KĀVYĀDARŚA OF DAṆḌIN

SANSKRIT TEXT AND ENGLISH TRANSLATION

BY

HINDUSTANI ACADEMY
Hindi Section

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PREFACE

The circumstances under which I was led, almost in spite of myself, to undertake an edition of Danḍin’s Kāvyādarśa are detailed in the Preface to the “Bombay Sanskrit Series” edition of that work (1919-1924). The English Translation of the Kāvyādarśa, now offered in this form, was originally intended for inclusion in that edition; but it could not be included there. However, there existed a demand for it not only amongst University students who often have to study this text for Higher Examinations, but also amongst the world of Sanskritists generally, many of whom, although not professed students of Sanskrit Poetics, have occasions, more than once, to refer to so early and primitive a writer as Danḍin, and who would accordingly like to be spared the trouble of determining the exact context and the technical outlook of the few stanzas in the body of the treatise that alone, and from an altogether different point of view, might interest them for the moment. To such scholars a dependable translation is always a great help. There need be nothing original in a mere translation. But translation imposes upon its author the uncompromising necessity to understand the original. The commentator or the annotator might ignore a passage under the cover of one of the several handy formulas like—केषे सुमन्त, अति-रोहितार्थमन्यतू, or इति निगद्ध्यास्त्याली ग्रन्थः——or better still, he might preserve a discreet silence. The teacher’s ultima ratio is furnished by—

बाध्यतां समयोतीतः स्फुटमण्डे मभविष्यति।

इति पाठयतां ग्रन्थे काठिन्यं कुत्र वर्तताम्॥

—But the translator, if worthy of his salt, has to reproduce in another language all the ideas and implications of his original, and he cannot afford to
ignore, much less to misunderstand, even a single word of his text. His only temptation is to substitute for some uncertain word of the original a word in the other language which is equally uncertain (where it is not positively misleading). This propensity has brought down upon the translator the terrible rebuke contained in the Italian equation of Traduttore, Traditore (Translator, Traitor). But I cannot of course claim to be my own judge upon a charge of High Treason. I can only disclaim conscious or deliberate intentions that way.

Boehtlingk's German Translation of 1890 is, as far as I know, the only other translation of the Kavyadarsha in an European language that has hitherto been attempted. Except in a few passages here and there, and except in the case of those elaborate word-plays that Danidin gives us in Parichchhedas iii, the translation offers no unusual difficulties. Danidin is a clear and vigorous writer, and his very simplicity of treatment (especially as regards his numerous divisions and sub-divisions within a figure of speech) may easily prejudice the reader, who is taught to expect something elaborately—and even exaggeratingly—subtle and scientific in a treatise on Sanskrit Alamkarastra. But Danidin's fault in this case—if fault it can at all be called—is his having lived at a much too early stage in the evolution of the Indian theory of poetry. Only Bhamaha can possibly—but only possibly—dispute Danidin's claim to be the very earliest of individual writers on Alamkara (as different from the Natya) whose works are now extant. And these early writers, we must never forget, were composing mainly a simple hand-book for the aspiring poet, and not an elaborate treatise for the learned critic. Compare in this connection the concluding stanzas of the several Parichchhedas.

The text chosen for translation is in the main the one adopted for the edition in the Bombay Sanskrit Series, which was based upon a collation of all the
Mss. of the text and of the commentaries that were available to me. They number more than twelve, including a Palm-leaf Ms. from the Pattan Bhandar bearing a date of Sāmvat 190, which probably stands for either 1090 or 1190. There is another Palm-leaf Ms. in the Jaisalmir Bhandar, (of which only variants were made available to me through the courtesy of Divan Bahadur Paunaskar,) which perhaps is the oldest extant Ms. of the Kāvyādāraśa; and as these readings were not in the B. S. S. edition available to me from the very first, in the present translation I was lead, on their basis, to deviate in part from the readings there adopted. Premachandra’s editio princeps of A. D. 1863 admitted certain spurious stanzas in the text, and with a view not to depart from the numbering of that edition, I have retained them in the text, but enclosed them within square brackets. The Madras edition of M. Rangacharya (1910) splits the third Parichchheda of the regular edition into two Parichchhedas, and gives also four extra stanzas. Although these stanzas are rejected in the B. S. S. edition, I thought it useful, in a translation, not to drop them out altogether, and have accordingly inserted them, at their regular places, enclosed within square brackets and marked by an asterisk. The fourth Parichchheda has not however been shown as separate. By reason of these modifications in text and also for facility of reference I thought it necessary to print the text of the Kāvyādāraśa all by itself and prefix it to the translation. For explanations of difficult passages a reference is made to the annotations in the B. S. S. edition, where also will be found an index to the Sanskrit stanzas. It was also not thought necessary to summarize for the benefit of the readers of this translation the main conclusions sought to be established by us in that same edition as regards Daṇḍin’s date and works, as also the position that the present treatise occupies in the evolution of the Sanskrit Alamkāraśāstra. Room is however found in this edition for an index of technical terms used in the
treatise (other than those occurring only in the illustrations), along with their English equivalents. The index is mainly based upon that of Bœhtlingk.

The first two Parichchhedas of the present translation had to be issued in advance for the benefit of University students. The immediate demand being thereby somewhat appeased, the translator was led, owing to other more pressing engagements, to postpone from day to day the completion of the entire translation. He was fortunate, however, to secure an inexorable monitor in the Manager of the Oriental Book-Supplying Agency, Poona, to whom—now that the work has at last been concluded—it is meet that he should offer his thanks. Finally, it only remains to say that as the present edition was more than half exhausted even before it was completely issued, and as a new edition is therefore likely to be required before very long, I shall be grateful to readers and critics for all inaccuracies detected and for improvements suggested in both the Text as well as the English Translation.

BELVAKUNJA, POONA, 31st March 1924.

S. K. BELVALKAR
अथ श्रीमदाचार्यदाण्डिनः कङ्तो काव्यादशः

प्रथमः परिच्छेदः

चतुर्वर्षां शुभांम्मोजनहंसवधूर्षम्।
मानसे रमंतां दीर्घं सर्वशुभं सरस्वतीं। ॥ १ ॥

पूर्वशाखापि संवह्यं प्रयोगातुपलक्ष्यं च।
यथासामध्येममस्मांसि निक्षयते काव्यविध्युषम्। ॥ २ ॥

इह दिनासुशिश्रानां दिग्गजानामपि सर्वं।
वायामेव प्रसादेन ठोकयात्रा प्रवंतते। ॥ ३ ॥

दसमन्यतं: क्षतं जायेत भुधनत्रथम्।
शंद्राह्वं ज्योतिरास्तरां दृष्टवते। ॥ ४ ॥

आदिराजयशोविभवमदशी: प्रायो वाच्यम्।
तेपासंविचारवेयं न स्वयं पश्यं नद्दयति। ॥ ५ ॥

गौरीः कामुदशा सम्मक्षश्रुतता सर्वंते बुधे।
हृदशृङ्गका पुनर्गोत्रं प्रयोक्तं: सैव दंसति। ॥ ६ ॥

तद्देवपि नोपेवं कामे: हुंदे कथंचन।
स्थायरुः सुदरमपि विच्छेदनेतृ हुभूमणम्। ॥ ७ ॥

गुणदििश्रामाशाखा: कर्थि विभजेत तरं।
क्रिमयवार्धिकारोति रूपभेदोपदिश्यत्। ॥ ८ ॥

अतः प्रजार्णं व्युत्पतिभिसंघाय सूर्यः।
वाचाः विचित्रमर्गाणां निवर्णस्य: क्रियाचितम्। ॥ ९ ॥

t: शारीर! च काव्यादशांकाराद्वि: दशुषिता:।
शारीरं तावद्विशार्यव्याप्तिभिः पदवचली। ॥ १० ॥

पयं गद्यं च मिश्रं च तदु स्विधेव व्यावहितम्।
पयं चतुष्पदी: तथं दृश्यं जातिरितिः क्रिः। ॥ ११ ॥

छविभिर्चिताः सङ्कल्पस्त्रक्षवर्णो निर्देशितो।
सा विधा नौविठिक्ष्णाम गम्बरीं काव्यांगमम्। ॥ १२ ॥

[काव्यादशमूहम्]
मुक्तकं कुलकं कोश: संग्राम इव तद्वशः इव ।
सर्गसंवाहायसूत्रादावः पदविस्तरः ॥ १३ ॥
सर्गविवेच: महाकाव्ययुग्यते तस्य दश्यामुः ।
आधीर्यनिमित्य वर्षुनिर्देशो वापि तन्मुखम् ॥ १४ ॥
इतिहासकथा: श्रूतिमतर्था सदाः ॥
चतुर्वर्गतः चतुर्वर्गकालाधिरात्नायकम् ॥ १५ ॥
नगरार्थार्थशोभन्तुचन्द्राकोऽद्यवर्जनेऽः ।
उद्यानसिंधुक्रोऽद्यहुः तपानरतोत्सवः ॥ १६ ॥
विप्रवेशमैवहैः कुमारोऽद्यवर्जनेऽः ।
मन्द्रयुत्रप्रयाणाजवः नायकाभयुद्धैरं ॥ १७ ॥
अन्तःकरंसंस्करं रसभावनिर्देशः ।
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सर्वत्र भिक्षुदृशान्तैवेदें लोकरक्षनम् ।
काव्यं कलोत्स्त्रस्थः जात्येः सद्दश्चुति ॥ १९ ॥
न्युनमण्येऽः काव्यं न कुम्भः ।
यज्ञपातेऽः संपंतिराजस्यति तस्मात् ॥ २० ॥
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निराकरणिमियेष मार्गः प्रकृतिसुनवः ॥ २१ ॥
बंशवीर्रः शुक्तादिनि वर्गरित्वा रिपोर्यः ।
तत्ज्ञायानायकोऽक्षरक्ष्यन स धिनोति न: ॥ २२ ॥
अयानः पद्यं संतानो गह्मास्याविकाक्ष्येः ।
इति तस्य प्रस्थः तौ: तपोरास्याविका फिञ्च ॥ २३ ॥
नायके गौत्र माध्यायानो नायके नेतरे या ।
स्वगुणाविक्षिप्तादेशो नाय भूताध्यावासिः ॥ २४ ॥
अपि तवनियो दृश्यस्त्रवाप्यायानीवारणात् ।
अन्यो तत्त्वं स्वः वे त्वती क्रिह्वत मेतद्देवाम् ॥ २५ ॥
वक्रं चापरवक्रं च सोच्छासतवं च मेदवकः ।
चिह्नमास्याविकायात्रत गह्मास्य कथासवपि ॥ २६ ॥
आर्यादिवध्वं प्रवेशः कि न चापरवक्रं चक्रयः ।
मेदव्यं हंडोः हम्मादिश्चूलो वास्तु कि मुः ॥ २७ ॥
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काविसाक्षरतं चिह्नसम्यान्ति न उपवति।
मुखमित्र्यसंत्रासंः ग्यायित्रु हि न स्यात ज्ञतनामः ॥ ३० ॥
मिथ्राणि नादक्षारीनि तेषामान्यच विस्तरः।
गयपदयमी काविच्चक्षुरित्यपि विचते ॥ ३१ ॥
तदेशार्गचर्या भूयः संस्कृतं प्राकृतं तथा।
अप्रेशसंस्कृत मित्रिः चेत्याहराप्तयाध्यात्मतुविधम् ॥ ३२ ॥
संस्कृतं नाम दैवी चागन्नावायताः महर्षिम्:।
तदाब्यस्तस्तैमो दैवतीत्वन्ति: प्राकृतकमः ॥ ३३ ॥
महाराजस्वप्नार्याः मार्श्च मृत्युं मनमो विचुः।
सागरः सूक्षितनानां संतुचन्दन्त यन्मयम् ॥ ३४ ॥
शोरसेवी च गोर्धो च बादी बान्यापि ताही।
वाति प्राकृतमित्रेयें व्यवहरेऽसु सनिधिम् ॥ ३५ ॥
आधीराधिगरः काथेष्वपन्नशं इति स्मृतः।
शाखे तु संशीतलदैवश्चर्याकंविद्विम। ॥ ३६ ॥
संस्कृतं सर्गविब्याहि प्राकृतं एकन्यकारि यत्।
ओसरार्दिरप्रस्तरो नादकादि तु मिथ्रकमः ॥ ३७ ॥
कथा हि सर्वामान्याः संस्कृतेन च बज्ज्वते।
भूमापामय्याः प्राहुरद्रभुतार्थसृष्टिकमः ॥ ३८ ॥
हास्यचक्षुहतश्चास्मादि: प्रेस्कार्यभिमितरस्य पुनः।
अन्यथे वेति सैणापि दृष्टी गतिहस्तावतः ॥ ३९ ॥
अस्तनेको सिरां मार्गं: लृष्ममेद्यं परस्परम्।
तत्र वैदमीहोऽयो वर्ण्येन प्रस्फुटान्तरे ॥ ४० ॥
रूपः प्रसादः समतामाहुर्थु सुधुमारताः।
वृत्तात्वितिदारार्थमेवः काव्यसमायाः ॥ ४१ ॥
इति वैदमीमार्गस्य प्राणं दृश्यमुखा: स्मृतः।
एति चिन्यायेत: प्रायो तत्त्वं गौडवत्रमिनि ॥ ४२ ॥
काल्यानशृवृत्तमूलम्

निष्ठमस्मुप्रैथिथिल्वमलयप्राणाःप्रकाशरम्।
शिष्यति मातृतीमाला लोमालियकरिष्णा यथा || ४३ ||
अनुप्राणवियो गौडेस्तिन्ध्रिय बन्धुगार्वान्।
बैद्यमानोबलतोंद्राम लहितं ब्रम्मरैविति || ४४ ||
प्रसादवत् प्रतिन्द्रकार्थ्यतिमतरैविरुपृष्ठति।
लक्ष्म लक्ष्मी तनोतीति प्रतीतिहुमसंधि चः || ४५ ||
व्युत्प्रजातमिति गौदेशनैतिसिद्धमप्रयोगः।
यथानत्युपाज्यज्ञमसंक्रामकः वचकमः || ४६ ||
समं बशेष्यपित्तमः ते मुद्युसुकुटमर्मः।
बन्धा मुद्युसुकुटमिर्द्धवच्यमविद्या स्योऽः || ४७ ||
कोकिलाधारावचालः मामैति मल्यानिति।
उद्भिजायकाप्राच्छेत्वमियाष्मः कणोत्सिति || ४८ ||
चन्द्रन्योऽवघिमर्गमेद गोचर्यमासः।
हर्षते हर्षः हर्षवीच्छलमानानानिवैः || ४९ ||
हत्त्यालोचनं वैष्ण्वमथीलकारकरं दग्धर।।
अवेशमानं वरमधे पौरस्त्य काल्यानशृविति || ५० ||
मधुररसवधाचि वस्तुन्यपि रसः स्थितः।
थेन माधृन्ति जीमल्लो मुदुम्बे मधुरऽवभ: || ५१ ||
यथाकथाचिच्छुद्यः यत् समानमनुमूयते।
तद्रुपा हि पदासनंः सादुप्रासा रसावधाः || ५२ ||
पष्ण राजा यत्र लक्ष्मी प्रात्सवाहः राज्याग्रियः।
तद्रुपमृत्ति धरस्य दोक्ष्मिहुस्तमवभवनः || ५३ ||
हतोद नाहत्यं गौडेशनमसुस्तुतं तत्विधः।
अनुप्राणवियोऽपयो बैद्यमानोबलतोंद्रासः || ५४ ||
वर्णाव्तिकर्णः पादेषु च पदेषु  च।
पुर्वरुद्धस्तस्तकार्याधिनी पयुर्दुर्ददा || ५५ ||
चद्देश नामचित्रासः सुन्दरस्तवकविदः।
इद्र्यसितिनिम्तं लक्ष्म संद्रामाल्यमिन: स्थिरयमः || ५६ ||
चाद चाद्रस्नं सीढ विषयं पष्यितदस्तवेऽः।
मन्न्नो मन्न्ययाकार्यं निदेष्यं हनुमुद्धतमः || ५७ ||
इत्यदृश्यमिच्छन्ति नासिद्रातान्त्रयंतिम्।
न तु सामासमोऽस्माः शुद्धरागस्वरूपमा इति॥ ५८॥

सद्र: ब्रह्मा वर: दाता: काष्ठ: कार्य: कौशल: न: कृत:।
प्रस्थुतो मानिषीको गायो मोही जातोस्वयो गता:॥ ५९॥

इत्यादि बन्धपारम्पर्य सौनिकत्व च निर्ववच्छति।
अतो नैचयमुपासु दृश्यमाणा: प्रवृत्तव:॥ ६०॥

आवृत्तिमेव संघातगोर्षरः यमकं विदु:।
तद्भो नैकान्तमुप्यम: प्रवा: काव्यचतु:॥ ६१॥

कामं अवस्यपंक्तको रसमथ निष्क्रियति।
तथायत्प्रस्ताव: सिद्धान्त मारं वहति भूम्यता॥ ६२॥

कन्ये कामवबर्तमान: मां रंग न कामस्वसे कथमु।
इति भ्राम्योपमथता: वैरश्चायेच कल्पन:॥ ६३॥

कामं कन्यवचजान्तको सधि चामाश्च तिर्युः।
तवं निर्मातारो दिशस्य व्रक्तमाणोऽऽस्माहं॥ ६४॥

श्रोद्विं श्राम्यब्रह्मचतु: सा सभ्येतरस्त्वत:।
यथा चक्षुर्दशपिर रसुस्वस्वनिरुपः॥ ६५॥

पद्मासनम्रुष्या वा वायुष्यत्रवेन वा पुनः।
हुष्टतीतिकर्म ताम् यथा तथा भवत: प्रिया॥ ६६॥

ब्रह्मव विश्वान्त: पुराणे ब्रह्मचालिनि।
प्रवचनि न वदस्ति मार्गवेदमयो्रव:॥ ६७॥

भन्नीभगवान्तादि संब्रज्ञवामुन्यते।
वित्तमिति माधुर्यसुख्य: सुकु मात्राता॥ ६८॥

अनुसूचिकारमाण: सुकुमारमिभेष्यते।
बन्धवत्सिद्यदिवे शंकोऽऽपि वर्षित: साध्वकोम:॥ ६९॥

मण्डलीहत्य वहराण: कण्ठमेंधुरगीतिभी:।
कहाचिन: प्रन्त्यक्ति काले जीर्षुतमार्तिनि॥ ७०॥

इत्यदृश्यमिति पथार्थाः नारकालोपि तादाः।
सुकु मारतबवाबारोहति सत्या सुकमु।॥ ७१॥

हृद्यमित्यपरैर्मृत्तुमा कृत्योधयमधिष:।
न्यक्षेण क्षणि: पक्ष: क्रियावर्तां क्षणार्दिति॥ ७२॥
वर्धचद्भिरनेियतमधर्म्य हरिनोदृता
मूः खुश्रुषणागासूयवृहितादुदधर्मसति ॥ ७३॥
मही महाबराहे चोहितादुदृढांतः
इत्ययोग नरिष्येते नेयतवसुरभाग्यः ॥ ७४॥
निर्दश बहु मन्यते मार्गोभिभोरसि
न हि प्रतीती सुभग शब्दन्यायविहिष्ठी ॥ ७५॥
उत्कर्षवान् गुणः कष्टिमुक्तं योस्मिन गतियते
तदुद्राक्षयं तेन सनाथा काय्यपड़ति ॥ ७६॥
अर्थान्त हृद्यना दृष्टिस्वस्वमुक्ति नितिता सचितृ
तद्रस्त्रा पुनर्रव नाथ्य सुखमीक्षते ॥ ७७॥
इति त्यगस्य वाक्येष्मिष्टकः साधु लक्ष्यते
अनेनेव पथान्यव समानन्यायमुहादाम् ॥ ७८॥
श्यायोक्षिष्णेयुंक्तमुदारं कैष्ठिदिल्यते
यथा ठीलास्वंजक्षीडासरोहेमाद्राध्य दृवयः ॥ ७९॥
जोजः समासम्यस्यदयत्वधय स्वर्णिनः
परोर्वस्थानात्मात्मस्यलेखमेक परायणम् ॥ ८०॥
तद्रुतेश्वां ज्ञूनां च बाह्यन्यायस्यमश्रणः
उद्धावमकक्रां स्त्रीयमायाविहिष्ठी ॥ ८१॥
अस्तस्तस्तकवर्तस्तकस्मस्ताक्ष्तः स्थुलसंस्तरः
पीनस्तनसिततालात्मकस्वाभाव वारुणी ॥ ८२॥
इति पद्ये पौरस्त्य वधन्त्योजत्स्विनीर्गिरः
अन्ये त्वनाकुले हृद्यमिच्छत्वायोजो गिराय यथा ॥ ८३॥
पयोधरतददुक्कस्यसंब्यातात्मांधुका
कस्य कामादुपं चेते वार्षणि न करिष्ठा
कान्ति सन्तुज्ञातकान्ति लोकिकार्यनस्तमातु
तद्वचवारतौभानेषु वर्णनास्वप दृष्टियते ॥ ८४॥
श्रीहाणि नाम तान्येव तपोराशिंधवादुः
संभायिति यान्येव पावनः पाद्यप्राप्तः ॥ ८५॥
अन्योरविद्याति स्तनयोजास्माताणि
अवफळो न पर्यासस्त्र बाहुलवानारे ॥ ८६॥
प्रथम: परिच्छेद: 

इति संभाव्यमेवैतिषोपावथानसंबंधम्।
कान्ते महाते सचिष्यं ठोकयात्तुष्टभिन: " ८८ "
ठोकानीत्त इवायथमः धारोप: विचित्र:।
गोर्षस्तेनातुप्रलिं विदुर्गः नेतरे यथा " ८९ "
देवधिन्यमिचासाध्यमध्यभृत: नो गृहस्त:।
युष्मत्वादरजः पात्योतानि: शोषकिलिष्टम् " ९० "
अर्ज निमित्तमाखादमालोकख्वेद वेदसा।
इवेमेंविचिं मावि मध्या: स्तनजुम्मण्म " ९१ "
हर्षम्युचिनित्यकुमेदलोकपलिलिन्तम्।
प्रस्थाने प्राध्यर्थीं नु सारांमन्यस्य वर्णन: " ९२ "
अन्यथर्मस्तेनोष्ट ठोकसीमालुरोधिना।
सम्मगाधीयते यद: स समादधि: स्मृतो यथा " ९३ "
कृमुवानि निमोक्षिनि कपालयुम्बिणित स।
इति नेत्रसंयाधासाहुम्बा तद्वाचिनी स्वति: " ९४ "
निष्ठृतोत्तरार्थानान्तादि: गौणवृत्तिवध्यपाध्यम्।
अतिसुन्दरमन्यज्ञ ग्राम्यकला विगाहेते " ९५ "
पच्छान्यकथुमनिष्ठूताः पीवा पावकचिमुः।
भूयो वमन्तीत्र मुखक्षरोणर्पणविसि: " ९६ "
इति हृदमहने तु निरीवितं वरङ्गितं।
युगपीडकथमोणामध्यां मतो यथा " ९७ "
गुरुगायेसरक्तमाः स्तनत्यो मेघपदस्यं।
अच्छानित्यकोष्क्षुद्रिमी: समधिवेदवते " ९८ "
उस्सुर्ख्याने सख्या: स्तनं गीरध्वं हृमं।
इतीह गामुणिध्वमो बह्योपन्य वाणंदिना: " ९९ "
तदैवतदु कार्यस्वरूपं समाधिन्निमो यो धुम:।
कविविषय: सम्प्रौपी तस्मिन्नुपलीवति " १०० "
इति मार्गीवः सति सत्वस्नाति नित्यानादु।
तत्रेद्वादशह न शक्यन्ते वच्छु प्रातिकाँ स्थिता: " १०१ "
पृथ्वीपुरुस्मानां माघुयेंस्यान्तरं महत्।
बघापि न तद्राष्ट्याँ सरस्व्यापि स्त्राक्याते " १०२ "
नैसारिकीय प्रतिमा श्रृंखला व बहुप्रारम्भम्।
अतनुसाराधिकारोऽस्मिनः कारणं काव्यसंपदः। १०३।

न विचारै यथापि पूर्ववाचस्या
गणान्वैतिक प्रतिभाभावमप्रमृत्तम्।
श्रुतेन बलेन च बाणसापिता
श्रुवं करोत्वेव कामप्रमृत्तम्। १०४।

tusitàntamūrānāṃ sarvate
क्रमाधुपास्या खच्छ कौतिस्मूनिः।
हदशह कवितापि जना: कतःभया
विद्वंभङ्गोझिस्तु विश्विमीड़ते। १०५।

इत्याध्येदेशणः हतो काव्यादोऽभाषिविनाधो नाम
प्रथमः परिचयः।

काव्यादशी द्वितीयः परिचयः

काव्यशोभामकान्त धर्मानन्दकारान्त प्रचक्षः।
ते वाचापि विचक्षण्यते क्रमान् कालस्थयं बश्यति। १।
किंतु बीजं विकल्पान्त पूर्ववाचः प्रवन्दितम्।
तदिव प्रतिसन्धस्तङ्गमयस्पतिधमः। २।
काञ्चिन्मार्गभिषामाय्युक्तः प्रागस्यनुप्तः।
साधारणमेकारात्मकमयन्त्र प्रयतः। ३।
स्वभावाध्ये नामसङ्गमः रुपकं दीपकाङ्क्षः।
आक्षेपोऽत्तरयसोऽविन्दते विमाहनः। ४।
समासात्प्राक्केच्यवेष्टः सूक्ष्मो च: क्रमः।
प्रेयो रसवृद्धिसः प्रयोऽकोऽसमासितः। ५।
उदासायप्रतिनिधिधिवक्रियाप्रत्योगिता।
विरोध्यस्तवत्तोऽथौ व्यास्तनिपदस्व। ६।
हृदयपरिच्छेदः

सहोतिः परिवृत्यांतः संकीर्णयमथ साविकम्।

इति वाचामलंकारा दृशिताः पूर्वसूतिरमि। \( II \) ७।।

नानावसं पदार्थानां सं शास्त्राविद्वन्नवते।

स्वभावादिक्षा जाज्यतेष्याया सार्वदर्शित्यथा। \( II \) ८।।

तुण्डेरात्मकप्राथीतः पश्चादिरितकोमशः।

विचारणारागिः कण्ठैरेते मन्दुरिः शुकः। \( II \) ९।।

कदन्तिकर्मम् कण्ठेनाधृणिक्षणः।

पारावर्तः परिक्षित्य रिस्तुधुम्बिति प्रियाम्। \( II \) १०।।

वधनेन्द्रु रोमाः कुर्वन मनासि निर्वृत्तिम्।

नेते चामीलयास्य प्रियास्यशः प्रचतित ते। \( II \) ११।।

कच्छेर्कान्तः करस्येन कपालेनुकशेषः।

जटाभि� निभृत्तात्रामागारिनासीदुर्दृष्टवः। \( II \) १२।।

जातिकियागुणः बद्वभवायानमीशाम्।

एक्षेष्ठस्येव साङ्गायमा काव्यकच्येल्दृष्टितम्। \( II \) १३।।

ध्याक्षुस्विचित्तः सादेश्य व्योममृतम् प्रतीपते।

उपमा नाम सा तस्या प्रपञ्चोंय प्रददग्ये। \( II \) १४।।

अभ्यासहित्यातार्थं छेद्य वर्ततं ततः।

इति गममपमा साङ्गायमा तुल्यथमनिविद्दायं। \( II \) १५।।

राजीवामि के तच्छन्त नेते न्योन्ति चे।

इत्य प्रतीयमानवक्षमां वस्तुप्रमेव सा। \( II \) १६।।

सत्याननविभषितमरचित्वमभूनि किरीतिः।

सा प्रतिसिद्धिः पराशास्त्राविद्मापेत्ये। \( II \) १७।।

तवानननविमवाममोजमम्मोजामधवे ते मुखम्।

इत्यन्योन्योपमा सत्यवन्योन्यैतक्षेपश्चासिनी। \( II \) १८।।

तवगुणं कम्मेतैव तुल्या तान्येन केनावित्।

इत्यन्यङ्कस्यव्यावृत्तिः क्षा नियमोपमा। \( II \) १९।।

पदे तास्तु तद्यथात्म मुखमन्यत् तार्किकम्।

अर्थम् च देवस्तु तत्तत्त्वात्त्वालयमन्या। \( II \) २०।।

समुद्गोपमावन्यस्त न काल्यं मुख्यं तव।

ह्याद्वयैव चात्तति कर्मणुतुम्मिति दृश्ये। \( II \) २१।।

२ [ काव्याद्यः मूँदृष्ट्।]
त्वंयेव त्वम्मुखं हद्दं हृदयंते दिवि चन्द्रमः।
इयेव भिन्ना नायेयत्वाचावतिष्योपमा || २२ ||
महास्वायु मुखश्रीरित्ययम्मिन्नोर्वितः कथने।।
पिशोपि सा यद्वयेवेत्यस्मान्तश्चितोपमा || २३ ||
यदि किविज्ञवेत्य पद्ममुकु विभ्रान्त्कोचनम।
तत्तु ते सुतविध्रं धर्मात्मिक्यसावदृः।तोपमा || २४ ||
शास्त्रयुगेश्वर तन्वन्सु ल्ल्यवायुः त्वन्मुखाष्ठय।
हनुमथुराधारात्मलेखश्च मोहोपमा मता || २५ ||
किं कि प्रामन्तज्ञान्ताति कि ते होलेक्षणं गुंभम्।
पत्रम दौढ़यं चिराचिरन्तियं संघायोपमा || २६ ||
न पद्मवेद्याद्यश्च नुर्हुषं ज्ञातिः।।
अतस्वकुमत्वमे ध्रुपपश्चिमयिन्सी निर्णयोपमा || २७ ||
शिष्यिनां श्रुतिन्नर्तिः थ्रीमात सुरसमिक्षे च।
आस्माजीतम ते वक्रमभित्ति भ्रेमेपोपमा स्मृत।। २८ ||
सहस्रश्चक्रायुत्वातृ ता समासोपमा यथा।।
बालेरोधीनेन साधकान्नरूपिन्सी || २९ ||
पद्ध बहुरज्ञानं: श्रीयी ताभ्यां तवान्नम।
समानापि सोतेकमिति निन्दोपमा स्मृत|| ३० ||
अहानोपुंसवः पद्मथथः: पश्चिमरीरोयः।।
तौ तुवयो त्वमुखाः न सा प्रकारस कर्णमय।। ३१ ||
चन्द्रेण त्वमुखं तुष्यमित्राचिस्तासु में मनः।।
स गुणो वातुः दौरणे वेद्यविचित्रायोपमा विकुः।। ३२ ||
शास्त्रों: शारसुचन्हुस्तवद्वाननमिति जयम।।
परशपरिवरोधीति का विःगोपमा मता || ३३ ||
न जातु या किर्तिवत्सोते गुणेन प्रतिगाजितन्तु।।
कालशिनों: जडस्येति प्रतिस्थेयपोपसेव सा || ३४ ||
मुग्धक्षणों: के वक्तं मुग्धेत्वाविहृत: शाशी।।
तथापि सम्पात्त्व नारकर्षरिति चावमा || ३५ ||
न पद्म सुखमवेदं न भूजाः वन्हुण्यी इमें।।
इति विस्पपस्ताद्यातु तावलायोपसेव सा || ३६ ||
चन्द्राविद्यायों: काश्यमतिक्रम सुखं तच।।
आतमनेवभवचतृ: तुष्यमित्रसाधारणोपमा || ३७ ||
खर्पप्राप्तमारां समाहत इव कवित।
तवदनं विभाती ताममूतोपतं चितुः || ३८ ||
वनुपिवादिव विषं वनुपादिव पातकः।
प्रश्न बागितो वक्तवादित्यसंभावितोपपम || ३९ ||
चन्द्रनादकवचन्द्रोऽवचन्द्रकान्तदीर्घातिवद || ४० ||
स्यारोऽतीतप्रथमत्वं बहुप्रम || ४१ ||
इंदुबिम्बादिवोक्तीर्व परमभावितोपपम || ४२ ||
तथा तन्वक्ति वद्धनित्यसौ विविक्षितोपपम || ४३ ||
पुष्पायायम इवाहीव पुष्प व्योमीव वासर।
विक्रमस्वयंध्वनीर्मिति मालोपामाक्रमः || ४४ ||
वाक्यायनेव वाक्यायः कोपि यद्वपसीयते।
एकानेककावचद्वातः सा वाक्यायोपपम एविः || ४५ ||
तवदनमयोरार्थमाविद्वेषान्द्रियतिति।
प्रमुखोऽवलथ्यके शाति पंडुजमम || ४६ ||
नन्दन्याय इव तन्वं तन्व्यासास्तस्तमः परमभिवाननम।
मयां ममुन्तकनेव पार्थ पायपाय परमणु || ४७ ||
वस्तुं किंचित्वर्ण्यस्त न्यस्तं तत्सदृष्टमं तत्सत्त्वं।
साम्यमन्तीतिरस्तीति प्रतिवस्तूपमयं यथा || ४८ ||
वेदीपि व्याधोभापि जायमानेषु राजसं।
नतु द्वितीयो नास्त्येव पारिजातास्त्य पाद्यः || ४९ ||
अधिकैन समीकुञ्ज्य हीनमेकक्षियाचिच्छ।
यद्रमचन्ति स्युता सेवं तुल्ययोगोपपम यथा || ५० ||
दिच्छो जागर्ति रक्षाघै पुश्कमारिमुर्वो भवन।
असुरास्तेन हस्यन्ते सावधेपास्तवम नृपः || ५१ ||
कष्ट्या चन्द्रमां धाम्मा पूर्णं अर्ज्यं चार्जोम।
राजरुक्तरोप्तिति सैण्डे देशपमा मया। ५२ ||
न चिह्नवचने सिन्धे न हीनाधिकारिपि चा।
उपमादृष्टयायात यतोहं न घीमताम || ५३ ||
ख्रीव गच्छति पश्चायं वाक्येषा ख्री पुणानिव।
प्रणाव इव प्रियोम में विवित्य धनाध्यायिता || ५४ ||
भवानिव महापाल देवराजा विराजते।
अठबाणोमुः कसामारोऽदु तेजसा नुपः ॥ ५३ ॥
हन्तेवयमादि सौभाग्यं न जहायेव जातुसिद्ध।
अस्ति च कसामुऽदुः प्रयोगं वाचिवद्वां यथा ॥ ५४ ॥
हंसीय च वधवसण्डः सरसीवाच नभः।
सन्तुभवनो मरः भेय वाचोतो भाति भानुवसः ॥ ५५ ॥
इद्या वत्यते सञ्चिः कारणं तत्र चिन्त्यताम।
[ गुणदोषविचाराय स्वयमेव मन्नीविष्यः ॥ ५६ ॥ ]
इववधवायथाशब्दः समावनिमसंविमा:।
दुर्यस्तकाशानीकाशाप्रकाशासामितंरूपः: ॥ ५७ ॥
प्रतिप्रभुत्रविष्ठि अन्त्यानिकार्योऽभिः।
सहन्तसन्धनसङ्गवानसाद्वातीयायातादिन: ॥ ५८ ॥
प्रतिचित्तवातिचक्षऽसरसप्तसमस्मिता:।
सहक्षणसहक्षशासनपन्धोपमितोपम: ॥ ५९ ॥
केदस्येष्येद्येद्यादि प्रश्यप्रतिनिधिः अपि।
सभौतुलिती शम्भौ ये चानुयार्थवादिन: ॥ ६० ॥
समावतस्य बहुवासिणि: शालाक्षुदनवादितुः।
संधिये जयति ब्रह्म दुःसति प्रतिग्रजिति ॥ ६१ ॥
आवश्यवजानाति कर्मवयति निन्दद्वति।
विद्यवार्थ संघिते हस्ततीर्थसूर्यति ॥ ६२ ॥
तस्य सुप्रणातां सौभाग्यं तस्य कार्तिविलुभति।
ते सार्थि विग्रहाति तुल्या तेनाभिरोहिति ॥ ६३ ॥
तत्सन्धियं पद्ध धाते तस्य क्रस्य विगहते।
तमन्नेवतुव्याति तत्क्रिीवं ताब्धिषः ॥ ६४ ॥
तस्य वातुक्रेताति शाब्दा: साद्यसूचका:।
[ उपमार्जनं सूक्ता: कसामारोऽदु कुन्तुव्रता नवाचिषः। ॥ ६५ ॥ ]

॥ इववधवायथाशब्दः ॥

उपमैव तिरोभूतमेवा रूप्कसुच्चिते।
यथा वाहुता पाणिपञ्चं वर्णप्रस्थव: ॥ ६६ ॥
अवर्त्यं प्रह्वायनसनं कुसमुमि नवाचिषः।
वाह! लोकों का बसन्तार्थ नाम: प्रत्यक्षाचारिणी। दर्शनवस्तुस्तत्त्वोऽस्मात् समस्तं पूर्वरुपकम्।
शिर्सं मुखवद्वृत्तावर्त्तनेति समस्तव्यस्तरुपकम्। तात्त्विकार्थ-कल्पकल्पमणिनि नवश्रीविषयतिकुस्मारम्।
श्रेयेश्वरूपः मूर्ध्वरूपस्वयम्रवचनघरणपुञ्जावम्। अज्जनातः व्यक्तिविवर्ग्यां पाणी चारोप्रय चाप्रतम्।
तरोप्यस्यस्माचार्यानिविन्यासेर्वेतृतु सकलरुपकम्। अनंतरार्धेन ते चरित रसिरितार्धरुपकम्।
तुरुष्ण मुक्तावस्तु धस्ते धमर्मः कणामहारी। भूनिर्देशतु रसिरितार्धरुपकम्।
मनोवर्णन धर्मान्तः पुनर्विन्दुत्त्व चावर्षम्। नान्यथाइतं चास्यमन्त्रोत्त्वयरुपकम्।
विचित्रस्तु गमप्रथमातिलभ्यं दश्वमहित्यक्षणं।
विचित्रोत्त्व पुरुषं चरितकाव्यरुपकम्।
अविचित्तु मुखाष्ट्र्यानि मुखमेवारविन्द्वताम्।
आसीनेनिविन्यासेर्वेतृतु सकलरुपकम्।
मुखपालवर्गेन रसिरितार्धं चाप्रतम्।
सुभवं सुभवं सोवशय जनो रागसमं: कृतं।
प्रकाशरुपकं चालितेः च द्विप्रभूतिन्यि।
अव्यस्तु रूपात्मक योगायोगी भिन्नाकरी।
स्मितपुष्पोल्लवं ठोलतेभुक्तमिदं सुभवम्।
इति पुष्पविराजाण्यं संगत्या सुकुशलरुपकम्।
इवाद्विस्मितप्रक्षमं सिराध्वनीतिपतलं सुभवम्।
इति व्योऽष्टतत्त्वप्रामायोगयुक्तं नाम रूपकम्।
रूपणाद्विन्नोद्वार्णां रूपणारूपणाष्ट्रयात्।
रूपकं विषयं नामं ललितं जयते यथा।
मदरकमुक्तेऽत्र मनस्थपत्यमुक्तेऽत्र।
निर्भाववर्तवेतृतः मन्त्रीं शुचरचयोधम्।
हरिपादः चिरलोकमुक्ताचार्यज्ञाताशुकं।
जयत्युर्वर्णिशाश्चुर्वर्तवचस्वच्चः।
विचित्रेश्वरीश्वरस्य रूपं कृतं विचित्रेश्वरीश्वरस्य।
पाणी दर्शनावेतृतु शाश्वतेष्वरुपकम्।
न मीठायति प्रकाशनि न मसोधचाहते।
अत्र चमैरभिन्नानां इतिनामादित्।
भ्रमणेन संबन्ध इति विषयमार्थेतीर्षकम्। ॥ १४४ ॥
अनेनेन प्रकाशण शोषणामाशि दौरः।
विकल्पनामुगयतिरिविचारत्वा विचक्षणे। ॥ १४५ ॥
॥ इति दौरस्यमकम्॥

अर्थावृत्ति: पदार्थविर्योजनस्वरूपतित्वात्।
दौरस्यमस्थान परिवर्तमालक्षावयः यथा। ॥ १४६ ॥
विकल्पतित कर्मानाय स्फुटतित कुटजोइङ्गमः।
उत्तरस्य च कदर्द्दो द्वारस्य क्रियामानि च। ॥ १४७ ॥
उत्तरस्य अर्थानं बुद्धावरुणां मालसं कर्मानि।
यूनां चाओकः भएङ्गखमन्त्रावृत्तश्च। ॥ १४८ ॥
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॥ इति व्यतिरिक्तचक्रमः॥

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अन्यायासितां दष्टिसृंगुणावार्जिता नता।
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वद्धीतादि न्यं स्वातं सौवतावन्यहेतुकम्।
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वकं निर्गृहसुचिनि वपुरः वाजुक्तमः।
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उत्कं संक्षेपपरस्परं सा समालोकितिर्भुजेऽ॥ २०५॥
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अस्त्यसाहवपराप्यस्तति सिन्हासिन्हरुत्रोषणा || २०८ ||
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भक्तिमात्रसंबाध्यः सुमीतिः ततो हरिः। || २७७ ॥
कोमः स्नूनं मरुमूस्मितिः हस्तानं च जलमः।
इति इत्ययतिक्रमः त्वां द्रुतुः देवं केत्यमः। || २७८ ॥
इति सामायकः देवं राष्ट्रो यथावतर्भमः।
प्रीतिप्रकाशः ततः प्रेया इत्यययग्यानमः। || २७९ ॥
भूतेति प्रेया-सन्गतुः यथा, ते मरणं मतम।
देवायंत्ति मया लघ्या कथमेव जन्मित। || २८० ॥
प्राक्क प्रियतिर्देशिता सेवं रतिः महांरः रतम।
हस्ताब्दुल्लियोगेन तव्यं रस्प्राहः। || २८१ ॥
निगृहः क्षेत्रश्वारः क्र्यणं चेत्यायामः।
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इत्यादिः चरां कार्ति क्रोधो सिद्धात्मः।
भैरवम् पद्मलः सार्वश्वांवां समाश्वः। || २८३ ॥
महिंशवासं पारिनिर्मापितम्मः धिविधेषेनैः।
मदुवा धार्मिक्ष्याय: सम्वेषं पारिष्ठं क्षमं। || २८४ ॥
द्वितीयः परिचयः ।

इत्युदाहः प्रक्ष्यात्मा तिष्ठन् चीररसात्मनाः ।
रसबच्छन् गिरामसां समर्थ्यितं तिमिश्च। ॥ २८५ ॥

यस्यः कुलसुमश्चयापि कोमलाः श्रेयस्यः ।
साधिष्ठोिकरे कथं हेचि हुताशनवर्ती चिताम ॥ २८६ ॥

इति कारण्यमुद्धितमलकारतया स्मृतम् ।
तथापरेऽपि बीमातस्हायाद्वभावयानकः ॥ २८७ ॥

पार्थ पार्थ तवार्जनं शोणितं पाणिंक्षुः ॥
कौण्डः सह नृत्यन्ति कंबन्धेर्न्रभूषणः ॥ २८८ ॥

इदम्यान्त्यायाय लभ्य स्तत्तयेऽतः ।
छावतासूत्रार्जेण नवं नवपर्य स्वमि ॥ २८९ ॥

अनुयुक्तानि प्रवाहानि पुष्पं हरादिक्षणम् ।
शाखायं मन्दिराणेष्व चिन्तं नन्दनशाखिनाम् ॥ २९० ॥

इति योगोऽनुष्ठितद्वयं धारास्वतिनिधितवलयाम् ।
समरं यस्य डैवीन्द्रभण्डितयं कहलते ॥ २९१ ॥

वाच्यसङ्क्लास्यतयथोपश्रृंगध्वनं दशितोरसः ।
इद्ध तवार्जसात्तता रसवच्छा स्मृता गिराम् ॥ २९२ ॥

अपकत्रीहस्मीति ह्रदि ते मा सम प्रहृदयम् ।
विमृण्यांतु मे खड़त्र: प्रहृढ़ जातु वाच्यनि ॥ २९३ ॥

इति सुचः परो युद्धे निर्धारे दर्पशाशिना ।
पुस्ता केनापि तज्ज्वयमूर्ज्वन्त्योप्येवमादित्कम् ॥ २९४ ॥

॥ इत्युज्जीवः ॥

अर्थमिश्रयनाथयाय साक्षात पर्ययेऽस्मि ।
यदृ भक्षरान्तरायां पर्ययोक्ति तदत्यम्यते ॥ २९५ ॥

कृष्णश्रव्णी परमृत्याः सहकारत्स्म मधरीम् ।
तमात्र वाचरिष्यामि युवाभयां वृक्षरास्यताम् ॥ २९६ ॥

संगमभय सर्पं गुणं स्तेति तदद्वितपतस्म।
निर्वेदस्यित्यमिचछल्ल्या क्रियायपस्यतं ततः ॥ २९७ ॥

॥ इति पर्ययोक्तम् ॥

किंचिदेवोमाणस्य कार्यं दैववयातः पुनः ।
तत्साधनसमाप्तियो तदाहुः समाधितम् ॥ २९८ ॥

मूलमस्य निराकत्ते पाद्योऽिम्म्योऽयस्यतः ॥
उपकाराय विषयेतनदीर्धार्गित्तम् || २९९ ||

|| इति समाधितम् ||

आश्यस्य विषयेतवो यन्त्रसम्मतुत्वसम् ||

उद्वां नाम तत् प्राहरकारं सनीपिण्यं || ३०० ||

गुरे: शासनमतयेतु न शाश्वक स राखवः ||

ये रावणशिरस्यशेषकार्याकारित्वविकत्तः || ३०१ ||

रत्नादिष्ठिताः संकायाः प्रतिविभाश्चार्थेवः:

झाटो छूट्थवः: कृत्रिवादाक्ष्णयनं तत्स्वतः || ३०२ ||

पूर्वाश्रयमाहात्म्यमज्ञायुधायोर्वचनम् ||

सुन्याधिक्षितसिद्धत्त्वमुद्यात्त्वप्रयोगः || ३०३ ||

अपहुँगिर्तप्रपहुँत्वं किचिद्वन्यार्थोर्शनम्

न पञ्ज्येन: स्मरस्तस्य सह्स्रं पश्चायामिति || ३०४ ||

चन्द्रं वन्द्यका मन्द्री गन्धवाच्यु दक्षिणः:

सहयोगमियो तु रुद्धिन दिनगी परात्मु प्रति || ३०५ ||

शैलिक्षयम्यूहपश्रुत्रेषु परेषात्मतिर्कामिनाः ||

भौष्ण्यश्रद्धानाताः तस्य सैया विषयनिहुतिः || ३०६ ||

अमृतस्यनिर्विभ्रम्यन्द्रामर्मा नाममोऽत चतः।

अन्य प्रयास्यमतिस्मा सत्वप्राक्ष्यनिर्देशिचितः || ३०७ ||

इति चन्द्रवं श्वेतवन्द्रोहर्वविश्ववाहनात्रात्मतः

उक्ता स्मरार्द्यनेत्येताः स्वरूपप्रहुतिमतिः || ३०८ ||

उपमाप्रहुतिः पूर्वमुपमास्वेच वशीताः

इत्यप्रहुतिसे स्वातः लक्ष्यो लक्ष्येऽव विस्तरः || ३०९ ||

|| इत्यप्रहुतिः ||

मिश्रष्यमिश्रप्रस्तुता कृष्ट्रुपचिन्त्यं चचं: ||

तद्भस्मववं सिद्धपद्रागीजित्तमि द्वारा || ३१० ||

असाधुद्यमार्गः कार्तिक्यां ग्रहणं रक्तमण्डः: ||

राजा हृदयं धारकस्य हृदयं मुद्द्बम करेः || ३११ ||

द्वारिकेधं संवन्धनक्ष्यपथवाचित्

राज्या प्रदौचो विश्वमिथवर्त्तिः किं न बयाद्यते || ३१२ ||

उपमास्माप्रक्ष्यप्रमत्तिका।

प्रामाण्यवद्धशिलाः शेषा दृष्ट्यते केवलाः || ३१३ ||
अस्त्रयिन्निकित्यः कवित्रयिन्निकित्योपरः।
विद्यान्ध्रकृमः चारस्त्र्यः। रोश्यो नियमदकानषे। ॥ ३१४ ॥
नियमाभ्यंशप्रणिकित्विषेधयो विषेधयो।
तेषां निर्दीशन्निषेध रूपावृत्तिकौशिकः। ॥ ३१५ ॥
वक्ताः स्वाभाविकारः। श्रावन्त्यो रागमुखरः।
दशो वृत्तमार्ग कर्मानि कान्तातः। प्रेमिता: प्रियान्। ॥ ३१६ ॥
मधुरा रागविशिष्य: कोकऽहः कौकऽहः।
आपर्णे नन्दकला: शिष्यन्ते चासितेक्षणः। ॥ ३१७ ॥
रागमार्गिक्योषेष्व चाराविशिष्यवर्धितमः।
तिदेशाविन्निकथमार्गः विज्ञापति:। ॥ ३१८ ॥
निर्महेश्वरध्वाचेव ध्रुवेच्छायः बक्तवः।
शरेर्वेच नरेन्द्रस्व वार्तादित्यः। ॥ ३१९ ॥
पशानामेव दुष्केवु कण्ठकत्वयो रक्षितः।
अधिवा दशयं राजस्यनामकस्थितः। ॥ ३२० ॥
महीमुर्देश्वरीकस्तेजस्वी नियतेवः।
दशः पुजस्यविशालस्तु स्वामी निगुणसरः सः। ॥ ३२१ ॥
अन्यायान्त्यायान्त्यो राजस्यविशिष्यविकारः।
देशाविशिष्याय ज्ञेन्द्राध्यायानं गुजारः। ॥ ३२२ ॥

॥ ॥ श्रीपादकम्भः ॥

गुणजातिनिकारार्णः यत्र वैभवद्वृत्तमः।
विरोधयश्चराध्यायः वा विरोधयक्षरिष्येत्। ॥ ३२३ ॥
न काहौं न च तीर्थायांप्रम पुष्पवण्वः।
तथावति जितस्याचारायं सुमन्त्रध्वमः। ॥ ३२४ ॥
न देवकन्यकानि नापि गन्धवकुलसंबोधः।
तथार्थेऽति तपोभवः स्वापतूः वेधस्योऽध्वमः। ॥ ३२५ ॥
न बद्धं भुकुटिनामि स्तुरितो द्राणोभवः।
न च रक्षायमवद्वृत्तिः परियंता कुलमः। ॥ ३२६ ॥
न रथ्या न च मात्राः न हुया न च पचयः।
क्रियामपाहृताय जीव्यते जगताः जच्छमः। ॥ ३२७ ॥
पञा कोशा रथ्यो वन्ता विकलो विषमा हुया।
आपातात्मवेत तेजस्वी तथाप्याभिः नभस्तद्धमः। ॥ ३२८ ॥
लेवा हंसुक्षरिनिकस्तेजस्त्रीतिः विशेषणात्।
अयमेव कमोन्येणां भेदानामपि कल्पते ॥ ३२९ ॥

॥ इति विदवेयकृतक्रमम् ॥

विचक्षितगुणोत्पलप्रयेतु समीरक्त्य कल्याचित् ॥
कौजनि स्वरतिनिन्द्राधि सा मता तुल्ययोगिता ॥ ३३० ॥

यमः कुवोरे बहुः सहस्राशिः भवानापि ॥
विभृत्यन्वप्रिविषयः होकपाल इति श्रुतिः ॥ ३३१ ॥

संगतानि मूषाकाली तदाद्विलासितां ॥
क्षणप्रयं न तिद्दान्नति चरारंभायथ्यपि सवयम् ॥ ३३२ ॥

॥ इति तुल्ययोगिता ॥

विषद्रानां पदार्थानां यथा संसर्गदीर्घनुम् ॥
विशेषदुर्गानां व विरोधः स्मृतो यथा ॥ ३३३ ॥

कृजितं राज्ञिणामां वर्धिते मद्यम्यज्ञनम् ॥
कृत्याते च मद्यग्राणां हस्तमुका्त्यसस्थिष्ठम् ॥ ३३४ ॥

प्रावश्येत्येच्छल्ल्यद्विश्रवन्ते दुर्गिनायते ॥
राणेण पुनराकारं जायते जगतां मनः ॥ ३३५ ॥

तत्तुत्वाय प्रयुक्तो रत्नोम्ब्रमितेश्चष्णम् ॥
नतनामि वघुः स्मृतं कन न हन्त्युष्टस्तम् ॥ ३३६ ॥

मृणाल्यापुरुस्थ्रदक्षिणेऽपश्चिमसब्जिते च ॥
अपि ते स्मृतस्मांक तन्वित तापाय कल्पते ॥ ३३७ ॥

उदाहनात्तोत्तोदक्षिणुस्तिष्ठसब्जिते तवः ॥
उद्धंपति पान्यायामस्सुभास्तोपिः होनचे ॥ ३३८ ॥

क्षणायुनात्रुस्तापि दृष्टि: कपिदानंतनोऽनि ॥
याति विभृत्यन्वप्रिविषयः कस्य ते कस्यापिणी ॥ ३३९ ॥

इत्यन्त्रक्रियेक्षेत्रमधुकाराः प्रतीयते ॥

॥ इति विरोधचर्यम् ॥

अप्रस्तुतग्रंथमा स्यादप्रकारान्तः या स्तुतिः ॥ ३४० ॥

सुखं जीवनम दुर्गिता वनन्यपरस्तविनः ॥
अर्थमुक्तसुल्लभेर्जन्तद्वर्मणुकारादिपि ॥ ३४१ ॥

स्यादप्रस्तुतैत्वात्म स्मृत्युविहि: प्रदास्यते ॥
राजान्तरं अन्तिमपरिवर्तनमनस्थिना ॥ ३४२ ॥

॥ इत्यप्रस्तुतग्रंथमा ॥
यदि सिद्धिः स्तौति भजस्तुतिःस्वः स्मृतः।
दोषामात सुणा पवं वमने यज्ञ सन्तिष्ठम् ॥ ३४२ ॥
तापसेनापि रामेण जितेयं भूतचारणिः।
तवया राजापि सेवेयं जिता मा भूतमद्वस्तव ॥ ३४४ ॥
पुंसु: पुराणादिविभाषे श्रीस्वयं पारियुज्ये।
राजसिविश्वासुकंशतस्य किमिंतं तच सुमुखे ॥ ३४५ ॥
भुजदण्डोलसंङ्कह कलशं तच मेदिनी।
आकार: परं कोटिमारोहः कुतस्तव ॥ ३४६ ॥
इति नेवाशुकिद्विमानन्दणेण चोपठयताम्।
भजस्तुतिःप्रकाराणमपर्यत्तः प्रविष्टतः ॥ ३४७ ॥

इति भजस्तुति:।

अर्थान्तरप्रयुच्छन्ति किचिं तत्सद्यः फलम्।
सदस्या निद्वश्येत् यदि तत् श्वासिद्वर्जनम् ॥ ३४८ ॥
उद्युघाय सवितः पशुपतिययति श्रियम्।
चियायतनुप्रात्तानां फलं सुहुद्वर्जनम् ॥ ३४९ ॥
याति चन्द्राणुभिः: श्वासा ध्वान्तरानी परामवमू।
संचोऽराजजहाराणां सुचयति दुर्स्तिमात् ॥ ३५० ॥

इति निद्वश्यामम्।

क्रियति: सहभावस्य कथनं शुणकर्मणाम्।
अर्थाना यो विविभयं परिवृत्तिः सा यथा ॥ ३५१ ॥
सह वीर्यं मम भूतचारिः संपति राजय:।
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रसं चिरुद्धे बलु समाशतेते
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Born in the city of Mathura

O Mother, may you bestow your grace upon me

The place of your sanctity is Mathura,
A sacred and hallowed place.
You have made it a place of pilgrimage.

Oh, Mother, may you bless me with your grace,
May you shower your mercy upon me.

Oh, Mother, may you bless me with your grace,
May you shower your mercy upon me.
उपोढ्रगाप्यबल्ला मद्देन या
मद्देनसा मन्युरस्येन योजिता।
न योजितात्मानमन्युरस्येनात्पिता-
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मद्ध्वितानामस्माहितानां
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|| इति प्रहेलिकाधर्मम् ||

[ # विद्धत्रुकिःते चर्ममा चर्ममा चर्ममा 
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* ऐते-कोऽकं: कनर्मानीकं: पखये, तथा तृद्यं परीश्रेदं शन्तालः: 
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शिशुह्नमनाल्पक्ष्यित्यक्षणसङ्करः।
पद्मपूर्णोदिष्टे श्रीपरस्वन न दुःध्यति ॥ १४८॥
अवते भवति बाहुमध्यमेव वशकरीस्मृः।
हाराजशिविज्ञाति नासातिर्यासों गिराः रूः। ॥ १४९ ॥
द्विक्षिणारूपसर्वं मात्रतत्त्वपाद्यान।
कुरूते छठितासुध्रापुरान्वेक्षकाकरोहिनः। ॥ १५० ॥
इत्यादि शाक्षमहत्मवद्वारानालस्मेवसामुः।
अन्तवधम्युज्जाति न च समाभाग्मुंज्जाति। ॥ १५१ ॥
श्वेदाकु नियतस्वारं पहुँचेति यति विहः।
तदपं तत्त्वम्य अघवतोऽप्रेव यथा ॥ १५२॥
व्रीणां संगीतविधिमयामादित्यं वंद्यं:।
पद्यक्षमं यस्मिन्ह सिद्धिमेत्यादि हुः।
कार्याध्यापणविधिमक्तान्यामेव पद्यनुः।
वदयायः वद्द्वारं चहि तूप इत्यश्रेष्ठ बौधवच चतः प्रयोगः। ॥ १५३॥
यति पदान्ते दिश्यस्य पद्यतं निश्चितं यथा।
तथा संधिरिकारान्ते पद्मेच्यति वर्ष्यते। ॥ १५४ ॥
तथापि कदना कण्ठाना कथयो न प्रसु:।
ध्वनिजिन तस्या राजः केतृस्तत्त्वजातेः। ॥ १५५ ॥
वर्णानां न्युनानाधिकः मुखस्वयमातिः।
तन्न तद्निमुखः स्त्यादेश दोष: सुनिदितः। ॥ १५६ ॥
इन्द्रपादः शिबिरः सूर्यशतीमात्यः नृत्यमयाया कायगा विशुका यूगोक्षणापानीयायः अगुरुत्वम्।
कामेन वाणी निशाना विशुका यूगोक्षणापानीयायः अगुरुत्वम्।
मदनस्य वाणी निषिद्धः प्रति वास्तवः यूगोक्षणापानीयायः अगुरुत्वम्।

न संहितां विवक्षामात्यसंधानं प्रदेहु यदूः।
तत्रितं किंद्र्यं न प्रसुद्दिकेहे दुःखम्।
मन्दानिञ्जेन चहता अक्षुन्नवण्डमण्डले।
हुसुम्बेदि धर्मम्भो नमस्यसतं धर्मपयः॥
[ * आदिविजयमित्रीनाथ अद्वैत त चिन्ति कि नाम नााः धारियामि समाचरेत्।
को हि नाम शरीराय धारिपेत समाचरेत्। ]

मानवकृ भवेन श्रीभवं हिमस्त्रीति प्रयेत्।
आदूः राष्टिज्योति प्राण्यवस्त्रान्त्रेमञ्जः व्यस्तमृद्धश्च।

देशोऽविच्छिन्नमः कालो राजितिविरत्तमः।
नृत्यमयातमः कला कामार्यसंध्या॥

चरचराणां भूतानां प्रशृंगिताक्षंभिता।
हेदृशियातकोऽनुमयः सस्मृति: भृतिरागमः॥

तैत्तिकसात्यानां दण्डी चितौ तिष्ठिन्ति प्रवत्तते।
कवी: प्रमादाधमादिश्रीराधाष्ट्रियेतु प्रवणे॥

कपूरपादः पलक्ष्यसम्भ्राताः भुगाप्रणः मंत्रुः॥

व्याप्तः: कालायुगस्यमार्थतीर्तिनामः।
हि देशार्थपार्थिवा बाच: प्रस्तावम्यादि दशम्॥

पविनी नक्तमिच्चित्रा सुकुलस्युप्रकृतिः।
मधुरीपुष्करिण्यो तिष्ठावो भविष्यर्थिनः॥

श्रव्यसङ्गिरो वर्णः: शरदो मब्धात्मा॥

हैप्तो तिन्नादलित्यम: विदिदिः: श्राध्यक्षत:॥

हि देशार्थपार्थिवा बाच: प्रस्तावम्यादि दशम्॥

स्त्राध्यसर्वे: कालार्थपार्थिवा मनसामुहिस्यते यथा॥

* अयमाधिक: भोकं कचन पठयते।
विद्याधर्मेऽभिवेचि स्थायिनी कौशविवस्मयी
पूर्णसद्वरः सोसंयिनिमागः प्रचेतसे भ ॥ १७० ॥
इत्यतः कलाचतुष्णिविरोधः सागृह निषायतामः
तत्थः कलापिरिवेदेऽरपमाविशविहिषतः भ ॥ १७१ ॥
आपूर्वेकससि दस्ती तीक्ष्णवृक्षुर्मनः
गुहसारोगेयमेण निःसारः खादिर्हुमः भ ॥ १७२ ॥
इति ठौरौक पखायं चिरोङ्गः सर्वगाहितः
बिरोऽथो हेतुविधानस्त न्यायव्यासु निव्र्दवते भ ॥ १७३ ॥
सत्यां च युगः संस्कारानविन्दरां
तथाहि सा चक्रोद्धारी सिध्देतावथायि से हृदि ॥ १७४ ॥
कापिशैरसुंदरुतिः स्थान पचोपरणेः
अस्तामेष्ठ ददयन्ते यस्मादस्माप्सिद्यनः ॥ १७५ ॥
गतिन्यायचिरोऽपरस्य लैणा सर्वश्र ददयते
अधागमचिरोऽपरस्य प्रस्थाननुपदिष्येते ॥ १७६ ॥
वनाधितायाधिपस्वं जातपुञ्ज विलबन्धः
विष्णू वैश्वनारीसिद्धमिश्रश्चार्यभूमणः ॥ १७७ ॥
असावनुपनीतोपि वेदागचितजे गुरुः
स्वभावद्वुः स्पतिर्को न संस्कारमेक्षते ॥ १७८ ॥
विरोऽधः कक्षान्वेष कर्तारितु कभिकोशालातः
उद्देश्यं देशगणनानु गुणावरीं विगहतेः ॥ १७९ ॥
तत्स्य राशिः प्रभालेन तदुद्धारानिः जाशि
आद्वृत्तथुभवान्नामस्य सुरशाखिनाम ॥ १८० ॥
राशि विनाशपुष्पधारख्य सर्वाहः
धृष्टवनं कौमवरजसा सह सजल्हरोइमान ॥ १८१ ॥
वादभिमिर्षत्रकस्तवधृत्स्तमावकोशातः
कामिनां लघवैपर्यं गेयं रामविपर्यायं ॥ १८२ ॥
प्रेमचारिष्यः कामी शिपितयं हत्यावहनम
अद्यतिर्हृद्विविह्षो गणयत्यमः ॥ १८३ ॥
प्रमेर्योग्यप्रमेयोऽसि सत्त्वोऽप्यसि निषायः
पदस्तममन्वनकार्यं नमस्ते विव्यूहते ॥ १८४ ॥
पञ्चानां पाण्डुङ्गाणां पत्नी पाण्डुङ्गाणीकरा
सतीनामप्रणानंस्तिवैद्यो हि विधिरविध्यो ॥ १८५ ॥
शब्दार्थांकियामित्रमार्गः सुकलकुपकरः ।
गृणा दोषाक्ष काव्यानामिसु संक्षेप दशिताः ॥ १८६ ॥
व्युत्त्तचषुक्तिरसुना विविभिन्तितेन
मार्गेण दोषगुणयोजनेश्चर्मतिनीमि।
धार्मिकः हताभिसरणो मद्दिरेक्षणाभिः
थैनयो युथ्यमरप्यर्थे वर्ष्यते च कीर्तिम् ॥ १८७ ॥

dत्याचार्यत्रपिण्डः हतो काव्याद्वारे शब्दार्थकार-दोष-
भिमागो नाम तृतीयः परिच्छेदः ॥
|| समासाणां ग्रन्थः ॥
THE

KAVYĀDARŚĀ OF DAṆḌIN

LITERAL ENGLISH TRANSLATION.

N.B.—In the translation extra words are enclosed within square brackets; explanations and references are inserted in ordinary (curved) brackets; while in the case of paronomastic words the secondary sense is inserted in angular brackets directly after the primary sense. In Parichchheda iii in particular, various kinds of underlinings introduced are intended to explain the precise nature of the word embellishments illustrated, for which purpose the original Sanskrit stanza had to be transcribed entire in Roman characters and then its translation inserted within brackets.
THE KĀVYĀDARŚA OF DANḌIN

PARICHCHHEDA I

May the all-white Sarasvatī—the Haṅśī midst the group of the mouth-lotuses of the four-faced [God]—find for long delight in my mānasa (mind).

1

We have condensed earlier treatises, have studied [literary] usages, and, to the best of our ability, are [now] commencing a treatment of Poetry.

2

All the dealings of men in this world are in every way rendered possible by virtue of languages alone, be they amongst those formulated in rules by the Sages or be they otherwise.

3

This entire triad-of-worlds would have become blind-darkness if the light named Word had not been shining all through the Samsāra.

4

The reflecting-object [in the form] of the glory of the kings of yore, imaged within the mirror [in the form] of literature,—though the kings be themselves absent—itself does not, mark ye, perish.

5

Word well used is declared by the wise to be the wish-milking cow; the same ill used, however, declares the user's bovine nature.

6

Hence not even a slight blemish should by any means be overlooked in poetry: A body, albeit beautiful, can become loathsome [even] by one spot of leprosy.

7

How can a man ignorant of the Science distinguish between excellences and blemishes? Has [ever] a blind man the power to comprehend distinctions in colours? 8

Hence it is that the Sages, with a view to secure people's proficiency-in-letters, have laid down, in the case of compositions of diverse styles, the methods for their making.

9

1 [Kāvyādarśa, Trans.]
They have shown what constitutes the body and what the embellishments of Poetry. The 'body' consists of a series of words calculated to aptly convey a desired meaning.

This [body] is adequately divided into just three sorts: Metrical, Prose, and Mixed. The 'metrical' consists of four feet, and this [again] falls into two classes: Vṛttā and Jāti.

The detailed treatment of it (the metrical body) is set forth in Metrical Compendium, and the knowledge of it is [as] a ship for persons wishing to dive into the deep ocean of Poetry.

There exists that detailed classification of Poetry into Muktaka, Kulaka, Kośa and Samghāta; but it is not mentioned here, as it is included within Sarga-bandha (or Composition-in-Cantos).

Composition-in-Cantos is a long poem (Mahākavya) and its definition is being given [now]: Its opening is a benediction, a salutation, or a naming of the principal-theme;

It springs from a historical incident or is otherwise based upon some fact; it turns upon the fruition of the fourfold ends and its hero is clever and noble;

By descriptions of cities, oceans, mountains, seasons, and risings of the moon or the sun; through sportings in garden or water, and festivities of drinking and love;

Through sentiments-of-love-in-separation and through marriages, by descriptions of the birth-and-rise of Princes, and likewise through state-counsel, embassy, advance, battle, and the hero's triumph;

Embellished; not too condensed, and pervaded all through with poetic sentiments and emotions; with cantos none too lengthy and having agreeable metres and well-formed joints,

And in each case with an ending in a different metre, furnished;—such a poem possessing good figures-of-speech
wins the people’s heart and endures longer than [even] a Kalpa.

A poem, although defective in certain of these aspects, is not to be condemned, provided the excellence in respect of things contained in it wins the approval of the experts.

Having first set forth the hero with [all] his excellences, through him to secure the defeat of his enemies: this is a mode natural—and-pleasing.

While, having [first] delineated the family, the manliness, the learning, and so forth even of the enemy, to assert, through his triumph over him, the pre-eminence of the hero, is what is approved by us.

A succession of words not amenable to division into metrical feet is called Prose. Chronicle and Tale are its two varieties. Of these Chronicle, we are told,—

Is what is narrated by the Hero himself exclusively; the other by the Hero as well as by any other person. The showing forth of one’s own merits is not here, in view of his being a recorder of events that have actually occurred, a blemish.

This restriction, however, is not observed, in as much as there [in Ākhyāyikā] also other persons can narrate. That another person narrates or he himself does it—what kind of a ground for distinction is this?

If [the metres] Vaktra and Aparavaktra and the having of the title Uchchhvāsa [for a sub-division] are to be the differentiating mark of an Ākhyāyikā, occasionally even in Kathās—

Why, as in the case of Āryā and other metres, should there not be scope for Vaktra and Aparavaktra? Lambha and other [titles for sub-divisions] are observed [in Kathās] as a distinguishing characteristic; let Uchchhvāsa be one of them: what matters?

Hence, Kathā and Ākhyāyikā constitute just one species denoted by two names. Herein also are comprised the remaining species of Narration.
The abduction of a maiden, battle, deception, somebody’s rise-in-fortune, and such other topics are common to it (Ākhyāyikā) no less than to Compositions-in-Cantos: they do not form its differentiating characteristics.

Any peculiar mark that the poet might affect according to his fancy [in a Kathā, etc.] he could without impropriety affect in other compositions. For accomplished persons, in the attainment of their desired ends, can there be any occasion that may not [just as well] serve as an opening?

Mixed compositions are the drama, etc. Details about these [should be followed] in other works. There exists likewise a composition partly prose and partly verse known as Champū.

All this literature, from another point of view, the authorities declare as being fourfold: Sanskrit, Prākrit, Apabhraṃśa, and Mixed.

The Sanskrit is indeed the speech divine; it has been expounded by great Sages. Manifold is the gradation of the Prākrit as being Tadbhava (derived), Tatsama (analogous), and Deśī (provincial).

The speech current in the Mahārāṣṭra is known as the best Prākrit; in it are composed [poems like] the Setubandha,—that ocean of the gems of good sayings.

Śauraseni and Gaudī and Lāṭī, as also any other language of the same kind, is in common usage denoted by [the simple term] ‘Prākrit.’

The languages of Ābhiras (cowherds) and others are known as Apabhraṃśa in poetic compositions: in a scientific treatise, however, every [language] other than Sanskrit is declared to be Apabhraṃśa (a debased form).

In Sanskrit are Sargabandha and similar compositions; in Prākrit are Skandhaka and the like; Osara and others are in Apabhraṃśa; while the dramas etc. use a mixed language.
As to a Kathā it is composed in all languages as also in Sanskrit. The Brāhatkathā is said to be in the language of ghosts, and contains miraculous incidents.

Lāsyā (dancing), Chhalita (pantomime), Śampā (instrumental music) and such other [elements] are meant for the eye. The rest on the contrary are exclusively for the ear. Here also a twofold division has been made out.

Manifold is the style of composition with minute mutual differences. Of these [styles] the Vaidarbha and the Gauḍīya, as being clearly different [from each other], will now be described.

Cohesion (i. 43), Lucidity (i. 45), Evenness (i. 47), Sweetness (i. 51), Tenderness (i. 69), Explicitness-of-meaning (i. 73), Pregnancy[-of-expression] (i. 76), Floridity (i. 80), Grace (i. 85), and Transference (i. 93);

These ten qualities are considered as the soul of the Vaidarbha style; the opposites of these are usually to be noticed in the Gauḍa style.

Cohesive is what does not involve Looseness. Loose is what consists mainly of faintly-aspirated syllables; as for instance—‘Mālīti-mālā lolāli-kalīlā (a garland of Mālāti[-flowers] laden with longing bees)’.

In view of alliteration this has been permitted by the Gauḍās; by the Vaidarbhas, [however,] because it secures compactness of [syllabic] binding, [expressions] like ‘Mālatī-dāma laṅghitam bhramaraiḥ (a wreath of Mālatī invaded by bees)’.

Having Lucidity is that which conveys a sense that is well-known: ‘Indor indivara-dyuti lakshma lakshmīn tanotī (the spot on the Moon shining like a blue-lotus augments her charm)’ is [for instance] an expression conveying the sense without any effort.

Because it exhibits command over grammar the Gauḍās prefer even what is not very conventional; for instance, ‘Anatyarjunābjanmasadṛkshāṅko valakṣāguḥ (the white-rayed [Moon] having a spot resembling a water-born [lotus] not-very-white, i.e. blue)’.
Even is what is not uneven† as regards syllabic-structures. These structures are soft, harsh, and temperate, springing from the grouping together of soft, harsh and mixed syllables.

[An instance of soft structure is—] ‘Kokilalapavāchālo mām aiti Malayānilah (garrulous by reason of the cuckoo’s notes the Malaya wind approaches me)’; [that of harsh structure is—] ‘Uchchhalachchhīkarāchchhāchchha-nirñharāmbhāhkañokshītaḥ (being surcharged with drops of very pure water from rillets with their spouting sprays)’.

[An instance of temperate structure is—] ‘Chandana-prañayogandhir mando Malayamārutah (the soft Malaya breeze with its spreading fragrance due to friendship with sandal-trees)’; [an instance of uneven structure is—] ‘Spardhate ruddhamadhairyo vararāmānanānilaiḥ (having upset my courage [the wind] vies with the breath from the mouths of excellent damsels)’.

[The last is an instance of unevenness in one line; but the preceding four lines as a whole constitute a larger example of unevenness:] regardless of this unevenness and with an eye to pompousness in diction and in figures, the poetic style of the Easterners has attained a large volume.

Sweet is what has Sentiment; [for] in words no less than in things Sentiment exists: [Sentiment] whereby the learned are delighted like unto the honey-loving [bees] by honey.

Within any given group-of-audibles (śruti) one experiences a similarity [in sound]; a juxtaposition of words exhibiting that kind of similarity and securing [a specific kind of] alliteration gives rise to Sentiment.

[For instance—] ‘Esah āyā yaḍā lakṣāmīm prāptavān brāhmaṇapriyaiḥ Tadā prabhṛitī dharmasya loke’sminnut-savo’bhavat || (When this king to whom the brahmans are dear attained sovereignty, from that time on, in this world, there has been a jubilant day for Religion)’.

† I read bandheshvavishamah following the Jesalmir Ms.
The Gaudas do not pay any regard to such [sound-similarity], for they love alliteration (Anuprasha); the Vaidarbhhas usually prefer this even to alliteration.

Anuprasha is a repetition of syllables, in metrical feet as well as in words, provided there is a contiguity sufficient to awaken latent impressions from earlier cognitions.

[An Anuprasha in metrical feet is illustrated in—] ‘Chandre sarannisottama kundastabaka vibhrame \ Indranilanibham lakshma sandadhatyalinah sriyam || (Upon the moon, the crest-adornment of the autumnal night and exhibiting the grace of a bunch of kunda-flowers, the spot that looks like sapphire wears the charm of a bee).’

[An Anuprasha in words is illustrated in—] ‘Chāru chāndramasam bhīru bimbam pāśyaitadambare \ Manmano manmathakrāntaṁ nirdayam hantum udyatam || (Look, O timid one, at this beautiful lunar orb in the sky, uprisen to strike ruthlessly at my mind [already] invaded by Cupid).’

It is Anuprasha of this sort, with the [similar] audibles not too much removed [from each other], that is approved, and not as in—‘Rāmāmukhāmbhojasadrīśaś chandramāḥ (the moon appears like the lotus in the form of the damsels’ face).’

[Consider the case—] ‘Smaraḥ kharah khalah kāntah kāyaḥ kopaścha naḥ kṛīśaḥ \ (Cruel is Cupid and the lover a villain; our body as well as anger has grown feeble)’; [or] ‘Chyuto māno’dhiko rāgo moho jāto’savo gataḥ || (my pride is gone and my love is greater; I faint: my life is leaving me).’

[Compositions] like these lead to a roughness of syllabic-structure and to looseness; hence such an Anuprasha the Southerners do not cultivate.

The same repetition having for its object a group [of syllables] is known as Yamaka (Chime); that, however, is not so exclusively conclusive to Sweetness and will hence be dealt with later (iii. 1–77).
Granted that each and every figure imbibes the sense with Sentiment; nevertheless it is the absence of coarseness that for the major part bears this brunt.

'O girl, how is it that while I long for thee thou dost not long for me?'—the nature of the sense here conveyed is coarse and tends rather to lack of Sentiment.

'No doubt this low-born Cupid, O fair-eyed one, is ruthless unto me; but, happily, he is free from malice for you!'—here the sense, not being coarse, gives rise to the Sentiment.

There does exist a coarseness even in word. It [springs from the utterance of what is not polite, as for instance, a word beginning with 'ya' in the description of the joys of love.

Through the expressive power of words when taken in conjunction, and further through the [secondary] sense conveyed by a sentence [as a whole], there results vulgarity causing an unpleasant cognition; as an instance [of the former]—'Yā bhavatāh priyā (she who is dear unto you < she who is dear unto the man with sexual propensity >)'.

[An instance of the latter is—] 'Kharam prahṛitya viśrāntāh purusho viryavān (having struck [the demon] Khara < lusily > the heroic personage [Rāma] < the virile youth > is taking his rest). [Compositions] like these are not commended in both the Styles.

[Expressions] like 'bhagini (sister)', 'bhagavati (honoured lady)', etc. are universally permitted. Thus far [has been exhibited] the [two-fold] division of Sweetness; now Tenderness will be described.

Now Tender is thought to be that which for the most part has no harsh letters; while the fault of a looseness in structure has been [already, i. e. 43] exhibited in a composition with all soft [vocables].

[Consider for instance—] 'Mandalikṛitya barhāni kaṇṭhāhair madhura-gitibhibhā Kalāpinaḥ pranṛityanti käle

† I read vairasyāyeva, following the Jesalmir Ms.
jimūtamālini || (Spreading their plumage in a circle these feathery-peacocks with their throats full of sweet songs are dancing in [this] season that gathers clouds).

Here the sense is by no means exalted; nor is there any striking figure. It is only through Tenderness that this [stanza] gains a place upon the lips of the good people.

Under the idea that it secures Grandeur others very often produce compositions although very difficult to pronounce; for example,—‘Nyaṅsheṇa pakṣaḥ kṣaphitaḥ kṣatriyāṇāṁ kṣaṇat (Parāśurāma in an instant destroyed the troop of kṣatriyas)’.

Explicitness-of-meaning consists in the meaning requiring nothing [extraneous] to be brought over [for completion]; for example—‘Hari [incarnated as Boar] uplifted the earth from the ocean reddened by the blood of serpents’.

‘The earth was by the Great Boar uplifted from the reddened ocean’—if so much alone had been expressed the ‘blood of serpents’ would have to be [extraneously] brought over.

Such a [composition] is not much esteemed in both the Styles; for, the sense is not easily understood if the law of [the expressive power of] words is transcended.

When upon the recitation of a [composition] a certain eminent charm is experienced, that [composition] is styled ‘Pregnant-in-expression.’ This [charm] lends excellence to poetic style.

[For example—]‘The forlorn look of the mendicants fell upon Your face [but] once; and thereafter, Your Majesty, it had not in that same condition to look upon another’s face’.

In this statement of liberality the eminence is very well perceived. In this very manner, by the application of a similar standard, other instances should be followed out.

2 [kāvyādāsā, Trans.]
Some consider [a composition] with becoming epithets
as being Pregnant-in-meaning; for example, [a composi-
tion making use of epithets like] 'sportive lotus', 'pleasure-
pond', 'golden bracelet', etc.

Floridity consists in a superabundance of compounds.
This is the soul of Prose. Even in Poetry, for the non-
Southerners, this is their sole resort.

That is of manifold varieties in accordance with the
profusion or sparceness of heavy or of light syllables, or
with [an equal] mixture of them; and can be illustrated
in Chronicles, etc.

[For example—] 'Astamastakaparyastasamastärkam-
susamstarā | Pūnanasthitātāmramvakamvastreva vārunī ||
(Clad in the drapery of all the beams of the Sun scattered
on the summit of the Setting-mountain, the Western direc-
tion [looks] like a dame with a beautiful reddish garment
covering her expansive bosom).

In this way even in poetry the Easterners cultivate
floridity in expressions. The others however prefer Flori-
dity of expressions when it is charming and not confusing.
For example—

'Payodharataţotsaŋgalagnasaṅdhyaatapāṁśukā | Kasya
kāmāturām cheto vārunī na karishyati || (With her gar-
ment in the form of the evening rays clinging to the
sloping ridge of <the bosom in the form of> the clouds,
whose mind cannot <the damsel in the form of> the
Western direction make love-afflicted?).

Graceful is what is agreeable to the whole world
because [being striking, withal] it does not transcend
ordinary possibilities. It is met with in friendly inquiries
and also in descriptions.

[For example—] 'Those alone are verily houses which
a great ascetic like you thus honours by the purifying
dust of his feet'.

[Or—] 'O thou of faultless limbs, unto these thy
breasts as they are expanding there is no room adequate
between thy two creeper-like hands'.

[Page 79]
[In these two examples] the matter is quite within the limits of possibility and is embellished by being expressed in a telling fashion. It is considered graceful by every one who is content to keep within the normal run of things.

When a matter is sought to be described, by an excessive superimposition, as transcending the ordinary, thereby it is the connoisseurs who are much pleased, and not the others. For example—

'Like a Sanctuary of Gods this our house from to-day onwards is to be honoured in as much as its sin has been entirely washed off by the falling of the dust from your feet'.

[Or—] 'Small has been the Aërial space created by the Creator, quite unmindful of this so extensive an expansion of your breasts that was to be!'

This has been styled 'exaggerated statement'; it is made too much of by the Gaudas. The mode earlier illustrated is the essence of the other style.

When, keeping within the limits of mundane possibilities, the nature of a thing is neatly transferred to another thing distinct from it, that is known as Transference. For example—

'The night-lotuses close in while the day-lotuses open up'. Here by reason of the superimposition of the action of the eyes [upon the lotuses] words expressive [of that action] have been predicated [of the lotuses].

Spitting, belching, vomiting and such other words, only when appearing under a secondary sense, are very pleasing; elsewhere they fall within the limits of vulgarity.

[For example—] 'The lotuses, having drunk the sparks of fire emitted by solar rays, seem once again to vomit them through their mouths that eject reddish pollen'.

This is agreeable: disagreeable however is an expression like—'the young-lady is spitting'. A simultaneous
superimposition of many qualities is [likewise] declared [to constitute the same guṇa]. For example—

'The rows of clouds thundering, [like moaning women enceinte,] overpowered by the heavy weight of the foetus <in the form of water> are here lying upon the lap of the <friend in the form of the> mountain table-land.'

Here, lying upon the lap of the friend, moaning, heaviness, fatigue—these manifold characteristics of the enceinte are exhibited [by transference].

This quality that is called Transference is indeed the all-in-all of poetry; all poets whatsoever, without exception, follow its guidance.

Thus these two Styles are differentiated by a description of the nature of each. [Subsidiary] divisions of them as existing in the individual poets it is not possible to describe.

Great is the difference in the sweetness of sugar-cane, of milk, and of molasses; and yet it is not possible to have it described even by the Goddess-of-Learning.

An inborn genius, learning quite free from defects, and no slight application: these constitute the [one] cause of this excellence in poetry.

Even though there be not that extraordinary genius which depends upon the [specific] nature of the earlier latent impressions, yet Speech, cultivated with study and effort, certainly grants her own rare favour.

Therefore, verily, it behoves those seeking fame to put away sloth and persistently cultivate Speech. For, even though the poetic power be meagre, yet people who have made the effort are able to hold their own in assemblies of the wise.

Thus ends the First Chapter entitled "Differences of Style" of the Kāvyādārśa or Mirror of Poetry, the work of Āchārya Dandin.
PARICHCHHEDA II

The attributes that lend elegance to poetry they call Embellishments. They are yet being formulated; who can [possibly] describe them in their entirety?

But the principle underlying the formulation has been indicated by earlier Teachers. This our endeavour aims at giving the same once more in a revised form.

Some Embellishments have been already described before [i. 52, 55, 61] while distinguishing the [two] Styles; other Embellishments common [to both] will [now] be exhibited.

Nature-description (ii. 8), Simile (ii. 14), Metaphor (ii. 66), Illuminator (ii. 97), and Repetition (ii. 116); Interdiction (ii. 120), Corroboration (ii. 169), Out-matching (ii. 180), Cause-searching (ii. 199);

Inclusion [Inclusive-Assertion] (ii. 205), Transcending [Hyperbole] (ii. 214), and Poetic-Conception (ii. 221); Cause (ii. 235), The Subtle (ii. 260), The Slender (ii. 265), Relative-Order (ii. 273); The Joyous (ii. 275), The Impassioned (ii. 275, 281), The Vigorous (ii. 275, 294), Periphrasis (ii. 295), Facilitation (ii. 298);

The Exalted (ii. 300), Concealment, ii. 304, Paronomasia (ii. 310), Effectuation-through-Hinderance (ii. 323), Equal-Pairing (ii. 330); Contradiction (ii. 333), Vicarious-Praise (ii. 340), Disguised-Eulogy (ii. 343), Illustration (ii. 348);

Conjoint-Description (ii. 351), Barter (ii. 351), Benediction (ii. 357), Commixture (ii. 359), and Sustained-Intuition (ii. 364); These are the Embellishments of Language exhibited by ancient Sages.

Making bodily manifest the [real] nature of things in varying situations, the first of these Embellishments is called ‘Nature-Description’ or ‘Class-Portrayal’. For example—
'With their beaks reddish and curved; their feathers green and tender; with their throats exhibiting the tricolour line: here are these parrots with their sweet talk'.

[Or—] 'With his throat thrilling with sweet cooing and his eyes rolling about, this pigeon, full of lust, has covered up and is kissing his mate'.

[Or—] 'Causing the hair on the body to stand on end, affording bliss unto the mind, and making the eyes close, this is my Beloved's touch gaining upon me'.

[Or, again—] 'Black at the throat and holding a skull in his hand, the moon-crested and bull-banne red [God Śiva] with his softly reddish matted hair became visible'.

Such is Nature-description as referring [respectively] to a class, an action, a quality, and an individual substance. It is this very [description] that rules supreme in scientific treatises; and in poetry too the same is in requisition.

When in some sort or other a likeness is experienced as springing up [between two things] that is called Simile. It will now be exhibited in all its details.

'The palm of your hands, O pretty maiden, is red like a water-lily.'—This is Simile with [specified] Quality in as much as the common quality is directly exhibited here.

'Thy face is like a red-lotus; thy eyes like two blue lotuses.'—This is Simile [direct] between Things seeing that the [common] quality is merely to be inferred.

'Like your face this lotus has become blooming.'—This is understood as Reversed Simile because the established order [of things] is here controverted.

'The lotus is like thy face, thy face is like the lotus.'—This one is Mutual Simile as it shows forth mutual excellence.

'Thy face is to be likened to the lotus alone: to nothing else whatsoever.'—This, in as much as it negatives semblance with another thing, is Restrictive Simile.

'Lotus for its part imitates thy face; if another there be of the same sort let it do likewise.'—This is Unrestricted Simile.
A Cumulative Simile also their is of the following type—'not in splendour alone but in the action of delighting also thy face imitates the Moon'.

'In thee alone is thy face to be seen, while the Moon is seen in the sky: this much is the only difference, no other'—This is a Transcendent Simile.

'Let not the Moon boast, thinking—in me alone is the splendour of her face, since it does exist even in the lotus'—This is Fancied Simile.

'If there were to be a kind of a lotus with upraised eye-brows and with eyes rolling in it, that might be admitted to wear the beauty of thy face'—This is called Hypothetical Simile.

'Fancying thy face, O slender-bodied one, to be the Moon, in my yearning for thy face I am running even after the Moon!'—This is considered Simile of Illusion.

'Is it a lotus with bees rolling inside?—Is it thy face with tremulous eyes?—thus does my heart waver'—This one is Simile with a Doubt.

'In a lotus that the Moon can overpower, there cannot be a splendour that puts the Moon to shame; hence this is only thy face'—This is Determinative Simile.

'Out-rivaling, the cold-rayed [Moon], full of splendour and possessing a fragrant breath, thy face is like a lotus <that hates the Moon, that smells fragrantly, and wherein the Goddess-of-Wealth resides>'—This is declared to be Paronomastic Simile.

Because it can be expressed in words having identical forms a Simile is called a Simile of Agreement; for example—'This row of gardens looking beautiful by reason of forests of Sāla trees is like a girl <beaming with her face and flowing hair>.'

'A lotus is full of pollen [or dust]; the Moon is subject to waning [or consumption]. Thy face, though similar to them, towers proudly above them'—This is declared to be Condemnatory Simile.
'Lotus is the place-of-origin of even God Brahma-deva; the Moon is held by God Śambhu upon his head; and these [two] are like thy face'—This is called Laudatory Simile.

'My mind desires to declare that thy face is like the Moon: that may be a merit or a blemish'—This is known as Simile with Suppressed Judgment.

'The hundred-petaled [lotus], the autumnal Moon and thy face: this triad is mutually opposed'—This is considered Simile of Opposition.

'There does not at all exist any power in the cold <dull> and spotted Moon to roar against (or rival) the face'—This is no other than Inhibitive Simile.

'Thy face is marked with the eyes of deer: the Moon is marked by the deer itself; and yet the Moon is merely thy equal and does not surpass thee'—This is Cajoling Simile.

'This is not a lotus but the face itself; these are not two bees but the eyes'—This, because the point of similarity is quite evident, is no other than a Simile based upon a Statement of Fact.

'Having transcended the equality with the Moon and with the lotus, thy face has become like unto itself alone'—This is [called] an Absolute Simile.

'Thy face shines like the essence of the splendour of all lotuses as if gathered together in a place'—This is known as Abnormal Simile.

' That harsh speech should issue from this mouth is as though poison should issue from the Moon or fire from sandal'—This is Simile of Impossibility.

'Thy touch is cool like sandal-water, like Moon-beam, like Moon-stone, and such other things'—This, as bringing out the excess [of the quality], is called Multiplex Simile.

'As if chiselled out of the lunar orb, as if extracted from lotus-interior, is, O slender-bodied one, thy face'—This is Modificatory Simile.
'Valour has lent thee charm as light does unto the Sun, as the Sun does unto the day, as day does unto the sky'—This is the sequence for a Stringed Simile.

If the sense of a whole sentence is compared with just the sense of another sentence, that is Sentence-Simile, which is twofold according as the word [of comparison] īva (like) is one or not-one.

[For example—] 'Thy face with its tremulous eyes and exhibiting the brilliance of the teeth shines as does a lotus with hovering bees and with filaments appearing into view.'

[Or, again—] 'Of the slender-bodied one, as of the lotus-creeper—the face, like the lotus—I, like the honey-loving [bee], repeatedly drank and then desisted'.

Having made an assertion about a thing, the putting forth of another thing alike [to it] in qualities—as leading to a recognition of similarity between them—is Simile based upon a Correspondence of Types. For example—

'Amongst kings that are being born not even one like thee as yet exists: indeed for the Pārijāta a second [similar] tree does not at all exist.'

Having equalised a lower [thing] with a higher in the matter of [performing] identical function, when an assertion is made, that is declared as Simile of Analogous Pairing. For example—

'The destroyer of Puloma is awake for the protection of Heaven; thou for that of the Earth. By him the demons are killed; by thee arrogant kings.'

'By thy splendour the Moon, by effulgence the Sun, by courage the Ocean, thou, O king, dost imitate'—This is considered Simile with a Reason.

Neither difference in gender and number nor inferiority and superiority, at which the learned people are not pained, is enough to constitute a blemish in a Simile.

[For example—] 'Like a woman he walks, this eunuch'; 'this woman talks like a man'; 'he is dear unto

[Kāvyādarśa, Trans.]
me like my life-breaths’; ‘learning was acquired like wealth’.

[Or again—] ‘Like you, O Lord of the Earth, does the Lord of Gods shine’; ‘the king is well able to stand on an equality with the Sun in lustre’.

Examples like these do not at all lack charm. But in certain composition persons with a taste for literature feel pain. For example—

‘Like a Hāṇsi is the Moon white’; ‘the sky like lakes is spotless’; ‘the warrior is, like a dog, attached to his master’; ‘the fire-fly shines like the Sun’.

Such a thing is avoided by the wise, the reason whereof can well be imagined [*by the learned themselves with a view to ascertain the good and bad points [in a Simile]].

The words iva (like), vat (as), vā (in like manner), yathā (according as), together with samāna (similar), nibha (alike), saṁnibha (looking like); tulya (equal), saṁkūsa (similar looking), nikūsa (appearing like), prakūsa (shining alike), pratirūpaka (of corresponding form);

Pratipaksha (rival), pratidvandvin (matching with), pratyanika (opposed to), virodhin (adverse to); sadṛik (akin), sadṛśa (accordant), saṁvādin (cognate), sajñāṭya (kindred), anuvādin (attuned to);

Pratibimba (reflection), pratichchhanda (image), sarūpa (conforming to), sama (same), saṁmita (coterminus); salakṣaṇa (of like character), sadṛṣkṣaṁbha (of like appearance), sapaksha (mated with), upamita (compared with), upama (comparable with);

[Taddhitas such as] kalpa (about), deśiya (bordering with) and deśya (on the border-land of); as also prakkhya (going by the name of) and pratinidi (representative); the words savarṇa (of like type) and tulita (weighing evenly with) as also [all] words expressing the sense ‘not-defective’;

* Interpolated line.
The Adjectival Compound as seen in examples like śaṣāṅkavadanā (the moon-faced [lady]); he rivals, conquers, hates, bears malice towards, decries; 61
He runs down, disdains, torments, censures; mocks, makes peace with, raises at, is jealous of, envies; 62
He robs his beauty, he takes away his splendour; he disputes with him, he mounts the balance with him; 63
He walks in his foot-steps, he enters into his region; he follows him, possesses his characteristic, repudiates him; 64
And he copies him:—these are words indicative of similarity [* in a Simile, here enumerated to help the intellect of the poets.] 65

END OF SIMILE

Simile itself with the difference [between the standard and object of comparison] concealed is called Metaphor. For example, ‘arm-creeper’, ‘hand-lotus’, ‘foot-foliage’. 66
[Or.] “Thy fingers were the leaves, the rays [issuing] from [thy] nails the flowers, and the arms the creepers: thou wast the Vernal Beauty [herself] vividly moving before our eyes”. 67
This [latter] is what is called Metaphor out of Compound; the former was Metaphor in a Compound. “The face-moon’s smile is moon-light” is a Metaphor both in and out of Compound. 68
“With the red fingers for a row of petals and the nail-rays for filaments, your foot-lotus is placed by kings on their head”. 69
In as much as, having superimposed upon fingers etc. the nature of petals etc., and upon foot the nature of a lotus, this last is placed in a becoming position [i.e. the head], this is called a Total Metaphor. 70
[Consider the example] “For no cause whatsoever, O wrathful lady, with the throbbing lower-lip for the foliage thy face is exhibiting blossoms in the form of drops of perspiration that glitter like pearls”. 71

* Interpolated line.
Here, having transformed the drops of perspiration into blossom and the lower-lip into foliage, the face has not been transformed into anything else; hence this is Metaphor of the Constituent-parts [alone].

"With the dancing eye-brow, trickling drops of perspiration, and reddened eyes this face-lotus exhibits a state of intoxication".

Without transforming the constituent parts of the face, the face alone was here changed into a lotus; hence this is Metaphor of the Constituted-whole [alone].

"Lured by the face with its cheeks reddened by intoxication and having red lotuses in the form of eyes, this person here has been suffused with love in the form of red colour".

This is Metaphor of a Single Constituent-part; in the same way there is a Metaphor of two or more Constituent-parts, in regard to which their compatibility or its absence causes [further] subdivisions.

"Bright with the flower of laughter and with bees in the form of tremulous eyes is this face". Here by reason of the companionship of bees with flowers the Metaphor is Compatible.

"Endowed with a soft smile for moon-light and mild eyes for lotuses is this face".—Here owing to the incompatibility of the lotus with moon-light the Metaphor is what is called Incompatible.

By the transformation of the constituted-whole and by having recourse to a transformation and non-transformation of the constituent-parts there results a beautiful Metaphor known as Uneven. For example—

"With thy face-moon with the cheeks reddened by intoxication, and with creepers in the form of its eye-brows made to dance, the God-of-Love is capable of reducing the three worlds".

[In the example] "Triumphant is Hari’s foot, the banner of joyous festivity of the Gods no longer in dread of the Demons, having the water of Jahnu’s Daughter streaming from its top for its banner-cloth."
English Translation

Since the form of the banner as completed by the adjective [śirolagnajahnumanyajalāṃsukah] is as such assigned unto the foot, this is Adjective-metaphor.

[Take the example] “It does not close the [day-]lotuses, neither does it traverse the sky: your face-moon is able only to take away my life”.

The non-performance of the functions of the moon and the performance of the function of some one else is here exhibited; hence this Metaphor is called Contrary.

“In profundity thou art the ocean, in gravity thou art the mountain; and by reason of the granting of the peoples’ desire thou art the Wish-yielding-tree”.

Here through motives beginning with ‘profundity’ [the king] is made an ocean, a mountain, and the Wish-yielding-tree; so this is Motivated-metaphor.

“Worthy of being relished by royal haṃsas < in the form of great kings > and having a fragrance that is to be longed for by bees < in the form of lovers >—such is this thy face-lotus, O friend”.—This is Paronomastic Metaphor.

That pair of Metaphors in which between the subordinate and the principal there is seen to be accordant and discordant natures is accepted as Comparison-Metaphor and Contrast-Metaphor. For examples [in order]—

“This face-lotus rendered slightly-reddish by intoxication vies with the moon suffused with [the reddish] tinge at rising”.

[And] “The moon is drunk by the Gods even though it is not-full; by me, however, thy face-moon which has ever a full orb”.

“Unto thy face-moon that thus torments another, O beautiful one, the character of moon is not accordant”.—This is Negatived Metaphor.

“Even thy face-moon, O wrathful one, pitilessly burns me,—assuredly by my own failing luck”.—This is Solacing Metaphor.
"On this stage in the form of the face-lotus the dancing-maid in the form of thy eyebrow-creeper is performing a playful dance."—This is an excellent Duplicated Metaphor.

"This is not a face: this is a lotus. These are bees, not eyes. These [again] are filaments themselves: they are not the splendid of thy teeth".

Having in this manner negated the nature of face etc., since [the same] is described by the nature of lotus etc., this is the Metaphor of Negated-reality wherein the excellence of the qualities [of the face] is made to shine out.

There is no end to distinctions in Metaphor as well as Simile; hence merely an outline has been indicated. What is untold should by the talented be inferred.

END OF METAPHOR

If [an expression] standing in one place and denoting either genus or activity or quality or individual can [syntactically] serve a number of sentences, that is called Illuminator. For examples [in order]—

"The courteous <southern> wind removes the withered leaf of creepers; the same also accomplishes the breaking of the anger of delicate ladies".

"[Thy] elephants are roaming in the gardens on the shores of the four oceans, as also thy glories of the colour of kunda-[flowers] in the bowers of the Chakravāla mountain".

"The quarters are darkened by the clusters of clouds belonging to the rainy-season, as also the fields by delicate rows of fresh grass".

[And] "By Vishṇu as he planted his footsteps the glories of the demons were driven away one-knows-not-where, and from one-knows-not-where were fetched back the fortunes of the gods".

The Illuminators [above] illustrated are Initial; similarly we will exhibit a few belonging to middle and final sentences. They are as follows—
"[They] dance at the foot of the Nichula [tree] and sing: the peacocks do, and fix upon the watery-clouds an eye welling with tears of joy". 103

"A soft wind [becomes] repugnant, and the moon becomes fire while the fall [on the body] of sandal-ointment [becomes] a fall of weapon in the case of travellers (staying away from home)". 104

"Water outpouring from a watery-cloud, the troop of domestic peacocks and the quivering strap of lightning [constitute] the force of the God of flowery bow". 105

[And] "By thee a blue lotus upon the ear; by cupid an arrow on the bow; and by me likewise my heart on death: the three have been thus simultaneously placed". 106

"The bright fortnight leads to the growth of the white-rayed [moon]; the latter to that of the five-arrowed God; he to that of the passion of youths; and that to the glory of sensual enjoyment". 107

Even in this [variety of] Initial Illuminator a string of sentences has been used each depending upon its predecessor; so this is considered a Stringed Illuminator. 108

"The clouds, with their sprays wafted by the wind, augment the violence of Cupid, but diminish that of heat". 109

Here with the word 'violence' and with the word 'cloud' two opposite actions are brought together; so this is Illuminator of Contraries. 110

"It robs the quarters of their expanse; it captures the host of fiery-orbs [stars]; and it to-day takes away my life—this cluster of rainy-clouds". 111

Since here one and the same function of the cluster of clouds, through being expressed in more than one word, is made an object of [syntactical] illumination, therefore this is Illuminator of Self-same Object. 112

"The clouds, sable-hued like the Tamāla and accompanied by accordant winds, wander aloft in the sky, as do also on earth these maddened elephants < tall, exhu
ing agreeable rutting odour > and [sable-hued like the Tamāla]."

Here there is a syntactical relation with ‘wandering’ of both ‘clouds’ as well as ‘elephants’ having self-same characteristics; so this is Paronomastic Illuminator.

In this very manner the remaining species in Illuminator should be followed out by the learned.

END OF ILLUMINATOR

The repetition of the sense alone, the word alone, or of both in the very place of an Illuminator is considered as [giving rise to] three figures. For examples [in order]—

“The Kadambas are opening, the Kuṭaja sprouts are bursting forth, the Kandalīs are expanding, and the Kaku-bhas are blossoming.”

“The row of clouds causes the group of peacocks to stretch up their necks, and the fish-bannered [Cupid] to-day creates longing in the minds of youths”.

[And,] “Having subdued all-earth Your Majesty is sporting here with harem-ladies; while the host of your enemies transplanted to heaven are sporting [there] with celestial-nymphs.”

Interdiction is an expression of opposition, and is three-fold according to the three [divisions of] time; but, in view of the distinctions in the things interdicted, its varieties are infinite.

“‘The God-of-love with five flowery arrows has conquered the universe’: this is impossible: or rather, marvellous are the powers [inherent] in things”.

Here the notion of the incompatibility of Cupid’s victory which, by virtue of the reason [adduced], was already gaining [upon us] has been interdicted: such then is Interdiction-of-what-has-happened.

“Wherefore, O sweet-tongued one, dost thou place the blue-lotus on thy ear? Thinkest thou that thy corner-glance is incapable of discharging the function?”
This is Interdiction-of-what-is-happening as the lover obstructs gallantly a certain lady in the very act of placing a blue lotus on the ear.

"I declare the truth: You shall not, dear-lover, obtain a sight of me with your eye reddened by the lâkshâ-juice transferred in the act of kissing another woman".

This is Interdiction-of-what-will-happen since, even in advance, an excessively proud lady has interdicted [her lover] lest he might some time commit the fault.

"It is false, O slender-bodied one, this reported tenderness of your limbs: if they be tender in reality, why do they all of a sudden pain me?"

This is Interdiction of a Quality since the lover has here in this manner interdicted the tenderness of the body on the ground of an action contrary to it.

"That she is my [own] beloved—how is it possible to ascertain it? For, a mere quivering light is [all that is] seen and not any substratum for it".

This is Interdiction of the Thing-having-qualities as, while the quality in the shape of light is admitted, the Thing-having-qualities is here interdicted in the act of expressing its extremely marvellous beauty.

"Thy eyes are becoming red and thy leaf-like lower-lip is throbbing while thy brows are knitted; and yet there is no fear in me who am blameless".

This is Interdiction of the Cause since the principal cause of fear—his own fault—is here denied by the clever lover:

"Away is the dearest-lover, and here has come the advent of the clouds; the nichulas are seen in blossom and [yet] I am not dead: what can it mean?"

This is Interdiction of the Effect [in as much as] after having introduced the cause, the terrible advent of the clouds, its effect—death—is negated.
"Not for long will your departure cause me affliction; if you are going, go [by all means]: have no fear about anything here".

Here, even prefacing it by a permission, there is an interdiction of the lover's departure by [the lady] who thus suggests her death: this is styled Permissive Interdiction.

"There is much wealth to be obtained by thee and there is pleasure and safety in the way; nor is there any anxiety about my life: and yet, my dear, don't you go".

While negating the reasons disagreeing with the lover's departure [he] is obstructed [by the lady] through her very authority [over him]; such then is Authoritative Interdiction.

"Powerful is my hankering for life: feeble is my hankering for wealth: Go or stay, my dear, just as you please: I have merely reported my own condition".

This is Slighting Interdiction Since the loving lady, obstructing the departure of the lover, has here used slighting words.

"Go, my dear, if you mean to go: may your ways be auspicious! May I also come to life again there where you would be gone!"

This is Benedictory Interdiction, since, by way of a benediction, [the lady], all the while suggesting her own condition, is hindering the departure of the lover.

"If indeed there is to be your departure, then accept some other lady: I am even to-day captured by Death that [always] waits for a loop-hole".

This is Ruthless Interdiction in as much as by the [lady], overwhelmed by love, is interdicted the departure of the lover through the use of ruthless words.

"If you are going do it quickly lest there would fall upon your ear cries issuing from the mouths of afflicted relatives and causing hinderance to your departure."
This is merely Subservient Interdiction, since here is opposed, by one fondly in love, the departure of the lover while as-it-were assisting it.

"Wishing to do what is dear to you I have been meaning, my dear, to say 'Go'; but 'Do not go' is what escapes from my mouth: what can I do?"

This is Interdiction-with-an-Effort as there is shown the futility of the effort made for an undesired object, because it produces contrary result.

"Unto my Affection that resents the winking of the eye-lash because it becomes a momentary hinderance to your sight, do thou announce thy departure: what it desires I desire".

This is Dependent Interdiction seeing that the lady, being a slave to her affection, obstructs the [lover's] departure by the indication of a third object [upon which she depends].

"I shall, my lord, endure thy separation: [only] give me the pigment for invisibility, so that when I paint my eyes with it the God-of-Love—that tormentor—will not see me".

By putting forward an impracticable remedy for life there has been opposed here the departure of the husband; so they call this kind an Interdiction-with-a-Remedy.

"After all, Dearest, it has issued from thy mouth: the expression 'I am going:' now even though you be not going what have I to do with you whose love is so slight?"

This is Wrathful Interdiction since the departure commenced by the lover is opposed by the lady in passion, her mind being constrained by ebullient love.

[*"The simple lady, even at the mention of the lover's departure, fainted; anon, having recovered consciousness and seeing the lover, she asks—'why have you been away so long?'"]

*Interpolated stanza.*
[* Thus through the faint that came upon her at the time, the lady of tremulous eyes has interdicted the going of the beloved; such accordingly is Interdiction-with-Fainting].

"It was neither smelt nor placed upon the ear by the ladies nor put into liquor: the blue lotus in the wells of the enemies just perished".  

This is Interdiction with Compassion since, feeling compassion for the lotus as it were, its piteous condition has been set forth after denying the action suited to it.  

"No wealth of any kind has been gathered, no learning whatsoever has been attained, and no sort of penance accumulated: gone is all life".  

This is Interdiction-with-Remorse, since after feeling remorse [for it] an aged man has made here a denial of wealth-gathering, etc.  

"When there exists your face-moon, full of nectar, the hater < vanquisher > of lotuses and having soft stars < eye-balls >, what is the use of another moon?"  

Thus has the real moon been interdicted by exhibiting qualities similar to it as residing in the secondary moon; hence of such sort is Paronomastic Interdiction.  

"Is this an autumnal cloud or a group of haṃsas? There is heard a noise similar to that of an anklet; so this is not a cloud".  

This is Interdiction-after-a-Doubt, since the doubt is here removed by means of a quality easily to be found in haṃsa and having no relation with the genus cloud.  

"It is strange that your valour, although it has pervaded the universe, is not [yet] satisfied; or rather of the flaring fire when can one notice the satisfaction?"  

This is Interdiction-by-Corroboration in as much as the wonder already gaining upon us has been restrained by the setting forth of a new fact analogous to it.

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* Interpolated stanza.

† The transposition of stanzas 161-162 is intentional.
"Thou art not, O lord of men, praised at any time to
the effect that thou givest, since mendicants take away
thy wealth thinking it to be just their own". 167

Interdiction of this and similar sort is declared to be
Interdiction-with-a-Reason. In this very manner it is
possible to make out other [distinct] species also. 168

END OF INTERDICATION

That is to be understood as Corroboration where,
having introduced a certain thing, there is the putting
forth of another thing capable of corroborating it. 169

Of universal application (1), the specifically limited
(2), tinged by paronomasia (3), incompatible (4), doing
what is discordant (5), of accordant disposition (6), accord-
ant-and-discordant (7), and the reverse of it [discordant
accordant] (8)— 170

These and other varieties of it are observed in literary-
use. A series of examples of them [in order] is given for
making their nature manifest. 171

"The exalted ones [that are] the eyes of the world—
the sun and the moon—mark-you, cannot help setting:
who can transgress destiny?" 172

"These rain-clouds are removing the heat from [the
bodies of] men; verily the birth of the great is for putting
down the miseries of others". 173

"The Malaya-wind is causing delight unto the people;
verily one endowed with civility < related to the south >
becomes dear unto all". 174

"Although spotted, this moon delights the world; for
a good brahman, although possessing defects, [neverthe-
less] brings luck to men". 175

"The noise of the bees, though issuing out from a
throat sweetened by drinking honey, becomes bitter to the
ear of lovers; such is [the nature of] sin [committed]". 176

"This bed of lotus-leaves here is burning my body;
verily it is in the fitness of things that one that [in yellow
and reddish colour] resembles fire should have the nature
of burning". 177
"Let the moon if he pleases afflict me: why does the spring torment me? Verily, an action done by the wicked becomes improper [when done] by the sweet-smelling one".

"Even moon-lotuses cause affliction; how much more the host of sun-lotuses? for when the partisans of the moon are fierce the partisan of the sun will not be soft".

END OF CORROBORATION

When, in the case of two things, their similarity has been expressed by words or suggested, if, between the same, a difference is stated [to exist], that is called Out-matching.

"With qualities such as courage <permanence>, beauty <saltishness>, and serenity <depth>, thou art a match for the ocean; the difference is only in thy body such-as we-see-it".

This is One-sided Out-matching because through a quality belonging to one party there has been brought within the range of cognition a difference existing between both.

"Incapable of transgressing the bounds and unfathomable are the ocean as well as Your Honour: that one appears like black soot; you on the contrary have the brilliance of gold".

This is Double-sided Out-matching in as much as the distinctive qualities of both [the parties]—blackness and yellowness—are here shown separately.

"You and the ocean are both irresistible and possess great stamina <aquatic-animals> and brilliance <the [sub-marine] fire>; only in this much is there a distinction between you two: he has a stupid disposition <water in him> while you are clever".

This one, because of the nature of Paronomasia, might be regarded as Paronomastic [Out-matching]; the two [varieties] with Interdiction and Reason are also being shown—
Although he has firm position and courage <permanence> and is the store of jewels, yet that dirty ocean does not at all attain equality with you”.

Although sustaining the entire earth with all the mountains and continents and oceans upon it, the Šesha, as possessing the sovereignty over snakes <as being the entertainer of sycophants> is inferior as compared with you.

What has been hitherto exemplified is Out-matching with the similarity Expressed-in-words; there is also one with the similarity Inferrible: that will presently be described.

Thy face and the lotus: this is the difference between the two: the lotus springs up in water and thy face is [always] with thee”.

The eyes of the deer have no dancing eyebrows and are not through liquor tinged red; this thy pair of eyes however, is adorned with those qualities”.

In the former is a statement of distinction alone: in this is the exhibition of additional [qualities]. Accordant, Out-matching is again another kind, which is now exhibited—

Thy face and the lotus are [both] blooming and possessed of fragrance; the lotus has bees hovering while thy face has rolling eyes”.

This moon is the crest of the sky: this haṅsa is the ornament of the water; this sky is studded with stars: the water [is studded] with blooming lotuses”.

In this [example], between sky and water the similarity in whiteness of which is being inferred, and between the moon and the haṅsa the spotlessness of which is [already] inferred, a distinctness has been indicated. In the earlier example (ii. 193) the similarity was expressed in words; in both examples (ii. 193 and ii. 194) what brings in the distinction—bees, eyes, etc.—is analogous; so there is [exhibited] the nature of Accordant Out-matching.
"Not to be dispelled by jewelled lamps, not to be removed by the sun's rays and obstructing the vision of youths is the darkness that springs from youth". 197

This is Out-matching in the same Genus, since this [youth]-darkness, agreeing with the genus darkness in obstructing the vision, is shown as distinct by other [characteristics]. 198

END OF OUT-MATCHING

Through negation of the well-known causes when some sort of a new cause, or naturalness, has to be presumed, that is Presumption. 199

[For examples—] "With the haṅsas intoxicated though not drunk, with the sky spotless though not wiped off, with water clear though not [artificially] purified, the world appeared delightful to the heart". 200

[And] "Thy eye, though not painted with collyrium, is black; thy brow is bent, though not knitted; and this thy lip, though not dye-coated, is red, O beautiful one". 201

The intoxicatedness etc. which may not be caused by drinking etc., and are either caused by another [cause] or are without cause, of them an assertion is here intended; so there is nothing Contradictory. 202

"The mouth is naturally full of fragrance, the body is through-no-artifice beautiful, the moon is a causeless enemy and Cupid a gratuitous destroyer of life". 203

Here by means of words 'naturally' etc. the cause is directly negatived and [yet] the effect—fragrance etc.—is asserted; so this is Presumption. 204

END OF PRESUMPTION

Having a certain object in mind when an assertion is made about another object analogous to it, that, as being a shortened mode [of expression], is considered Inclusive Assertion. 205

[For example] "In the full-blown lotus, while sipping honey according to his desire, the bee, mark you, is [now] kissing a bud in which the fragrance is not yet developed". 206
Here can be made out, in the case of a certain passionate man having amorous dalliance with a grown up matron, the tendency of his desire for a certain young girl.

There is another [variety of Inclusive Assertion] having adjectives of identical form but giving only the qualified substances separately; there is yet another with adjectives [partly] identical and [partly] un-identical.

[For examples in order] "Here have I come across this great tree having stout roots <secure capital> and ample shade <fleshy appearance> and always sustaining with loads of fruits <bounties> those that seek them".

"I have fortunately secured this tall <eminent> tree having stability and great expanse of huge branches and possessing abundance of fruit and flower".

In both these [examples] a certain person is described as having the nature of a tree; in the former [example] all the characteristics are common, in the latter only two.

"Pity it is that this ocean that had no contact with poisonous-snakes <wicked-companions> and the water <heart> of which was naturally sweet is, by time, being dried up".

This is Novel Inclusive-Assertion seeing that there is an indication of the adversity of a person who is likened to ocean by its earlier [normal] characteristics being negated.

END OF INCLUSIVE-ASSERTION

The desire to describe a characteristic in a manner transcending worldly limits is [gives rise to] Hyperbole; it is the best of figures. For example—

"Wearing wreaths of malikā, all their body anointed with fresh sandal, and clad in linen-garments, the assignation-seekers are not to be distinguished in the moon-light".

Here is asserted, as being of a pre-eminent degree, the abundance of the moon-light. A few illustrations are now given in order to bring out clearly [the nature of] varieties like Hyperbole-with-a-Doubt, etc.
"Not even yet, my beloved, is my doubt dispelled as to whether there does or does not exist to thee a waist between thy breasts and hips". 217

"That there exists, O thou of [well-formed] hips, a waist unto thee is possible to be ascertained; for otherwise the position of thy heavy breasts could not be explained". 218

"How great, O king, must be the inside of the triad of worlds seeing that it measures [contains] the heap of your glory, impossible to be measured though it is!" 219

"They declare it to be the one mainstay of all other figures—this mode-of-expression honoured by Masters of speech and going by the name of Hyperbole. 220

END OF HYPERBOLE

When the condition of some sentient or insentient being is poetically-conceived as being otherwise than what it is in reality, that is known as Poetic-Conception. For example— 221

"Oppressed by the mid-day sun the elephant plunges into the lake, eager, me-seems, to up-root the lotuses, the partisans of the sun". 222

[Here] the plunge of the elephant for the purpose of bathing, drinking, and eating lotus-fibres is poetically conceived by the poet and described as being for the purpose of avenging his wrongs. 223

"This serves as an ornament unto the ear that hinders my expansion"; probably for this reason it is that the ear-lotus is being invaded by the eye". 224

With the beams of the eye falling towards outer-corner the lotus is being touched—or may-be is not so touched; [this fact] is poetically conceived and thus described by the poet. 225

"The darkness as-if anoints the limbs; the sky is as-if pouring down lamp-soot."—this [example] also has in the main the characteristics of a Poetic-Conception. 226

Hearing the word īva (as-if) some wrongly imagine a simile in this [example], setting aside the authoritative ruling that a verb cannot become the standard-of-comparison. 227
It is only as depending upon some common property that things are assigned the nature of a standard-of-comparison or the object-of-comparison; between the [verb] 'anointing' and 'darkness' what is the [common] property that can be thought of? 248

If the [action of] anointing is to be thought of [as the required common-property] what then is the [verb] anointing as distinct from it? That one and the same thing is the common-property and also the object-possessing-the-common-property no man who has not lost his senses can say. 229

[Besides,] if the agent be considered as the standard-of-comparison it is submerged into the verb: is busy accomplishing its [own] proper activity: and is not [therefore] capable of discharging any other function [such as being the object- or the standard-of-comparison]. 230

Even according to the view that—'Darkness resembles the agent of anointing', the [word] 'limbs' is not connected; and the common quality [between darkness and the agent] has to be sought for. 231

Just as in—'Thy face is like the moon' the brilliance [as common property] is what is suggested, not so from 'anointing' is anything but the anointing suggested. 232

So let it be concluded that the [verb] 'anointing' having the sense of besmeearing and related to 'darkness' as the agent and to 'limbs' as the object is thus poetically-conceived by the person. 233

Poetic-Conception is indicated by words like manye (me-thinks) śaṅke (I trow), dhruvam (certainly), prāyas (probably), nūnam (assuredly), etc.; the word iva (as-if) is of the same sort. 234

END OF POETIC-CONCEPTION

The Cause, the Subtle, and the Little are the best embellishments of speech. The Cause is either Efficient or Probatory and both of them have numerous varieties. For examples— 235
"This Malaya-wind, causing the foliage of grown up sandal trees to shake, creates joy in everybody". 236

Here it is intended that the figurativeness [of the expression] should consist in an amplification of that aspect [of the Malaya-wind] which is capable of creating joy; the same holds good even in destruction [or cessation of (creative) activity]. 237

"After causing the sandal-forest to shake, and having touched the Malaya-rillets, this wind has set in with a view to annihilate the travellers". 238

A wind of this nature is verily capable of accomplishing annihilation in the case of persons in whom has been produced, by the fever of separation, an aversion for what is lovely. 239

When an object is to-be-originated or transformed, the causal relation exists with reference to that; when however it is to be [merely] reached, the causal relation, as a rule, concerns itself with the action only. 240

With reference to an object to-be-originated, its Cause has been exhibited [above. ii. 236,238]. Of the two remaining [Causes] will first be given a pair of examples, and then the Probative-[Cause] will be described. 241

[A Transformative Cause is illustrated in—] "The forests with leaves sprouting up, the wells with full-blown lotuses, and the full moon have been by Cupid, for the sight of the traveller, transformed into a poison". 242

[And the third in—] "With a view to exercise herself in anger the young lady, with quivering lips and eyes askance by the knitting of the brows, directs her gaze towards her friend who was made to play the part of the lover". 243

An example [involving an actual (and not figurative) reaching] such as— 'The sun has gone to the Setting [-mountain]', 'The moon is coming into view', or 'The birds are repairing to their nests', is good enough [as a Probatory Cause] when an indication of the time is intended. 244
[A regular example would be—] “From the heat of your body that is not to be allayed by lunar rays and not to be cured by sandal juice, O friend, it is easy to infer that your heart is love-afflicted”.

These and others charming Probatory Causes are to be observed in literary-use. A few beautiful Negative Causes are now elucidated.

“By an absence-of-the-study of the Śāstras, by an absence-of-the-contact with the wise, and by an absence-of-the-restraint of the senses is produced (as a consequence) [all] human misery”.

“Gone is all enthusiasm for tales of love; allayed is the fever of youth; delusion is ended and thirst is over: [my] heart is set on the holy āśrama”.

“These forests are not houses, nor these rivers the wives; these deer [also] are not the relatives: this delights my mind”.

“It is absolutely non-existent: an unreflecting conduct from the Āryas; hence it is that in their case all kinds of prosperity are ever on the increase”.

[And—] “Not unbloomed has remained the blossom on the garden-mangoes: an offering of sesamum-mixed water has [therefore] to be made for the wives of the travellers”.

In these [examples is exhibited successively] an object having the form of an antecedent and other negations as being the cause for the production of an effect which has [in some cases] the form of existence [in others] of non-existence.

Producing the effect in a distant place, originating the same time as that, being born subsequent to the effect, as also having a incompatible or compatible effect: in this wise diverse and innumerable are the Causes.

All these, taken in a secondary significance, are found to be extremely charming in literary usage. Here are their illustrations—
"That conquering missile of Cupid, called side-glance, that you have: although it was, O lady, hurled in another direction, here am I wounded [thereby] in my heart". 255

"The youth of maidens, having set aside [mere] girlishness, makes its appearance just simultaneously with the varied playful-symptoms of love-infatuation in the case of young-men". 256

"Spreading its rays all around, it was later that the moon-orb rose in full: even prior to it arose in full-tide the love-ocean of the deer eyed ones". 257

"Whence is it, Your Majesty, that the early-sun in the form of the colour of your two feet causes, at its touch, the hand-lotuses of kings to fold [in supplication] like a bud?"

[And—] "They are able to cause the hand-lotuses of kings to fold-up: the kunda-white rays of the nail-moons of your feet". 259

Thus has been exhibited the nature of the [several] forms of the Cause.

END OF CAUSE

A thing gathered from gesture or posture is, by reason of its subtleness, known as the Subtle. 260

[For example—] "'When is their going to be our meeting?'—finding her lover unable to ask this [question] in the company the poor-girl closed the lotus-that-she-was dallying-with". 261

Here by the closing of the lotus the meeting at night was suggested by [the woman] wishing to comfort her love-afflicted lover.

"During the song and-the-tale there was noticed upon her face-lotus—while her eyes were directed towards you—an increasing blush that passes description and that was throbbing with out-bursting love <red colour>". 263

Here [the lady’s] longing for dalliance in love, its from being not-too-perceptible, has been sufficiently-defined, although never transcending the limits of subtleness. 264

END OF THE SUBTLE
English Translation

The Slender is the concealing by some slender [pretext] of the nature of a thing about to be disclosed. It is in the illustration alone that the nature of this [figure] will become evident.

"The guards will discover through this rising horripilation that I am attached to the Princess'—Ah, I have it,—'Oh! How cold is the forest wind!'"

"How now! At the very sight of this girl my tears of joy are falling down'—'my eye is sore by reason of the wind-wafted pollen from the flowers'."

In cases like this and others this figure is very becoming. Others consider the Slender as either a praise or a censure effected under some slender [pretext].

"He is a youth, possessed of qualities, a king, a meet and excellent husband for thee, seeing that his heart is set upon the joys of battle even more than upon the joys of love".

This praise of [the king's] pre-eminent valour is nothing but censure which is calculated, in the case of [this] maiden longing for uninterrupted enjoyments, to turn her love away from him.

"He is a rash and ruthless person: what have I to do with him, my dear friend, him who—merely for wiping away his faults—has learnt his coaxing-expressions?"

Here a certain good-quality—coaxing manner—is exhibited as a pseudo-fault by [the lady] who, through her love, is unable to assume the proud-resentment that her friends taught her to assume.

END OF THE SLENDER

Unto a series of things enumerated a subsequent-reference in [the same] order is called Relative-Order, as also Enumeration or [simply] Order.

"Certainly, O slender-bodied one, it must have been robbed: the beauty of thy smile and look and face by the white-lotus and blue-lotus and red-lotus [in order], as thou didst enter the water for bath".

END OF THE ORDER
The Joyous is the statement of something very pleasing; the Impassionated is tender through passionateness; the Vigorous is what displays egoism: such is the triad [of figures] when exhibiting pre-eminence.

"The pleasure, O Govinda, that has been mine to-day by thy coming to my house: that pleasure will be [mine] again in time by this same arrival of thine [and by nothing else]."

This proper speech Vidura uttered; from none else [was to be expected] such self-confidence. And Hari—[ever] to be propitiated by devotion alone—became well-pleased at it.

"What power have we, Sire, to see you with our eyes—you who remain transcending the forms [-of-manifestation] like the Moon, the Sun, the Wind, the Earth, the Sky, the Priest, the Fire, and the Water?"

This exhibition of pleasure on the part of King Rātavarman, after he had visualised the God, is what can be regarded as the Joyous.

END OF THE JOYOUS

"Thinking her to be dead, she to meet whom after death I had longed for [my own] death: how has it come about that that same Avanti-Princess—and in this very life—I have secured?"

It was the feeling-of-pleasure that was illustrated before (ii. 276); this is love that has, by reason of the intensity of manifestation, developed into the Sentiment called the Amorous: this then is an illustration of the Impassionated.

"He who had, in my very presence, dragged the sister of Krishna (Draupadī) by the hair: that same sinner—Dusśāsana—is before me here. Can he live [now] another moment?"

Here the wrath of Bhīma, mounting to the highest point as he sights the enemy, is developed into the Sentiment [called] the Furious: this accordingly is Impassioned Speech.
"Before I conquer the earth [bounded] with the oceans—before I perform various sacrifices—before I give away wealth to mendicants—how can I become [truly] a king?"

284

Here the [king's] enthusiasm, assuming a pre-eminent form, abides as the Sentient [called] the Heroic, and is [accordingly] able to establish the Impassioned nature of these expressions.

285

"My Queen! Thou unto whom of delicate body even a flowery-bed caused pain: how dost thou [now] repose upon the flaming pyre?"

286

Here the Pathos being ebullient is regarded as the figure [called Impassioned]. The same applies to the other [Sentiments, namely] the Abhorrent, the Comic, the Marvellous, and the Terrible.

287

[For examples in order—] "Having repeatedly drunk by vessels in the form of hands the blood of your enemies, the ghosts decked with entrails are dancing in the company of their [head-less] trunks".

288

"Here, my Friend, thou whose angry-pride knows no abating, let at least this fresh nail-mark imprinted upon thy breast be covered up by thy upper garment!"

289

"Strange that of the Nandana-trees their [very] sprouts serve as garments, their flowers as wreaths and other ornaments, and their branches as mansions!"

290

[And—] "This is Indra's thunderbolt with fire present at its blade, the [very] memory of which causes abortion of the fetus of Daitya-females".

291

The Sentiment exhibited in the [quality called] Sweetness (i.e. 51,62) springs from [the merely negative condition of] the non-vulgarity of the expressed sense; here, however, the imbuing of the speech by the eight Sentiments is regarded as the essence of [the figure] Impassioned.

292

END OF THE IMPASSIONED

"That I am an offender—don't you entertain on that ground any fear in your heart; my sword never at all wishes to strike those that have shown their back [in the battle]."

293

6 [Kavyadarśa Trans.]
With these words a certain hero full of pride allowed an enemy hemmed in battle to depart; this and such other [composition] is to be regarded as the Vigorous.

**END OF THE VIGOROUS**

Without actually making an intended statement, the expressing of the same in another manner [but] calculated to serve the same end, is considered as Periphrasis.

“This cuckoo is biting the blossom of the mango: I shall ward him off: you two may remain [here] undisturbed”.

Thus having united her friend with a young person at the appointed place, with a view to bring about their loving dalliance, a certain woman excused herself away from that place.

**END OF PERIPHRASIS**

When unto one about to commence a certain action there results, through the influence of good luck, a further accession of means for the same [end], that they call Facilitation.

[For example—] “While with a view to remove her angry-pride I was about to prostrate myself at her feet, fortunately there arose, to favour me, this roaring of the clouds”.

**END OF FACILITATION**

That pre-eminent greatness either of the emotion or of the affluence [of some one] is what the experts call the figure Exalted.

[For examples—] “That scion of Raghu was not able to transgress the command of his father—he who was undaunted even at the weighty task of lopping off the heads of Rāvana”.

[And] “It was with difficulty that by the son of Aṅjana [Hanumat] was recognised the real Lord of Lāṅkā surrounded [as the latter was] with hundreds of images [of his own] mirrored into the jewelled walls”.
In the earlier example was well indicated the greatness of the emotion, and here the magnitude of prosperity: So this [pair of examples] is clearly a pair of [the figures called] Exalted.

END OF THE EXALTED.

Concealment is the concealment of one thing and the exhibition of another. [For example—] 'Cupid is not five-arrowed: he has a thousand arrows'.

"Sandal and moon-light and the gentle fragrance-bearing Southern wind: this is all a creation made out of fire: it is said to be cool unto others!"

Here, even while conceding, in the case of others, the coolness [of the creation], in as much as the love-afflicted person has shown the same to be [in his own case] hot, this is the Concealment of the Range-of-the-Quality.

"It is only in name that the moon is said to possess nectar-dripping rays: in essence it is quite different: its rays are poison-dripping".

Here the moon's essential-nature is negated and the love-afflicted person has predicated of it the nature of another thing: so this is deemed Concealment of the Essential-Nature.

A Concealment based upon Simile has been already exhibited before amongst the Similes (ii. 36, cp. also ii. 94): In this very way is to be followed out the details of the classification of Concealment in literary-compositions.

END OF CONCEALMENT

Paronomasia is defined as a composition having one [and the same] form but more than one sense. It is of two kinds: having-identical-words, and having-for-the-most-part-distinct-words.

[For examples—] "Asāvudayam ārūḍhah kāntimān raktamanḍālaḥ! Rājā harati lokasya hṛidayam mṛdubhiḥ karaiḥ！ This king <moon> rising up into prosperity <ascending the Eastern-mountain>, full of <brilliance> beauty and with a loyal-and-loving kingdom <with a red-tinged orb> delights the heart of the people by gentle taxes <cooling rays>)."
[And—] “Doshākareṇa saṁbadhnān nakṣatrapathavartinā | Rājñā pradosho māṁ ittham aprīyāṁ kim na bāḍhate || (This advent-of-the-night <extremely wicked person> being proximate to the moon <related to the king> who is [himself] the father of the night <store of [all] wickedness> and abiding in the path of the stars <not following the conduct of a [true] kshatriya>—how can it be that it (he) would not torment me who am thus bereft of my beloved <out of his good graces>?” 312

Paronomasias as occurring in Simile, Metaphor, Interdiction, Out-matching; etc. have been already illustrated (cp. ii. 28, 87, 159, 185); a few others will now be illustrated. 313

There exists a [variety of] Paronomasia with identical action; another with [two] non-contrary actions; a third with [two] contrary actions; as also one with a restrictive-predication;—

There is further one having the form of an interdiction of a restricted-predication, as well as one involving a non-[self-]contradiction and involving a [self-]contradiction. The nature of these will be evident from the illustrations themselves [which follow in order]—

“Vakrāḥ svabhāvamadhurāḥ saṁsantyo rāgam ulbāṇam | Drīśo dūtyāścha karshanti kāntābhīḥ preshitīḥ priyān || (The side-wise <crooked> and naturally pleasing <sweet-tempered> glances, as also the love-messengers, sent by the beloved-ones and indicating <declaring> effusive love, enrapture <drag after them> the lovers)”. 315

“Madhurā rāgavardhinyah komalāḥ kokilāgirah | Ākāryante madakalāḥ śilasyante chāsitekṣhānāḥ || (The sweet <lovable> and gentle <tender-bodied> tunes of the cuckoo, as well as the blue-eyed [ladies], augmenting [men’s] passion and suffused with [youth-]intoxication <sweet through [wine-]intoxication> are [the one of them] being heard and [the other] being embraced)”. 317

“Rāgam ādarsayannesha vārṇyayogavardhitam | Tirobhavati gharmāṁśuraṅgajastu viṭṭibhate || (Exhibiting &
reddish tinge <producing amorous-passion> heightened by contact-with-the-West <recourse-to-wine>, the hot-rayed [Sun] is passing out of sight while the mind-born [Cupid] is growing stronger”.

“Nistṛimśatvam asāveva dhanushyevāsyā vakrataḥ Śareshveva narendraśya mārgañatvam cha vartate || (In the case of this Lord-of-men ruthlessness <measuring over thirty [finger-breadths]> exists only in the sword; crooked-policy <curvature> only in his bow; and mendicancy <seeking the goal> only in [his] arrows)”.

“With you as the guardian, annoying-enemy (kaṇṭaka) <prickly hairs> were to be seen only upon the styles of the lotuses;—or rather, the same (kaṇṭaka) <horripilation> is to be observed also on the occasion of the embraces of loving couples”.

“Mahibhṛiddbhūrikaṭakastejasvi niyatodayah | Dakṣaḥ Prajāpatischāsit śvāmī śaktidharaścha saḥ || (The Lord-of-the-earth <mountain> had an extensive capital <ridge or zone>; he was full of splendour <the shining [sun]> with his prosperity unshaken <his risings fixed>; he was alert <Daksha> and guardian of his subjects <Lord of Creation>; and he was a sovereign <Skanda> wielding power <his missile> )”.

[And—] “Achyutopyavṛishochchhedī rājāpyaviditakshaṃyaḥ | Devopyavivibudho jāiṇe Śaṃkaropyabhujangavān|| (Established in power <Krīṣṇa> though he was, he turned out a non-killer of Vṛiṣṇisura <non-uprooter of religion>; king <moon> though he was, he never became cognisant of waning <loss of power>; king <god> though he was, he never became divine <without learned men>; the author of good <Śaṃkara> though he was, he became devoid of snakes <sycophants> )”.

END OF PARONOMASIA

When in the quality, genus, function, and so forth [of a thing] there is shown a deficiency [of some sort] just with a view to bring out its special characteristic, that is regarded as Effectuation-through-Hinderance.
[Examples in order—] "It is neither hard nor sharp—the weapon of the God-of-flowery-bow: and yet by it the triad of worlds was conquered". 324

"She is neither a celestial woman nor one descended from the family of the Gandharvas; and yet she is well able to thwart the penance of even the Creator". 325

"No eye-brow was knitted, nor was the lip quivering; neither even did the eye become red [in anger], and yet was the horde of the enemy vanquished". 326

[And—] "There were neither cars nor elephants nor horses nor foot-soldiers: it is just by the side-wise glance of the women that the triad of the worlds is being conquered". 327

"The car has but one wheel, the driver deformed and the horses uneven [in number]; and yet the Sun—that fiery [orb]—does cross the surface of the sky". 328

This [last] is an Effectuation-through-Hinderance with-the-cause-expressed, in as much as the adjective ‘fiery’ is mentioned; The same mode is applicable in the case of the other varieties 329

END OF EFFECTUATION-THROUGH-HINDERANCE

When with a view to praise it or to blame it, there is the description of some one [person or thing] by putting it on a par with others possessing the quality in question in eminence, that is regarded as Equal-Paring. 330

[Examples in order—] "Yama (the god of death), Kubera (the god of wealth), Varuna (the god of the ocean), the thousand-eyed [god Indra] as also Your Majesty merits the title of exclusive application, viz. 'Guardian of the world'". 331

[And—] "[All] unions with the deer-eyed ladies, as also the playful-dancings of the lightening—even though commenced-in-right-earnest—<heralded-by-clouds> do not stay for [as much as] two moments". 332

END OF EQUAL-PARING
Where there is exhibited the bringing-together of contrary things just with a view to bring out their special characteristic, that is considered as Contradiction. For examples—

"The cooing of royal-haṅsas, charming through youth-intoxication, waxes; while the note of the peacocks, destitute of loveliness, is on the wane".

"The sky is rendered sombre by the clouds of the rainy-season, and yet [at the same time] the mind of the people is invaded by red-tinge <passion>".

"Slender at the waist [and yet] heavy at the hips, with red lips [and yet] with blue eyes; with the navel hollow [and yet] with the breast protruding—whom might not the women's body hit?"

"Your form, O slender-bodied one, albeit endwed with lotus-like arms, plantain-shaped thighs and having the face and the eyes like [red-] and [blue-] lotuses [respectively] nevertheless causes us to burn."

"Thrown up by the garden-winds the pollens of the mango and the champaka [trees] cause the eyes of travellers to water, although not actually touching them."

"How can thy sight, O thou of sweet words, hanging upon Kṛṇa <elongated up to the ear> although [already] attached to Kṛṣṇa and Arjuna <black and white and anon red [in colour]>, be liable to gain any person's confidence?"

In this wise this figure is observed to present diverse varieties.

END OF CONTRADICION

That is Vicarious-Praise which is a praise of objects not-forming-the-theme-on-hand.

[For example—] "In blessedness do the deer pass their life in forests not serving others and living on objects easy to obtain without effort such as water and grass-blades".
Herein is praised the life of the deer even though not the theme-on-hand, by a high-souled person dispirited through the worry of dancing attendance upon a king. 342

END OF VICARIOUS-PRAISE

When one praises while apparently censuring that is considered Disguised-Eulogy, wherein it is the good qualities themselves that, under the guise of defects, come into evidence.

"A mere ascetic—Rāma—had [once] conquered this [Earth, the] Sustainer-of-being; that you a king should have conquered that same [Earth]: for this entertain no pride".

"Snatching her away from the aged person <Great-Lord who-is-beyond-Time>, his [wife] Śrī <wealth> is being enjoyed by you; [I ask,] O King, is this meet for your [great] Ikshvākū family?"

[And—] "Medinī <Earth> who is attached to enjoyment with paramours <resting upon the body of the Serpent [Sesha]> is your wife; how then can your pride rise to highest pinnacle?"

In this manner should be followed out the varieties of Disguised-Eulogy, both based upon paronomasia and otherwise: its detailed classification [would be] endless.

END OF DISGUISED-EULOGY

When while about to achieve one end there is deduced another somewhat allied fruit from it, either existing or non-existing, that is Illustration.

[For examples—] "Soon as he rises the sun confers glory unto the lotuses, just to bring home [to men] the fruit of prosperity, viz., conferring favours unto friends".

[And—] "The host of darkness, as soon as it comes into contact with the rays of the moon, meets defeat, indicating [thereby] the sudden and evil ending of those that are opposed to the king <the moon>".

END OF ILLUSTRATION

Conjoint-Description is a statement of qualities, and of actions, as being simultaneous; while what is [known] as, the exchange of things is Barter. [Examples in order]—
“Along with my breaths are these nights now lengthened-out; and along with my own limbs, likewise, they, with the moon for the ornament, are getting pale”. 352

“Along with the fainting of the travellers the mango-blossom is on the increase: and along with their lives, likewise, the Malaya-breezes are falling <in>”. 353

[And—]“Charming by reason of the notes of the cuckoo and sending forth fragrant breezes, the days of the Chaitra are getting bigger along with the joys of the people”. 354

Thus have some examples been given here of Conjoint-Description.

END OF CONJOINT-DESCRIPTION

Now will be illustrated to some extent the nature of Barter.

“Your arm, while it gave a blow of the weapon unto the kings, took away from them their long accumulated glory white like the lotus”. 356

END OF BARTER

Benediction is known as the expressing of good wish unto what is an object of regard; for example—‘May the great Light—beyond the reach of word and mind—protect you!’ 357

END OF BENEDICTION

Self-Comparison and the Doubtful are exhibited [already, under different names] even amongst the Simile-varieties (cp. ii. 37, ii. 26), while Comparison-Metaphor is shown already amidst Metaphor-varieties (ii. 88). 358

What is [known as] Accessory to Poetic-Conception is merely a variety of Poetic-Conception itself; while a mixing-together of different embellishments is what is called Commixture.

A relation as of the whole-to-the-part in the case of the several [embellishments], or their equivalence: such is the two-fold method of the Commixture-of-Embellishments that one has to mark.

[For example—] “The lotuses, O heedless [girl], are traducing the beauty of thy face; [for,] can anything be hard to achieve for those that are in full possession of treasure <buds> and power-to-punish <styles>?” 361

7 [Kāvyāśāstra, Trans.]
[* "The darkness as-it-were anoints the limbs; the sky as-it-were pours out lamp-soot; like service tendered unto wicked persons has [our] sight been rendered fruitless"]).

Generally in all artistic-compositions it is Paronomasia that heightens the charm: All literature is divided into the two varieties of Naturalistic and Artistic compositions.

END OF COMMIXTURE

Sustained-Intuition is declared to be a quality pervading [the whole] poetic-composition; Intuition is the idea of the poet which abides in the compositions [from beginning] to the end.

The mutual-subservience of all the segments of the theme; the non-employment of purposeless adjectives; the description of a locality;—

By force of the manner of narration the elucidation of even a deep theme—all this is based upon Intuition; so this is known as Sustained-Intuition.

END OF SUSTAINED-INTUITION

What are detailed in other treatises as the characteristics and so forth of the [dramatic-]Nodes with their minor constituents or the Rhetorical modes and their further [literary] distribution—all that as well as the case above considered is acceptable to us as nothing but embellishments [of one sort or the other].

Thus has been laid open in a synoptical fashion this path [to literary composition], after having curtailed the infinite details concerning the embellishments; the specific modes of composition which pass the province of words and which are noticed everywhere can be fully expounded only in and through constant-study.

Thus ends the Second Chapter entitled "Classification of Sense-Embellishments" of the Kavyadarsha or Mirror of Poetry, the work of Acharya Dandin.
PARICHCHHEDA III

The repetition of syllabic-groups, with or without [other] intervening [syllables], is Yamaka (Chime); and it occurs at the beginning (iii. 4-18, 20-32, 34-36) in the middle (iii. 39-40), and at the end (iii. 41-42) of the metrical feet.

Yamakas occurring in one (iii. 4-7), in two (iii. 8-13, 20-25), in three (iii. 14-17, 26-28), and in [all the] four metrical-feet (iii. 18, 29, 30-32, 34-36, 39-50) can be [further] distributed according as they occur at the beginning (iii. 4-18, 20-32, 34-36), in the middle (iii. 39-40), at the end (iii. 41-42), in both the middle and the end (iii. 43-44), the middle and the beginning (iii. 45-46), the beginning and the end (iii. 47-48), and in all these places [simultaneously] (iii. 49-50).

Extremely many are the divisions of them arising from commixture, some easy to compose, others difficult; a few of them will be exhibited.

[An example of contiguous initial Chime in the first foot is—] “Mānenā mā’nena sakhi praṇayo’bhūtpriye jante Khaṇḍitā kāṇṭham āśishya tam eva kuru satrapam || (Not with this angry-pride my friend, should you show your affection for the beloved person; betrayed-in-love you should wound [your arms] round [the traitor’s] neck and even [so] put him to shame”).

[An example of contiguous initial Chime in the second foot is—] “Meghādēna haṁśānāṁ madano madanodinā Nunnāmānam manah strīnāṁ saha ratyā vigahate || (With their angry-pride dispelled by the roaring-of-clouds that incites the passion of haṁsas, love gains free access into the mind of ladies, along with eagerness-for-sport)”.

[An example of contiguous initial Chime in the third foot is—] “Rājana vatyah praṇā jāta bhavantam praṇyā sampratī Chaturāṁ chaturambhodhiraśanorvīkaragrahe || (Having obtained you, now, the subjects have become
blessed-in-their-ruler,—you who are adept in grasping-the-
hand (<receiving taxes> of the Earth with the four oceans
for her girdle)"

[An example of contiguous initial Chime in the fourth
foot is—] "Arañyāṁ kaiśhid ākrāntam anyaṁ sadma
divaukasāṁ । Padātirathanāgāśvarahitai rahitais tava ॥
(Deprived of foot-soldiers, chariots, elephants and horses
your enemies have, some of them, repaired unto the forest
and others unto the abode of the gods)"

[An example of contiguous initial Chime in the first
and the second feet is—] "Madhuram madhur ambhoga-
vadane vada netrayoḥ । Vibhramam bhramarabhṛantyā
vidambayati kim nu te ॥ (Tell me, does the Spring, by the
wandering of the bees, [merely] imitate the sweet playful-
dance of the two eyes upon thy lotus-face?)"

[An example of contiguous initial Chime in the first
and the third feet is—] "Vāraṇo vā ranoddāmo hayo
vā Smara dурdharāḥ । Nāyato nayato 'ntāṁ nas tadaho
vikramas tava ॥ (Seeing that it is neither a war-infuriated
elephant nor a horse difficult-to-control, the valour, O God-
of-love, of thee who leadest us to [dire] end is truly won-
derful)"

[An example of contiguous initial Chime in the first
and the fourth feet is—] "Rājitairājitaikshnyena jiyate
tvādṛśaṁ nṛpaiḥ । Niyate cha punas triptim vasudhā
vasudhārayā ॥ (By kings like thee, adorned with a keen-
ness for battle, the earth is conquered, and is anon led to
contentedness by [the pouring of] a stream of wealth
[upon it])"

[An example of contiguous initial Chime in the second
and the third feet is—] "Karoti sahakārasya kalikotkalikot-
taram । Man mano man mano'pyesha matta-kokilanisva-
nah ॥ (The blossom of the mango renders my mind
full of passionate-eagerness, as also does this sweet-and-
distinct note of the [youth-]intoxicated cuckoo)"
[An example of contiguous initial Chime in the second and the fourth feet is—] "Katham tvadupalambhāśāvihatā
viha tādriśī | Avasthā nālamārodhumāṅganāmaṅganāśiṇī ||
(When the hope of securing you is frustrated, why would that sort of plight, calculated to wither away her body, not be able to overwhelm that woman?)".

[An example of contiguous initial Chime in the third and the fourth feet is—] "Nigrihyā netre karshanti
bālapallavaśobhinā | Taranā tarunān krishṭānalino
nalinonmukhā || (Bees, eager for the lotus, constrain the
eyes and attract [unto themselves] the young persons,
drawn [to the site] by some tree [looking] charming by reason
of young foliage)".

[An example of contiguous initial Chime in the first,
second, and third feet is—] "Viśada viśadāmattasārāse
sārāse jale | kurute kuruteneyam haṅśī mām antakā-
misham || (In [this] lake-water wherein maddened sārasas
are entering, this haṅśī, [although] white-looking, makes
me, by her ugly-note, a prey to the God-of-death)".

[An example of contiguous initial Chime in the first,
second, and fourth feet is—] "Viṣhamaṁ viṣhamanveti
madanam madanandanaḥ | Sahendukalayāpoḍhamalayā
malayānilah || (This Malaya-wind that causes no joy
unto me has become, along with the stainless moon-digit,
a companion of the God-of-Love, [who is like] bitter poison
[unto me])".

[An example of contiguous initial Chime in the first,
third, and fourth feet is—] "Mānīṁ mā ninishus te
nishaṅgatvam Anaṅga me | Hārīṁ hārīṁ śarma tanutāṁ
tanutāṁ yataḥ || (This proud dame that desires, O Body-
less [Cupid], to make me a quiver for thee—may this
[same] charming-beauty with the necklace bring weal unto
me already reduced to skeleton)".
[An example of contiguous initial Chime in the second, third, and fourth feet is—] “Jayātā tvaṃmukheṇāma- nākathāṁ na kathāṁ jītam | Kamalaṁ kamalakurva- dalimad dali matpriye || (While vanquishing us, how should your face not have vanquished, O my Love, a lotus, beautifying the water, possessing petals with bees, and void of speech [as it is]?”

[An example of contiguous initial Chime in all the four feet is—] “Ramanī ramanīyā me pātaḷāpatalāṁśukā | Varaṇīvarambhutasaurabhā saurabhāspādam || (My beloved with her garment dark-red like the pātaḷā [tree, or its flower] is lovely like the West <like wine> with her reddening solar splendour <with her colour resembling the reddening sun>, and [is] an abode of fragrance <sunshine>”.

Thus has been exhibited [in its varieties] initial Chime which is contiguous. Of the non-contiguous [class] of it also are described now certain varieties.

[A non-contiguous initial Chime in the first and the second feet is illustrated in—] “Madhur eṇadriśāṁ mānam madhureṇa sugandhimā | Sahakārodgamanaiśa sābdāsesham karishyati || (The spring, even with the sweet and fragrant blossoming of the mango, would reduce the pride of fawn-eyed [damsels] to mere name.)”

[A non-contiguous initial Chime in the first and the third feet is illustrated in—] “Karo’titāmro rāmāpaṁ tantritađanañvibhramam | Karoti sershyam kānte cha śravaṇotpatalādanam || (The very-red hand of damsels effects sportive striking of the lute, as also, through spite, a beating unto the lover by means of the lotus on the ear.)”

[A non-contiguous initial Chime in the first and the fourth feet is illustrated in—] “Sakalāpallahanayā kalā- pīnyā nu nṛtyate | Meghālī nartīśa vātaiḥ sa kalāpo vimūchchati || (Dancing is being effected by a peacock with
her spreading plumage, subsequently; [prior to that] a row of clouds, made to dance by winds, is letting down all its waters.)"

[A non-contiguous initial Chime in the second and third feet is illustrated in—] "Svayameva galanmāna-kali kāmīni te manah | kalikāmiha nīpasya dṛiṣṭvā kām na spṛśed daśām || (O sportful lady, your mind with its haughty-pride—[the source of] quarrel—dissipating of its own accord, having observed this bud of the Nīpa [tree] here, to what condition would it not reach?)"

[A non-contiguous initial Chime in the second and fourth feet is illustrated in—] "Āruhyākrīḍāśailasya chandrakāntasthalm imām | Nrityatyesha lasachchāru-chandrakāntaḥ sikhāvalaḥ || (Perching upon this spot [paved] with moon-slabs of the pleasure-mount, this peacock, of a form lovely with the glitter of the beautiful eyes—in his-plumage, is dancing.)"

[A non-contiguous initial Chime in the third and fourth feet is illustrated in—] "Uddhṛitya rājakādvishvatidhriyate'dya bhujena te | Varāhenoddhrītaḥ yāsau varāherupari sthitā || (Having uplifted it from the circle-of-kings this earth is to-day being sustained by thy arm: [the earth] which formerly was uplifted by the Boar and was placed upon the eminent Snake.)"

[A non-contiguous initial Chime in the first, second, and third feet is illustrated in—] "Kareṇa te raṇeshvanta-kareṇa dvishatāṁ hatāḥ | Kareṇavah ksharadrakta bhānti samdhīyāghanā iya || (Killed with thy hand that causes destruction of the enemy the elephants in the battles with their gushing blood appear like sunset-clouds.)"

[A non-contiguous initial Chime in the first, third, and fourth feet is illustrated in—] "Parāgataturājiva vātair-dhvastā bhataiśchamūḥ | Parāgatamiva kvāpi Parāgatamam ambaram || (As by winds a row of trees on a lofty mountain, so by warriors was devastated the army; the sky seemed as if vanished somewhere, being filled with dust.)"
A non-contiguous initial Chime in the second, third, and fourth feet is illustrated in—] “Pātu vo Bhagavān Vīṣṇuḥ sadā navaghanadyutiḥ । Sa dānāvakuladhvāṁśi sadānvaradantihā ॥ (May Lord Vīṣṇu protect you ever, he of a splendour like that of a fresh cloud, the destroyer of the families of demons and killer of mighty elephants in rut.)”

A non-contiguous initial Chime in all the four feet is illustrated in—] “Kamaleḥ samakeśam te Kamale-rshyākaram mukham । Kam alekhyam karōshi tvam Kamalevonmadisnushu ॥ (Your head has hair like the bee, and your face is the cause of jealousy to the lotus: whom would you—even like the Goddess of Wealth—make un-included amongst persons liable to be intoxicated?)”

A non-contiguous initial Chime similar in the first and second and dissimilar in the third and fourth feet is illustrated in—] “Mūḍā ramaṇamanvītamūḍāramanibhūṣhānāḥ । Madabhramaddrisah kartumadabhrajagahanāḥ kshamāḥ ॥ (These ladies) adorned with sumptuous jewels, with their eyes rolling through intoxication and having expansive hips, are capable of making their lover gladly follow after them.)”

A non-contiguous initial Chime similar in the first and third and dissimilar in the second and fourth feet is illustrated in—] “Uditairanyapuṣṭānāṁ rutair me hatam manaḥ । Uditairapi te duṭi Mārutarapi dakshiṇāḥ ॥ (Ah! By the up-rising notes of the cuckoos my mind is tormented, as also, O messenger, by thy words, as well as by the Southern <courteous> winds.)”

A non-contiguous initial Chime similar in the first and the fourth and dissimilar in the second and third feet is illustrated in—] “Surājitahriyo yūnāṁ tanumadhyāṣaste striyaḥ । Tanumadhyāḥ ksharatsvedasurājitamukhendaviḥ ॥ (The women with their modesty overcome by wine, with slender waists; and moon-faces glittering with gathering perspiration, are reclining upon the bodies of youths.)”
Thus far (iii. 20-32) has been exhibited the variety of non-contiguous chime also [in addition to the contiguous variety illustrated in iii. 4-18]; there is besides a variety having both contiguous and non-contiguous form: for example—

[A contiguous-noncontiguous initial chime similar in the first and second and dissimilar in the third and fourth feet is illustrated in—] “Sālāṁ sālambakalikā-
śālāṁ sālāṁ na vikshītum | Nālinālinābakulānāli nālki-
ṃir api || (She is not able to look at the Sāla [tree], venomous by reason of down hanging buds; nor is [my] friend [able to look] at the bees who have swarmed the Bakula [trees], nor at the lotus-creepers).”

[A contiguous-noncontiguous initial chime similar in the first and fourth and dissimilar in the second and the third feet is illustrated in—] “Kālāṁ Kālamanālakshya-
tāratārakam ākṣhitum | Tāratāramyarasitāṁ kālāṁ kālama-
hāghanam || (Who would be able to look upon a time—Death (incarnate)—when there are no stars to be seen overhead, when there are huge black clouds, and thunderings unpleasant on account of their loudness?).”

[A contiguous-noncontiguous initial chime similar in all the four feet is illustrated in—] “Yāma Yāmatrayā-
ḥināyāmāyā maraṇāṁ niśā | Yāmayāma dhiyā’svart-
yā. yā. mayā mathitaiva. sā || (May we attain death within a night whose length is compressed in [just] three watches: She whom, in mind, we approached has been in her agony of life even killed by me [by going on journey]).”

Such is the mode of arrangement of initial chime: in the very same manner are to be exhibited the other [varieties of] chime also.

* The hyphenated words could be treated either as separate words or as one word.
8 [Kāvyādarśa Trans.]
Through fear of prolixity it is not intended to state all the varieties in their entirety; only some of those deemed as difficult to compose are here described. 38

[ A contiguous-noncontiguous chime in the middle of the foot and similar in all the four feet is illustrated in—] "Sthirāyate yatendriyo na hiyate yater bhavān! Amātat

yteyate'pyabhit sukhaṇa te yate kshayam " (O you whose future is assured, you lack nothing for an ascetic, having your senses under control; your freedom from delusion has itself conduced to so much felicity which suffers no diminishing.)" 39

(A non-contiguous middle chime similar in all the four feet is illustrated in—] "Sabāsu rājanrasurāhatair

mukhair Mahisurānām vasurājitaṁ stutāh! Na bhā
surā yānti surān na te guṇāh Prajāsu rāgātmās u rāsitāṁ
gatāh " (O king, praised in assemblies by the Brahmans with their mouths brightened by wealth and un-invaded by wine <Asuras>, thy brilliant qualities piled, amongst thy well-affected subjects, into heaps [as it were], do not fail to mount up unto the gods.)" 40

[ A non-contiguous chime at the end of the foot and similar in all the four feet is illustrated in—] "Tava priya'sachcharita'pramatta yā Vibhūshaṇām dhāryam

ihāṁśumat tayā | Ratotsavāmodaviśeshamattayā Na me

phalam kimchana kāntimattayā " (That beloved of yours of excellent morals that there is, O shrewd one, by her [when] particularly intoxicated by the joy of your contact is to be worn this dazzling ornament: No more any advantage unto me by brilliant decoration.)" 41

[A contiguous-noncontiguous final chime similar in all the four feet is illustrated in—] "Bhavādrisā nātha na jānate nate Rasāṁ viruddhe khalu sannatenate | Ya

eva dīnāh śirasā natenā te Charantyalam dainyarase-

na tena te " (Persons like you, Sire, know not the taste
of bending-down; for, abjectness and sovereignty are verily contradictory. It is only those that are poor that accost with bended head: hence do not try to taste, humility)"

[A non-contiguous chime occurring both in the middle and at the end of a foot and similar in all the four feet is illustrated in—] "Līlāśmitena suchinā mṛudunoditena Vyaśokitena laghunā gurunā gateṇa | Vyārīmbhitena jaghanena cha darśitena Sā hanti tena galītam mama jivitena || (With her bright sportive smile, her soft speech, her furtive glance, heavy gait, yawning, and the showing of her hips she murders me [quite]: so my life is departing )"

[A contiguous-noncontiguous middle-final chime similar in all the four feet is illustrated in—] "Śrīmān amān amaravartmasamānāmān Ātmānam ānatajagatprathamānāmānām | Bhūmānān ānamata yāḥ sthitimān amānānānām | Nāmānān ānamatam apratimānāmānānām || (The glorious immeasurable One who possesses stability: Him whose greatness is like that of (Ākāśa) the path of the Gods, the Ātman whose greatness is proclaimed by the world in reverence, the Great One whose names are infinite, who is revered by beings and whose greatness is unmatched: Him do ye salute )"

[A non-contiguous chime in both the beginning and middle of a pāda and similar in all the four feet is illustrated in—] "Sārayantam urasā ramayantī Sārabhūtam urusāradhara tam | Sāravā'nuṅitasārasākāñchi Sā rasāyanam asāram avaiti || (She, while delighting with embrace the most-prized lover as he approaches her, being decked with golden-ornaments, with her girdle jingling and so imitating the sārasa [birds]: she deems even the elixer a insipid )"
[A contiguous-noncontiguous initial-middle chime similar in all the four feet—or a contiguous-noncontiguous initial-middle chime in the second and fourth feet and initial-final chime in the first and third—is illustrated in—] "Nayānayālochanayā 'nayānayā nayānayāndhān
vinaya 'nayā yate \ Nayān ayāsir Jinayānayān ayā
nayā' nayāms tān janayānayāsritān ||" (With this discrimination between righteousness and unrighteousness, O thou sage, that dost tread the not-improper path, do thou instruct persons blind alike to morality and immorality. Thou hast followed righteousness: do thou bring those immoral persons taking to improper paths unto the steady, paths of Lord Jina)."

[ A non-contiguous initial-final chime similar in all the four feet is illustrated in—] "Ravaṇa Bhaumo dhva-javartivirāve aveji samyaty atulāstragaurave \ Raver ivograsya puro Harer aver aveta tulyām ripum asya bhairave || (The demon Bhauma was scared by the roar [even] of the heroic bird (eagle) perched on [Krīṣṇa's] banner in that terrific battle augmented by matchless missiles. Before Hari < lion > himself who is fierce like the sun consider his enemy as equal to a [mere] goat)".

[ A contiguous-noncontiguous intial-final chime similar in all the four feet is illustrated in—] "Mayā mayā-
lambyakalā mayāmayām ayām ayātavyairāmayāmayām\nMayāmayārtim nišayā'mayā'mayā 'mayāmayā'mūm ka-runāmayāmayā || (Through the measureless night, void of glory, whose watches know no coming-to-an-end, I have suffered pain consequent on love-sickness: O thou friend without deceit and full of compassion, unite with me, the afflicted, her who [also] gets pain from the moon with its digits unassailed by wasting disease)".
[A non-contiguous initial, middle and final chime similar in all the four feet is illustrated in—] "Maṭā dhunānāramatām akāmatām atāpaladḥāgrimatānuṁmatā | Maṭāv āyatā uttamaṭāvilomatām atāmyatas te samatā na vāmatā || (In thy mind is that evenness which is desirable and which shakes the envy-lessness [excites the envy] of the dispassionate [saints], which has without trouble acquired preéminence and agreeableness, and which does not reach the opposite of excellence: there is not [in it] any crookedness)."

[ A contiguous-noncontiguous middle and final chime similar in all the four feet is illustrated in—] "Kālakāla galakāla kālamukha kālakāla Kālakālahanakālakāla panakāla kāla | Kālakālasitakālakāla lalanikālakāla Kālakālagatu kālakāla kalikālakāla || (O thou black like the neck of [Śiva,] the Death of Time, thou who wearest the blackness of the black-mouthed [monkey], thou who art the season when sable-crested [peacocks] utter forth cries, thou season of black clouds, O thou my death, let the charming woman with hair adorning the head by their blackness embrace me, O thou season of seasons, thou season when buds look beautiful, O thou whose power [to give plenty] is as great as that of [Kubera] the lord of Alakā)."

The position of an interlocking chime is the end and the beginning of two [successive] feet. Although included in the varieties given, it is here described independently.

[For instance—] "Upoḍhāṅgāpyabala madena sa Madenaśa manyurasena yojitā | Na yojitāmānam anāṅgatāṅgata'pi tāpāya mamāsa neyate || (That lady, although full of passion excited by intoxication, was yet thrown into angry-mood in consequence of my lapses; and so, although all her limbs were scorched by Love, she would not join her body [with mine]: that caused me immeasurable affliction)."
A [chime with] repetition extending to half the stanza is called Casket of which there are three varieties (iii. 54, 55, 56). Repetition of a pāda only has many forms; it is illustrated by examples (iii. 57–66):

[Repetition of pādas 1 and 3, and 2 and 4 is illustrated in — ] “Nā stheyyassattvayā varjyāh paramāyatamānayaś Nāstheyas sa (t)tvayāvarjyaḥ paramāyatamānanayaḥ” (By thee whose mood is haughty and whose angry-pride has gone too far the lover should no longer be avoided: he should be welcomed and should even be sought after by excessive endeavour)

[Repetition of pādas 1 and 2, and 3 and 4 is illustrated in — ] “Narā jītā mānanayāsamaṃ etya na rājītā mānanayā sametyā Vīnāśitā vaibhavatāpanena vīnāśitā vai bhava-tāpanena” (Vanguished by you the warriors, having suffered privation from pride and statecraft, do not shine out, O you who are with glory and who deserve laudation. Destroyed by you through your all-reaching blaze of power [they were killed and] eaten up by birds)

[Repetition of pādas 1 and 4, and 2 and 3 is illustrated in — ] “Kalāpinām chārutayopayānti vṛindāni lāpodha-ghanāgamānām Vṛndānilāpodhaghanāgamānāṁ kalāpi-nām chārutayopayānti” (Troops of peacocks whose notes indicate the approach of the clouds [appear now] endowed with beauty; while the tunes of the water-cooling [hānśas] whose tendency to merry-dance has been taken away by the gathering storms [at the approach of the rains] vanish away)

[Repetition of the first pāda as the second is illustrated in — ] “Nāman dayāvarjitamānasātmayaḥ na mandayāvarjitamānasātmayaḥ” (By me, with a mind and soul destitute of compassion and full of anxiety so as not to give up my angry-pride, stupid as I have been, was not embraced the lord of my life, when prostrate before me, so as to press my pair of breast against his bosom”
[Repetition of the first pāda as third is illustrated in—]
"Sabhā surāṇam abalā vibhūṣitā gunāis tavārohi mṛṇālana
irmalaiḥ | Sa bhāsurāṇam abalā vibhūṣitā vibārayan
nirviṣa sampadāḥ purāṃ || (The assembly of the Gods,
made rid of [the demon] Bala and having lord [Indra] at
the helm, is being invaded by thy qualities spotless like a
lotus: Do you now, sporting with adorned damsels, enjoy
the glories of resplendent cities)."

[Repetition of the first pāda as fourth is illus-
trated in—] "Kalam kam uktam tanumadhyānakā
stanadvayī cha tvadrite na hantyataḥ | Na yāti bhūtam
ganane bhavanmukhe kālanūtamaḥ tanumad hy anā
mikā || (The sweet talk and the pair of breasts caus-
ing the slender waist to bend: whom would these not smite
save yourself? Hence it is that in an enumeration head-
ed by you the ring-finger has no other embodied being
to count that is free from all taint)."

[Repetition of the second pāda as third is illustrated
in—] "Yaśaś cha te dikshu rajas cha sainikā vitanvate
jopama dāmsītā yudhā | Vitanv atējo'pamadaṁ śitāyudhā
dvishāṁ cha kurvanti kulaṁ tarasvinah || (O thou who
art like Aja, thy warriors, armoured and keen-weaponed,
spread through war in all the quarters thy glory as well as
the dust; and they, the impetuous ones, make the host of
enemies body-less, lustre-less and pride-less)."

[Repetition of the second pāda as fourth pāda is
illustrated in—] "Bibharti bhumer valayam bujена te
bhujāngamomā smarato madañcitam | Śrīnūktam ekāṁ
svam avetya bhūdharam bujāṁ gamo māsmarato madām
chitam || (Along with thy arm the Serpent sustains the
earth’s globe: from me cognisant of this hear this com-
 mendable speech—Deeming thy one arm as alone the
earth-sustainer, do not with complaisance assume lofty
pride)."

[Repetition of the third pāda as fourth is illustrated
in—] "Smarānalo mānāvivardhito yaḥ sa nirvitiṁ te kim
apākaroti | Samantatas tāmarasekṣaṇe na samām tatas
tām arase kṣaṇena || (That fire of love, which was fanned
by thy angry-pride and which, O thou unsentimental lady
of lotus eyes, is all through pervaded by festivity: will it
not [if you repel thy lover now] obstruct that your own
pleasure ?)."

[Repetition of pādas 1, 2, and 3 is illustrated in—]
"Prabhāvato’nāma na Vāsavasya Prabhāvato nāmana vā
savasya | Prabhav ato nāma navāsavya Vichchhittir
āsīt tvayi vishtāpasya || (O thou through prowess un-
bending, thou that dost bend down [the enemy], neither of
Indra’s glorious sacrifice nor indeed, as a consequence, of
fresh liquor was there, while thou wast the Lord of the
world, any dwindling away)."

[Repetition of pādas 1, 2, and 4 is illustrated in—]
"Paramparāyā balavāraṇānām Paramparāyā balavāra-
ṇānām | Dhūlīth sthalir vyomnī vidhāya rundhan Param
parāyā balavā raṇānam || (By an excellent phalanx of
powerful, enemy-subduing elephants thou that dost with-
stand an army, after placing the battle-g rou nd s as dust
into the sky, hast, by hemming in a valiant opponent, sub-
dued him )."

[Repetition of pādas 2, 3, and 4 is illustrated in —]
"Na śraddadhē vācham alasajā mithyābhavadvidhānām asa-
māhitānām | Bhavadvidhānām asamāhitānām bhavadi-
vāhānām asamāhitānām || (O shameless one, I put no trust
in the speech of persons like you who are my unequal
enemy and who know no contentment; a speech whose
lengthening is like that of a crooked serpent, whose out-
ward-form runs counter to [ the inward motive ] and whose
life-purpose (ānā ) is duplicity from the very start ) ".

[Repetition of all the four pādas is illustrated in—]
"Sann āhitomānamarājasena sannā hito mānamarājasena |
Sannāhito ‘mānama rājasena sannāhito mā ‘nama rājase
na || (O thou who art powerful by [ the help of ] God [Śiva]
who has Umā and the crescent moon-king on his [lap and head], being as you are a good and beneficent person, thou to whom armies of kings render homage simultaneously and who art master of the turbulent and possessed of immeasurable treasure, having vanquished your enemy, and bedizened in armour, it is not that thou, O unbending one, dost not shine).

What the repetition of a metrical line once, twice, or thrice is, has been thus illustrated; two [identical] verses expressing a continuous sense is known as Verse-repetition. For example—

"Vi-ñāyakena bhavatā vṛttopachitabāhunā! Sva-mitrddhā'riṇā bhītā prithvi Yama-tulā-śritā || (By thy enemy, becoming devoid of the leader and having all the arms [tributary forces] close to the funeral pyre,—by him who had abandoned his wealth and friends, and had been put to fright—the great scale-pan of the God of Death has been mounted);

"Vināyakena bhavatā vṛttopachitabāhuna! Sva-mitrddhārinā 'bhītā Prithviyam atulā śritā || (By you [however], an enimint leader with massive and rounded arms and able to quite uproot the enemy, this incomparable earth that knows no fear has been supported).

A verse of four identical feet is called Great Chime if there is a repetition within the foot; that is an extreme of chime-making.

[For example—] "Samānayā'samānayā Samānayā-samānayā! Sa mā na yā'samānayā Samānayāsamanayā || (O my peerless friend, do thou unite me with this proud and peerless lady whose measure of suffering is equal [with mine] and who is not without beauty and cleverness).

[A mixture of several kinds of Chimes is illustrated in—] "Dharādharākāradharā dharābhujām bhujā mahīṃ pātum ahaṁvikramāḥ i Kramāt sahante sahasā hatārayo rayoddhūra mānadhūrāvalambinaḥ || (The arms of the
Lords of the earth that possess the form of [the Snake-lord] who sustains the earth, that are endowed with no mean prowess, that have at a stroke killed the enemy, that are brimful of energy and that bear the brunt of dignity-and-pride are quite capable of protecting the earth in due succession."

A repetition in the reverse order extending to a metrical-foot, half the stanza, or a full stanza is known, by reason of the reversal, as the Reverse Chime.

[An example of a Reverse Chime extending to a metrical foot is—] "Yāmatāśa kṛtāyāsā sā yātā kṛīṣatā mayā! Ramanārakata te'stu stutēkaronāmara!l (O thou that dost hanker for the reprehensible, thou fallen from praise that dost prove thyself immortal like a god in misconduct, thou my beloved, may thou have thy departure: I have already secured the emation that has given me [so much] trouble)."

[An example of a Reverse Chime extending to half the stanza is—] "Nādinomadanā dhīl svā na me kāchana kāmitā! Tāmikā na cha kāmena svādīhīnā damanodīnā! (The mind of me who am intent on Brahma-contemplation is devoid of cupid as it is self-controlled and there does not exist any kind of hankering in me whatsoever; nor have I any anguish caused by the love that dispells self-possession)."

[An example of a Reverse Chime extending to a full stanza is given in the next two stanzas—] "Yānamānaya mārāvikaśonājanājanāsanā! Yām udāraśatādhānām āyāmāyamānādisā! Sa dināmyamāyamā nādhīta śarāmānuyā! Nāśanājananā śokavīrāmāya namaṇayā! (She that is the very whip to the goat of cupid who is given to dispel all churlishness and pride, who is sure to destroy men of slight stamina, who has subdued a century of generous patrons, who would put an end to all practices beginning with sense-control, and with whom I was united; she who deems day as disease, who is imbued with festivity and who
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is under the full sway of the present autumnal season, she who makes havoc [amongst the youth] and who attains hautiness: it is not that she cannot effect an allaying of the grief)."

END OF THE CHIME.

When alternate syllables of the two halves of a stanza are identical in form that is called [the zigzag or] the "Bull urination" and this is declared by the connoisseurs to be difficult to compose. [For example—]

"Madano madirākshāṇām apāṅgāstro jayedayaṁ!
Madeno yadi tat kṣīṃamanaṅgāyāndalīṁ dade II"

(Cupid whose weapon is the side-glance of the wine-eyed ladies is sure to triumph in case that sin of mine were exhausted: I offer my homage to the Body-less one)."

That is known as "Half-whirl" in case there be a whirling round of half the stanza; while that is taken to be "Full-whirl" if there be a whirling round in each direction.

[An example of the first is—]

"Manobhava tavūnīkām
Nodayāya na māniniī!
Bhayādamāvāma mā vā
Vayamonomayā nata II"

(O Mind-born one, it is not that your army—the proud lady—is not for triumph: O thou revered one, it cannot be that we are full of crime, and [yet] through terror we are immeasurably afflicted)."

[An example of the second is—]

"Sāmāyāmā māyā māsā
Mārānāyānā rāmā I
Yānātārārāvānāyā
dāvyāmā mārāyāmā II"
(That lady who is [more] beautiful than Lakshmi, who inflicts a long dole of affliction, and whose approach is the harbinger of Cupid: that bewitching-damsel who spreads out a snare in the form of the jungling of the anklets upon her treading-foot is—along with the moon—meant for [men's] destruction)."

That [familiar] restriction as regards vowels, classes of consonants, and consonants is also held to constitute a difficult achievement when four and less are involved: varieties beyond four are easy.

[An example with only four vowels repeated is—]
"Āmāyānām āhāntyā vāg gītār ītiḥ prītir bhītih Bhogo rogo modo moho dhyeye vechchedhe deśe kshemē! (The concluding portion of the Vedas declares songs to be catastrophes, affections as dangers, enjoyment as a disease, rejoicing as infatuation: and that in a secure place one should ever hanker after the object of meditation, viz., the two [feet of God])."

[An example with only three vowels repeated is—]
"Kṣhitivijitisthitivihitivaratatayāh paramatayāh! Uru rurudhur guru dudhuvur yudhi Kurāvah svam arikulam! (The Kurus of excellent intellects, with their hearts set upon the sole-occupation of conquering the earth and securing consolidation, besieged and routed in battle their mighty and extensive host of enemy)."

[An example with only two vowels repeated is—]
"Śrīdīpītī hṛiṅkītī dhīniṭī ṛīṅprītī! Edhete dve dve te ye neme deveśē! (Wealth and splendour, modesty and fame, talent and morality, and eloquence and affection—these qualities by twos which are not to be found [even] in the Lord of the Gods—they all prosper in you.

[An example with only one vowel repeated is*—]
"Sāmāyāmā māyā māṣā Mārānāyāyānā rāmā! Yānāvārā- rāvānāyā Māyārāmā mārāyāmā! (That lady who is [more] beautiful than Lakshmi, who inflicts a long dole of affliction, and whose approach is the harbinger of Cupid: that

*Same as stanza 82 above,
bewitching-damsel who spreads out a snare in the form of the jingling of the anklets upon her treading-foot is—along with the moon—meant for [men's] destruction."

[An example with only four consonant-classes is—] "Nayanānandajanane nakhtragaṇaśālinī! Aghane ga-gane dṛishṭiṁ aṅpane diyataṁ sakṝit ṭv (O my beloved lady, for once only direct the gaze towards this cloudless sky that causes delight to the eyes and that is studded with clusters of stars)."

[An example with only three consonant-classes is—] "Alinilākalatam kam na hanti ghanastani! Ānanam nalinachchhāyanyanam śāśikānti ṭv (O thou of massive bosom, whom would not thy face on which (hangs like a) creeper thy hair that is dark like the bee, with its splendour as that of the moon, and endowed with eyes that possess the charm of the lotus: [whom would it not] smite?)."

[An example with only two consonant-classes is—] "Anaṅgalanghanalagnānāntakaṁ sadāṅganā! Sadānagha sadānanda nātāṅgaṁasaṁgata ṭv (O thou ever blameless, thou everjoyful and of well-formed limbs, thou that art seeking association with the recluses, that good lady has many an affliction clinging to her in consequence of her abstinence from love)."

[An example with only one consonant-class is—] "Agā gāṁ gāṅgākākāgāhakaṁ gākākāhā! Aḥāḥāṅka khagāṅkāgakṣaṅkāṁ gakagākākakaṁ (Thou hast [already] attained Heaven, thou that hadst bathed in the girbling and winding waters of the Ganges, after having abandoned the crow in the form of dismal sin, thou that art not marked out for cries of woe and alas, thou that art [sure] to attain the mount [Meru] which is marked by the rising of the Sun, O thou that art not addicted to the wretched paths of the deviously-wandering senses)."

[An example with only four consonants is—] "Re re rororururūrorūragogogogōgango'gagugoh Kīṁ kekākūkukah kāko mā mām ānā'mamāmamaṁ (Ho thou that hast brought upon thee the sin of [inflicting] injury upon the
bosom of the piteously-roaring Ruru-deer, thou that dost scale the sides of mountains and hast thy gaze (ever) upon trees, O thou that dost cause pain unto [the sages] who are devoid of all sense of the "mine,"—do thou not approach me: (for,) can the crow be ever capable of the youthful note of the peacocks?)."

[An example with only three consonants is—] "Devānāṁ nandano devo nodano Vedaṁindinaḥ Divaṁ dudāva nādena dāne dānavadantinaḥ || (The divine [Narasimha], the gladdener of the gods and the dispeller of the slanderers of the Vedas—at the killing of the elephant in the form of the demon [Hiraṇyakaśipu], did by his roar send terror through the Heavens)."

[An example with only two consonants is—] "Sūriḥ surāsurāśīrāshā śarasaśārasāśā Śasāraśa saraśā śiro sasūrūḥ sa surārasī || (That wise Baladeva whose prowess encompasses the gods as well as demons and who is addicted to wine, plunged, along with his wife [Revati] of excellent thighs, into the lakes full of the noisy sārasa birds)."

[An example with only one consonant is—] "Nūnāṁ nunnāṁ nānena nānanenānanāninaḥ Nānenā nanu nānūnenainenānānino ninīḥ || (Assuredly, it is not that he has not routed by his force our forces; hence surely, [our] lord and leader, wishing to bring his forces into conflict with this perfect [fighter], cannot surely be free from reproach)."

Thus far has been exhibited the general method [to be followed] as regards these difficult compositions. Now is being enumerated the modes to be followed as regards different varieties of the "Prahelikā" or the Riddle.

As pastimes or recreations at social gatherings, for preserving secrets amongst the connoisseurs only while speaking out in crowded places, or for baffling the other party, these riddles have a use for them.

That is called Cohesive by name wherein the coalescence of two words obscures the sense. That is Decep-
tive where deception is occasioned by a word the current sense of which is other than the one intended.

That is Disjointed where confusion is caused by employing words too far away syntactically. That is called Clandestine where the group of words is very hard to understand.

That is Semblable which is put together by words used in figurative or ascribed senses. That is Desperate where some sounds [not to call them words] are by forced etymology made to have a sense that is only barely possible by grammatical rules.

That is Numerical where some enumeration is the cause of confusion. That is Manipulative wherein the [prima facie] sense of the sentence appears otherwise.

That is Synonymic wherein different senses are attributed to one and the same noun. That is Cryptic in which by means of a statement that applies to something else to which the same description applies, the other [intended] thing is kept concealed.

That is Paronomastic which is achieved by the usage of other-words. That is Baffling which baffles inspite of the sense being directly stated.

That which is made up of a series of etymologicist interpretations is called Etymologicist or Restrictive. That is one with Obscure-container wherein the contained is manifest but the container is obscure.

That would be one with Both [container and contained] Obscure where both these are obscure. That is Intermixed wherein is a mixture of different characteristics.

These sixteen Riddles are enumerated by earlier Teachers; and they have also taught, besides these, fourteen faulty Riddles.

We however consider that there can be innumerable faults possible, and are going to teach therefore only the faultless varieties. The faulty ones do not deserve to be defined.
[A Cohesive Riddle is illustrated in—] "Na mayāgore
rasābhijñāṁ chetaḥ kasmāt prakupyasī Asthānaruditair
 ebhir alam ālohitkshaṇe || (Not by me is [made my] heart
set upon milk <not mine is the heart addicted to criminal
passion>; why dost thou then get angry? Enough,
with these weepings, O thou of reddened eyes, that are not
in place at all)."

[A Deceptive Riddle is illustrated in—] The way in
which your joy waxes as thou dost enjoy the hump-backed
one <the lady from the city of Kānyakubja>, not so does
it wax when thou dost enjoy other ladies that mock even
the celestial damsels.

[A Disjointed Riddle is illustrated in—] "Daṇḍe chu-
mati padmīṇā haṁsaḥ karkaśakaṁtakaḥ Mukham valgu-
ravam kurvams tūdenāṅgāni ghaṭṭayan || (The swan, rub-
b~his limbs against the stalk of the lotus-plant
which has a rough, hairy exterior, and giving out a sweet
note, kisses with his beak the [plant's] face)."

[A Clandestine Riddle is illustrated in—] "Khātayaṁ
kani käle te sphātayaṁ spāraḥvalgavaṁ Chandre sākshād
bhavantyatra vāyavo mama sāripaṁ || (O virgin-lady, the
anklets (khātayaṁ) of joyful jingling are [of] expansive
[beauty] upon thy feet that are dazzling; my breaths are
at that actually departing)."

[A Semblable Riddle is illustrated in—] Here in this
garden was observed by me a creeper <a lady's arm>
with five tender-leaves <fingers> at each of the tender-
leaves of which there was a reddish bunch of flowers
<nails>.

[A Desperate Riddle is illustrated in—] The liquor-
vendors (surāḥ) <gods> with their blooming teeth are
wandering unrestrained in the house-of-liquor (surālaye)
<temple-of-gods>; and being intoxicated they seem now
as it were to be immersed into the [very] lake of wine
(saure) <into the divine [Mānasa] lake>."

[A Numerical Riddle is illustrated in—] With a
nasal in the middle and on the sides adorned by four
letters [in all], there exists a certain city [to wit 'Kāṇchi'] wherein are kings whose name contains eight letters [to wit, 'Pallavāh'].

[A Manipulative Riddle is illustrated in—] With a faltering voice, bent-down head, piteous look, and tremblingly although I am standing, yet wouldst thou, O old-dame <O Goddess of Wealth> not have pity upon me! 115

[A Synonymic Riddle is illustrated in—] O thou of restless eyes, some one [namely, the tree called 'Rājātana' or 'Rājādana' or 'Priyāla'] belonging to the earth <earth-lord> is in the earlier part of the name <at first> designated as 'Rājā <king>', and is also not-without [the syllabic] 'tana' [at the end] <is also eternally-enduring>; and yet is it neither the king nor one eternally-enduring. 116

[A Cryptic Riddle is illustrated in—] What are they that abandon the man <their support, the mountain > despoiled of his wealth <mass of uprooted trees, branches, etc.> and advance towards one possessing wealth <the ocean>? —the dreadful ones who attract all men to themselves by their multiform gestures <ripples>: they are not the courtezans [but are rather the rivers*].

[A Paronomastic Riddle is illustrated in—] That [a-dhara or lower lip] of yours which has a name that signifies 'not earth' and which surpasses that [the pra-vāla, coral] which is styled 'pra-initiated hair': that makes me to-day, O thou of sweet voice, full of much eagerness. 117

[A Baffling Riddle is illustrated in—] The two lovers, turning their faces in opposite directions in anger, slept upon the bed; and continuing to sleep in the same manner they freely kissed each other’s face in affection. 119

[Etymological Riddle is illustrated in—] People afflicted by the rays of [the Sun.] the father of the enemy [Karna] of the son [Arjuna] of him [Indra] who was van-

* A more straight-forward interpretation with the hidden reference to 'wealth', which always seeks not those that do not have it, but rather those that already have it, is also possible.

10 [Kāvyākṣara, Trans.]
quished by the bird [Garuḍa], rejoice at the sky when covered with those [clouds] that hold [the water], the enemy of that [the fire] which dispells cold. 120

[A Riddle with obscure container is illustrated in—] It does neither at any time touch the weapon nor the rounded bosom of damsels; and yet this hand of some non-human being <this tree called Gandharvahasta or Erandā> is certainly not fruit-less. 121

[A Riddle with both—container and contained—obscure is illustrated in—] After having attained vicinity and secured cooperation in all functions with whom (= kena, reply kena = by the head), and who (= kaḥ, reply kaḥ = hair) is it, that is ejected if seen at the time of dinner? 122

[An Intermixed Riddle is illustrated in—] If this army <alphabet> containing horses <the letters ha and ya> and elephants <the letters ga and ja> and warriors <the letters bha and ta> be not mastered, then is our son, although knowing the Immutable <alphabet> [by rote], quite stupid as being not expert in the dealings of sense <unacquainted with vowel-signs>. 123

[This contains intermixture of the Synonymic [form] with the form of the Deceptive; in this very manner is to be made out the method of commixture of the other species of Riddles. 124

END OF THE RIDDLES.

[* Thus has been exhibited the general method as regards the Riddles, although their nature is hard to master. The methods concerning Queries and Replies and the like are to be learnt from the usage of the learned.]*

[* By [following] this well-laid-out path one gets his intellect clarified and attains the knowledge of the easy and difficult styles of composition. For even though one were to exercise oneself in other branches of study one would not be capable of attaining this knowledge in the absence of this [path].]

END OF FIGURES OF WORDS.

*These extra stanzas are found in some Mss. and in the Madras edition of 1910.*
[* The Merits and Defects of poetry should be studied by discerning persons. Of these the Defects lead to failure, the Merits to success.]

Senseless, Self-contradicting, Iterative, Dubious, Non-sequent, Defective-in-word, Defective-in-caesura, Defective-in-metre, Defective-hiatus;

And Not-conforming to requirements of place, time, science, experience, philosophy or scriptures: these are just the ten Defects which wise men should avoid in poetry.

Whether the departure from original-position, or failure to assign proper-ground or apt-illustration be a Defect or not—this is on the whole a vexed question: what is the good of troubling oneself about it?

That is held to be Senseless which, as a unified-whole, yields no sense. This counts for Defect except in utterances of the delirious, of the intoxicated, and of the infants.

[For example—] The ocean is being drunk by the Gods; I am striken with age; here are clouds roaring; to Indra the [elephant] Airāvata is dear.

This would be a blameless assertion in the case of persons of discomposed minds. In other cases what poet is there that would employ this or the like?

In one sentence or one composition if the earlier portion conflicts with the latter by conveying contradictory senses, that is enumerated amongst the Defects as being Self-contradictory.

[For example—] Kill the entire force of the enemy and win this earth; there exists no enemy to thee who art compassionate towards all beings.

There does exist a peculiarly-engrossed condition of the mind when even a self-contradictory assertion is appreciated.

* An extra stanza given in the Madras edition as introductory to the treatment of the "Doshas" which are held to constitute a distinct (fourth) Parichchheda, our iii. 125 = iv. 2 of Madras edition.
[For example—] How can attachment to another's wife be proper in the case of one of noble descent like myself? — Ah! when is it that I can kiss her tremulous lip?

When a statement made earlier without qualification is again repeated verbally or in sense that is called Iterative. For example—

This girl in her longings is highly perturbed by these water-clouds that have the [black] colour of her hair; these lightning-possessing, reverberating, thundering ones.

If, however, some sort of an extreme of compassion and the like is sought to be conveyed, then iteration is not a defect: on the other hand it is an embellishment. 137

[For example—] She is being killed, that lady of lovely hips, by Cupid suddenly turning into an enemy; she is being killed, that lady all whose limbs are charming: she is being killed, that lady of sweet voice!

If expressions intended for the clearing of doubt give rise to doubt that is just the Defect known as Dubious. 139

[For example—] O thou friend with eyes agitated with the passion for seeing your lover that is dear to thy wish, the mother is in the distance <vicinity>: she will not be able to see <to tolerate> any such thing.

Such an expression, if ever used, does itself lead to doubt. This however would be just an embellishment and not at all a defect in a case like—

I observe that that blameless beauty is overwhelmed with an affliction caused by Cupid <by no physical disease>, but is under the influence of just the unendurable season <just the God of Death>: what avails then our looking up to you?

This speech is dubious as to whether the lady is afflicted by Cupid or by the heat [of the season]; the female-messenger used this in frolic with a view to torment the youthful-lover.
If the sequence of enumeration be not conformed to in a subsequent reference [to the things], that the wise have declared to be the Defect entitled Non-sequent. 144

[For example—] The causes of the stability, creation, and dissolution, may, they protect you: these Śambhu, Nārāyaṇa, and the Lotus-born [Brahmadeva]. 145

If however a special effort of some kind be made for the ready-comprehension of the reference in order, then in that case the wise have declared even the violation of the sequence as no Defect. 146

[For example—] Of the three, viz. the abandonment of one's relatives, the abandonment of one's body, and the abandonment of one's country: the first and the last cause a long-enduring affliction; the middle one causes momentary anguish. 147

Defective-in-word is that wherein occurs an employments of words the usage of which has no warrant from grammatical rules and no sanction in the use of the learned. When there is a sanction from the use of the learned then it does not constitute a Defect. 148

[For example—] "Avate (for Avati) bhavate (for bhavato) bāhur mahīṃ arṇavaśakvarīṃ (for arṇavaśakvarikāṃ or better, arṇavamekhalām) | Mahārājan (for Mahārāja) naijīnāsā nāstityāsām girāṁ rasaḥ || (Your arm affords protection to the earth with the ocean for its girdle: O great king, there is nothing to-be-ascertained [in the matter]—in these words there exists no sentiment of any kind. 149

Approaching from (rather, unto) the Southern mountain the wind makes the mango trees charming with their coral (rather, tender) blossoms slightly shaken. 150

This and the like would seem an incorrect idiom to those whose intellect is too dull to examine the rulings of the [grammatical] treatises: but it does not nevertheless depart from correctness. 151

The separation of words at specific places in [the feet of] the stanzas is known as caesura; a composition lacking
this is called Defective-in-caesura and it is jarring to the ear. For example—

"Strinām saṃgītavādhiḥ ayam ādītyavāṃṣyo narendraḥ
Paśavyaklitvāḥ śtarasam iha śiśṭairametyādi dusḥtam ī
Kāryākaryāḥ nyayam avikalāḥ nyāgamanāiva paśyan
Vaśyām urvīm vahati nṛpa ītyasti chaivam prayogaḥ ī"

(Thi king who is a scion of the Solar race watches along with experts the musical performance of undiminished flavour as given by these ladies—this portion is defective. And, this king, supervising the duties and delinquacies in their entirety and in conformity with the Śāstras, supports the docile earth—such kind of usage does exist)."

For, just as when the final letter [or letters] of a word are elided, the remaining are yet held to constitute the word, so too the portion of the word anterior to the syllable modified through coalescence [e. g. "Kāryākarya"] is regarded as a complete word [for the present purpose].

Even so, however, poets do not employ what might be offensive to the ear. For example—"Dhvajīnī tasya rājāḥ keśutājaścaladetyadābh ī (The army of that king has lifted the clouds further upwards)."

Where occurs a shortage or excess of syllable or the incorrect disposition of the long and the short [vowels] that is called Defective-in-metre; this defect is highly reprehensible.

"Indupādāḥ śiśirāḥ spṛśantīyūnāvarṇatā śahakāra-
sya kisalayanyārdraśnyadhiḥkākṣharam ī (The cooling moon-
rays touch—this has a shortage of syllables—the blossoms of the mango that are moist—this has an excess of syllables)."

"Kāmena bāṅa niśātā vimuktā
Mṛgekṣaṅāsvityayathāgurutvaṃ ī
Madananā niśitaḥ patanti
Vāmekṣaṅāsvityayathālaghutvaṃ ī"
(Cupid has discharged sharpened arrows at the fawn-eyed ladies—here long vowel is misplaced; sharpened arrows of Cupid alight upon the charming-eyed ladies—here a short vowel is misplaced)."

With the pretext that I do not intend to join the words together the leaving of a hiatus between words where it is not due to non-coalescent vowels is designated Defective-hiatus.

[For example—] "Mandânilena chalatâ aûganâganda-mandalet Luptam udbhedi gharmâmbho nabhasyasmadva-pushyapi|| (The soft blowing breeze has removed, in this month of Srâvana, the up-rising drops of perspiration upon the round cheeks of the ladies and also upon our body)."

[* "Adhivyâdhiparitâya adya śvo vâ vinâśine t ko hi nâma śarirâya dharmâpetam samâcharet|| (For the sake of this body that is overwhelmed with diseases and disquietudes and that is to perish be it to-day, be it to-morrow, who indeed would think of acting in a way contrary to righteousness—this is permissible according to some.)."]

"Mânershye iha śiryete strinâm himâritau priye Āsu râtrishviti prâñchâr ājñâtam vyastam Idriśam|| (Here in this season of Autumn, O beloved, in nights like these, the pride and jealousy of ladies dwindle away—this kind of non-coalescence is permitted by the learned)."

The country, mountain, forest, nation and the like; time such as night, day, and seasons; Arts calculated to achieve the ends of love, such as dancing, singing, etc.;

The behaviour proper to all the movable and immovable creation in the way it is recognised amongst the people; Logic which consists in the science of excogitation; Scripture comprising the Vedas and the Smrâritis;

If in all these anything whatsoever contrary to the convention is put forth through a lapse on the part of the poet, that is called Not-conforming to country, etc.

* Extra stanzas read in the Madras edition.
[Non-conforming to country and to mountain is illustrated in—] The Malaya-breeze is fragrant by reason of the contact with the camphor-trees; the elephants reared in the forests of the Kalinga country are of the size of the deer.

The Cholas comprise the bank-regions of the Kaveri river, which are dark on account of sandal-trees—such is the mode in which are put forth descriptions not-conforming to country and the like.

The day-lotus blooms at night, the night-lotus breaks open at day; the spring causes the Nichula to blossom; while summer is overcast with clouds;

The rainy-season is one where delightful to hear are the notes of swans, while the autumns are seasons when the peacocks get excited; the end of the cold-season is marked by a clear sun while the cold is the season when sandal-ointment is to be recommended.

Thus in this manner has been exhibited the mode of non-conforming to time; we are [next] briefly enumerating the mode in which non-conformity with the Arts takes place.

The permanent underlying sentiments of the Heroic and the Amorous are wrath (rather, energy) and astonishment (rather, impulse to enjoy); here is being chanted a melody consisting of all the seven Notes from which are excluded the non-accordant Notes.

In a like manner may be brought out the discordance with all the sixty-four Fine Arts; the nature of these [sixty-four] will become manifest in the section dealing with the Arts.

The elephant shakes his main; the horse has pointed horns; this castor-oil plant has a weighty trunk; this catechu plant is light-in-tissue.

This involves a conflict even with ordinary experience and this is reprehended by all. We will now exhibit conflict with branches of philosophy called Nyāya etc.
Truly has the Benevolent [Buddha] declared that all composite-things are non-transient; and hence it is that that chakra-eyed lady still abides in my heart.

Aptly it is that the followers of Kapila announce origination-from-nonexistence<prosperity of the wicked>; because we do notice the prosperities of only the wicked persons.

In this manner everywhere is to be seen the mode of conflict with Philosophies; now is being declared the method in which conflict with Scriptures takes place.

These Brahmins, who have not performed the ceremony of laying-on the Fires, are employed in the celebration, at the birth of sons to them, of the Vaisvānariya sacrifice; considering as they do the non-failure in their [religious] duties as their [true] ornament.

This boy, although his rite of Initiation was not performed, learnt the Vedas from the teacher: for a crystal, naturally pure, does not stand in need of any purification <purificatory ceremony>.

All conflict whatsoever of this kind at times, through the skill of the poet, gets beyond the range of Defects and comes to be classified as an excellence.

[For example—] In consequence of the process of that king his gardens became the home of the heavenly trees whose foliage furnished freshest garments [to ladies].

[Or—] A grating-wind presaging destruction of the kings was blowing, shaking off the sprouts of the [autumnal] Saptachhābada trees along with the pollen of the [rainy-season] Kadamba flowers.

[Or—] The singing, with its dis-harmonious blending of tunes as uttered by the mouths of their female companions who were frightened by the propelling of the swing, served to inflame the passion of the lovers.

[Or—] This love-lorn youth, tormented by the affliction caused by separation from his lady-love, regards fire as cooler than the lunar rays.

11 [Kāvyādarśa, Trans.]
[Or—] Although fit-te-te-known thou art unknowable, although yielding fruit thou hast no fruit [to win], although one thou art multiform: homage to thee who dost assume all forms!

[Or—] The daughter of the Pāñchāla king, although wife of the five sons of Pāṇḍu, became the foremost of chaste ladies: such is the Divine dispensation.

Thus then, the Embellishments of Word and Sense, the easy and difficult Styles of Composition involving deft-word-grouping, and the Excellencies and the Defects of poems have been so far briefly exhibited.

A person exercising his intellect along the method exhibited by the above pre Scriptions, and by his conversations that are in strict consonance with [the requirements of] Excellences and Defects, having [attracted] many a wine-eyed lady seeking his company,—he, like a blessed youth that he is, secures enjoyment and wins fame.

Of Kāvyādarśa (Mirror of Poetry), the work of Āchārya Dandin, here ends the Third Parichchhedā entitled the Section on Word-embellishments and Defects.

Here also ends the Treatise
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(2) FROM THE TRANSLATION

i. 43 — For garland read garland
ii. 56 — For "stabaka vibhrame read "stabakavibhrame
iii. 57 — For Manmano manma read Manmaño manma'
iv. 61 — For conducive read conducive
v. 72 — For pakshaḥ kshapitah read kshapitah pakshaḥ

ii. 6, 145, 149, 323, 329 and the heading after 327 — For Hinderance read Hindrance

ii. 21 — For their read there
ii. 140 — For Since read since
ii. 142 — For condition read condition
ii. 170 — For [discordant read [discordant-
ii. 175 — For spotted read spotted
ii. 202 — For Contradictory read contradictory
ii. 216 — For abundance read abundance
ii. 225 — For towards read towards its
ii. 229 — For anoidt5 read anoint-
ii. 233 — For 'annointing' read 'annointing'
ii. 246 — For others read other
ii. 253 — For having a read having an
ii. 261 — For their read there
ii. 325 — For Creator read Creator
ii. 349 — For conferring read conferring
ii. 365 — For description read description
iii. 45 — For elixer a read elixer as
iii. 46 — For vinaya 'nayā read vinayā 'nayā
iii. 49 — For " Matā read " Matām
iii. 81 — For rāmā read rāmā
iii. 82 — For jangling read jingling
iii. 85 — For "vrataratayah read "vrataratayaḥ
iii. 90 — For blamless read blameless
iii. 92 — For [inflicting] read [inflicting]
iii. 94 — For slo read sīro
iii. 104 — For manifest read manifest
iii. 111 — For (khātayah) read (khātayah)
iii. 148 — For employments read employment
iii. 152 — For stanzes read stanzas
iii. 156 — For syllable read syllables
INDEX OF IMPORTANT AND TECHNICAL TERMS IN THE KĀVYĀDARŚĀ*

N.B.—Words are arranged alphabetically. After the uninflected form of Sanskrit words follow the senses in which they occur in Kāvyādarśa. Next come the inflected forms (arranged in the order of declension) with the citation of their references. Last are given references to the word when occurring in a compound as its first member (—o), or as its middle member (o—o), or as its final member (o—). The number within the semi-circular brackets, wherever it occurs, denotes the number of the sense given previously.

akśara (1) immutable (2) letter (3) syllable (4) word. — o (1) and (2) iii. 123. o—o (3) i. 43; i. 69; (4) ii. 144.
agrāmya not coarse. —ah i. 64.
agrāmyatā non-vulgarity, absence of coarseness i. 62; ii. 292.
aṅga constituent part. —ānām ii. 79.
aṅgāṅgabhāva relation of the whole to the parts. —o ii. 360.
aṅgin the constituted whole. —ah ii. 79.
atirudha highly conventional. —am i. 46.
atiṣṭha (1) excess, extreme (2) hyperbole, transcending hyperbole. —o (2) ii. 220. o—o (2) ii. 5. o—h (1) iii. 137.
atiṣṭhokti hyperbole. —h. ii. 214.
atiṣṭhoyamā transcendent simile ii. 22.
atiṣṭhoyamā transcendent simile ii. 22.
atiṣṭhaya exaggerated statement. —āh i. 92.
ādakshiṇātya non-southerner. —ānām i. 80.
ādabhuta marvellous. —o ii. 287.
ādabhutopamā hypothetical simile ii. 24.
ādhipatī superiority ii. 51.
ādhipatī superiority ii. 51.
ādhikāra power, capacity. —ah i. 8.
ādhyāsa super-imposition. —āh i. 97. o—āt i. 94.
anatikrama non-transgression. o—āt i. 85.
anavaya self-comparison. —o ii. 358.
anādarākshepa slighting interdiction. —āh ii. 140.

* I have to particularly thank Mr. R. D. Vadekar for the pains he took with this Index.
animśchaya indecision. —o iii. 143.
aniyama irregularity, absence of restriction. —h i. 25.
aniyamopamā unrestricted simile ii. 20.
anishṭhura not harsh. —o i. 69.
anukampā compassion. —o iii. 137.
anugati comprehending. —h ii. 115.
anujñā permission. —o ii. 136.
anujñākshepa permissive interdiction. —h ii. 136.
anuprāsa alliteration. —h i. 54, 55. —am i. 58, 60. —āt i. 54. —o i. 44. o—ā i. 52.
anubhava cognition. o—o i. 55.
anusayākshepa interdiction-with-remorse. —h ii. 160.
anuddesa subsequent reference. —h ii. 273 ; iii. 144.
anūrijita not exalted. —h i. 71.
aneyatvā not bringing over. —m i. 73.
anyathānapapatti inexplicability. —yā ii. 218.
anyonyopamā mutual simile ii. 18.
apakrama non-subsequent. —m iii. 125.
apakramābhidhāna entitled non-subsequent. —m iii. 144.
apabhāṣaṇavat like incorrect idiom iii. 151.
apabhramśa (1) composed in the Apabhramśa language; (2) the Apabhramśa language; (3) literature in the Apabhramśa language. —h (3) i. 32; (2) i. 36; (1) i. 37.
apabhrāṃśatā possessing a debased form. —tāyā i. 36.
aparavāktra name of a metre. —m i. 26. o—yoh i. 27.
apalmāri concealment. —h ii. 304. —o ii. 309. o—o ii. 6.
apāda not divided into metrical foot. —h i. 23.
apārītha senseless. —m iii. 125, 128.
apūrvasamāsokti novel inclusive asserion ii. 213.
apraśtapraśasīa vicarious praise ii. 340.
apraśtapraśatra vicarious praise. o—e ii. 6.
abhāva annihilation. —āya ii. 24.
o ii. 239.
abhāvahetu negative cause. —ravāh ii. 246.
abhidhāna assertion. —m iii. 130.
abhinnakriya with identical actions. —h ii. 314.
abhinnapada not having distinct words. —m ii. 310.
abhiyoga application. —h i. 103.
abhūtopamā abnormal simile ii. 38.
abhiyāsa (1) repetition (2) constant study. —h (2) ii. 368; (1) iii. 67, 70.
abhayudayā prosperity. —o ii. 303.
amārīka (1) not expert in the dealings of sense (2) unacquainted with the vowel signs. —h (1) and (2) iii. 123.
ayuktā incompatible. —m ii. 78.
ayuktakārin doing what is discordant. —rī ii. 170.
ayuktayuktakārya having a compatible and incompatible effect. —yau ii. 253.

ayoga incompatibility. o—au ii. 76.

artha (1) meaning, sense (2) object, thing (3) desired end (4) diction. —ḥ (1) i. 64, 71; (2) i. 89; (1) ii. 233. —sya (1) i. 73; (2) ii. 150. —the (1) i. 62. —o (4) i. 50; (1) i. 62. o—o (1) i. 10; (3) i. 30; (2) ii. 308; (1) iii. 186. o—ḥ (1) ii. 43. o—m (1) i. 45. o—thena (1) ii. 43.

arthakalpanā attribution of sense iii. 102.

arthaḥ in the sense iii. 135.

arthayakti explicitness of meaning. —ḥ i. 41, 73.

arthaṁantaranyāsa corroboration. —ḥ ii. 4, 169.

arthaṁantarākṣhepa interdiction by corroboration. —ḥ ii. 166.

arthāvritti repetition of sense. —ḥ ii. 116.

ardha half. —yoḥ iii. 78. o—o iii. 73.

ardhabhrama half-whirl. —m iii. 80.

ardhābhīṣṭa repetition of a half. —ḥ iii. 53.

alaksana not deserving a definition. —āḥ iii. 107.

alakṣikā figure of speech, embellishment. —ḥ i. 62, 71; ii. 268, 340; iii. 141. —āḥ i. 10; ii. 7. —am ii. 300. —ān ii. 1. —o ii. 3. 116, 214, 214, 220, 360. o—oī. 50; ii. 359.

alamkārā being a figure, figurativeness. —tāyā i. 237, 287, 367.

alamkriti embellishment, figure (of speech). —ḥ i. 8. o—i. 19.

alamkritiyā embellishment, figure iii. 137. —āḥ ii. 3. o—āḥ iii. 186.

alāśāpṛāṇa faintly-aspirated. —o i. 43.

Avanti n. of a princess ii. 280.

avayavarūpaka metaphor of constituent parts. —m ii. 72.

avayavirūpaka metaphor of constituted whole. —m ii. 74.

avinasvara non-evanescent. —ān iii. 174.

aviruddhakriya with non-contrary actions. —ḥ ii. 314.

avirodhaṇa not involving self-contradiction. —ādhā i. 315.

aviśeṣa non-qualification, non-specification. —ena iii. 135.

avishama not uneven. —m i. 47.

avyāpeta contiguous. —m iii. 19.

avyāpetavyāpetātman both contiguous and non-contiguous. —mā iii. 1, 33.

aśāstraśina ignorant of science. —ḥ i. 8.

aśīṣṭeṣṭa not approved by the learned. —ḥ iii. 148.

asadaubhūti origination from non-existence. —ḥ iii. 175.

asamādhānā not joining. —m iii. 159.

asamastābhya being out of compound. —m ii. 68.

asambhāvopamā simile of impossibility ii. 39.
asādhārānopāmaḥ absolute simile
ii. 37.
ahetuka without any cause. —m
ākāra posture. o—o ii. 260.
ākṣhipa interdicted. —ḥ ii. 130,
162.—ā ii. 122.—m ii. 128.
ākṣhepa interdict. —ḥ ii. 5,
120, 158, 168. o—o ii. 313.
ākṣheparūpaka negated meta-
phor. —m ii. 91.
ākṣhepya thing to be interdict-
ed. —o ii. 120.
ākhyāna narration. —o i. 28.
ākhyāyikā chronicle i. 23, 28.
—yāḥ i. 26. —o i. 23, 81.
āgama (r) scriptures (2) treatise.
—ḥ (r) iii. 163.—ena (r) iii.
153.—o (2) ii. 367; (r) iii.
r76. o—o (r) iii. 126.
ācchihiyāsopāma simile with a
suppressed judgment ii. 32.
ānjaneya Hanūmant. —yena ii.
302.
ādīdāpaka initial illuminator.
—ānī ii. 102.
ādīdāpakatva being initial illumin-
ator. —e ii. 108.
ādīrāja king of yore. —o i. 5.
ādhikeya excess. —o ii. 192. o—
e iii. 156.
ānāntya infinity. —āt ii. 120.
ānarthakhyāa futility. —o ii. 148.
āpta authority, reliable source.
—āḥ i. 32.—o ii. 227.
ābhira a tribe, cowherd. —o i. 36.
āmnātā, said to be, regarded.
—m iii. 161.
ārochaka aversion. —e ii. 239.
āroṣita ascribed. —aḥ iii. 100.
udāratva pregnancy (of expression). —m i. 41.
udāhari example. —o ii. 171.
udāishta enumerated. —ānām ii. 273.
uddeśa enumeration. —o iii. 144.
udbhava prosperity. —āḥ iii. 175.
unmiśra mixed. o—o i. 47.
upābhṛtimhāna amplification. —m ii. 237.
upāmā simile ii. 4, 14, 66.—āsviiii. 309, 358,—o ii. 51, 227, 313, o—ayok ii. 96.
upāmāna standard of comparison. —m ii. 227, 230.
upāmānopaṃeyatva the relation between the subject of comparison and the standard of comparison. —m ii. 228.
upāmāpahṇutī concealment based upon simile. —oḥ ii. 309.
upāmārūpaka comparison-metaphor. —m ii. 358.
upāmāvyatirekākhyā called comparison-metaphor and contrast-metaphor. —m ii. 88.
upaladāhi comprehension. o—shu i. 8.
upāśleṣaṇa besmearing. o—o ii. 233.
upāsūchana indication. —nāt ii. 150.
upādāna use. o—āt ii. 112.
upāya remedy. o—am ii. 152.
upāyākṣhepa interdiction with a remedy. —m ii. 152.
ubhayachchhanna riddle in which both (the container and the contained), are concealed.—āḥ iii. 105.
ubhayavyatireka double-sided out-matching.—ḥḥ ii. 184.
ubhayāvṛtītī repetition of both (the word and the sense). —ḥḥ ii. 116.
ürjasvin vigorous. —svē ii. 5, 204.
ekarūpata identity. —m iii. 78.
ekavyatireka one-sided out-matching.—ḥḥ ii. 182.
ekāṅgarūpaka metaphor of a single constituent part. —m ii. 76.
ekārtha iterative. —m iii. 125, 135.
ekarthaīḍpaka illuminator of the self-same object. —m ii. 112.
ojas floridity i. 41, 80, 83.
ojasvin florid. —nīḥ i. 83.
osara a variety of Apabhramśa composition. —o i. 37.
kaṇṭaka (r) thorn (2) horripilation. —ḥḥ (r) and (2) ii. 320.
kaḷah (r) incident i. 15. (2) tale i. 28, 37; —āśu i. 26; o—e i. 23.
kaṛtri agent. —rī i. 230. o—kaḥ ii. 233.
karman object. —maṇi ii. 240.
o—mā ii. 233.
Kalisinga name of a country. —o iii. 165.
kala fine art. —o iii. 171.
kalāparicchheda section dealing with arts. —e iii. 171.
kalāvirodha non-conformity with the arts. —syā iii. 169.
kavītva poetic power. —e i. 105.
kānta graceful. —m i. 85, 88.
kānti grace. o—o i. 41.
Kāpila follower of Kapila. —aiḥ iii. 175.
kāraka efficient. —o ii. 235.
kārana cause. —m ii. 132. —o ii.
 199, o—o ii. 203. o—m ii. 134.
kārāṇākṣepa interdiction of the
cause. —h ii. 132.
kārnasya pathos. —m ii. 287.
kārya effect. —sya ii. 134, 252.
kāryākṣepa interdiction of the
effect. —h ii. 134.
kāryāṇantarāya born subsequent
to effect. —h ii. 253.
kālavirodhā non-conformity to
time. —sya iii. 169.
Kāverī n. of a river. o—o iii. 166.
kāvyā (1) poetry (2) poem, poetic
composition. —m (2) i. 19, 20.
  —ānām (1) i. 10 ; iii. 186. —e
  (1) i. 7 ; iii. 124c. —eshu (2) i.
  36 ; (1) ii. 13 ; iiii. 126 ; (1) ii.
  364. —o (1) i. 12, 50, 76, 100,
  103 ; ii. 1.
kāvyalakṣana treatment of
poetry. —m i. 2.
kulaka group of verses forming
one utterance with one prin-
cipal verb.—am i. 13.
krīchchhārāya difficult to pro-
nounce. —m i. 72.
kōmala soft. o—e i. 69.
kośa anthology. —h i. 13.
krama (1) order, relative order ;
sequence (2) method. —h (1)
ii. 5 ; (1) ii. 273 ; 329 ; (2) iii.
96. —o (1) iii. 146.
krīyā action, activity, function.
—e ii. 110. o—o ii. 13, 97, 230,
323.
krīyāpada verb. —e ii. 230.
krīyāpaksāna depending on action.
—āh ii. 240.
krīyāvidhi method of making.
—m i. 9.
kroḍha wrath. —h ii. 283. —o iii.
170.
gadāya prose. —m i. 11, 23. —sya
i. 80.
gadāyapadyamayā partly prose
and partly verse i. 31.
guṇa quality, merit, excellence
—h i. 76 ; ii. 32, 231, 272.—au
ii. 184. —āh i. 29, 42 ; ii. 343 ;
iii. 124c (twice), 186.—am ii.
364.—o ii. 56, 323 ; iii. 179.
o—o ii. 13, 97. o—yoḥ iii. 187.
guṇadāsa excelled in excellence and
blemishes. —ān i. 8.
guru (1) long (2) heavy. —ūnām
(1) i. 8r. —o (2) iii. 156.
grihya partisan. o—h o—ānī ii.
222. o—eshu ii. 179.
go word. gauḥ i. 6.
gomūtrikā “bull-urination.” iii.
78.
gosṭhī (1) assembly, gathering
(2) conversation. o—o (1) iii.
97.—sṛhyām (2) ii. 263. o—
shu (1) i. 105.
Gauḍa name of a people and their
country. —aṅh i. 44, 54.—o
i. 42, 92.
Gauḍī name of a Prākrit lan-
guage i. 35.
gauḍiya belonging Gauḍa (q. v.)
—aṅh i. 46. o—yau i. 40.
gauṇa secondary, subordinate.
—o ii. 88, 162, 254.
gauṇāvritti secondary.—o i. 95.
gauṇārthā secondary sense. —o
iii. 100.
gaurava greatness. o—m ii. 303.
Index of Technical Terms

grāmya coarse, vulgar. —ḥ i. 63.
—m i. 66. —o i. 95.
grāmyatā coarseness i. 65.
Chakravāla n. of a mountain. —o
ii. 99.
chaṭūpamā cajoling simile ii. 35.
chaturodātta clever and noble. —o
i. 15.
Chaturmukha the four-faced God.
—o i. 1.
chaturvarga fourfold end. —o
i. 15.
chatushpāda consisting of four
feet i. 11.
champū a particular composition. —uh i. 31.
chātu coaxing expression. —tavah ii. 271.
chāṭukāra agreeable speaker.
—ena ii. 124.
chāṭukārita coaxing manner ii.
272.
chitrāhetu diverse cause. —tavah
ii. 253.
Chola n. of people. —āḥ iii. 166.
chhandavichiti metrical compendium.
—tvām i. 12.
chhalita pantomime. o—o i. 39.
Jahnukanyā the Ganges. o—o ii.
81.
jāti (1) genus, species, class (2)
name of a figure (class-portrayal) (3) a metre which de-
pends upon the number of
syllabic instants. —ḥ (3) i. 11;
i 28.; (2) ii. 8. —o (1) ii. 13,
97. o—o (1) ii. 323. o—tavah
(1) i 28.; ii. 198. o—tīnā (1)
ii. 164.

jñāpaka probative. —ḥ ii. 241.
o—kam ii. 235.
jñāpakaheṭu probatory cause.
—tavah ii. 246.
jyotis light. —ḥ i. 4.
dambara pompousness. o—rau
i. 50.
tattvākhyanopamā simile based
upon statement of fact i. 36.
tattvāpahnavarūpaka metaphor
of negated reality. —m ii. 95.
tatsama analogous (language).
—ḥ i. 33.
tatsahaja originating simultane-
ously (with the effect). —ḥ ii.
253.
tadbhava derived (language). —ḥ
i. 33.
tinanta verb. —tena ii. 227.
tulyādharma common quality.
—o ii. 15.
tulyayogita equal pairing ii. 6,
330.
tulyayogopamā simile of pairing
ii. 48.
tejasvin vigorous. —svi ii. 275.
traikālya the three divisions of
time. —o ii. 120.
dakshinādri the southern moun-
tain. —āṛēḥ iii. 150.
dakshinātīya southerner. —āḥ i.
60.
dīpaka illuminator. —am ii. 97.
—ke ii. 115. —o ii. 4, 116.
dīpta grand. —m i. 72.
Dukṣāsana n. p. —ḥ ii. 282.
dushita blemish. —m i. 7.
dushprāti unpleasant cognition.
—o i. 66
dūrakārya producing effect in a distant place. —hii. 253.
dūshāna blemish. —āya ii. 51.
drīshṭānta apt-illustration. o—o iii. 127.
devaṛāja lord of the gods. —h ii. 53.
dēśāvivrodhīn non-conforming to country etc. —dhī iii. 164.
dēśī provincial (language) i. 33.
dosha blemish, fault, defect. —h ii. 32, 127, 137, 141, 156. —āḥ iii. 124c (twice), 126, 186. —am iii. 144. —ān iii. 107. —eshu iii. 131. —o iii. 179, 187. o—o ii. 56. o—h i. 24, 69.
doshābhāsa appearing as fault. —h ii. 272—āḥ ii. 343.
dravya (individual) thing or substance. o—o ii. 13, 97.
dharma quality, property, characteristic. —h ii. 228, 229. —āḥ ii. 211. —mii. 130. —an ii. 1.
—mena ii. 164, 182. —maiḥ ii. 114. o—o ii. 213, 228 ; iii. 102. o—ā ii. 16. o—h i. 93.—mānām i. 97.
dharmākshepa interdiction of a quality. —h ii. 128.
dharmin one possessing a quality or property. —mii. 130, 229.
dharmopamā simile with a quality ii. 15.
dharmyākshepa interdiction of a thing having qualities. —h ii. 130.
dhīshnya sanctuary, abode. o—m i. 90.
nandana Indra's garden. —o ii. 290

namaskriyā salutation i. 14.
naya branch of study. —m iii. 124b (twice).
nāṭaka drama. o—i. 31, 37.
nāmāntarīlapī syllabic iii. 102.
nāmāntarīlapīśrā intermixed with the synonymic (form) iii. 124.
nāyaka hero. —m i. 21. —ena i. 24 (twice). —o i. 22. o—mii. 15.
o—o i. 17.
nīdarsana illustration.—mii. 348.
o—e ii. 6.
nindopamā condemnatory simile ii. 30.
nīhṛita cryptic iii. 102.
nīyatasthāna whose place is decided. —m iii. 152.
nīyama restriction. —h iii. 83.
nīyamavat having restricted predication. —vān ii. 314.
nīyamāksheparūpokti having the form of an interdiction of restricted predication. —h ii. 315.
nīyamopamā restrictive simile ii. 19.
nirṇaya decision, clearing. —o iii. 139.
nirṇayoḥpamā determinative simile ii. 27.
nirvarāntiya object-to-be-originated. —sya ii. 241.
nirvarthyā to be originated. —e ii. 240.
nirvarānta negation. —āt ii. 134.
o—āt ii. 213.
nivṛtti cessation. —ttau ii. 237.
nivedana indication. o—e ii. 244.
nīshkraya redemption, avenging. 
—āya ii. 223.
nīyata act of bringing over. 
—m i. 74.
naisargika inborn i. 103.
nīyagbhūta submerged. —ḥ ii. 230.
nyasana putting forth. —m ii. 46.
nyāya (1) law, rule (2) philosophy (3) Nyāya philosophy (4) Logic (5) (similar) standard. 
—ḥ (4) iii. 163. —o (3) iii. 173 ; 
(2) iii. 176. o—o (1) i. 75 ; 
(2) iii. 126. o—m (5) i. 78.
nyāsa putting forth. —ḥ ii. 169.
nīyamāna shortage. —o iii. 156.
pāda word. —m iii. 154. —aiḥ 
iii. 100. —esha i. 55 ; iii. 159. 
—o i. 66 ; iii. 148 o—dēna 
ii. 110 (twice). o—aiḥ ii. 204.
padachchheda separation of the words. —m iii. 152.
padatva being a word. —m iii. 
154.
padasmānta succession of words. 
—ḥ i. 23.
padasmādi coalescence of words 
—nā iii. 98.
padāvāli series of words i. 10 ; 
iii. 99.
padāvṛitti repetition of words. 
—ḥ ii. 116.
padāsattva juxtaposition of words. 
—ḥ i. 52.
paddhati style, method. o—ḥ i. 50 ; iii. 148.
padya metrical (composition), 
poetry. —m i. 11 (twice). —ye 
i. 80, 83. —o i. 13.
paddhati style. o—ḥ i. 76.
paravaśākṣhepa dependent inter- 
diction. —ḥ ii. 150.
parasparāpārīvṛta mutual sub- 
servience. —m ii. 365.
parāyana mainstay, last resort. 
parāhata opposed. o—m iii. 131.
parimāṇavṛtti concise manner. 
—ityā ii. 368.
parivṛtti barter. —ḥ ii. 7, 351. 
—teḥ ii. 355.
parihārika restrictive iii. 104.
parūṣa desperate iii. 100.
parūṣākshepa ruthless interdic- 
tion. —ḥ ii. 144.
parāyokta periphrasis. —m ii. 5, 
295.
pāda metrical foot. —syā iii. 67. 
—yoḥ iii. 51. —deshu i. 55. —o 
iii. 73.
pādādiyamaka initial chime. —m 
iii. 19. —o iii. 37.
pādābhyaṣa repetition of a foot. 
—ḥ iii. 53.
punarākṣita reiterated. —ḥ iii. 137.
Pulomāri Indra. —ḥ ii. 49.
paurastya eastern. —ā i. 50, 83.
prakalpita manipulative, iii. 101.
pragrīhya non-coalescent vowel. 
—o iii. 159.
pratijña original position. —o iii. 
126.
pratinniḥdi substitute, represent- 
tive. o—ḥ ii. 177.
pratibhā genius i. 103.
pratibhāna genius. —m i. 104.
pratiloma reverse. —m iii. 73.
prativastūpamaṇā simile based upon the correspondence of types ii. 46.
pratishedhoperamā inhibitive simile ii. 34.
pratitā cognised. —e ii. 180.
pratittī sense (perception). —ḥ i. 75. —o i. 45; ii. 182. o—ḥ ii. 46.
pratīyamāna to be inferred. —o ii. 16, 189.
prapaṇcha prolixity. —o iii. 38.
prabandha (r) any composition, (poetic) composition (2) treatment. —e (r) iii. 131. —o (r) ii. 364. o—ḥ (2) i. 12.
prabhuvākṣepa authoritative interdiction. —ḥ ii. 138.
prayoga use, employment, usage. —ḥ iii. 153. —āṇ i. 2. —e ii. 54. —eṣhu ii. 171, 246. —o ii. 254. o—ḥ iii. 148. o—āṇ i. 99.
pravṛitti behaviour. —ḥ iii. 163.
prasāṁsoṇamā laudatory simile ii. 31.
praśna query. —o iii. 124a.
prasāda lucidity. —ḥ i. 4i.
prasādavat lucid i. 45.
prasthāna mode, method. —m. i. 92; iii. 166, 176.
prahelikā riddle iii. 96. —āṇ iii. 97, 106. —o iii. 124a. o—āṇ iii. 106.
Prākrit (r) the Prākrit language (2) composed in Prākrit (3) Prākrit literature. —am (3) i. 32 (r) i. 34, 35; (2) i. 37. —o (2) i. 37. —o (r) i. 33.
prāgabhāva antecedent negation.
—o ii. 252.
prātilomya reverse order. —ena iii. 73.
prāpya (thing) tō be reached. —e ii. 240.
prekshā seeing. —o i. 39.
preyās the joyous. —aḥ ii. 5, 275, 279.
phalotpatti result. o—iteḥ ii. 148.
bandha structure. —aḥ i. 47.
—eṣhu i. 47. —o i. 69.
bandhagaurava compactness of structure. —vāl i. 44.
bandhāpārāṣṭra roughness of structure. —m i. 60.
bahuviṣṭi adjectival (compound). —ḥ ii. 61.
bahūpaṇa multiplex simile ii. 40.
bimba reflecting-object. o—m i. 5.
bibhasa abhorrent. —o ii. 287.
Bṛihatkathā a work by Gūṇā-
dhya. —ām i. 38.
bodhinī awakening. o— i. 55.
Brahman Creator. —naḥ ii. 31.
bhayānaka terrible. o—kaḥ ii. 287.
bhavishyādākṣepa interdiction of what will happen. —ḥ ii. 126.
bhāratī words iii. 133.
bhāva (r) intuition (2) emotion (3) intention, fancy (4) sentiment. —ḥ (r) ii. 364. —au (4) iii. 170. o—o (2) i. 18 ; (3) i. 30.
bhavanirvṛitti suspension of love.
—ītaye ii. 270.
bhavābhāvasvarūpa having the the form of existence and non-existence. —syā ii. 252.
bhūvāyatā based on intuition. —m ii. 366.

bhāviṣka sustained intuition. —m ii. 7.

bhāvikatvā sustained intuition. —m ii. 364.

bhāṣā language. —bhīḥ i. 38.

bhinnapāda having different words. —o ii. 310.

bhinnavrīṭta defective-in-metre. —m iii. 125.

bhūta-bhāṣā language of the ghosts. —o i. 38.

bhedā (1) difference, distinction (2) variety. —ḥ (2) ii. 181, 185 —āḥ (2) ii. 171; iii. 38, 53.
—āt ii. 120. —sya (t) ii. 182.
—o (t) 180, 192. o—ā (t) ii. 66.

bhedaka distinguishing. —m ii. 196. —au ii. 184.

madhura sweet. —m i. 51.

madhyama temperate. —āḥ i. 47.

Malaya name of a mountain. —o i. 49.

mahākārya long poem. —m i. 14.

mahāyamaka great chime. —o iii. 70.

Mahārāṣṭra n. of a country. —o i. 34.

mādhura sweetness. —m i. 41, 68. —sya i. 102. —rāye ii. 292.

mārga mode, style, way, course.
—ḥ i. 21, 40; iii. 169. —āḥ iii. 124a. —ena iii. 187. —yoḥ i. 67, 75. —o i. 101; ii. 3. o—ḥ iii. 124a; iii. 170, 186. o—am iii. 124b. o—sya i. 42. o—ānām 9, o—e iii. 96. o—eshu ii. 254.

mālāḍāpaka stringed illuminator. —m ii. 108.

mālopaṃsṛ stringed simile. —o ii. 142.

māhāmya magnanimity. —m ii. 303.

miṣra mixed. —m i. 11, 32.
—āṇi i.31.

miṃraṃaka mixed. —m i. 37.

muktaka a detached stanza. —m i. 13.

mukha opening. —m i. 14.

mukhya original, principal. —o 162. o—yoḥ ii. 188.

mūrchhākṣhepa interdiction with fainting. —ḥ ii. 156.

mṛdū soft. —o i. 47(twice).

mohopāṃsimile of illusion ii. 25.

yati caesura. —m iii. 152.

yatiḥprakṛti defective in caesura.
—m iii. 125, 152.

yatrāṃkṣhepa interdiction with an effort. —ḥ ii. 148.

yathāśāṅkhyā relative order. —m ii. 273.

yamaka chime. —m i. 61; iii. 1, 73. —āṇi iii. 37. —o iii. 70. o—ānām iii. 2.

yātrā departure ii. 143, 150. —o ii. 155. o—o ii. 138. o—ii. 142.

yuktarūpaka compatible metaphor. —m ii. 77.

yuktātmān of accordant disposition. —tāmā ii. 170.

yuktānukta accordant and discordant. —ḥ ii. 170.

yoga compatibility. —o ii. 76.

yogamālāmikā made up of a series of etymological interpretations iii. 104.
yogā exercise. o—m ii. 243.
rāti love. —ḥ ii. 281.
rasa (r) sentiment (ii) passionate-
ess. —ḥ (r) i. 51; ii. 292; iii. 149.
am (r) i. 62. —o (r) i. 18, 51, 52, 64; (2) ii. 275.
rasavat impassioned ii. 5. 275,
281, 283.
rasavattā impassioned character.
ii. 292.
rasavattā impassioned nature.
—m ii. 285.
rasāvattā depending upon senti-
ments o—ii. 292.
Rātavarman n. of a king. —nḥ
ii. 279.
ruḍha (r) current, conventional
(2) reported, well-known. —m
(2) ii. 127. —ena (r) iii. 98,
o—m (r) iii. 164.
ruḍa nature. o—o ii. 265.
ruḍaka metaphor. —m ii. 4, 66,
78, 79, 84. —eshu ii. 358. —o
ii. 88. o—o ii. 313. o—m
ii. 68.
ruḍakarūḍaka duplicated meta-
phor. o—m ii. 93.
ruḍana description, (metaphori-
cal) description.—nāti. 79, 95.
ruḍanāruḍana (metaphorical) de-
scription and non-description.
—o ii. 79.
ruḍabheda distinction in colours.
—o i. 8.
roshākshepa wrathful interdic-
tion. —ḥ ii. 154.
raudra furious. —o ii. 283.
lakṣaṇa (r) définition (2) charac-
teristic (3) formation. —m
(1) i. 14. o—o (2) ii. 226, 367
iii. 105; (3) iii. 148.
lakṣaṇa grammatical opera-
tion ii. 100.
lakṣya (r) literary composition
(2) (grammatical) form. —eshu
(1) ii. 309. o—o (2) iii. 148.
laghu (r) light (2) short. —unāṁ
(1) i. 81. o—o (2) iii. 156.
lambha a sub-division. —o i. 27.
laya tune. —o iii. 182.
lava the slender. —ḥ ii. 5.
Lāṭi n. of a language i. 35.
lāṣya dancing. —o i. 39.
linga gender. —o ii. 51.
loṣa (r) slender (2) little. —ḥ ii.
265. —m ii. 268. o—au (2)
i. 235.
lakṣaṇa the course of wordly
life, normal run of things
i. 3. —o i. 88.
lakṣaṇa the way of the world.
—o i. 93; ii. 214.
laukiṣṭha ordinary possibility.
—o i. 85.
vaktra name of a metre. —m
i. 26. —o i. 27.
vahrokti artistic composition.
—ḥ ii. 363. —shu ii. 363.
vachana number (grammatical).
o—o ii. 51.
vāṇchila deceptive iii. 98.—o
iii. 124.
vṛṇa (r) consonant (2) syllable.
—unāṁ (2) iii. 78, 156.—o
(2) iii. 1. o—o (2) i. 47. o—
unāṁ (r) iii. 83.
vṛṇāṝṝṛti repetition of sylla-
bles. —ḥ i. 55.
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varōmānakṣepa interdiction of what is happening. —ḥ ii. 124.
vartman way, style. —nāḥ i. 92.
o—nāḥ ii. 142.
vastu thing, object. ii. 46, 169, 205. —nāḥ ii. 169. —noḥ ii. 180. —mi i. 51. o—o ii. 265.
o—nāḥ ii. 205.
vastunirdeśa naming of the main theme. —ḥ i. 14.
vastuparvan segment of the theme. —nām ii. 365.
vastupamā simile between things ii. 16.
vākya sentence. —yoh ii. 102; o—o ii. 97. o—e iii. 131.
vākyamālā string of sentences ii. 108.
vākyārtha sense of a sentence. —ḥ ii. 43; iii. 101. —ena ii. 43.
vākyārthata vac meaning conveyed by a sentence. —ena i. 66.
vākyārthopamā sentence simile ii. 43.
vānmaya literature. —m i. 5, 32; ii. 363.
vāch composition. —ām i. 9.
vāchya the expressed sense. —syā ii. 292.
vārā inquiry. —o ii. 85.
vāsanā latent impression. o—o i. 104.
vīra heroic. —o iii. 170.
vīravasa heroic sentiment. —o ii. 285.

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virodhin involving self-contradiction. —ādi i. 315.
virodhopamā simile of opposition ii. 33.
vivakshā desire of mentioning, describing ii. 202, 214.
viśesha (1) special characteristic (2) effectuation through hindrance. —sya (1) ii. 214. —o (1) ii. 323, 333. o—āh (2) ii. 6.
viśeshaṇa epithet, adjective. —nāth i. 79. —ād ii. 329. —ānām ii. 365. —o ii. 82. o—ā ii. 208 (twice).
viśeshastha specifically limited. —h ii. 170.
viśeshāhyāna peculiar (telling) expression. —o i. 88.
viśeshokti effectuation through hindrance. —h ii. 323.
viśeshkya the subject of qualification. —o ii. 208.
viśvavyāpin universally applicable. —pī ii. 170.
vishama uneven. —m ii. 79.
vishayānimūti concealment of the range of the quality. —h ii. 306.
visamādi defective hiatus. o—iii. 159.
visamādhika defective in hiatus. —m iii. 125.
vismaya astonishment. o—au iii. 170.
vrīttā (1) a stanza whose metre depends upon the number and position of syllables in a quarter (2) metre. —m (1) i. 11. o—m (2) iii. 156. o—o (2) i. 19. o—aih (2) i. 18.
vrīttākshepa interdiction of what has happened. —h ii. 122.
vrītti (1) way, mode (2) condition (3) life (4) power. —h (2) ii. 221. o—o (1) ii. 254. o—h (3) ii. 342. o—tṛyā (4) i. 66.
vyāga rhetorical modes and their distribution. o—o ii. 367.
Vrishadhvaja the god Śiva. —h ii. 12.
vaikalya deficiency. —o ii. 323.
Vaidartha name of the inhabitant of Vidarbha. —aih i. 44, 54. —o i. 40, 42.
vaivasya lack of sentiment. —āya i. 63.
vaśeshika differentiating. —āh i. 29.
Vaisvānari pertaining to Vaiśvānara. —īm iii. 177.
vaidharmya discordant nature. o—o ii. 88.
vaimamya uneveness, disharmony. —m i. 50. o—iii. 182.
vyakti manifestation. —tyai ii. 171.
vyâireka out-matching. —h ii. 4, 180. o—o ii. 313. o—h ii. 189.
vyapeksā regard, consideration. o—ayā ii. 228.
vyaśeta non-contiguous. —sya iii. 19.
vyaśetayamaka non-contiguous chime. —o iii. 33.
vyaśartham self-contradictory iii. 125, 131.
vyaśasmine non-coalescence iii. 161.
vyașastuti disguised eulogy ii. 343. —o ii. 6, 347.
vyāvṛtti (1) negativation (2) exclusion (3) denial. —ḥ (3) ii. 160. o—ttyā (2) ii. 199. o—tieḥ (1) ii. 19.
vīyukṛānta disjointed iii. 99.
vīyotpatti proficiency-in-letters.
—m i. 9.
vīyotpāna learned, erudite.—m i. 46.
vīyotpādita etymologically derived.—o iii. 100.
śabda word.—o i. 75; ii. 122, 180; iii. 186.—e i. 65.
śabdātēḥ verbally iii. 135.
śabdāpatīrīya (different) arrangement of words. o—o iii. 103.
śabdāhīna defective in words.
—m iii. 125, 148.
śabdāhvāya (light) called word.
—m i. 4.
śabdāpattāna expressing in words.
—o ii. 189.
śampā instrumental music. o—o i. 39.
Śambhu the god Śiva.—o ii. 31.
śarīra body.—m i. 10 (twice).
śāstra (1) science (of grammar) (2) treatise, scientific treatise.
—eshu (2) ii. 13. —o (1) iii. 151. o—āni (2) i. 2.
śīthilā loose. —m i. 43.
śīshṭa the remaining.—ānām i. 3 śīshṭānuśīshṭa formulated by the sages.—ānām i. 3.
śīshṭesṭha approved by the wise.
—ḥ iii. 148.
śrīṇgāra amorous. o—yoh iii. 170.
śrīṇgāratā amorousness.—ām ii. 28i.
samśayopamā simile with a doubt ii. 26.
samsarga association. — o ii. 333.
samsrīshṭi commixture. — h ii. 359. o — h ii. 359. o — teh ii. 360.
samskāra (1) refinement, polish (2) latent impression (3) composite thing. — m (1) iii. 178. — ān (3) iii. 174. o — o (2) i. 55.
Samaskrīta (1) the Sanskrit language; (2) composed in Sanskrit language (3) Sanskrit literature. — m (3) i. 32; (1) i. 33; (2) i. 37 — ena (1) i. 38 — at (1) i. 36.
samāstara bed. o — h ii. 177.
samhāti group. — teh iii. 1.
samhītā combination of letters. — ām iii. 159.
sakalariṇāpaka total metaphor. — m ii. 70.
samkara mixture. o — h iii. 105.
samkarakrama method of commixture. — h iii. 124.
samkīrṇa (1) intermixed (2) commixture. — m (2) ii. 7 — ā (1) iii. 105.
samkhyaīa numerical iii. 101.
samkhyaṇa enumeration. — m ii. 273.
saṅghāta (1) group (2) longer poem. — h (2) i. 13. — o (1) i. 61
saṅgāhiṃvatireka out-matching in the same genus. — h ii. 198.
saṃjñā name, appellation. — o i. 28.
saḍrisāvyatirekā accordant out-matching. — h ii. 192.
saḍrisāvyatirekkā accordant out-matching ii. 196.
saḍharman analogous, having like property. — nāḥ ii. 166. o — nāḥ ii. 46.
saṃdāṣṭayamaka interlocking chime. — o iii. 51.
saṃdāhana conjunction. o — o i. 66.
saṃdhi coalescence, joining — o iii. 154. o — bhiḥ i. 18.
saṃdhyaṇa the (dramatic) nodes with minor constituents. — o ii. 367.
saṃnīdhi appearance. — m ii. 343.
sama (1) common (2) even. — h (1) ii. 231. — am (2) i. 47.
samakakṣhaṇa equivalence ii. 360.
samatā evenness i. 41.
samasta expressed in a compound. — m ii. 68.
samastavyastarūpaka metaphor, both in and out of compound. — m ii. 68.
samāgata cohesive. — am iii. 98.
samādhānarūpaka solacing metaphor. — m ii. 92.
samādhi transference. — h i. 93, 100. o — dhayaḥ i. 41.
samāna similarity. — m i. 52.
samānarūpa semblable iii. 100.
samānasabda paronomastic iii. 103.
samānopamā simile of agreement ii. 29.
samāpatīi accession, encountering o — h ii. 298.
samaśa (1) compound (2) inclusive assertion. — h (1) ii. 61. — o (2) ii. 5.
samāsabhūyastva superabundance of compounds. —m i. 80.
samāsohī inclusive assertion. —h ii. 205.
samāhita faciliation ii. 5, 298.
samuchchayopamā cumulative simile ii. 21.
samudāyārtha sense of the unified whole. —o iii. 128.
samudga casket. —h iii. 53.
samōheda commixture. —o iii. 3.
sammudgha baffling iii. 103.
Sarasvatī the Goddess of learning or speech. —(1) i. 1, 105. —tyā i. 102.
sarga canto. —aik i. 18.
sargabandha a compostition in cantos. —h i. 14. —o i. 13, 29, 37.
sarvatobhadra full whirl. —m iii. 80.
saviśeṣaṇarūpaka adjectival metaphor. —m ii. 82.
saslesha paronomastic (out-matching). —h ii. 186.
sasaṃdeha doubtful. —au ii. 358.
sasaṃsaya dubious. —h iii. 139. —m iii. 125.
sahabhāva simultaneity. —syā ii. 351.
sahetu (out-matching) with reason. —h ii. 186.
sahokti conjoint-description. —h ii. 7, 351. —eh ii. 355.
sākshepa (out-matching) with interdiction. —h ii. 186.
sāchivya assistance. —m ii. 146.
sācchivākshepa subservient interdiction. —h ii. 146.
sādharmya accordant nature. —o ii. 88.
sādṛṣṭya similarity. —m ii. 14. —o ii. 180. —o ii. 65. —o o ii. 189. —ātii ii. 36.
sādhana (1) means (2) accomplishment (3) corroboration.
o—o (3) ii. 169; (2) ii. 130; (1) ii. 298. o—āya (2) ii. 239.
sādharana common. —āh ii. 211.
sānukraśa interdiction with compassion. —h ii. 158.
sānukraśam feeling compassion ii. 158.
sākhishaṅga peculiarly engrossed. —syā iii. 133.
sāmya similarity. —m ii. 196. —o ii. 46. —o o ii. 19. —yoḥ ii. 195.
sukumāra tender. —m i. 69.
sukumāratā tenderness i. 41, 68. —tāya i. 71.
Sugata the benevolent (Buddha). —h iii. 174.
sūkṣhma the subtle. —h ii. 5, 260. —o ii. 235.
sūkṣmatva subtleness. —m ii. 264.
Setubandha a work in Prākrit language. —o i. 34.
sochchhvasatva having the title uchchhvasa for the sub-divisions. —m i. 26.
saubbhāya charm, grace. —m ii. 54, 151.
shandhaka a Prākrit metre. —o i. 37.
sthāna place of utterance of any letter. o—o iii. 83.
sthānavarṇanā description of locality ii. 365.
sthāyin permanent (underlying sentiment).—nau iii. 170.
sphuta harsh. o—o i. 47 (twice).
smrīti law-book. o—h iii. 163.
svabhāvākhyāna natural description.—m ii. 4. o—m ii. 13.
svabhāvokti naturalistic description, composition.—h ii. 8, 363.
svara (1) vowel (2) musical note—o iii. 83. o—h (2) iii. 170.
svarūpāpahnuti concealment of essential character.—h ii. 308.
svābhāvahatva naturalness.—m ii. 199.
hāni loss, omission. o—h iii. 127.
hāsyā ludicrous, comic. o—o ii. 287.
hinātā inferiority ii. 51.
hetu cause, reason, (proper) cause.—h ii. 5, 204, 235, 241.
—tū ii. 235. —o ii. 122, 260.
—o ii. 199, 202; iii. 127, 159.
hetutā causal relation ii. 240.
hetutva casual relation.—m ii. ii. 240, 252.
hetutāpaka motivated metaphor.—m ii. 86.
hetuvidyā science of inference, excogitation.—āsu iii. 173.—o iii. 163.
hetuviśeshokti effectuation through hindrance.—h ii. 329.
hetupamā simile with a reason ii. 50.
hetvākshepa interdiction with a reason.—h ii. 168.