situation, the Yakṣa wished to convey the news of his own well being and unchanged love to his beloved wife. Thus, Yakṣa requested the piece of cloud with very sweet words to carry his message to his wife at Alakā and worshipped him with offerings of fresh Kuṭaja flowers.

Verse (5)

The cloud is a constituent of smoke, light, water and wind. It is inanimate. Can it carry a message which can be delivered only by those endowed with able organs of senses?

The Yakṣa was so enthusiastic or rather crazy that he could not visualise the gulf between the two and approached the cloud to be his messenger. Varily, persons obsessed with love naturally fail to distinguish between objects, sentient and lifeless.

Verse (6)

The cause of approaching the piece of cloud to be Yakṣa's messenger is stated in this verse. Yakṣa opines here that one should approach only a great person and never a low one. A request to a well-known or great person, though proving futile, is better than a favour received from a low-born. Yakṣa knows the greatness of cloud. He is born in the renowned family of the mighty clouds like Puṣkaras and Āvartakas; he is associated closely with lord Indra and he also has the unique quality of assuming any form according to his own will. Thus, it is quite justified to approach cloud to be Yakṣa's messenger, which will certainly bring good result.

Stop to Consider

पुष्करावर्तक are classes of mighty clouds, which pour vast quantity of water and appear at time of the destruction of the world.

Verse (7)

Yakṣa now speaks about the destination, where cloud has to deliver Yakṣa's message. The destination is the city of Alakā, the abode of the Yakṣas. The master of that place is Kubera, the god of wealth. Lord Śiva resides in the outer garden of Alakā. Thus, the huge houses^ā of that city are lit up by the moon-beams emanating from the head of the Lord. In this verse Yakṣa directly reveals about his mental agony. Yakṣa expresses that he has been separated from his beloved due to the wrath of his master Kubers. As cloud is considered to be the shelter of the distressed, Yakṣa thinks that cloud will certainly carry his message to his beloved staying at Alakā.

Stop to consider :

The garden situated at the out-skirts of Alakā is well known. This garden of Kubera was laid out by Citraratha, and thus it is called Caitraratha. This is otherwise known as Vaibhrāja, as it was guarded by Vibhrāja, a famous devotee of Lord Śiva. Kālidāsa has referred to this garden again in the 10th verse of the Uttaramegha, while he describes the city of Alakā. Here he has called the garden as Vaibhrāja.

Check your Progress :

1. Express in your own words the love-lorn condition of Yakṣa as you find Pūrvamegha part of the Meghadūta.
2. Write down how Yakṣa approached the piece of cloud to be his messenger.

Verse (10)

Yakṣa, addressing cloud, says that the situation during the journey of cloud from Rāmagiri to Alakā is very congenial. The breeze is favourable to carry him gently. Cātaka birds are there to sing sweetly by his side and to attend upon cloud there are rows of female cranes. Thus, the journey will be quite favourable for cloud.

Verse (11)

Moreover, there are the royal swans, eager to go to the lake Mānasa, which is very near to Alakā. Hence, these birds will be the companions of the pieces of cloud till Alakā. Yakṣa says to the cloud that these swans are very fond of lotus stalks. So, they will carry lotus stalks in their mouths and as such he need not have to worry about providing food to his companions in his journey. On hearing the cloud's, thunder pleasing to the ear and capable to make the soil fertile and teeming with mushrooms, these royal swans will immediately join him in his journey to Alakā.

Verse (13)

From this verse onwards Kālidāsa describes the ariel path from Rāmagiri to Alakā through the mouth of his hero, i.e., the Yakṣa. Yakṣa requests the cloud to listen about the path to be followed first. He says that later on he will speak about the message to be delivered by the cloud to his (Yakṣa's) beloved. Yakṣa suggests that when cloud becomes exhausted during his journey, he should rest awhile on the tops of the mountains and when he feels thirsty, he should drink the light waters of rivers and streams which he finds during the journey.

Stop to consider:

Kālidāsa's knowledge of geography has been well depicted in the *Meghadūta*. In fact during the months of Āṣāḍha and Śrāvaṇa, Northern India gets a heavy rainfall. This is the Monsoon time. It seems that Kālidāsa was well aware of the direction of the Monsoon clouds, which drift towards the Himālayas after covering the mainland of Indian peninsula.

Verse (14)

When cloud will fly high up in the sky, the innocent wives of the Siddhas will look at him with great astonishment and will take him to be the peak of mountain, carried away by wind. Yakṣa warns cloud that he should leave this place full of juicy canes and keep on travelling. But he should be careful of the touch of the huge trunks of the quarter- elephants. To indicate canes Kālidāsa has used the term ‘Nicula’ and to indicate quarter elephants he has used the term ‘Diñnāga’. Mallināth, the famous commentator on *Meghadūta* has found out a suggested sense in the verse. According to him ‘Nicula’ indicates a dear friend of Kālidāsa with the same name, where as ‘Diñnāga’ indicates a rival of the poet. The suggested meaning of this verse as found by Mallinātha is like this “From this place where dwells the poet Nicula, ever ready to appreciate merits (‘sarasa’), ascend to heaven, with head gloriously raised up, disproving in the course of your journey the salient faults indicated by Diñnāga, and with your vigour marked with great admiration by fair-minded critics and women, with their faces raised up to see whether in your rapid march the glory of critic Diñnāga is being obscured by you.”

Stop to Consider :

The Siddhas are a class of semi-divine beings characterized by great purity and holiness and possessed of the eight superhuman faculties viz., animā, mahimā, laghimā, garimā, prāpti, prākāmya, īśitva and vasitva. It is said that they live in between the earth and the sun.

SAQ :

Who will be the companions of cloud in his journey to Alakā? (50 words)

.....
.....

What do you know about the place where Lord Śiva resides? (50 words)

.....
.....
.....

Verse (15)

This verse is one of the finest creations of poet Kālidāsa. Here cloud is compared with Lord Kṛṣṇa. Addressing cloud Yakṣa says – your dark body will be rendered

excessively charming by that Indra's rain-bow which has begun to rise in your front from the top of an ant-hill, combining as it does different hues red, yellow, blue, green etc. of rubbies, sapphires, emeralds and other colourful gems in the same way as the black body of Śrī Kṛṣṇa, dressed as a shepherd, has its charm enhanced by a crest studded with a colourful and brilliant peacock feather.

Stop to consider :

Lord Viṣṇu takes different incarnations in different times for the welfare of the good people. Purāṇas provide lists of various incarnations of the Lord. In the Dvāparayuga the Lord took incarnation as a shepherd boy and was famous as Śrī Kṛṣṇa. This incarnation of the Lord is considered to be a full incarnation, where as some others are considered by Purāṇas as partial ones. In the 3rd chapter of the 1st Skandha of the *Bhāgavatapurāṇa*, we find a list of 22 incarnations of Lord Viṣṇu. At the end of the list it is stated that when most of the incarnations are partial, Kṛṣṇa is the full incarnation. cf. 'एते चांशकलाः पुंसः कृष्णस्तु भगवान्स्वयम्' (*Bhāgavatapurāṇa*, I.3.28)

Verse (17)

The cloud will now reach the mountain called Āmrakuṭa. Cloud is already exhausted due to the journey. Hence, Āmrakuṭa, which is a friend of the cloud will place it in its head (i.e., its peak)^ā and will receive him. Cloud extinguishes the wild fires of the mountain with its heavy shower. The mountain cannot forget this favour from its friend and will certainly receive the cloud with gratefulness in return. This particular instance is supported by a general statement that even someone insignificant never forgets the help received from a friend. Yakṣa then comments that in that case what to say of someone as lofty as Āmrakuṭa?

There is Arthāntaranyāsa-alaṅkāra in this verse.

According to Wilson, Āmrakuṭa is identical with Amaraṅṭaka, from which the Narmadā flows and the mountain forms the eastern part of the Vindhya mountain.

Verse (19)

After crossing Āmrakuṭa, cloud will now see the river Revā. This river is otherwise known as Narmadā. Cloud will find Revā from the sky, with its flow broken into streams at the rocky foot of the Vindhya mountain. At that time with its zigzag flow (certainly white in colour due to the foam produced by the friction of its flow of water with the rocky surface) along with the dark back-ground of the huge

mountain, cloud will find Revu resembling the decoration made on the body of an elephant.

This is one of the beautiful picturesque descriptions of great poet Kalidasa. The whole of the *Meghaduta* is full of such magnificent verbal pictures which indeed an artist can paint on his canvas in lines and colours.

Verse 20 :

There are a lot of Jambu (i.e., black berry) trees by the river bed of Revu. Its current gets obstructed by the clumps of these Jambu trees and its water gets a bitter taste due to the fruits of these trees. Moreover, water of the river is scented with the fragrant ichor of wild elephants. Yakṣa advises the cloud to suck up some water of this river. Thus, inwardly full of substance, air will now not be able to shake the cloud. This is supported by a general statement thus— everyone void of substance becomes light, fullness contributes to heaviness. In other words a man of substance is respected by all, and not a light minded one.

Stop to consider

According to M. R. Kale, this verse has another meaning also. The words तिक्त (fragrant, astringent or bitter) and वान्तवृष्टि (heavy shower, vomiting) etc. have double meanings. Thus, they imply that a man suffering from some intestinal disorder should have an emetic given to him first to induce vomiting, and then an astringent decoction to prevent the formation of phlegm.

Verse 24 :

Cloud and his companions, i.e., the swans will now be in the vicinity of a country called Dasarṇa. The hedges of the gardens of this place are full of white coloured Ketaka flowers. The sacred trees of its villages are greatly disturbed by the chirpings of the birds, which are busy in making nests as the rainy season is approaching and it is the time of procreation for them. This is also the time when the Jambu trees are full of dark and ripe fruits. The swans accompanying cloud will halt in this place for some days.

Verse 27 :

After taking rest in Dasarṇa for some time cloud is to move further in its journey. At that time cloud should also sprinkle drops of fresh water over the gardens of Jasmine flowers grown in the river banks of the forests and should provide shade and thus give relief to the sweating faces of the females plucking flowers.

SAQ :

Describe the river Revā in your own words following the description found in *Meghadūta*. (50 words)

.....
.....
.....

Write few lines describing Daśārṇa. (50 words)

.....
.....
.....

2.7 Model Explanation (from verse 1 to 27)**Verse No. (2) :**

‘तस्मिन्नद्रौ कतिचिदबलाविप्रयुक्तः ददर्श।’

महाकविकालिदासविरचितस्य ‘मेघदूत’ नामकस्य खण्डकाव्यस्य ‘पूर्वमेघ’ इत्यस्य पूर्वभागस्य द्वितीयं पद्यमिदम्।

महाकविना ग्रन्थारम्भे वर्णितं यत् धनाधिपतेः कुवेरस्य भृत्यः कश्चित् यक्षः स्वस्वामिनिर्दिष्टं कार्यं विसस्मार। अतो हेतोः एकसंवत्सरयावद्भोग्येन शापेन स्वस्वामिना अभिशप्तः सन् प्रियाविच्छेदितः सः गुह्यकः रामगिर्याश्रमेषु वसतिं चकार। तत्रैव स्थित्वा मासकतिपयानन्तरं सः यक्षः आषाढस्य प्रथमे दिवस एव एकं मेघखण्डं ददर्श। कथं मेघं ददर्श इति जिज्ञासायामुच्यते कतिचिन्मासान् महता कष्टेन नीत्वा क्षीणकायः यक्षः पर्वताग्रे मेघखण्डं ददर्श इति।

कविना कथितं यत् तदा प्रियाविरहवशात् सः यक्षः एवं क्षीणकायः जातः यत् तस्य शीर्णयोः हस्तयोः वलययुगलस्य निर्गतत्वात् मणिबन्धद्वयं रिक्तं जातम्। कविना मेघस्य विशेषणद्वयं दीयते ‘आश्लिष्टसानुं’, ‘वप्रक्रीडापरिणतगजप्रेक्षणीयम्’ इति। अर्थात् तदा मेघखण्डम् आलिङ्गितशिखरमिव तथा पर्वततटप्रदेशेषु तिर्यक्दन्तप्रहाररूपक्रीडारतः हस्तीविशेषवत् मनोहरमासीत्।

अत्र हस्तयोः या क्षीणता सा एव तस्य यक्षस्य महतीं विरहवेदनां विप्रलम्भशृङ्गारसुलभां सूचयति। यदुक्तं दर्पणे-

‘अभिलाषश्चिन्तास्मृतिगुणकथनोद्वेगसंप्रलापाश्च।

उन्मादोऽथ व्याधिर्जडता मृतिरिति दशात्र कामदशाः ॥’

अत्र ‘गजप्रेक्षणीयमि’ त्यत्र इव लोपाद्दुलोपमा। एतत् पद्यं मन्दाक्रान्ताछन्दसि निबद्धम्। तल्लक्षणं छन्दोमञ्जर्यां यथा- ‘मन्दाक्रान्ताम्बुधिरसनगैर्मो भनौ तौ गयुग्मम्’ इति।

अस्मिन् पद्ये 'आषाढस्य प्रथमदिवसे' इति पाठस्य पाठान्तरमेकमुपलभ्यते 'आषाढस्य प्रथमदिवसे' इति । किन्तु मल्लिनाथादिभिः 'प्रथमदिवसे' इति पाठः एव स्वीकार्यः इति सिद्धान्तितम् इति शम् ।

Verse No. 3 :

तस्य स्थित्वा कथमपि पुरः पुनर्दूरसंस्थे ।

महाकविकालिदासविरचिते मेघदूतनामके खण्डकाव्ये समुल्लसति पद्यमिदम् ।

कुवेरस्य भृत्यः कश्चित् यक्षः स्वामिशापवशात् प्रियाविच्छेदितः सन् रामगिर्याश्रमेषु एकसंवत्सरं यावद् वसतिं चकार । सः तस्मिन् स्थले मासकतिपयानन्तरम् आषाढस्य प्रथमदिवसे एकं मेघखण्डं ददर्श । तदा नयनजलं हृदय एव महता कष्टेन रोधयित्वा तादृशस्य भावावेगस्य कारणं यत् मेघखण्डं तस्य सम्मुखे कथमपि स्थित्वा यक्षः बहुक्षणं यावच्चिन्तयामास । वर्षाकालः शृङ्गाररसं प्रति उद्दीपनविभावो भवति । एवं सति वर्षाकाले विरहिजनस्य मनसि भावावेगस्य प्राबल्यं परिलक्ष्यते । अतः विरहव्यथितस्य यक्षस्य चेतः मेघदर्शनात् स्वाभाविकतयैव समुत्कण्ठते । अपि च वर्षासमये प्राप्ते सति वियोगविह्वलायाः स्वप्रियायाः अलकायां कीदृशी अवस्था भविष्यतीति विषयेऽपि यक्षस्य मनसि महती चिन्ता जाता ।

यक्षस्य इमां मानसिकीमवस्थां वचनसामान्येन समर्थ्यते यत्- मेघदर्शने कामोद्दीपनसम्भवात् प्रियजनसंगतस्यापि जनस्य चित्तः विकृतिमापद्यते इति । तर्हि प्रियजनविच्छेदितस्य विरहीजनस्य चित्तस्य अस्थिरतायाः विषये किमु वक्तव्यम् ?

अत्र अर्थान्तरन्यासोऽलंकारः । तल्लक्षणं साहित्यदर्पणे यथा-

'सामान्यं वा विशेषेण विशेषस्तेन वा यदि ।

साधर्म्येणेतरेणार्थान्तरन्यासोऽष्टधा ततः ॥ (साहित्यदर्पणम्, १०.३२-३२)

छन्दस्तु मन्दाक्रान्ता । तल्लक्षणं यथा-

'मन्दाक्रान्ताम्बुधिरसनगैर्भौ भनौ तौ गयुग्मम्' इति ।

इदमत्रावधेयं यत् कालिदासेन सुष्ठु विचार्य एव विप्रलम्भप्रधानके पद्येऽस्मिन् मन्दाक्रान्तायाः प्रयोगः कृतः । धीरधावमानत्वात् छन्दोऽयं विप्रलम्भस्य सुप्रकाशकः इति सर्वं सुसमञ्जसम् ।

Verse No. 5 :

'धूमज्योतिः सलिलमरुतां चेतनाचेतनेषु' ।

सन्दर्भोऽयं कालिदासकृते मेघदूतनामके खण्डकाव्ये समुपलभ्यते । ग्रन्थारम्भे कविना उक्तमस्ति यत् अलकाधिपतेः कुवेरस्य भृत्यः कश्चित् यक्षः कर्तव्यविमुखः सन् स्वस्वामिना अभिशप्तः जातः । अभिशापवचनबलात् सः यक्षः एकसंवत्सरं यावत् रामगिर्याश्रमेषु वसतिं चकार । तदा तस्मिन् स्थले महता कष्टेन कतिचिन्मासान् नीत्वा आषाढस्य प्रथमदिवसे सः एकं मेघखण्डं ददर्श । पर्वतशिखरसंश्लिष्टं तं मेघखण्डं दृष्ट्वा निर्वासितस्य विरहार्तस्य यक्षस्य मनसि तमेव मेघं स्वकुशलवार्तावाहकरूपेण अलकास्थितां स्वप्रियां प्रति प्रेषितुमिच्छा जाता । प्रस्तुते पद्ये कविना वार्तावाहकरूपेण मेघखण्डस्य सामर्थ्यं विचार्यते । चेतनसाध्यमर्थं कथमचेतनेन कारयितुं प्रवृत्तः

इति जिज्ञासायाः समाधानरूपेण कविना प्रस्तुतस्य पद्यस्य उपस्थापनं कृतम् ।

धूमः, ज्योतिः, सलिलं मरुत् च इत्येतेषां संयोगरूपः मेघः क्व, पटुकरणैः अर्थात् सामर्थ्यपूर्णेन्द्रियुतैः मनुष्यादिभिः प्राणिभिः प्रापयितव्यानि सन्देशवचनानि क्व ? अचेतनत्वात् मेघः सन्देशवाहनार्थं सर्वथा असमर्थ एव । उत्कण्ठावशाद् उपर्युक्त मविचारयन्नेव यक्षः मेघं प्रार्थितवान् सन्देशहरणाय । एतादृशस्य विचारराहित्यस्य कारणमुच्यते यत् कामपीडितजनाः चैतन्ययुक्तेषु चैतन्यरहितेषु च पदार्थेषु स्वभावतः एव विचारहीनाः विह्वलाः वा भवन्ति । कामान्धानां युक्तायुक्तविवेकशून्यत्वात् अचेतनयाच्चा भूषणमेव न तु दूषणमित्याशयः ।

विरहिणः यक्षस्य विचारहीनतारूपा या उन्मादना सा एव तस्य महती विरहवेदानां विप्रलम्भशृङ्गारसुलभां सूचयति । यदुक्तं-

‘अभिलाषः स्पृहा चिन्ता प्राप्त्युपायादिचिन्तनम् ।

उन्मादश्चापरिच्छेदश्चेतनाचेतनेष्वपि ॥’ इत्यादिकं साहित्यदर्पणे । पद्येऽस्मिन् मेघसंदेशयोर्विरूपयोर्घटनाद्विषमालंकारः । यदुक्तं-‘विरुद्धकार्यस्योत्पत्तिर्यत्रानर्थस्य वा भवेत् । विरूपघटना चासौ विषमालङ्कृतिस्त्रिधा ॥’ इति । सा चार्थान्तरन्यासानुप्राणिता तत्समर्थकत्वेनैव चतुर्थपादे तस्योपन्यासात् । छन्दस्तु मन्दाक्रान्ता ।

Verse No. 14 :

‘अद्रेः शृङ्गं हरति पवनः स्थूलहस्तावलेपान् ।’

महाकवि कालिदासविरचितस्य मेघदूताख्यस्य खण्डकाव्यस्य चतुर्दशसंख्यकं पद्यमिदम् ।

महाकविना ग्रन्थारम्भे वर्णितं यत् धनाधिपतेः कुवेरस्य भृत्यः कश्चिद् यक्षः स्वस्वामिनिर्हिष्टं कार्यं विसस्मार । अतोहेतोः एकसंवत्सरयावद्भोग्येन शापेन स्वस्वामिना अभिशप्तः सन् निजप्रियाविच्छेदितः सः गुह्यकः रामगिर्याश्रमेषु वसतिं चकार । तत्रैव स्थित्वा मासकतिपयानन्तरं सः यक्षः आषाढस्य प्रथमदिवसे एकं मेघखण्डं ददर्श । अलकास्थितायै प्रियायै स्वकुशलवार्तावाहकरूपेण मेघमेव नियोज्य यक्षः रामगिरितः अलकापर्यन्तं मार्गवर्णनं कृतवान् । तदवशरे समायाति पद्यमिदम् ।

मेघं सम्बोध्य यक्षेण उक्तम्-‘हे मेघ, त्वम् अधुना वार्ताप्रदानार्थम् अस्मात् स्थानादर्थात् चित्रकूटसंज्ञकात् पर्वतात् उदडमुखः सन् खमर्थात् आकाशं प्रति उत्पत । यक्षेण पर्वतस्यास्य विशेषणमेकमपि दत्तं ‘सरसनिचुलात्’ इति । चित्रकूटनामकः अद्रिः सरसनिचुलः अर्थात् रसपूर्णस्थलवेतसयुक्तो भवति । अस्मात् कारणात् स्थानमिदं पथिकानां कृते उत्कृष्टं विश्रामस्थानमिति मन्यते । तथापि वार्ताहरणकार्ये नियुक्ते न मेघेन निजकार्यसम्पादनाय तादृशस्य उत्तमस्थानस्यापि परिहारं कार्यम् । तदा वायुः पर्वतस्य शिखरप्रदेशं हरति किम्, इदमुत्पत्य अस्मदुपरि आपतिष्यति किम् इति तर्केण आश्चर्य-भय-विकलताभावयुक्ताभिः सिद्धाङ्गनाभिः अर्थात् देवविशेषाणां स्त्रीभिः दृष्टः सन् वृद्धिगतोत्साहः उत्तराभिमुखम् उत्तच्छ इति ।’

यक्षेण मेघं प्रति काचित् सावधानवाण्यपि कथिता यथा- त्वं नभोमार्गे दिग्गजानां स्थूला ये हस्ताः अर्थात् शुण्डाः तासां स्पर्शान् सावधानतया परित्यज्य गच्छ इति । उक्तमस्ति यत् हस्तीः समुद्रात् जलमादाय तस्य जलस्य सिञ्चनेन मेघं पीडयति । अतएव ईदृशं सावधानवचनं कथितम्

इति केचित् । अत्रेदमप्यर्थान्तरं ध्वनयति-रसिको निचुलो नाम महाकविः कालिदासस्य सहाध्यायी प्रतिपक्ष-कथितानां कालिदासप्रबन्धदूषणानां परिहर्ता यस्मिन् स्थाने तस्मात् स्थानादुदङ्मुखो निर्दोषत्वादुन्नतमुखः सन् पथि सारस्वतमार्गे दिङ्नागाचार्यस्य कालिदासप्रतिपक्षस्य हस्तावलेपान् अर्थात् हस्तविन्यासपूर्वकाणि दूषणानि परिहरन् सिद्धैः अर्थात् सारस्वतसिद्धैर्महाकविभिः अङ्गनाभिश्च दृष्टोत्साहः सन् खमुत्पतोच्चैर्भवेति स्वप्रबन्धमात्मानं वा प्रति कवेरुक्तिरिति ।

मन्दाक्रान्ताछन्दसि निबद्धमिदं पद्यम् । तल्लक्षणं यथा-“मन्दाक्रान्ताम्बुधिरसनगैर्मोभनौ तौ गयुग्मम्” इति शम् ।

2.8 Model Elucidation : (from verse no. 1 to 27)

‘रिक्तः सर्वो भवति हि लघुः पूर्णता गौरवाय ।’

रिक्तः अन्तःसारशून्यः जनः पदार्थो वा सर्वदा लघुः भवति । अन्तःसारशून्याः सर्वे प्रकम्पनीयाः भवन्ति । किन्तु पूर्णता अर्थात् सारवत्ता गौरवाय अप्रकम्पत्वाय भवतीत्यर्थः । एतत् परिलक्ष्यते यत् समाजेऽपि यो व्यक्तिः रिक्तः शून्यः अर्थात् संस्काराभावादन्तःसाररहितो भवति स सततं दुष्टजनैः कुमार्गे परिचालनयोग्यो भवति । तादृशस्य अन्तःसारशून्यजनस्य चाञ्चल्यं ध्वनयितुमुच्यते-‘रिक्तं पात्रं ध्वनति प्रकाशम्’ इति । किन्तु संस्कारादिभिः शिक्षादिभिः पूर्णजनः धीरभावयुक्तो भवति । अतः तादृशः जनः न कदापि दुर्जनप्रभावाद् विपथगामी भवति । सः सर्वथा निश्चलभावेन निजमार्गानुसरणाय समर्थो भवति अर्थात् स्वकर्तव्यपालने अविचालितः तिष्ठति । सः सर्वदा सम्मालहो भवति । अत एवोच्यते-‘गुणयुक्तोऽप्यधो याति रिक्तः कूपे यथा घटः । गुणहीनोऽपि संपूर्णः जनैः शिरसि धार्यते ॥’ इति ।

‘याच्चा मोघा वरमधिगुणे नाधमे लब्धकामा ।’

इह जगति जनाः नानाविधानां मनोरथानां परिपूरणाय विभिन्नानां मानवानां संसर्गं सततं लभन्ते । तेषां मध्ये केचन जनाः गुणसम्पन्नाः उत्तमजनाः भवन्ति केचन पुनः गुणहीनाः दुष्टस्वभावयुक्ताः अधमाः सन्ति । तन्मध्ये स्वकीयायाः कामनायाः पूरणार्थं गुणीजनसविधे साहाय्यप्रार्थना न दोषाय भवति । सा याच्चा अर्थात् प्रार्थना यदि असफला स्यात् तथापि सा वरम् । किन्तु एतदर्थं दुर्जनसविधे प्रार्थना न कर्तव्या । सा यदि सफला भवति तथापि न वरम् अर्थात् सर्वथा हेया भवति । वस्तुतस्तु साहाय्यप्रार्थनया केनापि जनेन सह प्रार्थनाकारिणः संसर्गः जायते । तस्मात् सज्जनसाहचर्येण चित्तवृत्तिः निर्मला भवति । सा सङ्गतिः सर्वदा लाभाय भवति । हीनजनस्य उपकारग्रहणाद् तादृशस्य जनस्य एव संसर्गलाभः स्यात् । यस्तु दुर्जनस्य संसर्गे विचरति सः संसर्गदोषात् हीनमनोवृत्तिसम्पन्न एव जायते । अतएवोच्यते-‘संसर्गजा दोषगुणाः भवन्ति’ इति । अन्यत्राप्युच्यते-‘त्यज दुर्जनसंसर्गं भज साधु समागमम्’ इति ।

पुनरेतदपि विचार्यमस्ति यत् असज्जनं प्रति कृता याच्चा यदि सफला भवति तर्हि तादृशस्य अनुग्रहप्रदानस्य किञ्चिदसत्कारणमपि भवितुमर्हति । तस्मात् भाविनि काले अमङ्गलस्य शंका वर्तत एव । किन्तु गुणीजनसकाशाद् तादृशस्य अमङ्गलस्य शंका नास्ति । अतः याच्चा सफला भवतु असफला वा, सा तु गुणीजनसविध एव कर्तव्या ।

2.9 Summing up

In this unit we have studied the first 27 verses of the Pūrvamegha part of the *Meghadūta* of Kālidāsa. All the verses are written in the Mandākrāntā metre which is very suitable to depict the Rasa called Vipralambhaśṅgāra (i.e., the sentiment of love in separation), which is also the principal sentiment of this unique work of the great poet. Another special feature noticed is the employment of Arthāntaranyāsa Alamkāra which is often used to give advice. From the Pūrvamegha we can have an idea of Kālidāsa's knowledge of geography also.

2.10 Suggested Reading

- (1) *The Meghadūta of Kālidāsa*, ed. by M.R.Kale, Motilal Banarsidass Publishers Pvt.Ltd., Delhi, 1991.
- (2) *Meghadūta of Mahākavi Kālidāsa*, ed. by Āchārya Śrī Charaṇatīrtha Mahārāj, Kashi Sanskrit Series 219, the Chowkhamba Sanskrit Series office, Varanasi, 1973.
- (3) *Kālidāsa-granthavalī*, ed. by Āchārya Pt. Sītarama Caturvedi, Uttarpradesh Sanskrit Sansthan, Lucknow, 2058 Vikramabda.
- (4) Chakravarty Shrutidhara, 'Treatment of Arthāntaranyāsa in the Meghadūta', *Studies in Sanskrit literature, Culture and Art*, Pratibha Prakashan, Delhi, 2011.

Unit-3

Meghadūta

(From verse No. 28 to verse No. 66)

- 3.1. Introduction
- 3.2. Objectives
- 3.3. Text
- 3.4. Prose order
- 3.5. Translation
- 3.6. Select Expositions/Notes
- 3.7. Model Explanation
- 3.8. Summing up
- 3.9. Suggested Reading

3.1. Introduction :



The *Meghadūta* of Kālidāsa, one of the master pieces of Sanskrit literature, is a Khaṇḍakāvya comprising one hundred and twenty-one verses, which are all composed in the Mandakrānt metre. The work is divided into two halves, viz. the PūrvaMegha and the UttaraMegha. The PūrvaMegha consists of sixty-six verses. In this part Yakṣa, the hero of the work requests a piece of cloud to carry his message to his beloved wife staying at Alakā. He describes the path to be followed by cloud to reach Alakā from Rāmagiri, where Yakṣa is presently staying.

In the previous unit we have discussed about the first twenty-seven verses of the PūrvaMegha, where Yakṣa describes the path upto a country called Daśarṇa.

In this unit we will study the rest of the verses of the PūrvaMegha (i.e., from verse No.28 to 66), which starts with the description of a very famous place called Ujjayinī.

3.2. Objectives :

This unit will help you to have a clear idea about the PūrvaMegha part of the *Meghadūta* of great poet Kālidāsa. In the second unit you have already studied the first 27 verses of the book. In this unit you will study verses 28 to 66. At the

end of this unit, you will be able to

- *read* the actual text,
- *render* the prose order of the verses,
- *find out* meanings of the verses,
- *penetrate* deep into the purport of the text,
- *learn* how to write an explanation of a verse.

3.3. Text : (P rvamegha, verse No. 28 to 66)

वक्रः पन्था यदपि भवतः प्रस्थितस्योत्तराशां
सौधोत्सङ्गप्रणयविमुखो मा स्म भूरुज्जयिन्याः ।
विद्युद्दामस्फुरितचकितैस्तत्र पौराङ्गनानां
लोलापाङ्गैर्यदि न रमसे लोचनैर्वञ्चितोऽसि ॥ 28 ॥
वीचिक्षोभस्तनितविहगश्रेणिकाञ्चीगुणायाः
संसर्पन्त्याः स्वलितसुभगं दर्शितावर्तनाभेः ।
निर्विन्ध्यायाः पथि भव रसाभ्यन्तरः संनिपत्य
स्त्रीणामाद्यं प्रणयवचनं विभ्रमो हि प्रियेषु ॥ 29 ॥
वेणीभूतप्रतनुसलिला तामतीतस्य सिन्धुः
पाण्डुच्छाया तटरुहतरुभ्रंशिभिर्जीर्णपर्णैः ।
सौभाग्यं ते सुभगविरहावस्थया व्यञ्जयन्ती
काश्यं येन त्यजति विधिना स त्वयैवोपपाद्यः ॥ 30 ॥
प्राप्यावन्तीनुदयनकथाकोविदग्रामवृद्धा-
न्यूर्वोद्दिष्टामुपसर पुरीं श्रीविशालां विशालाम् ।
स्वल्पीभूते सुचरितफले स्वर्गिणां गां गतानां
शेषैः पुण्यैर्हृतमिव दिवः कान्तिमत्खण्डमेकम् ॥ 31 ॥
दीर्घीकुर्वन्पटु मदकलं कूजितं सारसानां
प्रत्यूषेषु स्फुटितकमलामोदमैत्रीकषायः ।
यत्र स्त्रीणां हरति सुरतग्लानिमङ्गानुकूलः
शिप्रावातः प्रियतम इव प्रार्थनाचाटुकारः ॥ 32 ॥
हारांस्तारांस्तरलगुटिकान्कोटिशः शङ्खशुक्तीः
शष्पश्यामान्मरकतमणीनुन्मयूखप्ररोहान् ।

दृष्ट्वा यस्यां विपणिरचितान्विद्रुमाणां च भङ्गा-
 न्संलक्ष्यन्ते सलिलनिधयस्तोयमात्रावशेषाः ॥ 33 ॥
 प्रद्योतस्य प्रियदुहितरं वत्सराजोऽत्र जह्रे
 हैमं तालद्रुमवनमभूदत्र तस्यैव राज्ञः ।
 अत्रोद्भ्रान्तः किलनलगिरिः स्तम्भमुत्पाट्य दर्पा-
 दित्यागन्तून्मयति जनो यत्र बन्धूनभिज्ञः ॥ 34 ॥
 जालोद्गीर्णैरुपचितवपुः केशसंस्कारधूपै-
 र्बन्धुप्रीत्या भवनशिखिभिर्दत्तनृत्योपहारः ।
 हर्म्येष्वस्याः कुसुमसुरभिष्वध्वखेदं नयेथा
 लक्ष्मीं पश्यंल्ललितवनितापादरागाङ्कितेषु ॥ 35 ॥
 भर्तुः कण्ठच्छविरिति गणैः सादरं वीक्ष्यमाणः
 पुण्यं यायास्त्रिभुवनगुरोर्धाम चण्डीश्वरस्य ।
 धूतोद्यानं कुवलयरजोगन्धिभिर्गन्धवत्या-
 स्तोयक्रीडानिरतयुवतिस्नानतिक्तैर्मरुद्भिः ॥ 36 ॥
 अप्यन्यस्मिञ्जलधर महाकालमासाद्य काले
 स्थातव्यं ते नयनविषयं यावदत्येति भानुः ।
 कुर्वन्संध्याबलिपटहतां शूलिनः श्लाघनीया-
 मामन्द्राणां फलमविकलं लप्स्यसे गर्जितानाम् ॥ 37 ॥
 पादन्यासैः क्रणितरशनास्तत्र लीलावधूतै
 रत्नच्छायाखचितबलिभिश्चामरैः कलान्तहस्ताः ।
 वेश्यास्त्वत्तो नखपदसुखान्प्रप्य वर्षाग्रविन्दू-
 नामोक्ष्यन्ते त्वयि मधुकरश्रेणिदीर्घान्कटाक्षान् ॥ 38 ॥
 पश्चादुच्चैर्भुजतरुवनं मण्डलेनाभिलीनः
 सांध्यं तेजः प्रतिनवजपापुष्परन्तं दधानः ।
 नृत्तारम्भे हर पशुपतेरार्द्रनागाजिनेच्छां
 शान्तोद्वेगस्तिमितनयनं दृष्टभक्ति र्भवान्या ॥ 39 ॥
 गच्छन्तीनां रमणवसतिं योषितां तत्र नक्तं
 रुद्धालोके नरपतिपथे सूचिभेद्यैस्तमोभिः ।
 सौदामन्या कनकनिकषस्निग्धया दर्शयोर्वी

तोयोत्सर्गस्तनितमुखरो मा च भूर्विक्लवास्ताः ॥ 40 ॥

तां कस्यांचिद्भवनवलभौ सुप्तपारावतायां

नीत्वा रात्रिं चिरविलसनात्खिन्नविद्युत्कलत्रः ।

दृष्टे सूर्ये पुनरपि भवान्वाहयेदध्वशेषं

मन्दायन्ते न खलु सुहृदामभ्युपेतार्थकृत्याः ॥ 41 ॥

तस्मिन्काले नयनसलिलं योषितां खण्डितानां

शान्तिं नेयं प्रणयिभिरतो वर्त्म भानोस्त्यजाशु ।

प्रालेयास्त्रं कमलवदनात्सोऽपि हर्तुं नलिन्याः

प्रत्यावृत्तस्त्वयि कररुधि स्यादनल्पाभ्यसूयः ॥ 42 ॥

गम्भीरायाः पयसि सरितश्चेतसीव प्रसन्ने

छायात्माऽपि प्रकृतिसुभगो लप्स्यते ते प्रवेशम् ।

तस्मादस्याः कुमुदविशदान्यईसि त्वं न धैर्या-

न्मोघीकर्तुं चटुलशफरोद्वर्तनप्रेक्षितानि ॥ 43 ॥

तस्याः किञ्चित्करधृतमिव प्राप्तवानीरशाखं

हृत्वा नीलं सलिलवसनं मुक्त रोधोनितम्बम् ।

प्रस्थानं ते कथमपि सखे लम्बमानस्य भावि

ज्ञातास्वादो विवृतजघनां को विहातुं समर्थः ॥ 44 ॥

त्वन्निष्यन्दोच्छ्वसितवसुधागन्धसंपर्करम्यः

स्त्रोतोरन्ध्रध्वनितसुभगं दन्तिभिः पीयमानः ।

नीचैर्वास्यत्युपजिगमिषोर्देवपूर्वं गिरिं ते

शीतो वायुः परिणमयिता काननोदुम्बराणाम् ॥ 45 ॥

तत्र स्कन्दं नियतवसतिं पुष्पमेघीकृतात्मा

पुष्पासारैः स्नपयतु भवान्व्योमगङ्गाजलाद्रैः ।

रक्षाहेतोर्नवशशिभृता वासवीनां चमूना-

मत्यादित्यं हुतवहमुखे संभृतं तद्धि तेजः ॥ 46 ॥

ज्योतिर्लेखावलिय गलितं यस्य बर्ह भवानी

पुत्रप्रेम्णा कुवलयदलप्रापि कर्णे करोति ।

धौतापाङ्गं हरशाशिरुचा पावकेस्तं मयूरं

पश्चादद्रिग्रहणगुरुभिर्गर्जितैर्नर्तयेथाः ॥ 47 ॥

आराध्यैनं शरवणभवं देवमुल्लङ्घिताध्वा

सिद्धद्वन्द्वैर्जलकणभयाद्वीणिभिर्मुक्त मार्गः ।
 व्यालम्बेथाः सुरभितनयालम्भजां मानयिष्य-
 न्स्रोतोमूर्त्या भुवि परिणतां रन्तिदेवस्य कीर्तिम् ॥ 48 ॥
 त्वय्यादातुं जलमवनते शार्ङ्गिणो वर्णचौरै
 तस्याः सिन्धोः पृथुमपि तनुं दूरभावात्प्रवाहम् ।
 प्रेक्षिष्यन्ते गगनगतयो नूनमावर्ज्यं दृष्टी-
 रेकं मुक्तागुणमिव भुवः स्थूलमध्येन्द्रनीलम् ॥ 49 ॥
 तामुत्तीर्य ब्रज परिचितभ्रूलताविभ्रमाणां
 पक्ष्मोत्क्षेपादुपरिविलसत्कृष्णशारप्रभागाम् ।
 कुन्दक्षेपानुगमधुकर श्रीमुषामात्मबिम्बं
 पात्रीकुर्वन्दशपुरवधूनेत्रकौतूहलानाम् ॥ 50 ॥
 ब्रह्मावर्तं जनपदमथच्छायया गाहमानः
 क्षेत्रं क्षत्रप्रधनपिशुनं कौरवं तच्चजेथाः ।
 राजन्यानां शितशरशतैर्यत्र गाण्डीवधन्वा
 धारापातैस्त्वमिव कमलान्यभ्यवर्षन्मुखानि ॥ 51 ॥
 हित्वा हालामभिमतरसां रेवतीलोचनाङ्कं
 बन्धुप्रीत्या समरविमुखो लाङ्गली याः सिषेवे ।
 कृत्वा तासामधिगममपां सौम्य सारस्वतीना-
 मन्तः शुद्धस्त्वमपि भविता वर्णमात्रेण कृष्णः ॥ 52 ॥
 तस्माद्गच्छेरनुकनखलं शैलराजावतीर्णां
 जह्नोः कन्यां सगरतनयस्वर्गसोपानपङ्क्तिम् ।
 गौरीवक्त्रभ्रुकुटिरचनां या विहस्येव फेनैः
 शंभोः केशग्रहणमकरोदिन्दुलग्नोर्मिहस्ता ॥ 53 ॥
 तस्याः पातुं सुरगज इव व्योम्नि पश्चार्धलम्बी
 त्वं चेदच्छस्फटिकविशदं तर्कं येस्तिर्यगम्भः ।
 संसर्पन्त्या सपदि भवतः स्रोतसि च्छाययाऽसौ
 स्यादस्थानोपगतयमुनासंगमेवाभिरामा ॥ 54 ॥
 आसीनानां सुरभितशिलं नाभिगन्धैर्मृगाणां
 तस्या एव प्रभवमचलं प्राप्य गौरं तुषारैः ।

वक्ष्यस्यध्वश्रमविनयने तस्य शृङ्गे निषण्णः
 शोभां शुभ्रां त्रिनयनवृषोत्खातपङ्कोपमेयाम् ॥ 55 ॥
 तं चेद्वायौ सरति सरलस्कन्धसंघट्टजन्मा
 बाधेतोल्काक्षपितचमरीबालभारो दवाग्निः ।
 अर्हस्येनं शामयितुमलं वारिधारासहस्रै-
 रापन्नार्तिप्रशमनफलाः संपदो ह्युत्तमानाम् ॥ 56 ॥
 ये संरम्भोत्पतनरभसाः स्वाङ्गभङ्गाय तस्मि-
 न्मुक्ताध्वानं सपदि शरभा लङ् धयेयुर्भवन्तम् ।
 तान्कुर्वीथास्तुमुलकरकावृष्टिपातावकीर्णा-
 न्के वा न स्युः परिभवपदं निष्फलारम्भयत्नाः ॥ 57 ॥
 तत्र व्यक्तं दृषदि चरणन्यासमर्धेन्दुमौलेः
 शश्वत्सिद्धैरुपचितबलिं भक्ति नम्रः परीयाः ।
 यस्मिन्दृष्टे करणविगमादूर्ध्वमुद्धूतपापाः
 कल्पिष्यन्ते स्थिरगणपदप्राप्तये श्रद्धधानाः ॥ 58 ॥
 शब्दायन्ते मधुरमनिलैः कीचकाः पूर्यमाणाः
 संरक्तभिस्त्रिपुरविजयो गीयते किंनरीभिः ।
 निर्हीदस्ते मुरज इव चेत्कन्दरेषु ध्वनिः स्या-
 त्संगीतार्थो ननु पशुपतेस्तत्र भावी समग्रः ॥ 59 ॥
 प्रालेयाद्रेरुपतटमतिक्रम्य तांस्तान्विशेषा-
 न्हंसद्वारं भृगुपतियशोवर्त्म यत्क्रौञ्चरन्ध्रम् ।
 तेनोदीचीं दिशमनुसरेस्तिर्यगायामशोभी
 श्यामः पादो बलिनियमनाभ्युद्यतस्येव विष्णोः ॥ 60 ॥
 गत्वा चोर्ध्वं दशमुखभुजोच्छ्वासितप्रस्थसंधेः
 कैलासस्य त्रिदशवनितादर्पणस्यातिथिः स्याः ।
 शृङ्गोच्छ्रायैः कुमुदविशदैर्यो वितत्य स्थितः खं
 राशीभूतः प्रतिदिनमिव त्र्यम्बकस्याट्टहासः ॥ 61 ॥
 उत्पश्यामि त्वयि तटगते स्निग्धभिन्नाञ्जनाभे
 सद्यः कृतद्विरददशनच्छेदगौरस्य तस्य ।
 शोभामद्रेः स्तिमितनयनप्रेक्षणीयां भवित्री-

मंसन्यस्ते सति हलभृतो मेचके वाससीव ॥ 62 ॥

हित्वा तस्मिन्भुजगवलयं शंभुना दत्तहस्ता

क्रीडाशैले यदि च विचरेत्पादचारेण गौरी ।

भङ्गीभत्रया विरचितवपुः स्तम्भितान्तर्जलौघः

सोपानत्वं कुरु मणितटारोहणायाग्रयायी ॥ 63 ॥

तत्रावश्यं वलयकुलिशोद्घट्टनोद्गर्णतोयं

नेष्यन्ति त्वां सुरयुवतयो यन्त्रधारागृहत्वम् ।

ताभ्यो मोक्षस्तव यदि सखे घर्मलब्धस्य न स्या-

त्क्रीडालोलाः श्रवणपरुषैर्गर्जितैर्भाययेस्ताः ॥ 64 ॥

हेमाम्भोजप्रसवि सलिलं मानसस्याददानः

कुर्वन्कामं क्षणमुखपटप्रीतिमैरावतस्य ।

धुन्वन्कल्पद्रुमकिसलयान्यंशुकानीव वातै-

र्नानाचेष्टैर्जलद ललितैर्निर्विशेस्तं नगेन्द्रम् ॥ 65 ॥

तस्योत्सङ्गे प्रणयिन इव स्रस्तगङ्गादुकूलां

न त्वं दृष्ट्वा न पुनरलकां ज्ञास्यसे कामचारिन् ।

या वः काले वहति सलिलोद्गारमुच्चैर्विमाना

u

मुक्ताजालग्रथितमलकं कामिनीवाभ्रवृन्दम् ॥ 66 ॥

3.4. Prose order : (P rvamegh, from verse No.28 to 66)

- (28) उत्तराशां प्रस्थितस्य भवतः पन्था वक्रः यदपि उज्जयिन्याः सौधोत्सङ्गप्रणयविमुखः मा स्म भूः । तत्र विद्युद्दामस्फुरितचकितैः लोलापाङ्गैः पौराङ्गनानां लोचनैः न रमसे यदि (तर्हि त्वं) वञ्चितः असि ।
- (29) पथि वीचिक्षोभस्तनितविहगश्रेणिकाञ्चीगुणायाः स्वलितसुभगं संसर्पन्त्याः दर्शितावर्तनाभेः निर्विन्ध्यायाः संनिपत्य रसाभ्यन्तरः भव । स्त्रीणां प्रियेषु विभ्रमः आद्यं प्रणयवचनं हि ।
- (30) वेणीभूतप्रतनुसलिला तटरुहतुरुभ्रंशिभिः जीर्णपर्णैः पाण्डुच्छाया सुभग विरहावस्थया तां अतीतस्य ते सौभाग्यं व्यञ्जयन्ती सिन्धुःयेन विधिना काश्यं त्यजति स त्वया एव उपपाद्यः ।
- (31) उदयनकथाकोविदग्रामवृद्धान् अवन्तीन् प्राप्य पूर्वोद्दिष्टां श्रीविशालां सुचरितफले स्वल्पीभूते गां गतानां स्वर्गिणां शेषैः पुण्यैः हतं कान्तिमत् एकं दिवः खण्डम् इव विशालां पुरीम् उपसर ।
- (32) यत्र प्रत्यूषेषु पटु मदकलं सारसानां कूजितं दीर्घीकुर्वन् स्फुटितकमलामोदमैत्रीकषायः अङ्गानुकूलः शिप्रावातः प्रार्थनाचाटुकारः प्रियतमः इव स्त्रीणां सुरतलानिं हरति ।

- (33) यस्यां कोटिशः विपणिरचितान् तारान् तरलगुटिकान् हारान् शङ्खशुक्तीः शष्पश्यामान् उन्मयूखप्ररोहान् मरकतमणीन् विद्रुमाणां भङ्गान् च दृष्ट्वा सलिलनिधयः तोयमात्रावशेषाः संलक्ष्यन्ते ।
- (34) अत्र वत्सराजः राज्ञः प्रद्योतस्य प्रियदुहितरं जह्रे । अत्र तस्यएव हैमं तालद्रुमवनम् अभूत् । अत्र नलगिरिः दर्पात् स्तम्भम् उत्पाट्य इति अभिज्ञः जनः आगन्तून् बन्धून् यत्र रमयति ।
- (35) जालोद्गीर्णैः केशसंस्कारधूपैः उपचितवपुः बन्धुप्रीत्या भवनशिखिभिः दत्तनृत्योपहारः कुसुमसुरभिषु ललितवनितापादरागाङ् कितेषु हर्म्येषु अस्याः लक्ष्मीं पश्यन् अध्वखेदं नयेथाः ।
- (36) भर्तुः कण्ठच्छविः इति गणैः सादरं वीक्ष्यमाणः कुवलयरजोगन्धिभिः तोयक्रीडानिरतयुवतिस्नानतिकैः गन्धवत्याः मरुद्भिः धूतोद्यानं त्रिभुवनगुरोः चण्डीश्वरस्य पुण्यं धाम यायाः ।
- (37) (हे) जलधर, महाकालम् अन्यस्मिन् अपि काले आसाद्य ते स्थातव्यं यावत् भानुः नयनविषयम् अत्येति । श्लाघनीयां शुलिनः संध्याबलिपटहतां कुर्वन् आमन्द्राणां गर्जितानाम् अविकलं फलं लप्स्यसे ।
- (38) तत्र पादन्यासैः क्वणितरशनाः लीलावधूतैः रत्नच्छायाखचितवलिभिः चामरैः क्लान्तहस्ताः वेश्याः त्वत्तः नखपदसुखान् वर्षाग्रबिन्दून् प्राप्य त्वयि मधुकरश्रेणिदीर्घान् कटाक्षान् आमोक्ष्यन्ते ।
- (39) पश्चात् पशुपतेः नृत्तारम्भे प्रतिनवजपापुष्परक्तं सांध्यं तेजः दधानः उच्चैः भुजतरुवनं मण्डलेन अभिलीनः भवान्या शान्तोद्वेगस्तिमितनयनं दृष्टभक्तिः (सन् पशुपतेः) आर्द्रनागाजिनेच्छां हर ।
- (40) तत्र नक्तं रमणवसतिं गच्छन्तीनां योषितां सूचिभेदैः तमोभिः रुद्धालोके नरपतिपथे कनकनिकषस्निग्धया सौदामन्या उर्वीं दर्शय । तयोत्सर्गस्तनितमुखरः मा च भूः । ताः विक्लवाः ।
- (41) चिरविलसनात् खिन्नविद्युत्कलत्रः भवान् सुप्तपारावतायां कस्यांचित् भवनवलभौ तां रात्रिं नीत्वा सूर्ये दृष्टे (सति) पुनरपि अध्वशेषं वाहयेत् । सुहृदाम् अभ्युपेतार्थकृत्याः न मन्दायन्ते खलु ।
- (42) तस्मिन् काले प्रणयिभिः खण्डितानां योषितां नयनसलिलं शान्तिं नेयम् । अतः भानोः वर्त्म आशु त्यज । सः अपि नलिन्याः कमलवदनात् प्रालेयास्त्रं हर्तुं प्रत्यावृत्तः । त्वयि कररुधि अनल्पाभ्यसूयः स्यात् ।
- (43) गम्भीरायाः सरितः प्रसन्ने चेतसि एव पयसि प्रकृतिसुभगः ते छायात्मा अपि प्रवेशं लप्स्यते । तस्मात् अस्याः कुमुदविशदानि चटुलशफरोद्वर्तनप्रेक्षितानि धैर्यात् मोघीकर्तुं त्वं न अर्हसि ।
- (44) (हे) सखे । प्राप्तवानीरशाखं किञ्चित् करधृतम् इव मुक्त रोधोनितम्बं नीलं तस्याः सलिलवसनं हत्वा लब्धमानस्य ते प्रस्थानं कथमपि भावि । ज्ञातास्वादः कः विवृतजघनां विहातुं समर्थः ।

- (45) त्वन्निष्यन्दोच्छ्वसितवसुधागन्धसंपर्करम्यः स्रोतोरन्ध्रध्वनितसुभगं दन्तिभिः पीयमानः काननोदुम्बराणां परिणमयिता शीतो वायुः देवपूर्वगिरिम् उपजिगमिषोः ते वास्यति ।
- (46) तत्र नियतवसतिं स्कन्दं पुष्पमेघीकृतात्मा व्योमगङ्गाजलाद्रैः पुष्पासारैः भवान् स्नपयतु । तत् वासवीनां चमूनां रक्षाहेतोः नवशशिभृता हुतवहमुखे अत्यादित्यं तेजः हि ।
- (47) ज्योतिर्लेखावलयि गलितं यस्य बर्हं भवानी पुत्रप्रेम्णा कुवलयदलप्रपि कर्णे करोति, हरशाशिरुचा धौतापाङ्गं पावकेः मयूरं पश्चात् अद्रिग्रहणगुरुभिः गर्जितैः नर्तयेथाः ।
- (48) शरवणभवं देवम् आराध्य वीणिभिः सिद्धद्वन्द्वैः जलकणभयात् मुक्तमार्गः उल्लङ्घिताध्वा सुरभितनयालम्भजा भुवि स्रोतोमूर्त्यां परिणतां रन्दिदेवस्य कीर्तिं मानयिष्यन् व्यालम्बेयिथाः ।
- (49) शार्ङ्गिणः वर्णचौरै त्वयि जलमादातुम् अवनते पृथुमपि दूरभावात् तनुं तस्याः सिन्धोः प्रवाहं गगनगतयः नुनं दृष्टीः आवर्ज्य एकं स्थूलमध्येन्द्रनीलं भुवः मुक्तगुणम् इव प्रेक्षिष्यन्ते ।
- (50) ताम् उत्तीर्य परिचितभूलताविभ्रमाणाम् (इव) पक्ष्मोत्क्षेपात् उपरिविलसत्कृष्णशारप्रभाणां कुन्दक्षेपानुगमधुकरश्रीमुषां दशपुरवधूनेत्रकौतूहलानाम् आत्मबिम्बं पात्रीकुर्वन् ब्रज ।
- (51) अथ ब्रह्मावर्तं जनपदं छायाया गाहमानः क्षत्रप्रधनपिशुनं तत् कौरवं क्षेत्रं भजेथाः, यत्र गाण्डीवधन्वा शितशरशतैः राजन्यानां मुखानि धारापातैः कमलानि त्वम् इव अभ्यवर्षत् ।
- (52) बन्धुप्रीत्या समरविमुखः लाङ्गली अभिमतस्यां रेवतीलोचनाङ्गां हालां हित्वा याः सिषेवे, (हे) सौम्य (त्वं) तासां सारस्वतीनाम् अपाम् अभिगमं कृत्वा अन्तः शुद्धः भविता, अपि (तु) वर्णमात्रेण कृष्णः ।
- (53) तस्मात् अनुकनखलं शैलराजावतीर्णां सगरतनयस्वर्गसोपानपङ्क्तिं जहोः कन्यां गच्छेः, या गौरीवक्त्रभुक्वटिरचनां फेनैः विहस्य इव इन्दुलग्नोर्मिहस्ता शंभोः केशग्रहणम् अकरोत् ।
- (54) सुरगज इव व्याम्नि पश्चार्धलम्बी अच्छस्फटिकविशदं तस्याः अम्भः तिर्यक् पातुन्वं तर्कयेः चेत् सपदि स्रोतसि संसर्पन्त्या भवतः छायाया असौ अस्थानोपगतयमुनासंगमा इव अमिरामा स्यात् ।
- (55) आसीनानां मृगाणां नाभिगन्धैः सुरभितशिलं तस्याः प्रभवं तुषारैः गौरम् अचलं प्राप्य अध्वश्रमविनयने शृङ्गे निषण्णः (सन्) शुभ्रत्रिनयनवृषोत्खातपङ्कोपमेयां शोभां वक्ष्यसि ।
- (56) वायौ सरति सरलस्कन्धसंघट्टजन्मा उल्काक्षपितचमरीबालभारः दावाग्निः तं बाधेत चेत् एनं वारिधारासहस्रैः अलं शमयितुम् अर्हसि । उत्तमानां संपदः आपन्नार्तिप्रशमनफलाः ।
- (57) तस्मिन् संरम्भोत्पतनरभसाः ये शरभाः मुक्ताध्वानं भवन्तं सपदि स्वाङ्गभङ्गाय लङ्घयेयुः । तान् तुमुलकरकावृष्टिपातावकीर्णान् कुर्वीथाः । निष्फलारम्भयकत्नाः के वा परिभवपदं न स्युः ।
- (58) तत्र दृषदि व्यत्रं शाशवत् सिद्धैः उपचितबलिम् अर्धेन्दुमौलेः चरणन्यासं भक्तिनम्रः परीयाः, यस्मिन् दृष्टे उद्धूतपापाः श्रद्धाः करणविगमात् ऊर्ध्वं स्थिरगणपदप्राप्तये कल्पिष्यन्ते ।
- (59) अनिलैः पूर्यमाणाः कीचकाः मधुरं शब्दायन्ते संसक्ताभिः किंनरीभिः त्रिपुरविजयः गीयते । कन्दरेषु ते निर्हादः मुरजे ध्वनिः इव स्यात् चेत् तत्र पशुपतेः संगीतार्थः समग्रः भावी ननु ।

- (60) प्रालेयाद्रेः उपतट तांस्तान् विशेषान् अतिक्रम्य हंसद्वारं भृगुपतियशोवर्त्म यत् क्रौञ्चरन्ध्रं तेन बलिनियमनाभ्युद्यतस्य विष्णोः श्यामः पादः इव तिर्यगायामशोभी उदीचीं दिशम् अनुसरेः ।
- (61) ऊर्ध्वं च गत्वा दशमुखभुजोच्छ्वासितप्रस्थसंधेः त्रिदशवनितादर्पणस्य कैलासस्य अतिथिः स्याः, यः कुमुदविशदैः खं वितत्य प्रतिदिनं राशीभूतः त्र्यम्बकस्य अट्टहासः इव स्थितः ।
- (62) स्निग्धभिन्नाञ्जनाभे त्वयि तटगते सद्यः कृतद्विरददशनच्छेदगौरस्य तस्य अद्रेः मेचके वाससी अंसन्यस्ते सति हलभूतः इव स्तिमितनयनप्रेक्षणीयां शोभां भवित्रीं उत्पश्यामि ।
- (63) तस्मिन् क्रीडाशैले शम्भुना भुजगवलयं हित्वा दत्तहस्ता गौरी पादचारेण च विचरेद्यदि (तर्हि) अग्रयायी स्तम्भितान्तर्जलौघः भङ्गीभक्त्या विरचितवपुः मणितटारोहणाय सोपानत्वं कुरु ।
- (64) तत्र अवश्यं सुरयुवतयः वलयकुलिशोद्धृद्वनोद्गीर्णतोयं त्वां यन्त्रधारागृहत्वं नेष्यन्ति । (हे) सखे, घर्मलब्धस्य तव ताभ्यः मोक्षः न स्यात् यदि क्रीडालोलाः ताः श्रवणपरुषैः गर्जितैः भाययेः ।
- (65) (हे) जलद, हेमाम्भोजप्रसवि मानसस्य सलिलम् आददानः ऐरावतस्य क्षणमुखपटप्रीतिं कुर्वन् कल्पद्रुमकिसलयानि अंशुकानि इव वातैः धुन्वन् नानाचेष्टैः ललितैः तं नगेन्द्रं कामं निर्विशेः ।
- (66) प्रणयिनः इव तस्य उत्सङ्गे स्रस्तगङ्गादुकूलाम् अलकां दृष्ट्वा (हे) कामचारिन्, त्वं पुनः न ज्ञास्यसे । उच्चैर्विमाना या वः काले सलिलोद्गारम् अभ्रवृन्दं कामिनी मुक्तजालप्रथितम् अलकम् इव वहति ।

3.5. Translation : (P rvamegha, Verse No.28 to 66)

- (28) For you, travelling towards the north, the path may be circuitous; yet do not fail to amuse yourself on the palace-galleries of Ujjayin ; you will be deceiving yourself if you are not charmed there by the eyes of city-ladies having unsteady corners and dazzled by the flashes of lightning streaks.
- (29) Having come in contact, on your way, with the Nirvindhya (river), having for her waist-band the row of birds noisy on account of the turbulence of the waves, gliding in a manner graceful by her stumblings and manifesting her navel in the form of the whirlpools, do you become the enjoyer of the flavour (of her water); for, with regard to their lovers, amorous gestures are women's first expressions of love.
- (30) O fortunate one, the river Sindhu with its scanty water appearing like a single braid, pale in colour on account of dried up leaves falling from trees on her banks, suggests, by her lovelorn condition, the good luck of yours. You yourself, when cross her, will have to adopt measures by which she will abandon her emaciation (be filled up with water again).
- (31) Having reached the country of Avantī, where the old villagers are conversant

with the stories about Udayana, approach the aforesaid city of Viśāl (otherwise known as Ujjayinī), abounding in wealth and appearing as it were a bright part of heaven, borne down (to the earth) by the remaining merit of those, who, after having lived in heaven, have come down to the earth, (the stock of) the fruits of their virtuous deeds having run short.

- (32) Where the breeze from the Śīprī, early in the morning, lengthening the sweet cooing of the cranes under intoxication, fragrant due to its contact with the extremely pleasing smell of blown lotuses, and agreeable to the body, removes the lethargy of women brought on by enjoyment, like a lover proffering his request in flattering terms.
- (33) And on seeing in crores of pearl-necklaces with precious stones forming their central gems, conches, pearl-shells, emerald gems, dark green like young grass, with their shooting rays spread upwards, and pieces of corals, arranged (for sale) in the market-places whereof, the oceans appear (to be so robbed of their treasures as) to have only water left in them.
- (34) And where the people, versed in folk-lore, amuse their relations coming on a visit to a place with such stories as – “Here did the king of the Vatsa country (Udayana by name) carry away the beloved daughter of Pradyota; and here there was the golden garden of the Tīla trees, belonging to the same king (i.e., Pradyota), and here also roamed, as they say, (his elephant) Nalagiri, having uprooted the tie-post in his fury.
- (35) With your size increased by the (smoke of the) incense used for perfuming the hair and escaping through the lattices of the windows, and welcomed with presents in the form of their dancing by the domestic peacocks through fraternal affection, do you dispel the fatigue of your journey enjoying the beauty therein, in its lofty buildings, sweet-smelling with flowers and marked with red lac of the feet of beautiful ladies.
- (36) Respectfully looked at by Śīva’s attendants, since you resemble their master’s neck in colour, you should go to the holy temple of the Lord of the three worlds, the Caṇḍīśvara, which has its garden fanned by breezes from the Gandhavaṭī (river), fragrant with the pollen of blue lotuses and with bathing-perfumes of damsels engaged in sporting in its water.
- (37) O cloud! even if you reach the Mahākālā at any other time, you should stay there till the sun passes beyond the range of eyes. Serving the noble purpose of a drum during the evening worship of Siva, you will obtain the full fruit of your rumbling thunders.
- (38) There on receiving from you the first drops of rain-water shooting to their nail-marks, the dancing girls, with their waist-zones jingling at the planting of their feet (in the act of dancing) and with their hands fatigued by the graceful waving of the Cīmaras with their handles covered with lustrous gems, will cast at you side-glances long like rows of bees.

- (39) Thereafter, at the commencement of Śīva's dance, resting in a round form on the lofty forests of his arms, possessing the twilight lustre as red as the fresh-blown hibiscus (jap) flower, do you remove the desire for the wet elephant's hide of the Lord of creatures, your devotion being marked by Bhavānī with her eyes steady owing to her inward agitation being calmed down.
- (40) There, when, the royal road is obstructed from vision by dense darkness, point out, by your lightning, charming like a streak of gold on a touchstone, the path to women going to their lovers' abodes at night; water but don't you be resounding with thunder and the downpour, because they (i.e., the women) are timid.
- (41) Having passed that night on some lofty mansion-roof, where pigeons are asleep, you, whose wife, the lightning, is tired by sporting for a long time, should proceed ahead on your remaining journey, when the sun is seen again. Indeed, those who have undertaken a mission from their friends never delay.
- (42) That is the time when the tears of offended women are to be wiped off by lovers; hence, avoid the path of the sun at once; because, when he has returned to remove tears of dew from the lotus -face of the lotus plant, he will be extremely angry with you, obstructing his rays.
- (43) Even your naturally attractive reflection will gain entrance into the clear waters of the (river) Gambh r , as into a pure mind, hence it does not befit you to render futile, through rudeness, her lotus-like bright glances, in the form of swift springing up of the fish. ॐ
- (44) After you will have removed her blue garment in the shape of the water, slipped down from her hips in the form of the bank and appearing to be clutched up by the hand on account of the branches of the canes touching it (the garment in the form of water), it will be with considerable difficulty that the departure of you hanging obliquely, will take place. Who, that has experienced the pleasure is able to leave a woman with loins uncovered.
- (45) A cool breeze, pleasant on account of its contact with the smell of the earth refreshed by your showers, inhaled by elephants in a manner charming on account of their snorting sounds, and causing the wild figs to rippen, will gently blow as you will proceed to Devagiri.
- (46) Assuming the form of a flowery cloud, you should bathe Skanda, who has taken permanent abode there, with floral showers, wet with waters of heavenly Ganges. For he is (none other than) his own energy, surpassing the sun in brightness that was placed by Śīva, bearing the new moon, in the mouth of Agni (i.e. fire) for the protection of the armies of Indra.
- (47) Thereafter, by your thunderings, deeply echoing in the mountain, you should cause to dance that peacock of K rtikeya, whose corners of eyes are illumined by the lustre of Śīva's moon and whose dropped feather, encircled with streaks of lustre, Bhav n puts on her ear instead of a blue lotus petal, through affection for her son.

- (48) After worshipping the god born of śara reeds, when you will move forward, your path being left by the pairs of Siddhas bearing lutes, from fear of the drops of water, you stop for a while to do honour to the glory of Rantideva, sprung from his slaughter (in sacrifice) of cows and appearing on earth in the form of a river.
- (49) When you, resembling Kṛṣṇa in colour, will bend down to drink its water, the current of that river though broad, yet appearing slender due to the distance, will be looked at by those moving in the sky (viz, gods and demigods), with fixed eyes, as if it were the earth's single-streaked necklace of pearls with a big sapphire for its central gem.
- (50) After crossing that river, you proceed further making yourself an object of curiosity to the eyes of the ladies of Da āpura, familiar with the sportive movements of their creeper– like eyebrows, having dark and variegated lustre flashing up due to the uplifting of eys-lashes and adopting the beauty of the bees, following Kunda flowers as they are tossed about.
- (51) Then entering the country of Brahmāvarta with your shadow, you should move on to the region of the Kauravas (Kurukṣetra) which reminds one of the terrible battles of the Kṣatriyas, wherein Arjuna showered hundreds of sharp arrows on the heads of kings, in the same way as you do on the lotuses by your showers.
- (52) O gentle one! having drunk waters of the Sarasvatī, which Balarāma, refusing to take part in the war on account of his love towards his kinsmen, made use of, rejecting wine of agreeable taste with Revatī's eyes reflected in it, you will be purified at heart, dark only in colour externally.
- (53) From there, you should go to Jahnu's daughter the Ganges - , descended from the Himalayas near Kanakhala, who served as the flight of the steps to heaven to Sagara's sons, and who, laughing as it were with her foam at the frowning face of Gaurī, caught hold of Śiva's hair with her hands, in the form of waves stretching to the moon (on his crest).
- (54) If, like a heavenly elephant with its forepart leaning against the sky, you think of drinking her water as clear as crystal, she with your shadow swiftly moving along the stream, will appear beautiful, as if she has been united with the Yamunā at another place (than Prayāga).
- (55) On reaching the mountain, the source of that very river (i.e. Himālaya), white with snow and having its rocks scented by the musk of the deer sitting thereon, you seated on its peak for the removal of your fatigue, will possess a beauty comparable to that of a mass of mud dug up by the white bull of the three-eyed Lord (i.e. Śiva).
- (56) If the wild fire caused by the friction of branches of pine trees when the wind blows, destroys by its flames the thick tails of the Camarī cows, it behoves you to extinguish it completely by thousands of your showers; for

the riches of the great are certainly for relieving the sufferings of the distressed.

- (57) Scatter away with heavy showers of hail-stones, those Śarabhas there, who, reckless to jump up in anger, may suddenly attack you, standing out of their path, only to get their bodies shattered: who, indeed, that direct their efforts to useless undertakings, do not become an object of contempt!
- (58) Humble with devotion, go round, keeping it to the right, the foot-print of Śiva, bearing the crescent moon on His head, imprinted there on the rock and to which offerings are always brought by the Siddhas; on seeing it, those who have faith, being free from their sins, are able, on falling off the (worldly) body, to attain the permanent post of Gaṇas.
- (59) There the bamboos, as they are filled with wind, produce pleasing sounds, while the victory over Tripura is sung in a body (chorus) by the wives of the Kinnaras: if your thunder then, resounding in the caves, will be as deep as the sound of a tabor, the apparatus of Śiva's concert there will surely be complete.
- (60) Going beyond those various beautiful spots on the slopes of the Himālaya, you, appearing beautiful on account of your oblique length and resembling the black foot of Viṣṇu, prepared to restrain Bali, should fly northwards by the opening in (mount) Krauñca, by which swans proceed (to the lake Mānasa) and which has contributed to Paraśurama's glory.
- (61) Soaring still higher, you should be the guest of (the mountain) Kailāsa, the joints of whose peaks were loosened by Ravana, which serve as a mirror to the females of the gods, and which stands occupying the sky with its peaks white like lilies, as if it were the loud laugh of Śiva, accumulated day by day.
- (62) When you resembling glossy and powdered collyrium, will be staying on its slopes, I imagine, the beauty of that mountain, white like a piece of elephant's tusk freshly cut off, will be worthy to be gazed at with steady eyes, like the black garment of Balarāma placed on his shoulder.
- (63) And if Gaurī, a helping hand being given to her by Śiva leaving off his serpent-bracelets, should walk about on foot on that pleasure mountain, preceding her, form yourself with the internal mass of water hardened into a line of ascending curves and become a flight of steps for her to ascend its jewelled slope.
- (64) The celestial damsels will surely transform you there into a shower-bath, your water being thrown out by striking against their diamond studded bracelets. O friend, if you, obtained in the hot season, can have no escape from there, then frighten them, engaged in sports, by your thunders, harsh to the ear.
- (65) Drinking the water of the lake Mānasa, the producer (i.e., birth place) of golden lotuses, giving for a moment to Airāvata the pleasure of having a

covering for his face, shaking off with your breezes the sprouts of the wish-granting – tree (Kalpa-druma) as if they were silken garments with sportings, full of various actions like these, O Cloud, you should enjoy the lord of mountains according to your own will.

- (66) You, moving at will, on seeing Alak with its garment the Ganges dropping from it, lying on its slope, as if on the lap of a lover, you will not fail to recognize it; full of lofty mansions, it bears during your season, a mass of clouds shedding water, like a damsel having her braid decorated with pearl strings.

3.6 Select Expositions / Notes

Verse No.(28) : Yakṣa requests the piece of cloud, which is moving towards north to reach Alak , to take a bit circuitous path here. Because, here there is a beautiful city called Ujjayin . From this verse onward till verse No.41, we find a vivid description of the city of Ujjayin . From this verse it can be known that this city is full of big, white-washed mansions and the ladies here are very charming with beautiful eyes.

Stop to Consider :

Ujjayinī, situated on the bank of river Śīpr , was the capital of the country called Avantī. It was also known as Viś Ū or Viś Ū Avantik and Puṣpakaraṇḍinī. It is supposed to have been the residence of poet K lid sa and the capital city of his well known patron king Vikram ditya. It is stated to be one of the seven sacred cities in India visited by numerous pilgrims. Name of these seven cities are stated as–

‘अयोध्या मथुरा माया काशी काञ्ची अवन्तिका ।
पुरी द्वारावती चैव सप्तैता मोक्षदायिकाः ॥’

Verse No.31 : The old villagers of the country called Avantī, the capital of which is Ujjayin , are very much conversant with the stories about Udayana, the king of Vatsa, a neighbouring country. It is said that Udayana married Vāsavadattā , the princess of Avantī. Ujjayinī or Viś Ū was a very wealthy city. It was believed to be as good as heaven. According to the Ved nta philosophy, the souls of those, who in this world perform meritorious deeds, go to the heaven to enjoy the fruit of such deeds. When the stock of their religious merit is exhausted, they come back to this world. Hence, it is stated in the Śrīmadbhagavadgīt thus –

‘ते तं भुक्त्वा स्वर्गलोकं विशालं
क्षीणे पुण्ये मर्त्यलोकं विशन्ति ।’ (Git , IX.21)

Now, for those who were sent back to this world while a bit of the fruit of their good deeds remained unenjoyed, they still had to be provided with those heavenly pleasures in this world itself. For that purpose a heaven had to be made in this world itself. K lid sa thinks that Ujjayin was the place made for that purpose. Hence, in this verse Ujjayin is said to be a piece of heaven in this world. In fact it is the ornamental way of expression, whereby the richness and peacefulness of the city of Ujjayin has been described.

Stop to consider :

The Story of Udayana

The story of Udayana is found in Guṇ ḍhya's Bṛhatkath , Kṣemendra's Bṛhatkath ma jar and Somadeva's Kath sarits g ra. It is also found in Bh sa's Svapnav savadatt . It is briefly thus—Caṇḍamah sena, otherwise known as Pradyota, was the king of Ujjayin . By the grace of Indra he got a daughter named V savadatt . He wished to give her in marriage to a king named Sanjaya. But V savadatt saw king Udayana of Vatsa in her dream and fell in love with him. Pradyota came to know about that and hence forcefully brought Udayana to his country and kept him in captivity there. But when he was set free by the minister, he carried off V savadatt to his own kingdom. Later on the story of Udayana and V savadatt became very popular among the masses.



The Story of Viśāla

The term Viś l (i.e. another name of Ujjayinī) can be derived as 'विशिष्टा शालाः' (mansions or big houses of a particular structure) यस्याम्. It means—the place which has big houses. But if it is considered to be same as Vaiś lī as stated in the Bh gavatapur ṇa, then it is so called after Viśāla, a king of the Solar race and son of Tṛṇabindu. Viś la founded this place, and thus it got the name Vaiś lī. 'विशालो वंशकृद्राजा वैशालीं निर्ममे पुरीम्'(Bh gavata, IX.2.33).

Verse No.(34) : The poet now describes the important spots of the city of Ujjayin , which are generally visited by a new-comer being guided by his host who happens to be a dweller of the city. That is why it is stated that the well informed city-dwellers delight their relatives showing them that part of the city, wherefrom Udayana, the king of Vatsa abducted the beautiful and beloved daughter of Pradyota (i.e., V savadatt). In that city another spectacular spot is the golden palm-tree forest of king Pradyota. Such golden forest certainly reflect the richness and uniqueness of Ujjayinī. King Pradyota had a mighty elephant called Nalagiri (otherwise known as Nadagiri). Nalagiri was so strong, that once it uprooted a huge post from the ground out of fury. That place would also be pointed out by the city people towards their relatives coming for a visit.

Nalagiri was stated to be as powerful as Air vata, the famous elephant of lord Indra. Once Pradyota propitiated goddess Candī by offering oblations of his own flesh. Being pleased the goddess gave him an excellent sword. Nalagiri and this sword were the proud possessions of the king.

Verse No.(36) : Apart from the small river Śīprā, there is another important river at Ujjayinī. It is called Gandhavatī. By this river there is the temple of Caṇḍīśvara (i.e., Lord Śīva). This is the most famous spot of Ujjayinī. Gardens of the famous temple are always shaken by cool breezes coming from Gandhavatī, which also carry the fragrance of lotuses. When cloud will reach that pleasant place, he will be gazed upon eagerly by the attendants of Lord Śīva. Because, the complexion of cloud is very similar to that of the neck of the Lord, i.e., both are dark in complexion. Śīva's neck turned black by the effect of deadly poison (i.e., Kālakaṭa) he drank when it was produced at the time of churning of the milky ocean.

Stop to consider :

The famous temple of Lord Śīva at Ujjayinī is known as Mahākāla temple. The Lord there, is considered to be one of the 12 'Jyotirliṅgas'. One can get rid of all sins just having a sight of one of these Jyotirliṅgas. Śīvapuraṇa gives all the names of the 12 Jyotirliṅgas as follows:

“सौराष्ट्रे सोमनाथञ्च श्रीशैले मल्लिकार्जुनम् ।
उज्जयिन्यां महाकालमोकारपरमेश्वरम् ॥
केदारं हिमवत्पृष्ठे डाकिन्यां भीमशंकरं ।
वाराणस्यां च विश्वेशं त्र्यम्बकं गौतमीतटे ॥
वैद्यनाथं चिताभूमौ नागेशं दारुकावने ।
सेतुबन्धे च रामेशं घुश्मेशं च शिवालये ॥
एतेषां दर्शनादेव पातकं नैव तिष्ठति ।”

Kālidāsa in his *Raghuvamśā* has also described the Mahākāla temple of Ujjayinī and has said that even in the dark half of the month, the entire region remains illuminated due to the beams of the moon at the head of the Lord.

‘असौ महाकालनिकेतनस्य वसन्नदूरे किल चन्द्रमौलेः ।
तमिस्रपक्षेऽपि सह प्रियाभिर्ज्योत्स्नावतो निर्विशति प्रदोषात् ॥’

(*Raghuvamśā*, VI.34).

Verse No.(39) : Just in the preceding two verses it is stated that in the Mahākāla temple during the evening time there will be special worship of the Lord. Yakṣa opines that cloud must be present there during that time and take

part in the worship by its moderately deep thunder, serving the purpose of beating a drum in the prayer.

It is now stated that Lord Śiva himself will dance during that time. Addressing the cloud Yakṣa says – after playing the part of a drum in the evening worship of Lord Śiva, overhang yourself in a circular way over the raised arms of the Lord, appearing like a forest of trees, when His Tāṇḍava-dance commences. Adopt then the colour of the twilight, blood-red like a Japā flower (i.e., hibiscus), thereby fulfilling the desire of the Lord to wear the wettened and reddened elephant-hide. This type of your devotion will be watched at by goddess Bhavānī with eyes peaceful after the removal of fear.

It is said that when Śiva starts dancing his Tāṇḍava dance, he loves to wear the hide of Gajāsura (i.e., a demon in the form of an elephant) whom he killed and took out the skin dripping with blood and danced. Goddess Pārvatī, his wife, feels uneasy when he wears it. When cloud will encircle the arms of the Lord, having the twilight colour at the black backdrop of his dark body, the cloud will resemble the hide of the elephant (which is black in colour) with red blood stains. Hence, taking the piece of cloud, resting at his arms, to be the hide of the elephant, Lord Śiva will dance without wearing the actual hide. By this devotion of the cloud Bhavānī will be pleased and she will be relieved of her inward agitation.

Stop to consider :



1. In Indian tradition two terms are very frequently used to mean dance. They are Nṛtta and Nṛtya. *Abhinayadarpaṇa* clearly distinguishes them when it says: ‘भावाभिनयहीनं तु नृत्तमित्यभिधीयते ॥

रसभावव्यञ्जनादियुक्तं नृत्यमितीर्यते ।’ (*Abhinayadarpaṇa*, 15-16).

According to this statement Nṛtta is a non-imitative art based upon the principles of Tāla and Laya. Nṛtya, which expresses Bhāva, is an imitative art.

2. Nāgajina means an elephant’s skin which belonged to a demon named Gaja. The demon acquired such power that he would have conquered the gods and would have destroyed the sages, had they not fled to Vṛṇasī and taken refuge in the temple of Lord Śiva (i.e., Viśvanātha temple). The Lord destroyed the demon, and ripped up his body, stripped off the elephant’s hide, which he cast over his shoulders for a cloak. Śiva is described as wearing this elephant’s hide whenever He has His Tāṇḍava dance. In several places of the *Kumaraśambhava*, Kālidāsa has described Śiva wearing this elephant’s hide. e.g. –

‘त्वमेव तावत्परिचिन्तय स्वयं कदाचिदेते यदि योगमर्हतः । वधूदुकूलं कलहंसलक्षणं गजाजिनं शोणितविन्दुवर्षि च ॥’ (*Kumaraśambhava*, V.67)

Check Your Progress

1. Describe the city of Ujjayini in your own words.
2. Describe an evening at the Mahākāla temple.
3. What do you know about king Pradyota?

Verse No.(46) :

After Ujjayini, going some distance, the cloud will now reach another important place. It is called Devagiri. This is the permanent abode of Kumāra Kārtikeya, the valorous son of Lord Śiva. Kārtikeya is otherwise known as Skanda. He is none but Lord Śiva's own Superior luster, which was thrown to the mouth of Agni. After his birth Kārtikeya became the commander-in-chief of the gods and saved them from the demons. As cloud can take any form according to its own will (Kāmarūpa), it should now take the form of flower and bathe Skanda with shower of flowers, wet with the water of the heavenly Ganges.

The birth-story of Skanda is nicely described in the 10th canto of the Kumārasambhava of Kālidāsa. The story in brief runs as follows –

The gods, being harassed by demon Tāraka, approached Lord Brahmā to save them. Brahmā told them that only a son from Lord Śiva can save them from Tāraka. The gods tried hard for a union between Śiva and Pārvatī. In that process Śiva burnt Kāmadeva out of anger, but ultimately Śiva married Pārvatī and remained secluded in her company for many months. The gods being impatient sent Agni to break their privacy. Agni, in the form of a dove approached them. Śiva recognised him and out of fury cast His seed that had escaped from his body into the mouth of Agni. Agni unable to bear it threw it into the Ganges. Therefrom it found its way to the six Kṛttikās, who in their turn cast it into a thicket of Sara reeds, where the son was born. As the Kṛttikās had to bear him, he came to be known as Kārtikeya. As Agni had to hold him initially, he is known as Pāvaka also.

Verse No.(48) :

Moving further ahead after saluting Kārtikeya, who is otherwise known as Śarabha or Śaravanabha, as he was born over the sara-reeds, the piece of cloud will now find a famous river called Carmaṇvatī. This river will remind the cloud of the fame of Rantideva, the famous king of Daśapura. Rantideva was the younger of the two sons of Saṅkṛti and a descendant of Bharata. He is mentioned in the *Mahābhārata* and the *Purāṇas*. He is described as being very rich, religious, charitable and profuse in his sacrifices. It is said that Carmaṇvatī was formed by the blood flowing out of the bodies of numerous cows killed by Rantideva in his sacrifices called Gosava. The aerial path in that place is frequented by Sidhas carrying lutes in their hands. Water vapours present

in the cloud might cause damage to the strings of the lutes. Hence, they will stay out of the path of the cloud out of fear.

Stop to Consider :

Sidhas are often said to be afraid of rain. They, being semi-divine, often live in mountain regions and travel through the aerial path. They are very much afraid of heavy showers and to get rid of it often take shelter at the lofty peaks of Himalayas. Thus in *Kumarasambhava* Kalidasa says –

“आमेखलं संचरतां घनानां छायामधः सानुगतां निषेव्य ।

उद्वेजिता वृष्टिभिराश्रयन्ते शृङ्गाणि यस्यातपवन्ति सिद्धाः ॥” (*Kumarasambhava*, I.5)

Verse No.(51) :

The cloud will now reach an important country named Brahmavarta. There lies the famous field of Kurus where the battle of the *Mahaabharata* took place (i.e., Kurukṣetra). In this battle-field Arjuna, the holder of the bow Gaaṇḍīva, killed numerous Kṣatriya heroes pouring rain of hundreds of arrows on them, just as lotuses (or lilies) get destroyed by heavy down pour of cloud.

Brahmavarta is considered to be a very holy region by the Indian tradition. As mentioned by Manu, it is situated between the divine rivers Sarasvatī and Dṛṣadvatī. *Mahaabharata* mentions it as extending from south of Sarasvatī to the north of Dṛṣadvatī.

‘सरस्वतीदृषद्वत्योर्देवनद्योर्यदन्तरं ।

तं देवनिर्मितं देशं ब्रह्मावर्तं प्रचक्षते ॥

दक्षिणेन सरस्वत्या दृषद्वत्युत्तरेण च ।

ये वसन्तिकुरुक्षेत्रे ते वसन्ति त्रिविष्टपे ॥’ (*Mahaabharata*, Vanaparva, 83.4)

Verse No.(53) :

Near Kanakhala, a holy place near Haridwar, cloud will find the daughter of Jahnū, i.e., Jahnvī. Jahnvī is another name of river Ganges. It is said that this holy river was brought down by Bhaguratha for salvation of his fore-fathers, the sons of Sagara, and near Kanakhala the Ganges entered the plain first. She came down with a great force and on Bhaguratha’s prayer Lord Śiva held her in His matted hair over His head. As Ganges comes down here with great force the flow of her water forms white foams.

In this verse river Ganges is personified as co-wife of Gaurī. Gaurībent her eye-brows in jealous indignation at the thought that Śiva had honoured her co-wife Gaṅgā with a seat on His head. The foam of Gaṅgā being white in colour is looked upon as her laughter at the sight of jealous frowning of Gaurī.

Stop to consider :

Sagara was a king of the Solar dynasty. He performed hundred horse-sacrifices (i.e., *Avamedhayajã*). When he began his hundredth horse-sacrifice, Indra, fearing he might lose his place in case the sacrifice was concluded, stole away the horse and carrying it to *Pãtãla* placed it by the side of sage Kapila who was practising penance there. The 60,000 sons of Sagara, who were appointed the guardians of the horse, dug the earth in the course of their search for the horse. Finding the horse grazing near sage Kapila, they insulted him, calling him the thief. Kapila, out of his anger, reduced the sons of Sagara to ashes by the flame of fire that flashed forth from his body. There they remained unsaved for hundreds of years for their souls could be conveyed to heaven only if their ashes were washed by the waters of the celestial river *Gaṅgã*. Neither Sagara, nor his son *Aṅsumãn*, nor his grand son *Dilãpa*, was able to bring down the heavenly river. However, his great-grand son *Bhagãratha*, by his long-continued austerities, succeeded to bring down *Gaṅgã* to this world. The ashes of his forefathers were then washed with its water and their souls raised to heaven. To reward *Bhagãratha*'s labour *Brahmã* ordained that *Gaṅgã* should thenceforth be called *Bhãgãrathã*.

When *Bhagãratha* brought down *Gaṅgã*, the river in its course swept the sacrificial grounds of sage *Jahnu*, who being disturbed in his devotions drank up its water. As *Bhãgãratha* prayed him repeatedly, he let *Gaṅgã* off from his ears. Thus, *Gaṅgã* came to be known as *Jãhnavã*, i.e. *Jahnu*'s daughter.

SAQ :

1. What do you know about *Rantideva*? (50 words)

.....
.....

2. Who is known as *Jãhnavã* and why? (100 words)

.....
.....
.....

3. Where is *Brahmãvarta* situated? (50 words)

.....
.....

4. Why celestial river *Gaṅgã* is known as *Bhãgãrathã*? (100 words)

.....
.....

Verse No.(60) :

After crossing the said objects of curiosity, the cloud proceeding further north, will find another notable place called Haśadvāra or Krauñca. It is a pass or hole through mount Krauñca, which serves as a passage for the flamingos or swans in their annual journey from main land India to the lake Mānasa at the Himālayas. This fissure was created by Paraśurama, who is otherwise known as Bhṛṅgupati. It remained as a monument of his valour. To pass through this hole the cloud has to extend its length crosswise like the dark foot of Lord Viṣṇu being extended to put down demon-king Bali, while the Lord took his Vāmana incarnation.

Stop to consider :

1. Paraśurama was the son of sage Bhṛṅgu, otherwise known as Jamadagni. That is why Paraśurama is known also as Bhṛṅgava, Bhṛṅgupati and Jamadagnya. He was taught Dhanurvedy by Lord Śiva on mount Kailāsa. Being jealous of the fame of Kṛttikēya as the piercer of the Krauñca mountain, he also sent an arrow right through the mountain, and the fissure made by it in the mountain ever, remained as the monument of this valorous deed of Paraśurama. This fissure was used by him to cross the mountain to come to the main land, which was later on used by the swans to go to lake Mānasa.
2. Bali was a celebrated demon. He was the son of Virocana and grand son of Prahlaḍa. He oppressed the gods. Gods prayed Lord Viṣṇu to save them. Viṣṇu took birth as the dwarf son of Kaśyapa and Aditi. Assuming the form of a mandicant he went to demon-king Bali and prayed him to give him as much earth as he could cover in three steps. Bali, who was famous for his benevolence, unhesitatingly acceded to this apparently simple request. The dwarf form of Viṣṇu soon assumed a mighty form and began to measure the three steps. the first step covered the earth, the second the heaven, and not knowing where to place the third, placed it on the head of Bali and pushed him to Pātāla and allowed him to rule there. Indra, thus, regained his lost position.

Verse No. (61)

Moving still higher, cloud will now find mount Kailāsa. This is the abode of Lord Śiva. Being formed of crystals, it is transparent and reflective. Thus, it serves as a mirror to the wives of gods residing in that region. As the mountain is very lofty, its peaks are snowcapped. That is why they are said to be as white as lilies. Due to the whiteness of the peaks it is said as if these are accumulated loud laughter of Lord Śiva. It is also said here that the peaks of mount Kailāsa have been rendered

loose by the arms of R vana. This refers to R vana's attempt to remove Kail sa to La k .

R vana was the step brother of Kubera. He was an ardent devotee of Lord Siva. As Siva resides in Kail sa, R vana travelled everyday from La k to Kail sa riding on his Puṣpaka-vim na only to worship the Lord. He got tired of this exercise and wanted to take away Kail sa itself to his country, i.e., La k . When he tore Kail sa off from its foundation, it gave a rude shock to peaks and they got loosened. P rvat clung to Siva in alarm. To quiet her fears Siva pressed down the mountain and R vana escaped from being crushed under it by pacifying the Lord with a beautiful prayer.

It is to be noted that there is 'Kavisamaya' in this verse as the whiteness of Kailāsa is said to be accumulated laughter of Lord Siva.

Stop to consider:

'Kavisamaya' is a way of expression used by Sanskrit Poets very often. This is actually a poetic convention. Poets very often describe fame, laughter and other such positive things as white in colour. Sin etc. are black. Anger and love are red. White and blue lotuses are invariably described while speaking about lake and other water-bodies. These are also associated with birds like swans. Cakora, a kind of bird is said to feed on moonbeams. Swans go to lake M nasa during rainy season. Such descriptions are found in the works of great poets and it is considered to be a quality of a literary composition to have 'Kavisamaya'. *Saahityadarpaṇa* provides a long list of such 'Kavisamaya's. For example-

‘मालिन्यं व्योम्नि पापे, यशासि धवलता वर्ण्यते हासकीर्त्योः

रक्तौ च क्रोधरागौ, सरिदुदधिगतं पङ्कजेन्दीवरादि ।

तोयाधारेऽखिलेऽपि प्रसरति च मरालादिकः पक्षिसङ्घो

ज्योत्स्ना पेया चकोरैर्जलधरसमये मानसं यान्ति हंसाः ॥...’etc.

(*Saahityadarpaṇa*, VII. 32)

Check Your Progress:

- (1) Describe the path to be followed by cloud from R magiri to Alak .
- (2) Write a note on Kālidāsa's knowledge on Pauranic stories.

3.7 Model Explanation

Verse No. 39 :

‘पश्चादुच्चैर्भुजतरुवनं दृष्टभक्तिर्भवान्या’ ।

प्रस्तुतपद्यं महाकविकालिदासविरचिते मेघदूतनामके खण्डकाव्ये समुपलभ्यते ।

कविना ग्रन्थारम्भे वर्णितं यत् धनाधिपतेः कुवेरस्य भृत्यः कश्चित् यक्षः स्वस्वामिना अभिशप्तः सन् रामगिरिसंज्ञके पर्वते एकसंवत्सरं यावत् वसतिं चकार । तत्रैव मासकतिपयानन्तरम् आषाढस्य प्रथमदिवस एकं मेघखण्डं ददर्श । अलकास्थितायै स्वप्रियायै वार्तावाहकरूपेण तमेव मेघखण्डं नियोज्य यक्षः रामगिरितः अलकापर्यन्तं मार्गवर्णनं कृतवान् । तदवसरे समयाति पद्यमिदम् । तस्मिन्नेव मार्गे विन्ध्यपर्वतादुत्तरवाहिन्याः निर्विन्धायाः प्राग्भागे कियत्यपि दूरे स्थिता उज्जयिनी नगरी । तस्यामेव उज्जयिन्यां स्थितस्य अतिप्रसिद्धस्य महकालाख्यस्य शिवमन्दिरस्य वर्णनमिदम् । तस्मिन् मन्दिरे सांध्यपूजानन्तरं पशुपतेः शिवस्य ताण्डवनृत्तम् अवश्यदर्शनीयं भवति । तदा शिवः तरुवनसदृशान् भुजान् उच्चैःकृत्वा नृत्तं करोति । यक्षेण मेघः अनुरुध्यते यद् तदवसरे मेघः जपाकुसुमसदृशं रक्तवर्णयुक्तं संध्याकालीनं रविकिरणं स्वशरीरे धारयित्वा शिवस्य भुजतरुवनं मण्डलाकारेणाश्रित्य तिष्ठेत् । गजासुरनामकस्य असुरस्य मर्दनानन्तरं भगवान् महादेवः तदीयमार्द्राजिनं भुजमण्डलेन बिभ्रत्ताण्डवं चकारेति प्रसिद्धिः । तत्पश्चादपि यदा यदा ताण्डवनृत्तस्यावसर आयाति तदा तदैव महादेवस्य गजाजिनधारणेच्छा जायते । भवान्याः कृते स्वस्वामिनः महादेवस्याचरणमिदं महदुद्वेगकारणं समस्ति । रक्तवर्णस्य संध्याकालिकरविकिरणस्य संस्पर्शेन कृष्णवर्णस्य मेघस्य शोभा रक्तसंपृष्टकृष्णवर्णस्य हस्तिचर्मणः सदृशी भविष्यति । अतः शिवः निजभुजवननिलीनं मेघखण्डमेव गजाजिनमिति मत्वा वस्तुतः गजाजिनं विना एव नृत्तारम्भं करिष्यति । अनेन भवान्याः गजाजिनदर्शनभयरूपस्य उद्वेगस्य प्रशमनं भविष्यति । अत एव यक्षेण मेघमुद्दिश्योच्यते— महाकालमन्दिरे संध्यापूजनसमये पटहरूपं कर्णमधुरगर्जनादिकं विधाय पशुपतेः ताण्डवनर्तनावसरे रक्तवर्णसांध्यतेजधारणेन गजाजिनसदृशः सन् भगवतः भुजावलम्बनेन तस्य रुधिरसिक्त गजासुरचर्माभिलाषं पूरय येन भवान्या अपि उद्वेगस्य प्रशमनं भवेदिति ।

भारतीयपरम्परायां नर्तनबोधकं शब्दद्वयं व्यवह्रियते—नृत्तं नृत्यञ्च । उक्तञ्चाभिनयदर्पणे— ‘भावाभिनयदीनं तु नृत्तमित्यभिधीयते ॥ रसभावव्यञ्जनादियुक्तं नृत्यमितीर्यते ।’ इति । महादेवस्य नर्तनन्तु तालयुक्तत्वात् अभिनयहीनत्वाच्च नृत्त एवोच्यते । महादेवस्य गजाजिनधारणविषये कुमारसम्भवे यथा—

‘त्वमेव तावत्परिचिन्तय स्वयं कदाचिदेते यदि योगमर्हतः । वधूदुकूलं कलहंसलक्षणं गजाजिनं शोणितविन्दुवर्षि च ॥’ इति । छन्दस्तु अत्र मन्दाक्रान्ता । तल्लक्षणं यथा—

‘मन्दाक्रान्ताम्बुधिरसनगैर्मो भनौ तौ गयुग्मम्’ इति छन्दोमञ्जर्याम् ।

Verse No. 51 :

‘ब्रह्मावर्तं जनपमथ कमलान्यभ्यवर्षन्मुखानि ॥’

प्रस्तुतपद्यं महाकविकालिदासविरचिते मेघदूते समुपलभ्यते । प्रियाविच्छेदितः यक्षः स्वकुशलवार्तावाहकरूपेण मेघखण्डं नियोज्य निजनिवासस्थानतः रामगिरितः अलकापर्यन्तं मार्गवर्णनं कृतवान् । तदवसरे समयाति पद्यमिदम् ।

अलकापर्यन्तं गच्छतः मेघस्य मार्गे ब्रह्मावर्तनामकः पुण्यस्थानविशेष आयाति । तं जनपदं वर्णयन् यक्षेणोक्तं – हे मेघ अथानन्तरं ब्रह्मावर्तनामकं जनपदम् अर्थात् देशं स्वकीयच्छायया प्रविशन् क्षत्रियाणां भयंकरं युद्धस्मारकं कुरुक्षेत्रं व्रज । तत्र कुरुक्षेत्रे महाभारतसमरे तृतीयपाण्डवः गाण्डीवधन्वा अर्जुनः तदीयैः तीक्ष्णैः बाणसहस्रैः कौरवपक्षगतानां नृपाणां मुखानि चिच्छेद, यथा त्वं वर्षायाः प्रपातैः कमलानि पूरयसि तद्वत् ।

ब्रह्मावर्तनामकः जनपदः सरस्वतीदृषद्वत्योः मध्ये वर्तते इति कथितमस्ति । महाभारते यथा-

‘सरस्वतीदृषद्वत्योर्देवनद्योर्यदन्तरं ।

तं देवनिर्मितं देशं ब्रह्मावर्तं प्रचक्षते ॥

दक्षिणेन सरस्वत्या दृषद्वत्युत्रेण च ।

ये वसन्ति कुरुक्षेत्रे ते वसन्ति त्रिविष्टपे ॥’ (महाभारते, वनपर्वणि, 83.4)

कुरुक्षेत्रं ब्रह्मवर्तजनपदे वर्तते इति मनुसंहितायाम् उक्तमस्ति यथा-

‘कुरुक्षेत्रं च मत्स्याश्च पाञ्चालाः शूरसेनकाः ।

एष ब्रह्मर्षिदेशो वै ब्रह्मावर्तानन्तरः ॥’ (मनुसंहिता, 2.19)

अत्र उपमालंकारः । छन्दस्तु मन्दाक्रान्ता ।

3.8. Summing Up :

The *Meghadūta* is a master piece in the arena of Sanskrit literature. It is One of the most popular works of great poet Kalidasa. From a thorough analysis of the text the special features of the *Maghadūta* which emerge are as follows-

- (1) *Meghadūta* is a creation of Kalidasa’s own imagination. Though it is said to be modelled on the story of Hanumat carrying the message of Śrī Rama, as found in the *Rāmāyaṇa*, yet the originality of Kalidasa is evident and thus the poet gets here full freedom to unfurl the story according to his own will.
- (2) Nature is not only very beautifully depicted in this work, it has also been very successfully personified. For example, cloud is personified as a messenger, while lightning as its wife and several rivers as its beloveds. These are described as having emotions like human beings.
- (3) *Mandakrāntā* metre with its slow tempo has been used very aptly to depict pathos of Yakṣa. Application of soft syllables has remarkably enhanced the beauty of the metre used. All these factors being combined together has made the contextual *Rasa*, i.e., *Vipralambhaśṛṅgā* more appealing.
- (4) Use of *Arthantaranyāsa* *Alakāra* has not only made the contextual *Rasa* furthermore appealing, but it has served as a tool to impart morals.
- (5) Another remarkable feature is poet’s choice of words. In this *Khaṇḍakavya*, a simple word can suggest a lot more, as evidenced by words like ‘*pramattaḥ*’ and ‘*kaścit*’ in the very first verse.

- (6) Reference to various pauranic stories has made the *Meghadūta* more interesting for the connoisseur.
- (7) K lid sa's concept of love has been well depicted in the *Meghadūta*. The message is that love should not merely be for the sake of love itself, it should not be sensual. It should rather be endowed with a sense of duty. This ideal can be felt suggested all throughout the work, making it thereby a very successful Dhvanik vya.

3.9. Suggested Reading :

- (1) *The Meghadūta of K lid sa*, ed. M.R. Kale, Motilal Banarsidass Publishers Pvt Ltd., Delhi, 1969.
- (2) *Sāhityadarpaṇa* of Viśvan thakavir ja.
- (3) *Kumārāsambhava* of K lid sa.
- (4) *Śivapuraṇa*.
- (5) *Skandapuraṇa*.

—xx—

ū

Unit-4

Chanomañjari

Contents

- 4.1 Introduction
- 4.2 Objectives
- 4.3 Division of Metres
- 4.4 Moric Metre
- 4.5 Gaṇas or Symbols
- 4.6 To find out लघु and गुरु
- 4.7 Cassura-यति
- 4.8 Vedic Metres
- 4.9 Classical Metres
- 4.10 त्रयोदशाक्षरा वृत्तिः (अतिजगती)
- 4.11 चतुर्दशाक्षरा वृत्तिः (शक्करी)
- 4.12 पञ्चादशाक्षरा वृत्तिः (अतिशक्करी)
- 4.13 सप्तदशाक्षरा वृत्तिः (अत्यष्टिः)
- 4.14 अष्टादशाक्षरा वृत्तिः (धृतिः)
- 4.15 ऊनविंशत्यक्षरा वृत्तिः (अतिधृतिः)
- 4.16 विंशत्यक्षरा वृत्तिः (कृतिः)
- 4.17 एकविंशत्यक्षरा वृत्तिः (प्रकृतिः)
- 4.18 Summing up
- 4.19 Reference Books & Suggested Readings.

॥

4.1 Introduction:

छन्दोवद्धं पदं पद्यम्। Poetry is a composition in metres. In the *Nāṭyaśāstra*, Bharatamuni says—छन्दहीनो न शब्दोऽस्ति न छन्दः शब्दवर्जितम्। “There is no word without छन्द and छन्द cannot exist without words”. छन्द or metre basically is divided into vedic i.e., अलौकिक and classical metre, i.e., लौकिक छन्दः। The Pāṇinīyaśikṣā says that छन्द is regarded as the feet of the Vedas : छन्दः पादौ तु वेदस्य।

In ancient times sages like Kāśyapa, Kātyāyana, Māṇḍavya, Piṅgala, etc, composed works on metrical science. Among these scholars Piṅgala's *Chandasāstra* is regarded as the most authentic one. It contains eight chapters and basically deals with Vedic metres. In the fifteenth and sixteenth chapters of the *Nāṭyaśāstra* Bharatamuni discusses metres briefly and systematically. These chapters are mainly based on Piṅgala's *Chandasāstra*.

Ga g d sa composed his छन्दोमञ्जरी for discussing classical metres. According to its author the *Chandoma jar* is written extracting the scumb of the ancient books on *Chandas* for the benefit of the learners. He writes–

सन्ति यद्यपि भूयांसश्छन्दो ग्रन्था मनीषिणाम् ।

तथापि सारमाकृष्य नबकार्थो ममोद्यमः ॥

In fact it is a very handy and beneficial work on metrical science. It helps learners to find out a metre in which a particular verse is composed. For meeting its end he has furnished the method of finding out the *gaṇas* (गण) that determines a metre.

4.2 Objectives :

Metre is an intregal part of Sanskrit Poetry. The *Chandoma jar* teaches a reader to read poetry sweetly and put pause in proper places. After studying this section one can learn how to–

- : define a particular metre and illustrate it.
- : scan and find out a metre in a particular verse.
- : acquire knowledge about the definitions of various metres.
- : distinguish between the *Vṛtha* and *J ti*.
- : find out distinctions among the *Samavṛtha*, *Ardhasamavṛtta* and *Viṣamavṛtta*.
- : find out the ten symbols.
- : find out symbols or *gaṇas*.
- : Distinguish between लघु and गुरु.
- : recite Sanskrit verses with paused in proper places.

4.3 Divisions of Metres :

In Sanskrit literature we find two types of compositions viz, prose and verse/ poetry (गद्य and पद्य). A verse (*padya*) contains four feet or पाद. So a poetry is defined as पद्यं चतुष्पदी. पद्य is of two types, viz, वृत्त and जाति । When a *padya* is measured with syllables, then it is termed as वृत्त, Whereas in जाति mora or मात्रा is measured. Thus metres may either be syllabic or moric. (वृत्तमक्षरसंरघातं जातिर्मात्राकृता भवेत्). वृत्त is further divided into three types, viz, समवृत्त, अर्धसमवृत्त and विषमवृत्त.

समवृत्त : When a पद्य has equal number of syllables in all the four feet, then it is called समवृत्त, (समं समचतुष्पादं भवति ।). For example – अनुष्टुप् etc.

अर्धसमवृत्तः The first and the third feet of a verse contain equal number of letters and second and the fourth feet contain same number of letters or syllables in the अर्धसमवृत्त छन्द. (अर्धसमं पुनः आदिस्तृतीयवद् यस्य पादचतुर्थे द्वितीयवत्) example : सुन्दरी.

विषमवृत्तः All the four feet of a verse contain different number of syllables in this type. (भिन्नचिह्नचतुष्टयादं विषमं परिकीर्तितम्।)

4.4 जातिवृत्त- Moric Metre :

Mora or मात्रा is measured in pronunciation of a letter. Each and every letter may be of एकमात्रा, द्विमात्रा or त्रिमात्रा। The way of counting मात्रा is given as–

एकमात्रो भवेत् ह्रस्वो द्विमात्रो दीर्घ उच्यते।

त्रिमात्रस्तु भवेत् प्लुतो व्यञ्जनञ्चार्धमात्रकम्।

That is to say the ह्रस्ववर्ण are of एकमात्रा, दीर्घवर्ण are of द्विमात्रा, प्लुत (in the case of सम्बोधन) are of त्रिमात्रा and व्यञ्जन वर्ण s are of अर्धमात्रा।

Thus the जातिछन्द may be divided into three groups, viz, आर्या, वैतालीय and मात्रासमक on the basis of *m tr* or moras present there. In the आर्या metre there are five *gaṇas* constituted with four *m tr* s. Those are सर्वगुरु, अन्तगुरु, मध्यगुरु, आदिगुरु and आदिलघु।

॥

Example : सर्वगुरु = काली, अन्तगुरु = कमला, मध्यगुरु = गणेश, आदिगुरु = शङ्कर, and सर्वलघु = गणपति.

4.5 Gaṇas or Symbols :

Ten symbols are recognised by the authors of Metrical science for determining a syllabic metre. Those are– म, य, र, स, त, ज, भ, न, ग and ल. Those ten letters or symbols are used to define all the syllabic metre (वृत्तछन्द).

म्यरस्तजभ्रगैलान्तैरेभिर्दशभिरक्षरैः।

समस्तं वाङ्मयं व्याप्तं त्रैलोक्यमिव विष्णुना ॥

Ga g d sa defines the gaṇas as follows :

मस्त्रिगुरुस्त्रिलघुश्च नकारो।

भादिगुरुः पुनरादि लघुर्यः।

जो गुरुमध्यगतो रलमध्यः

सो अन्तगुरुः कथितोऽन्तलघुश्च

गुरुरेको गकारस्तु लकारो लघुरेककः

क्रमेण चैषां रेखाभिः संस्थानं दृश्यते यथा ॥

म is constituted with three गुरुवर्ण s.

न is constituted with three लघुवर्ण s.

भ is formed with a गुरु in the beginning and remaining two are लघु.

य is formed with a लघु in the beginning and other two are गुरु.

ज is formed with a गुरु in the middle.

र is formed with a लघु in the middle.

स is formed with a गुरु at the end i.e. third letter.

त is formed with a लघु at the end i.e. third letter.

: All these eight Ganās contain three letters. Whereas ग is formed with single गुरु वर्ण and ल is formed with a single लघुवर्ण.

4.6 To find out लघु and गुरु in a syllabic metre Ga g d sa suggests that– a vowel is said to be heavy (गुरु) when it is long or associated with an *anusav ra* or *visarga* or occurs before a conjunct letter and sometimes the last letter of a foot (*p da*). And it (vowel) is said to be light (ह्रस्व) when it is short (लघु).

सानुस्वारश्च दीर्घश्च विसर्गीच गुरुर्भवेत् ।

वर्णः संयोगपूर्वश्च तथा पादान्तगोऽपि वा ॥ ३३

The signs to be used for गुरु is = (–)

The signs to be used for लघु is = (U)

4.7 Cassura-यति :

Verses normally contain a good number of words. It is not so easy to recite all the words at a stretch. So, a short rest in between the words is essential. Moreover, it is necessary for producing a good tune also. So, the resting places while uttering a verse is known as *Yati* in the metrical science. The author of छन्दोमञ्जरी defines this *Yati* as–

यतिर्जिह्वेष्ट विश्रामस्थानं कविभिरुच्यते ।

सा विच्छेद विरामाद्यैः पदैर्वाच्या निजेच्छया ॥

The natural pause of the tongue or the resting point of the tongue in reciting a verse is called *Yati* by the scholars. The other terms for *Yati* are– विच्छेद, विराम, विरति, etc. Places of *Yati* are mentioned in the definition of a metre itself. But the number of letters, after which a pause should be put, is indicated by a particular method. According to this method certain terms are used. For the better understanding of students the method is shown below.

Number of letters	Words used in the definitions
three	नेत्र
Four	वेद, समुद्र, अम्बुधि, अब्धि
Five	बाण
Six	ऋतु, रस, रिपु
Seven	सूर्याश्व, अश्व, लोक, मुनि, गण
Eight	वसु, सर्प, भोगी
Nine	ग्रह
Ten	दिक्, आशा
Eleven	रुद्र
Twelve	सूर्य, आदित्य

As for instance, we can refer to the मन्द्राकान्ता metre. मन्द्राकान्ता metre is of seventeen letters. Its *Yati* is determined as अभ्बुधिरसनगैः, मन्द्राकान्ता contains म, भ, न, त, त, ग and ग *ganās*, and its *Yati* comes after four letters. अभ्बुधि indicates the number four. Likewise the word रस indicates six letters (षड्रस) and नग indicates mountain i.e., seven letters. Thus, in this metre *Yati* comes after the the fourth letters, then the sixth letter and then the seventh letter.

Example :

कश्चित् कान्ता विरहं गुणैः स्वोधि | कारात् प्रेमैः ।

In this verse *yati* comes after first four letters, then after six letters and then after seven letters. In a metre wherein there is no mention of *Yati*, the *Yati* comes at the end of the *pādas*.

4.8 Vedic metres :

Altogether twenty metres are mentioned in the vedic literature. Among those twenty numbers only seven metres are primarily used and their names are mentioned in the vedic Mantras. Here the *G yatri* is regarded as the principal one. Sometimes discrepancies arise in the vedic metres and to remove these discrepancies few names are used. Those are viz, दैवी गायत्री, दैवी उष्टिक्, प्राजायन्य उष्टिक्, आर्षी गायत्री etc. The seven principal metres mentioned in the vedic *mantras* are : गायत्री, उष्टिक्, अनुष्टुभ्, वृहती, पंक्ति, त्रिष्टुभ् and जगती ।

Example : a verse from अभिज्ञान शाकुन्तलम् ।

अ॒र्था॑ हि॒ क॒न्या॑ प॒ | र॒को॑य॒ | ए॒ | व॒ |

ताम॑द्या | संप्रे॑ष्य | परि॑ग्र | ही॒ | तुः॑ ॥

जातो॑ ममायं विशदः प्रकामं

प्रत्या॑र्पितिन्यास इवान्तरात्मा ॥

In this verse we find the *gaṇas* namely त, त, ज, ग and ग in each *pāda*. Hence it fulfills the conditions given in the definition of इन्द्रवज्रा .

2. उपेन्द्रवज्रा :

उपेन्द्रवज्रा प्रथमे लघौ सा

When the first letter of the इन्द्रवज्रा metre becomes लघु i.e., ज *gaṇa* occurs then it is called उपेन्द्रवज्रा metre. So, the *gaṇas* will be ज, त, ज, ग and ग ।

Example :

अ॒व॒न्ति॑ ज॒ पू॒र्या॑ द्वि॒ | त॒ ज॒स्वार्थे॑ | वा॒ | हो॒ |

युवा॑ दरिद्रः किल चारुदत्तः

गजानुरक्ता गणिकाच यस्य

वसन्तशोभेव वसन्तसेना ॥

॥

In this verse there are ज, त, ज, ग and ग *gaṇas* in a *pāda*. So according to the norms of the definition उपेन्द्रवज्रा metre is present here.

3. उपजाति :

Definition :

अनन्तरोदीरितलक्ष्मभाजौ

पादौ यदिया वुपजातयस्ताः ।

इत्थं किलान्यास्वपि मिश्रितासु

वदन्ति जातिद्विदमेव नाम ॥

When the aforesaid इन्द्रवज्रा and उपेन्द्रवज्रा metres combine together, i.e., in one *pāda* there is इन्द्रवज्रा and in another *pāda* उपेन्द्रवज्रा then that metre is called उपजाति . Moreover, two metres other than इन्द्रवज्रा and उपेन्द्रवज्रा, may constitute उपजाति metre.

Example of combination of इन्द्रवज्रा and उपेन्द्रवज्रा:

अस्त्युत्त रस्यां दि | शिं देव | ता | त्मा | = इन्द्रवज्रा

हिमालं | यो नाम | नगाधि | रा | जैः | = उपेन्द्रवज्रा

पूवोप | रौ | तो य | निधीव | गा | हा = इन्द्रवज्रा

स्थितः | पू | थिव्या इ | व मान | द | ण्डः = उपेन्द्रवज्रा

combination of metres other than इन्द्रवज्रा and उपेन्द्रवज्रा—

हस्तै स्थि | ताख | ण्डि | त चक्र | शालिनं | = इन्द्रवंशा

द्विजेन्द्र | कान्तं श्रि | त वक्ष | संप्रिया | = वंशस्थविल

Here इन्द्रवंशा and वंशस्थविल are combined.

4. रथोद्धता-

रात्परैः नरलगैः रथोद्धता ।

र, न, र, ल and ग *gaṇas* in each pada of *Samapāda* verse constitute रथोद्धता metre.

Example : राधिका दधिवि लोडने स्थिता ।

(1) राधिका दधिवि | लोडने | स्थिता |

कृष्णवे | णु निन | दै रथो | द्ध | ता |

यामुनं | तटनि | कुञ्जम | ज्ज | स्य |

सा जगा | म सलि | लाहति | च्छ | लात् |

(2) एवमा | श्रमवि | रुद्धं वृ | त्ति | ना |

संयमः किमिति जन्मतस्त्वया ।

सत्वसंश्रय सुखो हि दुष्यते

कृष्णसर्पः शिशुनेव चन्दनः ।

5. स्वागता :

The definition given in the *Chandomañjar* is—स्वागता रनभगैर्गुरुणाच

स्वागता metre is constituted with र, न, भ, ग and ग *gaṇas* and *Yati* at the end of each *p da*.

Example :

यस्य चे तसि स | दा मुर | वै | री |

वल्लवीजन विलास विलोलः ।

तस्य नूनममरालय भाजः

स्वागता दरकरः सुरराजः ।

In this verse there are र, न, भ, ग and ग *gaṇas* and *yati* at the end of a *pāda*. So here occurs स्वागता metre.

4.10 द्वादशाक्षरावृत्ति : (जगती)

1 वंशस्थविल :

The definition of वंशस्थविल given in the *Chandoma jar* is as follows :

वदान्ति वंशस्थविलं जतौ जरौ ।

When each *pāda* of a verse contains ज, त, ज and र *gaṇas* then that verse is composed in वंशस्थविल metre.

Example :

इदं किं लाव्याजो मनोहोरं वयुः ।

तपक्षमं साधयितुं य इच्छति ।

ध्रुवं स नीलेत्पलपत्र धारया

शमीलतां छे-त्तुमृषिर्व्यवस्यति ॥

Here we find the *gaṇas* in the order of ज, त, ज and र in a *Pāda*.

2. भुजङ्गप्रयात-

Gaṅgādaśa defines भुजङ्गप्रयात metre as- भुजङ्गप्रयातं चतुर्भिर्यकारैः ।

Four *Ya gaṇas* constitute भुजङ्गप्रयात metre.

Example :

पशूनां पतिं पापनाशं परेशं = य, य, य, य

गजेन्द्रस्य कृत्तिं वसानं वरेण्यम् ।

जटाजूटमध्ये स्फुरद्गाङ्गवारि

महादेवमेकं स्मरामि स्मरारिम् ॥

Since this verse contains four य *gaṇas* in each *pāda* the definition given in the *Chandoma jar* is fully justified.

3. तोटक-

Gangadāśa defines तोटक as-

वद तोटकं मब्धिसकारयुतम् ।

When four *pādas* of a verse contain four (अब्धि)स *gaṇas* in each *pāda* then it is

regarded as तोटक metre.

Example:

यमुना तटम् च्युतेके लि कला = स, स, स, स
लसद डिभ्र सरोरुहस झरुचिम् |
मुदितोऽट कलेरपनेतुमघं यदि
चेच्छसि जन्म निजं सफलम् ॥

In this verse we find four स gaṇas in each *pāda*. So it is a beautiful case of तोटक metre.

4. द्रुतविलम्बित-

द्रुतविलम्बितमाह नभौ भरौ। This is the definition of द्रुतविलम्बित as given by Gaṅgādaśa. In this metre there are four gaṇas namely न, भ, भ and र in each *pāda*.

Example:

तरणि जा भ पुलिने भव वल्लवी
परिषदा सह केलिकुतुहलात्
द्रुतविलम्बित चारुविहारिणं
हरिमहं हृदयेन सदा वहे ॥

This verse contains न, भ, भ and र गणऽ in a foot and it fulfills the norms given in the definition of द्रुतविलम्बित metre.

4.11 त्रयोदशाक्षरा वृत्तिः (अतिजगती)

1. प्रहर्षिणी :

Gaṅgādaśa defines प्रहर्षिणी in the following way :

‘त्रयाशाभिर्मनजरगा प्रहर्षिणीयम्’

When each *pāda* of a verse contains म, न, ज, र and ग gaṇas and यति comes after the first three letters (त्रि) and then after ten letters (आशा) it is then called प्रहर्षिणी.

Example:

कौटिल्याः कुटिल मतिः स एषयेन (गुरु because of पादान्त)
क्रोधाग्नौ प्रसभमदाहि नन्दवंशः ।

चन्द्रस्य ग्रहणमिति श्रुतेः स नाम्नो

मौ येन्दोर्दिषदभियोग इत्यवैति ॥

Herein each *pāda* contains म, न, ज, र and ग *gaṇas* and *yati* comes after the first three letters and at the end of the *pāda*. So it fulfills the characteristics of the प्रहर्षिणी.

2. रुचिरा :

Definition :

जभौ सजौ गिति रुचिरा चतुग्रहैः ॥

When a *pāda* of a verse contains ज, भ, स, ज and ग *gaṇas* and caesura comes after the first four letters and then after nine (ग्रह) letters then it is called रुचिरा.

Example:

पुनातु^ज वो^भ हरि^सरतिरा^स विभ्र^जमी^ग |

परिभ्रमन् ब्रजरुचिराङ्ग नान्तरे ।

समीरणोल्लसितलतान्तरालगो ।

यथा मरुत्तरलतमालभुरुहः ॥ (भट्टि 1.1)

In this verse there are ज, भ, स, ज and ग in each *pāda* and caesura excepts after four letters and then nine letters. Therefore it fulfills the norms of the रुचिरा given in its definition.

3. मञ्जुभाषिणी

Definition :

Ga g d sa defines मञ्जुभाषिणी metre as

सजसा जगौ च यदि मञ्जुभाषिणी.

The मञ्जुभाषिणी is based on a verse where स, ज, स, ज and ग *gaṇas* are present.

Example:

अमृतो^स म्मि^जशीत^सलकरे^जण लालयं |

तनुका^जन्तिचोरित^स विलो^जचनो हरिः

नियतं | कला नि^जधिरसी^सति वल्ल^जवी

मदम^सच्युते वा^जधित म^सञ्जुभाषिणी

In this verse there are स, ज, स, ज and ग *gaṇas* in each foot. So it fulfills the definition of मञ्जुभाषिणी metre.

4.12 चतुर्दशाक्षरा वृत्तिः (शक्करी)

1. वसन्ततिलक.

Gaṅgā dīpa defines वसन्ततिलक as follows :

ज्ञेयं वसन्ततिलकं तभजा जगौ गः ।

If each foot of a verse contains the six *gaṇas* namely त, भ, ज, ज, ग and ग then it is a case of वसन्ततिलक .

Example :

रम्यानि वीक्ष्य मधुरांश्च निशाम्य शब्दान्

पर्युत्सुको भवति यत् सुखितोऽपि जन्तुः ।

तच्चेतसा स्मरति नूनमवोधपूर्वं

भावस्थिराणि जननान्तर सोहृदानि ॥

In each *pāda* of this verse there are त, भ, ज, ज, ग and ग *gaṇas*. So, according to the definition वसन्ततिलक छन्द is present in this verse.

4.12. पञ्चादशाक्षरा वृत्तिः (अतिशक्करी)

1. मालिनी

॥

Definition :

Gaṅgā dīpa defines मालिनी in the following way : न नमययुतेयं मालिनी भोगिलोकेः Malini metre is constituted with न, न, म, य and य *gaṇas* and caesura comes after first eight letters (भोगि = अष्टनाग) and then after seven letters (लोक = सप्तलोक).

Example :

सरसिजं मनुविद्धं शैवलेनापि रम्यं

मलिनमपि हि मांशुर्लक्ष्म लक्ष्मीं तनोति

इयमधिक मनोज्ञा वल्केनापि तन्वी

किमिव हि मधुराणां मण्डननाकृतीनाम् ॥

In this verse न, न, म, य and य *gaṇas* are present in each of the foot and pause comes after eight and then after seven letters. So it fulfills the definition of मालिनी metre.

4.13 सप्तदशाक्षरा वृत्तिः (अत्यष्टिः)

1. शिखरिणी

Definition :

Gāṅgā dīdā defines शिखरिणी metre as—

रसैः रुद्रैश्चिन्ना यमनसभलागः शिखरिणी ।

When the four feet of a verse are constituted with the *gaṇas* namely— य, म, न, स, भ, ल and ग and the यति comes after six (रस) and eleven syllables (रुद्र) then it becomes the शिखरिणी metre.

Example :

अनाध्राते पुष्पे | किसले यमले न करे रुहेः |
अनविद्धं मत्तं | यति न मदु न वमना | स्वादित रल सम्
अखण्ड पुव्यानां फलमिव च तद्रूपमनघं
न जाने भोक्तारं कमिह समुपस्थास्यति विधिः ॥

In this verse there are seven *gaṇas* like य, म, न, स, भ, ल and ग in each pāda and caesura comes after first six (रस) letters and then after eleven (रुद्र-एकादश रुद्र) letters. So, it fulfills the norms of शिखरिणी metre.

2. पृथ्वी.

Definition :

The definition of पृथ्वी metre given in the *Chandoma jar* runs as follows :

जसौ जसयला वसुग्रहयतिश्च पृथ्वी गुरुः ।

If a foot of a verse is constituted with seven *gaṇas* namely ज, स, ज, स, ल and ग then it is called पृथ्वी . In this metre यति comes after the first eight syllables (वसु-अष्ट) and then after nine syllables (ग्रह-नव)

Example :

दुरन्त दनुजे श्वरप्रकरदुःस्य पृथ्वीभरं |
जहार निजलीलया यदुकुलेऽवतीर्याशु यः ।
स एष जगतां गति दुरितभारमस्मादृशां
हरिष्यति हरिः | स्तुतिस्मरणचाटुभिस्तोषितः ॥

After scanning this example we find the *gaṇas* viz. ज, स, ज, स, य, ल and ग in each पाद . The *yati* occurs after first eight (वसु) syllables and then after nine syllables (ग्रह). So it fulfills the terms and condition of the definition of पृथ्वी.

3. मन्दाक्रान्ता

Definition :

The मन्दाक्रान्ता metre is defined by Gaṅgā dāsa as follows :

मन्दाक्रान्ता म्बुधि|रसन|गै मों भनौ तौ ग युग्मम् ।

If a verse bears the gaṇas viz. म, भ, न, त, व, ग and ग and pauses (यति) occur after four syllables (अम्बुधि), then after six (रस) syllables and also after seven (नग-सप्तपर्वत) syllables then it is called मन्दाक्रान्ता .

The मन्दाक्रान्ता metre is generally used to delineate विप्रलम्भ शृङ्गार .(love in separation).

Example :

कश्चि॒त्का॒न्ता॒ वि॒र॒हं॒ गु॒रु॒णा॒ स्वा॒धि॒ कारा॒त्प्र॒म॒त्तः॒

शाये॒ना॒स्तं॒ गमि॒तम॒हि॒मा॒ वष॒भोग॒येन॒ भ॒र्तुः॒

यक्षश्च॒क्रे॒ जनक॒तनया॒ स्नान॒पुण्योद॒केषु॒

स्निग्ध॒छाया॒ तरू॒षु॒ वसतिं॒ राम॒गिर्या॒श्रमेषु॑ ॥

After scanning this verse it is found that each foot of the verse is constituted with म, भ, न, त, व, ग and ग gaṇas. The yati comes after four, six and seven letters. Thus it satisfies the norms given in the definition.

N.B. The entire poems of the Meghaduta are composed with मन्दाक्रान्ता metre.

4. हरिणी :

Definition of हरिणी metre, given in the *Chandomanjari* is as follows :

नसलरसला गः षड्वेदैर्हयै हरिणीमता ।

If each pāda of a verse bears the gaṇas namely न, स, म, र, स, ल and ग , then it is called हरिणी . In this metre pause comes after six letters (षड्), four letters (बेद) and seven letters (हय) or at the end of a पाद .

Example :

व्य॒धि॒त्तं॒ स॒ सु॒ वि॒धि॒ने॒त्र॒नी॒ त्वा॒ ध्रु॒वं॒ | हरि॒णी॒ | ग॒ | पा॒द

ब्रज॒मृ॒ग॒ दृ॒शां॒ सन्दो॒हस्यो॒ल्लस॒न्नय॒नश्रि॒यम् ।

यद॒य॒मनि॒शं॒ दु॒र्वा॒श्या॒ मे॒ मुरा॒रि॒ कले॒व॒ | रे॒ |

व्यकि॒र॒धि॒कं॒ वद्धा॒कां॒क्षे॒ विलो॒लविलो॒चनम्॑ ॥

After scanning the verse, it is found that each pāda contains न, स, म, र, स, ल and ग gaṇas. Yati also comes after six, four and seven syllables. Thus it satisfies the norms given in the definition.

5. हारिणी

हारिणी is defined as :

वेदत्वर्ष्वैर्मभनमयला गश्चेत्तदा हारिणी ।

If each foot of a verse contains *gaṇas* namely म, भ, न, म, य and ल and *yati* comes after four (*veda*) syllables, next after six (ऋतु) syllables and then after seven (अश्व) syllables then it because हारिणी metre.

Example :

यस्या नि त्यं श्रुति कुर्वलये श्रीशा लीनी लोचने

रागः स्वोयेऽघर किसलये लाक्षारसारञ्जनम् ।

गौरी कान्तिः प्रकृतिरुचिरा रम्याङ्गरागच्छटा

सा कंसारेरजनिन कथं राधा मनोहारिणी ॥

In this verse there are seven *gaṇas* namely म, भ, न, म, य, ल and ग in each *pāda* and caesura occurs after four, six and seven letters. So it fulfills the terms and condition of the हारिणी metre.

4.14. अष्टदशाक्षरा वृत्ति : (धृतिः)

1. शार्दूलललितम् ।

॥

Definition :

The definition of शार्दूलललित given in the *Chandoma jar* is as follows :

मः सोः जः सतसा दिनेशजृत्तुभिः शार्दूलललितम् ।

When a *pāda* of a *समपाद* verse contains six *gaṇas* like म, स, ज, स, त and स and *yati* comes after twelve (दिनेश) and then six (ऋतु) letters then it becomes शार्दूलललित.

Example :

कृत्वा के समृगे पराक्रम विधि शार्दूलललितम् ।

यश्चक्रे क्षितिभरकारिषु दरं चैदप्रभृतिषु ।

सन्तोषं परमन्तु देवनिवहे त्रैलोक्यशरणं

श्रेयोः स तनोत्वपारमहिमा लक्ष्मोप्रियतमः ॥

In this verse there are six *gaṇas* namely म, स, ज, स, त and स in each *pāda* and pauses occur after twelve and six syllables. Thus it a case of शार्दूलललित.

4.15 ऊनविशान्यक्षरा वृत्तिः (अतिधृतिः)

1. शार्दूलविक्रीडित

Definition

The शार्दूलविक्रीडित metre is defined by Gaṅgādśa as follows :

सूर्याश्वैर्मसजस्तताःसगुरवः शार्दूलविक्रीडितम् ।

When a *pāda* of a *समपाद* verse is constituted with seven *gaṇas* namely म, स, ज, स, त, त and ग and *yati* occurs after twelve letters (सूर्य) and then after seven letter (अश्व) then it is called शार्दूलविक्रीडित .

Example :

शुश्रूष स्व गुरुन् | कुरुप्रिय सुखो | वृत्तिं स पत्नीर्जने
भर्तुर्विप्रकृतापि रोषणतया | मास्म प्रतीप गमः ।
भूयिष्ठं | भव दक्षिणा परिजने भाग्येषूनुत्सेकिनी
यान्त्येवं | गृहिणी पदं युवतयो वामाः कुलस्याधयः ॥

In this verse there are म, स, ज, स, त, त and ग *gaṇas* in each foot and pauses occur after twelve syllables and then after seven syllables. So, it satisfies the conditions given in the definition.



4.16 विंशात्यक्षरा वृत्तिः (कृतिः)

1. सुवदना

Definition given by Gaṅgādśa in his *Chandoma jar* is ज्ञेया सप्ताश्रषड्भिर्मरश्वनययुता भलौ गः सुवदना । If a *pāda* of a *समपाद* verse contains स, र, भ, न, य, भ, ल and ग *gaṇas* and pauses occur after seven, seven and six letters then it is called सुवदना.

Example :

प्रत्याह त्येन्द्रियाणि त्वदितरविषयान्नासाग्रं नयानां
त्वां ध्यायन्ती निकुञ्जे परतरपुरुषं हर्षोत्थपुलका ।
आनन्दाश्रुप्लुताक्षी वसति सुवदना यो गैकरसिका
कामर्त्तित्यक्तु कामा ननु नरकरिपो राधाममसखी ॥

Each foot of this verse contains eight *gaṇas* viz, म, र, भ, न, य, भ, ल and ग and pause occurs after seven, seven and six syllables. So, it fulfills the norms of सुवदना given in its definition.

4.17. एकविंशत्यक्षरा वृत्तिः (प्रकृतिः)

1. स्रग्धरा

The स्रग्धरा is defined by Gaṅḍīśa in his छन्दोमञ्जरी as follows :

म्रभ्रैर्यानां त्रयेन त्रिमुनियतियुता स्रग्धरा कीर्त्तितेयम् ।

When each *pāda* of a verse contains seven *gaṇas*, viz, म, र, भ, न and three य and the *yati* occurs after seven, seven and seven syllables (त्रि = three, मुनि = seven) then it is a case of स्रग्धरा.

Example:

या सृष्टिः श्रष्टुराद्या वहति विधिहुतं या हर्वियाच होत्री

ये द्वे कालं विधन्तः श्रुतिविषयगुणा या स्थिता व्याप्या विश्वम् ।

यामाहुः सर्ववीज प्रकृतिरिति यया प्राणिनः पारणावन्तः

प्रत्यक्षाभिः प्रपन्नस्तनुभिरवतु वस्ताभिरष्टाभिरीशः ॥

This verse contains म, र, भ, न, य, य and य *gaṇas* in each *pāda* and यति occurs after seven, seven and seven syllables. So, it fulfills the norm of the स्रग्धरा .

2. अर्धसिमवृत्त. (First and third *pādas* contain equal number of syllables and second and fourth *pāda* contain similar number of letters. Here first *pāda* and the third *pāda* is considered as अयुज् or विषम and the 2nd and the 4th *pāda* as युज् or सम ।

2.1 अपरवक्र

अयुजि न नरला गुरुः समे तदपरवक्रमिदं नजौ जरौ ।

When a verse contain different number of syllables in first and 2nd *pāda* as well as 3rd and the fourth *pāda* then it is considered as अर्धसमवृत्त .So, in अपरवक्र metre the first and third *pāda* contain the *gaṇas* like न, न, र, ल and ग whereas second and fourth *pāda* contain न, ज, ज and र .

Example:

स्फुटसु मधुरवेणुगीतिभिः

तमपरवक्रमवेत्यमाधवम् ।

मृगयुवतिगणैः समं स्थिता

ब्रजवनिता धृतचित्त विभ्रमाः ॥

The first and third feet (अयुजि) contain the *gaṇas* न, न, र, ल and ग whereas second and the fourth *pāda* (युजि or सम) contain न, ज, ज and र . Thus it fulfills the condition of a अपरवक्र metre given in its definition.

N.B. [It is said that *khy yik* type of prose composition contains verses composed in अपरवक्त and वक्र metre. See the 6th chapter of *S hitaydarpaṇa*.]

2.2.2 पुष्पिताग्रा

This metre is defined by Gaṅgādaśa in his *Chandoma jar* as :

अयुजि न युगरेफतो यकारो युजिच नजौ जरगाश्च पुष्पिताग्रा ।

When there are न, न, र and य *gaṇas* in the विषम पाद and न, ज, ज, र and ग in the समपाद then it is called पुष्पिताग्रा metre.

Example :

करकि शलय | शोभया | विभान्तौ |
 कुचफल भारविनम्रदेहयष्टिः
 स्मित रुचिर विलासपुष्पिताग्रा
 ब्रजयुवति ब्रतति हरिमुदेऽभुत्

In this verse there are न, न, र and य *gaṇas* in the first and the third *pādas* and न, ज, ज, र and ग *gaṇas* in the 2nd the fourth *pādas*. So it satisfies the conditions given in the definition of a पुष्पिताग्रा .



3. विषमवृत्त

3.1 वक्र

The definition of वक्र metre is as follows :

वक्रं युग्भ्यां मगौ स्यातामब्धेर्योऽनुष्टुभि ख्यातम् ।

In the verse containing eight syllables in a *pāda* if the 2nd and the fourth *pāda* have म and ग *gaṇas* and then after fourth syllable य *gaṇas*, then there occurs the वक्र .

Example :

वक्राभोजं सदा स्मेरं
 चक्षुनीलोत्पलं फुल्लम् ।
 वल्लवीनां मुरारातेः
 चेतोभृङ्गं जहारोच्चौः ॥

In this verse there are म and ग *gaṇas* and य *gaṇas* after fourth syllable in 2nd and the fourth *pāda*. So, it is a case of वक्र metre.

3.2 अनुष्टुभ

Definition :

अनुष्टुभ metre is defined by Ga g d sa as–

पञ्चमं लघु सर्वत्र सप्तमं द्विचतुर्थयोः ।

गुरु षष्ठञ्च जानीयात् शेषेष्वनियम मतः ॥

In अनुष्टुभ metre each p da contains eight syllables and the fifth syllable is लघु (short) and the sixth is गुरु (long) in every p da, whereas the seventh syllable of second and fourth p da is short (लघु). In the remaining letters there is no hard and fast rule.

Example :

वागर्थाविर्व संपृक्तौ वागर्थप्रतिपत्तथे ।

जगतः पितरौ वन्दे | पार्वतीपरमे श्वरौ ॥

In this verse we find the fifth syllable of each p da as लघु, sixth as गुरु and the seventh letter of the 2nd and the fourth p da as लघु. So, it is a good example of अनुष्टुभ metre.

4. मात्रावृत्त

॥

4.1 आर्या

The definition of आर्या metre is–

यस्याः पादे प्रथमे द्वादशमात्रास्तथा तृतीयेऽपि ।

अष्टादश द्वितीये चतुर्थके पञ्चदश आर्या ॥

The आर्या is of nine kinds : viz,

पथ्या, विपुला, चपला, मुखचपला, जघनचपला, गीति, उपगीति, उद्गीति and आर्यागीति.

For detail see the original text.

4.18 Summing up

Sanskrit verses are composed in metrical forms. So, after studying these materials a student is equipped with the techniques of finding out a metre in which a particular verse is composed. One has to find out the *gaṇas* in a particular verse using लघु and गुरु symbols. After that one has to identify those with the *gaṇas* given in a particular छन्द. This is the simple method of finding out a metre.

5. *Fifth lesson* : Scan and name the metres.

Two types of questions are often set in examinations.

No. 1 Define and illustrate metres.

(It is already discussed in the foregoing pages)

No. 2 Scan and name the metre.

In this section it is shown how to scan a particular verse and find out its metre. Few verses are scanned and their metres are named for the help of students.

5.2.1 उँदीर्णं रागं प्रोँतिरोर्धोक् जनेः।

अभीक्ष्णमक्षुन्नतयाऽति दुर्गमम्।

उपेयुषो मोक्षपथ मनस्विनः

त्वमग्रभूमि निरपायसंश्रया ॥

After scanning this verse it is found that each pāda contains the *gaṇas* viz, ज, त, ज and र. So this verse is composed in वंशस्थविलि metre. This metre is defined as ‘वदन्ति वंशास्थविलं जतौ जरौ’ in the छन्दोमञ्जरी of Ga g d sa.

5.2.2

राज्यं निर्जितं स शत्रुं योग्यं सचिवे | न्यस्तः समस्तो भरः

सम्यक्पालन लालिताः प्रशमिताशेषोपसर्गाः प्रज्जः।

प्रद्युतस्य सुता वसन्त समयस्त्वं चेति नाम्ना धृतिं

कामः काममुपैत्वयं मम पुनर्मन्ये महानुत्सवः।

In this verse each pāda contains म, स, ज, स त, त and ग *gaṇas* and यति occurs after seven and twelve syllables. So, according to the rule given in the *Chandoma jar* it is a case of शार्दूलविक्रीडित छन्द . Its definition is सूर्याश्वैर्मसजसतताः सगुरवः शार्दूलविक्रीडितम्।

5.2.3 अनाघ्रा तं पुष्पं | किसन्नं यमलूनं करुरुं हैः

अनाविद्धं रत्रं मधुनवमनास्वादितरसम्।

In this verse there are य, म, न, स, भ, ल and ग in each pāda and यति occurs after six and eleven letters. So, it is a case of शिखरिणी metre. The definition of this metre is रसैरुद्रैच्छिन्ना यमनसभलागः शिखरिणी.

5.2.4 Few verses are given along with the names of their metres :

(a) रात्रिर्गमिष्यति | भविष्यति सुप्रभातम् = त, भ, ज, ज, ग, ग = वसन्ततिलक।

- (b) घूम॑ ज्यो॒तिः स॑लि॒लम॑रु॒ तां॑सि॒न्नि॒ पा॒तः॑क्र॒मै॑ घः॒ = म, भ, न, त, त, ग, ग = मन्द्राक्रान्ता ।
- (c) नव॑प॒लाश॑ प॒लाश॑व॒नं॑ पु॒रः॑ = द्रुतविलम्बित = न, भ, भ, र ।
- (d) न न ख॑लु॒ वाणः॑ स॒न्निपा॑तोऽयम॑स्मिन् = न, न, म, य, य = मालिनी ।
- (e) अ॒र्था॑हि॒ क॒न्या॑ प॒रि॒कौ॒यै॒व॑ = त, त, ज, ग, ग = इन्द्रवज्रा ।
- (f) श॑री॒रं॑ सु॒रुपे॑ स॒दारो॑गमु॒क्तम्॑ = य, य, य, य = भुजङ्गप्रयात ।
- (g) ए॒को॑ हि॒ दोषो॑ गु॒णस॑न्नि॒पाते॑ = त, त, ज, ग, ग = इन्द्रवज्रा ।
- (h) नि॒विश॑ते॒ यद्वि॑ शुकं॒ शि॒खाप॑दे॒ = न, भ, भ, र = द्रुतविलम्बित ।
- (i) कै॒शव॑ म॒नसि॑ शै॒शवे॑वपुः = र, न, र, ल, ग = रथोद्धता ।
- (j) मा॒धुर्ये॑ ध॒नु॒वि॒जये॑प॒राक्रम॑ञ्च = म, न, ज, र, ग = प्रहर्षिणी ।

4.19 Reference Books / Suggested Readings

1. *Chandomañjarī* by Gangadasa.
2. *Suvrttatilaka* by Ksemendra.
3. *Ksenendra Studies* by Dr. Suryakant.
4. *Prosody* by Anundoram Borooah.