KĀVYĀDARŚA OF DAṆḌIN

SANSKRIT TEXT AND ENGLISH TRANSLATION

BY

HINDUSTANI ACADEMY
Hindi Section

S. K. BELVALKAR, M.A., Ph.D.,
Professor of Sanskrit, Deccan College, Poona

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PREFACE

The circumstances under which I was led, almost in spite of myself, to undertake an edition of Dāndin’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 Dāndin, 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—षेषेष लुप्तमम्, अति-रोहितार्थमन्यत, or इति निगद्द्याख्यातो ग्रन्थः—or better still, he might preserve a discreet silence. The teacher’s ultima ratio is furnished by—

बाण्यतां समयोत्ति: स्फुतमरे मविष्यति।
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 Kāvyādarśa 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 Daṇḍin gives us in Parichchheda iii, the translation offers no unusual difficulties. Daṇḍin 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 Alamkārastra. But Daṇḍin'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 Bhāmaha can possibly—but only possibly—dispute Daṇḍin's claim to be the very earliest of individual writers on Alamkāra (as different from the Nāṭya) 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 Samvat 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 Kavyadarśa; 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 Kavyadarsa 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 Danḍin'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 श्रीमदाचार्यद्विण्डिन: कतो काव्यादशेषः
प्रथम: परिच्छेदः

चतुर्विंशतिमुखाम्मोयकमन्दिरस्वपनम्।
मानसे रमनां दीर्घं सर्वेशुक्का सरस्वती॥ १॥
पूर्वशान्ति संहृत्य प्रयोगातुपहल्य च।
यथासाध्यवस्माधि: किष्टेते काव्यदशेषम्॥ २॥
इह निधानास्थिताना निधानामपि सर्वेषा।
वास्मावेन प्रसादेन होक्यात्रा प्रवचने॥ ३॥
इहमन्त्रम्: कुतस्तं जायेत भुक्तनस्यहम्।
बदि शब्दार्थं यथोत्तरसंस्कारं वीत्ये॥ ४॥
आदिराजशशोकस्मादिशी प्रायं वाच्यायम्।
तेरास्मादिनिस्तेषि न स्वं पश्य नद्याति॥ ५॥
गौरोः: कामुदा सर्वभूतकर्यका सर्वेष्वे वुच्ये।
हुप्प्यकु पुनर्गोचरं प्रयोक्तः: सैव दंस्ति॥ ६॥
तद्वस्तमपि नोरेशं कायं दुर्भ कर्यचन।
स्थायुः: सुन्दरस्ति विच्छेदेकेन हुम्बगमु॥ ७॥
गुणदृष्टिसिद्धाकः: कथं विभजते नरः।
किन्याकार्यमारोहितं रूपमेवोपपुष्टिषु॥ ८॥
अत: प्रजानं व्युत्पतिमभिसंधयं सूर्यं।
वाचां विचित्रमार्गाण्म निवर्णम्: कियाविचारिः॥ ९॥
के: शरीरं च काव्यानामलकाराध्य दर्शितः।
शरीरं तारादिदार्शन्यविचित्रणम् पदाबद्वती॥ १०॥
परं गद्धं च सिद्धं च तदु विशिष्टं व्यवस्थितम्।
परं चतुष्पदी तथा च चुते जातिरिति दिक्षा॥ ११॥
छठोविचित्रमार्गाण सर्वज्ञप्रवचनो निवर्षितः।
सा विधा नैविधिक्षूणां गम्मरीं काव्यालंगम्॥ १२॥
काव्यादृश्यभूमिः

मुक्केन कुलके कोशा: संघात इति ताद्रः।
सर्गवन्धावरूपवाचवुकः पदविस्तरं। १३।
सर्गवन्धो महाकाव्यम् तत्स्य रक्षणम्।
आरीनेमस्त्रिया सत्तुनिर्देशो वापि तन्तुखम्। १४।
इतिहासक्रोधमूलात्मितदा सदाश्रयम्।
बच्चर्गेन्द्रतायतं चतुरोदास्तनायकम्। १५।
नगराण्वेशोऽवृह्तं चतुरोदास्तनायकम्।
उद्यानसहिष्ठोऽवृह्तं चतुरोदास्तनायकम्। १६।
विरहभैरववहिः कुमारोदास्तनायकम्।
मन्न्ह्नेत्रव्याला जिनायकामुद्यायरिः। १७।
अश्चितेवस्यजीवितं रसभावनिरन्तरम्।
सर्गवन्धिविवस्याः भव्यतः सुसंविधम्। १८।
सर्गवन्धि भिन्नचतुरात्मैत्रेयं ठोकरङ्गम्।
काव्यं कल्पोतरस्थापि जायसि सद्यंहनं। १९।
न्यूनमय्यत्र यथैकाधिकः; काव्यं न दृष्यति।
इदुपातेक संपतसिरायस्य तथ्मद्। २०।
गुणतः प्रायुक्तस्य नायकं तेन विद्विषम्।
निराकरणमिलेष मार्गे प्रकृतिस्तुङ्गः। २१।
बंशार्योऽध्वतादिति वर्गितवा रिपोर्बि।
तज्जयश्वायकोत्तिकर्षणां च धिनोति न। २२।
अपरः पदसंतानो गद्यमात्रायिकायो।
इति तस्य प्रवेदी दौ तत्परायथाविका किल। २३।
नायकेनैव वाच्यायणा नायकेनेत्रेण वा।
स्वयुक्ताविपक्षायो नाभ्य भूताल्पर्वसिनः। २४।
अपि तानन्यों द्वितस्त्राय्ययैवविदीर्यत।
अन्यो वचनं सर्वं वेदति कादग्वा मेदुकारणम्। २५।
वचनं चापरकरचं च योज्यास्लवं च मेदुकरम्।
चिन्मात्रा यिकायास्यैव द्रस्तवं कथास्वर्गी। २६।
आयोदिष्टं प्रवेदं कि न चापरकरक्रमः।
मेदुकरं द्वारे भममादिहितुवृल्लि वास्तु किं बलः। २७।
प्रथम: परिच्छेदः

तत् कथाप्रायस्य कृत्रि जाति: संस्कारणिर्मिति अथवाकालमिहितोर्निमित्ती श्रोषारूपांत्यतः॥ २८॥
कन्याहरणसंयमवित्रभाद्रिजयः।
सर्गभन्धसमा एव नैते वैशेषिका गुणा॥ २९॥
कविसारक्रं चिन्मतन्यापि न दुःखसति।
सुखसिद्ध्यथसांसिद्धि किं कहिन स्यात् कृतविनाम॥ ३०॥
मिथापि नातकारिनि तेषामन्ययि विस्तरः।
गदापद्मस्य काचिच्चयस्मृतियपि सिद्धते॥ ३१॥
तदेवदाः भूयः संस्कारं प्राप्तं तथा।
भप्रभुस्त्रभृगुस्मिन च वैवाहिको अविचम॥ ३२॥
संस्कारं नाम दैवी वागन्नाथविषयः महापिनः।
तद्वस्ततस्मो देवस्यस्यन्द्रकृतमः।
महाराजार्या मार्गा प्रकृतं प्राप्तं विदुः।
सागरः सूक्तिरतनानि सेवनविषयः नर्मदम॥ ३४॥
शौरसेनो च गौड़ी च खाडी चानापिता तारति।
बाति प्राकृतपरिवं व्यवहारेऽपु साधितम॥ ३५॥
आमीरादिरिगः कात्यायिन्यस्य देवः समुत्तातः।
शालं तु संस्कारिताद्वस्तस्याष्ठितम॥ ३६॥
संस्कारं संगवणयादि प्राप्तं एकन्यकादि यत्।
ओसरादिरिवसंस्कृतो नातकादि तु मिथाकम॥ ३७॥
कथा हि सर्वमाधामिः संस्क्रतन च बस्थः।
भूमभाषामर्ग्या प्राहुरभुतायाथः वृहद्धाम॥ ३८॥
हास्यध्यातशपायालो प्रेमार्थामितरतू पुनः।
अभ्यभेदिति सौपायी दृवी गतिनहारता॥ ३९॥
अस्त्रयन्ति सिरामार्गः सुखमेवः पररमः॥
कच्च वैद्यगौडोधरी वर्षिणेऽभुध फृष्टान्तरी॥ ४०॥
खण्डः प्रसादः समस्ता माधुर्मुख्य सुकुमारताः।
अथैवकृतद्वारात्मेत्यक्षिपीतमाध्यः॥ ४१॥
इति वैद्यसार्गार्थार्थोऽपि देवि गुणा: स्मृताः।
परिः विपरिः यायेत् दृश्येत् गौडबलम्बी:॥ ४२॥
काल्पदर्शीमूलम्

निष्पम्पुष्पवैधित्यमलयप्राणाश्रिष्टिस्यम्।
शिष्यलम्बात्तात्मसायत्तिकपिलितत्वत्वम्॥ ४३॥

अनुप्राविधिया गौड़ेन्द्रनिधि बन्धनगर्वानव्।
वैद्यर्मालंगोलास्तु लम्बतं भुक्षीरिति॥ ४४॥

प्रसादस्वत थोंसियाथायिन्द्रोरिन्द्रीवर्षृति।
लक्ष्मि लक्ष्मी तनोताति प्रतीतियुद्धमें चचः॥ ४५॥

न्युत्पुष्टिस्य गौडायैनात्तित्तिर्दत्तपीथः।
स्थानात्त्वद्रुपायाध्यायसदस्तकाण्डः वर्णकृतः॥ ४६॥

समं बुधेश्वरप्रमसं तेऽमुदुस्थात्मः। बन्धवा वृद्धस्यमनस्तिचन्द्रीविश्वासयोनिः॥ ४७॥

कोकिलाहःचाचाचाच मामेति गद्यालितः।
उद्धत्वन्दीकराचाचचाचमिक्रासम: कणोक्षितः॥ ४८॥

चन्द्रन्योगा-धम्मरं दलयमारतः।
ध्याणमें द्वासेवैरूपयायाननानानेकः॥ ४९॥

हृदयालोकः वैश्वम्यार्थीलंकारदस्वरी।
अवश्यमाणारुपः मछुः वैरस्त्यानांवेवः॥ ५०॥

मधुरं रसंक्रिय वसतुन्यपी रसः खितः।
येन माधवः धीमत्तो मधुरच मधुरमः॥ ५१॥

व्याक्यार्थचङ्कुक्ता यथृ समानंमनुभूतः।
तद्राप्रद्धि पदातिः सात्माप्रायः रसावहः॥ ५२॥

पण राजा यथा कल्पना प्रतिव्यायः।
तद्राप्रधूति धर्मस्य कोक्षिस्तित्वान्वोमचतुः॥ ५३॥

हतोद्वान सात्मानं गौडेन्द्रप्रसस्तु तत्त्विः।
अन्तःप्राविधि-प्रायो वैद्यर्माल्लोकितम्॥ ५४॥

वर्णाच्चतुरप्रसससं पादेषु च पदेशु च।
पूर्वान्तत्वसदस्तकाय्योचिनी यथूमुर्ता॥ ५५॥

चतुः शराधितो वर्णे हनुमस्तबक्षितवर्मेः।
हनुमानिन्मव स्थम संचात्यालिनिः स्रीयम्॥ ५६॥

चात्र चान्द्रमर्ग मीरव विमयं पश्येतदस्वरे।
मन्मते मन्मथायाकार्त्य निवेदयं हनुमचतम्॥ ५७॥
इत्यदुप्रास्मिचछन्नि नातिदुप्रास्मिचछन्नि
न तु रामायुणाम्भोजस्यदाहान्र द्विती।
स्मरः खरः खलः कान्तः कायः कौशः नः सृवः।
चाङ्गो मानाविको रागो मोहः जातोवो गता।
इत्यादि बन्ध्यपरां शैवित्वं च नियत्चछति।
अतो नैकस्त्रास्तं दाश्क्षिणात्यः प्रसुक्षते।
आङ्गिन्द्रम संघातगोचरः यस्मं विदुः।
ततौ नैकस्त्रमधुरमः पद्धातिधाब्येश्वरे।
कामं श्रवोपवंकारं रसस्मां निषिद्धान्ति।
तथायाद्यमत्वेत्रानेन मारं चतत्तिस्न्यासा।
कन्ये कामसमानं मां संं न कामरासं कथमः।
इति भ्राम्योक्तर्ताः चैरस्याधैवं कल्पने।
कामं कन्तर्पवाण्डः सदि चामास्किन निर्देशः।
तविनिर्मस्वरो द्विष्वेद्यप्रामयोऽरस्वत्वः।
शास्त्रीन्ति भ्राम्यसाध्येप्रसा सा सत्यत्सतीकारः।
तथा नागरार्द्धवर्तं रज्जुस्वविनिरेशः।
पदसंधानवृत्त्या वा वास्तवार्त्तेव च पुनः।
दुःखप्रतिकर्तं प्रास्यं यथा च सचतः प्रिया।
खरं प्रह्लद्य विधानः पुल्लो सब्याचालिनिति।
चक्रमादि न शस्त्रस्ति मारम्योहस्योपितः।
भद्रीभवायादिं वच्चेतः वाहुमण्यते।
बिनरुक्मिति माधुर्यमुक्यते सुकुमारात्त।
अनिन्दुराक्षस्यायः सुकुमारसिद्धे।
बन्ध्वेश्विद्यदीवोपि दशस्ति सर्वं कोमले।
सपल्लीहत्यं वहार्षी कण्ठेन पुरुगीतिमिति।
कल्पविनः प्रमुद्यन्ति कारं जीमुद्वालिमिति।
इत्यौक्तित पचायें नालंकारोपि ताद्वः।
सुकुमारत्यं वेदवारोऽस्ति सर्वं सुक्षमः।
स्वाभिस्मित्वं वर्तमण्यमा क्रन्तोधमं वच्चते।
न्यायाण स्मरितं पक्षं क्षत्रियाणां क्षणादिति।
कान्यादर्शमूल्म ।

अर्थव्यक्तिरनेत्रमध्यस्य हरिपोढ़ता ।
मूः  खुर्ष्ठण्णनापातापकोहितादुदधिरिति ॥ ७२ ॥
मही महावराणं कोहितादुद्धिते ।
इतिययेव नितिष्टे नेवनसुरसर्गांश्च ॥ ७४ ॥
नेवनरां वहु मन्यन्ते मार्ग्योहसम्पर्य ।
न हि प्रतीति: सुभगा शब्दन्यायविहितविवेच्यं ॥ ७५ ॥
उत्कर्षवाणुस्य गुणः कश्चिदुक्ते यस्मिन् प्रतीतये ।
तदुद्धारे तेन सनाथा काय्यपद्धति: ॥ ७६ ॥
अर्थानु द्वपणा दृष्टिस्वन्मुक्ते पतिता सहस्त्र।
तद्वस्था पुनर्वव नान्यस्य मुखमीक्षते ॥ ७७ ॥
इति त्यागस्य वाक्येषिमुत्कर्षः साप्ततः लक्ष्यते ।
अनेनैव पथान्यस्य समान्यायमुद्यताम ॥ ७८ ॥
श्चायोविशेषेण द्वितीयमुक्तारं कैशियुदिष्टं ।
यथा नीलामुद्रजालासरोदेमाक्रान्तादयः ॥ ७९ ॥
जोगः समास्यवस्त्वेद्धर्षः स्विरितम ।
प्रेयोदाति क्षणान्नामिद्वेक परायणम ॥ ८० ॥
तद्वृहुकं त्रृथूनां च बाहुल्याल्पत्वमिश्रणे: ।
उच्चावच्चारां सहस्त्वायाच्यायिकादिः ॥ ८१ ॥
अस्तमस्तकः पर्य्यस्तस्मस्तात्तणुसंस्तर ।
पीनस्तनस्यन्ताज्ञस्मक्षरेव वारुणी ॥ ८२ ॥
इति पदेषिप पौरस्त्य च चन्दन्योजकविनिर्मितः ।
अन्ये त्वनाकुले हृद्यमिच्चन्त्योजों गिरां यथा ॥ ८३ ॥
प्रयोगरीतिः द्रुतृवृक्षसंग्यात्यापायुकः ।
कस्य कामातुररे वेदोऽ वारुणी न करिष्यति ॥ ८४ ॥
कान्तस वर्गाकान्तं कौन्यकार्यान्तित्वमात ।
तच्छवातार्थिकृत्वमे वर्णनास्वपि दुःखस्य ॥ ८५ ॥
गृह्याणि नाम तायेव तपोराशिर्मृद्वृद्धः ।
समावयति यानेव पाथेन्द्र: वारुणांशुमः ॥ ८६ ॥
अन्योपनचुधापि सन्योजङ्गमांपण: ।
अवकाशं च पर्याास्तव बाङ्गुखवान्तरे ॥ ८७ ॥


प्रथम: परिच्छेद: ।

इति संभाव्यमेचैतन्त्रिकोऽश्रोताश्वानसंक्षिप्तम्।
कालं भवति सर्वस्य ठोक्यावातुश्चतिः: । ८८।।
ठोकातत्त्वं इवात्यथमध्यारोऽयं विचारितं।
पोर्यर्थित्वातुप्लवितं विचारवा नेतरे यथा । ८९।।
देवविधियमिवाराध्यमघन्यति नो गुह्म्।
युम्भतवादरजःपातौतांतनःशोषकिलितम् । ९०।।
अलं निर्मितमाकाशमालोच्चेतेव वेधसा।
इदमेवचिं भापि भच्या: स्तनजुस्मणम् । ९१।।
इदम्तुर्लिकर्मकमेतद्वौडप्पालितम्।
प्रस्थानं प्राकृतिः तु सारमन्यस्य वर्मन: । ९२।।
अन्यथरस्तरस्तनोत्वन्तु ठोकसीमात्युपधिना।
सम्मानीयते यव एत समाधि: स्मृतो यथा । ९३।।
कुसुम्वानि निरीक्षणं कपस्तान्युपमिति च।
इति नेत्रकियाध्यायसहलं तद्वाचिनी स्तुतिः। ९४।।
निद्रायुद्धौत्तरांवान्तादि गौणभूतिचित्रप्रायम्।
अतिसुन्दरस्तनं श्रास्थका विगाहेत् । ९५।।
प्राणन्यकोणस्तुतिः शीतावापकसिद्धव:।
भूयो वमन्तीव गुरीकिणीपरंशुरेणसिः। ९६।।
इति ह्रदयमहां तु निद्रीकितं वदुःतिः।
युगप्रेक्षयमोणाध्यायसब रतो यथा । ९७।।
गुरुवर्मसरस्तनाः स्तनस्यो भेषप्रकर्यं।
अचलाधिििकोस्त्सुममिमयः सम्मथिरेति । ९८।।
उत्सखस्यां स्वहयः स्तनं गौरवं हुमः।
इतीह गर्मिणीघमम् बह्योपक्षद दृष्टिः। ९९।।
तद्वेदेतदुः कायस्वर्भवं समाधिनीयम् यो गुणः।
कविसाथि: समप्रोपि तस्मसुरुपजित्वा । १००।।
इति माणिक्यं सिद्धं तत्त्वरुपनिरुपणात।
तद्रेष्टाद्वतु न शक्यते वयं प्रतिकालिनिः शिथतः। । १०१।।
गुरुश्चिःपुढगडीनाः माधयस्यान्तरं महत्।
वधापि न तद्वश्यातुः सर्वस्नियापि ब्रक्यते। । १०२।।
काव्यदर्शिनी च प्रतिमा शुद्धं च बहुनिर्मितम्।
अमरद्राजयोगस्या: कारणं काव्यसंपदः॥ १०३॥

न चिह्नं वचनं पूर्वचासना- शुद्धस्नात्क प्रतिभामानमम्।
शुद्धतेन यत्नेन च चापुपसिता
शुनं करोत्वेव कमप्यनुप्रायम्॥ १०४॥

tवद्वस्ततन्द्रेषु न रसायती
ऋमादुपा खलु कौतिष्मिनः।
हृदयं काव्यमिथिपि जनाः कृतस्था
विदर्शनः भूषणु सर्वस्मीताः॥ १०५॥

इत्याचार्येदिणिनः खलो काव्यदर्शी मार्गविष्ण्णो नाम
प्रथमः परिच्छेदः।

काव्यदर्शी द्वितीयः परिच्छेदः

काव्यशोभाकरानु धर्मीन्द्रकरानु प्रचक्षात्।
तेन स्वाधि चिन्तमन्ये कश्चान् कालस्य च वश्यति॥ १॥

किंतु धीं चिन्ततः पूर्वस्मार्गायः प्रवन्धितम्।
तदेव प्रतिसंस्कृतमथयमस्मापनपरिधम्॥ २॥

काव्यिन्मार्गविष्ण्णुकः प्रागस्यलक्ष्यः।
साधारणमकरार्जातमन्यू प्रवृत्ते॥ ३॥

स्वभावशृद्धमुप्यः सुपरः दीपकाचितः।
आन्तर्वर्त्तयोंसंयोगसंयोगसंयोगसंयोगसंयोगः॥ ४॥

समासातिरिवक्रमः हैति: सूक्ष्मो चहः क्रमः।
पौयं रसस्वर्जितं पर्यायं समाहितम्॥ ५॥

उदाहारणाः स्वविष्ण्णविष्णुस्वविष्णुस्वविष्णु।
विरोधसुध्दतत्तोऽहेतु स्वास्तुविनिर्दीर्ये॥ ६॥
हितिय: परिच्छेद: 

सहोकिन याज्ञवल्क्य: संकीर्णमथ्य भाविकम्।
दौति वाचामङ्कारा दर्शीता: पूर्वसूरिम्भ: ॥ ॥
नानावस्तु वदार्धमाः रूप सांसाधिज्ञवत्तः।
स्वभावावलिक्षिता जातिस्वरूपं वातुदृढतिष्ठथा ॥ ॥
तुष्टतरात्मकरूपित: पर्येष्वारितकोम्य:।
विचारीराजिभ: कर्त्तैवते मन्मूर्जिर्: युक्ता: ॥ ॥
कठकणितसंभवं कर्नेनाघूर्णितक्षणः।
पारांतः परिक्षण रिरसुभुमति प्रियाम् ॥ ॥
वन्नमङ्कु रोमाञ्चे कुर्वन मनसि निर्वृत्तिम्।
नेवे चामीत्यक्रप्र प्रियारस्यः प्रकरित: ॥ ॥
कोऽऽकान्तः: कर्स्थेन कपालेनुरुषिकः।
जाटम्बि: स्रियतात्राभिवरियसीवदृष्टवज: ॥ ॥
जातिस्वरूपुस्मयुक्तस्माचार्यव्यायामीद्वाः।
शाख्षेष्वस्थरः साधार्य: काण्यप्रवेश्येवददृष्टितम् ॥ ॥
स्वयंप्रकारितु सादृश्येऽवाहृद्वृत्त प्रतिज्ञेते।
उपमा नाम सा तत्त्वः प्रपन्धोप्य प्रदर्श्येते ॥ ॥
असभोधमिकारावर्त्त मुखे करतात तथ।
दौति धर्मङ्कम साक्षात् तुवद्वधमनिवर्णात। ॥ ॥
राजीविविद ते वचनं नेवे नीलोतप्तं इच।
इह्ये प्रतीयमानवयथे वस्तुपमेव सा ॥ ॥
त्ववाननमिमोविभद्रदरम्यन्तुद्वमृद्वदि।
सा प्रतिद्विभिषिन्यरासद्विप्रसीपे भवेत् ॥ ॥
त्ववाननमिवांजम्मनाजन्मोज्जन्ति वे सुखम्।
इत्योन्निप्पम शेषमन्योमेतकषीवशसि। ॥ ॥
त्वमुचैंम कर्ममेवैवतुद्वाय नाथेन कुजन्ति।
इत्यास्तवास्यवृत्तिः कार्य नियोगमः ॥ ॥
पदं तावतू त्वान्वेति सुलभान्वच्य त्राध्यमः।
अर्थं चेदस्तु तत्कारीत्वाचार्यनमोपमः ॥ ॥
समुच्चयायायस्ति न कार्येव मुखं तच।
हादनवेशेन चावेति कर्ममेल्पुमितीदशी ॥ ॥

$2$ [ काव्यादर्शमूलम्]
तवेष्व तवनुसं हष्टं हदयते दिवि चन्द्रमः।
इवेष्व भिषज्ञानयं सावतिरहस्योपमः॥ २२॥
मश्वेवाष्या सुण्डह्रीणित्यपत्विन्दविकत्वनः।
पञ्चोपि सर यदस्वेवेत्तरसुप्रकटितोपमः॥ २३॥
यद्वि किंचिर्वेत्रम पञ्चसं हव्यान्त्योचनमः।
तद्व ते सुवभिर्मं धन्तित्यसावद्युगसूतोपमः॥ २४॥
शशीयुगेश्य तन्वसंगी तन्वयुगं तन्वयुगान्यः।
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कर्षणात्मान्त्यात्तािस न ते योगेष्व शुभमः।
मम दौष्टयाये विचारमात्र तं संस्योपमः॥ २६॥
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अस्सिज्ञमधवे ते वर्षस्मित श्वेयोपमा स्मृता॥ २८॥
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चन्द्रे तवनुक्षुष्य्य तवमित्याच्चव्यासु मेत।।
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कल्पितो जस्येविति प्रतिवेच्छोपमैव सा॥ ३४॥
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इन्द्रबिम्बादिविविषेषं पञ्चगम्बिदिवोद्वृत्तम्
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[ गुणद्विभिवचाराय स्वयेव मनीषिः। \(56\) II]
इववायथांशवः समाननिमसंयोगः।
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[ उपमायपर्महें प्रोक्तः कविनां चुब्धिसौवधः। \(65\) II]

॥ इत्युपमाचर्यम् ॥

उपमेति तिर्मुृतमेवा रूपकरुच्यते।
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क्षणद्विनिविधनाय पस्यस्यन्द्राय कुम्भः ।
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बुद्धवा वचनं प्रयं दयावा कि चिरेरणोते भवानु ॥ १५५॥ ]
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कांतस्य काव्यशक्ति यपसूखिष्णप् सः प्रेमद ॥ १५६॥ ]
नात्राते न हुतं कथा कृत्यमधुर्ता नामितमुः ।
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अन्यों न संमृताः कथाश्र कितवा कांचिदर्जविता ।
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असावनुशायाक्षेषः यस्मादुस्तयोत्तरमुः ।
अभीमेजानेवत्यसूत्रविद्धमितेव गतायुषा ॥ १६०॥
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युक्ते तद तस्यामिन्यवेषणे किमिन्दुना ॥ १६१॥

इति गुणने दुराक्षितो गुणान गोणेन्द्रवर्तिनः।
तत्सामन्त दृष्टिविवेके सिद्धाक्षेपस्वयस्तवचिच्। १६२॥
क्रिमयं शर्दूलमोहं किं वा हंसकरुद्वक्मः।
यतं नूपरसंवादि श्रुयते तत्र तोयदः। १६३॥
इत्ययं संशयाक्षेपं संशयो यथिविवर्यते।
घमं एंसचुलमेनास्पुष्डवचनजातिनः। १६४॥
चिन्तकाकान्तविष्णूपि विक्रमस्ते न तुष्पति।
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अयस्रम्यन्तराक्षेपं प्रकाल्तो यथिविवर्यते।
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न कृत्येऽसे नरेन्द्र तं द्वासातिति कठावः।
स्वमेव मतत्व गुह्यण्णिति यतस्वबुद्धार्थिनः। १६७॥
इत्येवमदिराक्षेपो इत्याक्षेपं इति स्मुर्तः।
अनयेव विद्यायोपि विक्रयवः शक्यमूहिन्मृ॥ १६८॥

॥ इत्याक्षेपचक्रमः॥

श्रेयं सोर्षोन्तरप्रयानो वस्तु प्रस्तुत्य पंचपि
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अरुकारी युक्तात्मा युक्तायको विपर्ययः। १७०॥
इत्येवमदिराक्षेप भेदा: प्रयोऽग्रवस्य दक्षितः।
उद्देश्वरणामात्रां सप्तविक्यं निद्रिष्यते। १७१॥
भगवन्तः जगजेने सूर्यचक्रदस्तावपि।
पद्म गच्छत प्रवास्य निविति: केन ठहरयते। १७२॥
पत्योपुच: परीताया हस्तयेतो शारीरिणामू।
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उत्तादयति शोकस्य प्रांति मथयमाश्रतः।
नन्दः दाश्चिंत्यसंपथः सर्वस्य महाति प्रियः। १७४॥
जगदाहः दयेयेपि सधिनोपि निशाचरः।
अनुगूहण्णाति हि परान्त सदरोपिपि दिनेश्वरः। १७५॥
मधुपाल्कसन्तु कण्याकृमितोपयंथिनां ध्वनिः।
कुटुम्भवति कर्णस्य कामिनां पापमिदश्यामू। १७६॥
अर्थं मम वहत्यङ्गसम्भोज्येदकस्तरः।
हताशनप्रतिविद्याहातमा नन्तु युध्यते॥ १७७॥
क्षिप्रोतु कामं शीतांगंः कि वसन्नो सुतान्ति माम्।
मलिनाचरितं कम्ये छुर्वेनेन्त्रसांप्रतम॥ १७८॥
कुलुदान्यपि द्राहाय किंम्यं कमलाकरः।
न हीनंदुग्रोहेऽद्वेयं सुयुस्येषो मुद्देभेत॥ १७९॥

॥ इत्यथान्तरन्यासचक्रम्॥

श्रव्याते प्रतिते वा साहस्ये वर्त्तुनोद्वैः।
तव यद्यद्वकथनं यज्ञेऽर्तुः स कथ्यते॥ १८०॥
तेषां चाहेत्यम्यांशैववःप्रसंस्तुवसुः।
युणेःव्ययोसि मेंव्वस सुपुष्पन्कवे न ते॥ १८१॥
इत्यंञान्चेतनीयां च सूम्येनक्राश्चालिता।
प्रतितिभिष्यप्रतिसंद्वैःसयवृत्तिः॥ १८२॥
भवित्वेच्यं गम्मीरावस्युवारोत्कथवानापि।
असागरावसंकाशस्वं तू चाचेकसहुतः॥ १८३॥
उपव्ययात्रेकोद्योगमयोंवेंद्रकौ गुणोः।
काण्यं पिताःश्चेति चतुः पुरथ्यादिलाविह॥ १८४॥
तवं समुद्रं दुर्वारो महासत्वो सतेजसु।
इत्यता युवयोंवें सार जपायमा प्रस्तुमान।॥ १८५॥
स एष शेषकृष्ठवाच सर्षेष शति गुप्तताम्।
साख्योश्च सद्युख्य दृश्यंते तद्रिपि द्रव्यम्॥ १८६॥
सिद्धिमाण्यं धीरोपि रत्नानामारोपि सन्।
तव कर्षणं न यवेदेश मलिनो मकरालयः॥ १८७॥
वहत्यङ्गि महीं कल्त्नं सशैठवर्दिपसग्रामम्।
भौमावाद्धुमुजगनां शोभस्वास्तिनिळधत्यं॥ १८८॥
शायोपाध्यानमादशस्यतिरिसोन्द्रीयः॥
प्रतियास्यादादश्योपस्म साहित्यरागीयद॥ १८९॥
त्वन्मुखं कमलं चैति द्रव्यर्यनंयोंवेंद्र।
कमलं जातसंतरोहि त्वन्मुखं त्वह्याप्रयमु॥ १९०॥
अभ्यंनिवासस्यूथमदराण्यं मुद्देभेत॥
हेतु तु नवन्तदुः तव त्वद्युयभूषितम॥ १९१॥
पूर्वविशिष्टमेंदुमात्रक्षितस्माविधक्कामणम्।
सहस्यात्रेकम्यु तर्पणः प्रदुःस्या॥ १९२॥
त्वनुसं पुण्डरीकं च पुद्दे सुरमभिन्निः।
समर्गर्मरसंभोजं लोकनेत्रं मुवं तु ते॥ १९३॥
चन्द्रोपनिश्चलांसं दुस्तोंंंंयं तोषभूषणम्।
नभो नक्षत्रवल्लकुस्तिन्धुकुन्युगं पयं॥ १९४॥
प्रत्यक्षान्तरोक्तादिसर्वायोऽचत्रसमं।
इत्यत्र प्रतीति श्रुत्यं सो नस्ति सम्भवेऽस्मोऽ॥ १९५॥
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भुजनेश्वर्य तुल्यं तत् सदास्वत्तिरिवैता॥ १९६॥
अर्थरामोकसंहार्यमहायं सुर्यश्रमिम॥
दशिरोपकरं रूमं योवनरं श्चत्तं तम॥ १९७॥
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दशिरोपितया तुल्यं सम्भवस्यरदशी यत्॥ १९८॥

dr̥ti ṣvitaṁcaḥkṛmaॢ
dr̥ti ṣvitaṁcaḥkṛma

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अनितात्वित्वा दशिरोपकरत्वाचार्यता नता।
आपितक्षेत्रोक्तादिकायमः सुन्दरः॥ २०१॥
यद्वीतिदिवं नयं स्थात सौवधायवनयेरतकः।
आहतुकं च तस्येऽ संक्षेपद्वितित्वा॥ २०२॥
वक्तं निकापुंशयिम च वपुरव्या ज्ञातकम्।
अकारणं पुण्यात्रं नित्यिर्मितासुद्दृढः स्मरः॥ २०३॥
तिर्मिताक्षेरस्त्य हेतुः साज्ञात्निवित्वाः।
उक्तं च सुरमभिकर्दिद फलं तत् सा विमाचना॥ २०४॥
वस्तु मोक्षिर्विक्षेपेऽ तन्तुत्वस्यान्तन्तुः।
उक्तं संख्यवृत्तवात् सा समाजस्फलितश्च॥ २०५॥
पिवन महु गधाकम्य स्रवं भुक्तात् कुमङ्गम।
अप्सरसित्तिरित्वम पद्यं चुम्बति कुमङ्गम्॥ २०६॥
इति श्रेष्ठोपआदुरतित्वीत्वं च दारुणः।
कस्यपितिद्वि बालायमिच्छायाविन्नित्विविष्यतेऽ॥ २०७॥
विद्धोपामायार्थभिषापि तुल्यकारिन्तोषणा।
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उस कर्मः पुरुषः हुयुद्धुचिः कुरवः स्वदरिभुदं।
अधिवीले = ही कृतिः धीनिती गीत्रीती।
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नयनाखन्दने नक्षयगणनादिनि।
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[ * इति महेश्विकामागो दुःखरामापि दृष्टित:।
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|| इति महेश्विकावक्रमः

!* विश्वरुऽमेव सुबर्मना
सुकर दुःखरामार्गवैतं हि।
न हि तदनेयं इतःक्रमः
प्रभुः पदम नयेतुमुंदं चिना॥]

इति शाब्राख्याः॥

[* काव्ये दौष्ट्रा गुणाभिजैव बिश्वाभ्या बिच्छक्षे:॥
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* इति: शोका: कचमानिका: पञ्चाते, तथा तूनिः परिश्रेद्यं शाब्राख्याः।
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[ # आपविविधिर्पीतयत अध्य च भो भविष्यते ।
को हि नाम शरीराय धर्मपैति समाचरेऽु ॥ ]

मानेर्येन इद शीर्षे श्लोकीि हिमकातृ प्रवेये ।
आसु राजितिति प्राज्ञेरा माताः व्यस्तसिंहादम् ॥ १६१ ॥

dेशोऽध्वनपरशादः काटे राजिदिवर्जः ।
नृत्यशीर्षकृतवयः कला: कामार्थसंग्रामः: ॥ १६२ ॥
चराचराणां सुतानां प्रार्थितीकहंसिषिता ।
हृदकविलयकोऽन्योऽन्योऽन्यो: सरस्वती: भृतिरामसः ॥ १६३ ॥

tेतुदे वव्यथाधूऽ यथि किचिदं प्रत्ययते ।
कविः: प्रामाज्ञेराणाविशेषीकृतवियुत्वते ॥ १६४ ॥
कप्पूर्वपुस्तावः मेघरूपभः वािर्यानितः ।
कहिःवचनसंभूतः मुग्राभ्यत । वातश्च: ॥ १६५ ॥

चोला: कालामस्यकाव्यकविरीकृतमुखः ।
इति देशविरोधिनया चाच: प्रस्थातमाध्यशः ॥ १६६ ॥

प्रिनाम नकुलसिद्धः स्फुर्तिनिः फुर्खुः ।
सम्पुर्णस्निधिकोऽन्तरायो मेघकुलितः ॥ १६७ ॥

अध्यात्मतिर्थसं: वर्षोऽशारदो मातृचािरः ।
हेमस्तो निममलिखितः धिरिशिः: श्रृण्यकेशन्: ॥ १६८ ॥

इति कालार्थास्य दृढ़िता गतिर्यौऽदः ।
मायः: कलार्थिरवस्य सुमायुद्धिः संध्या ॥ १६९ ॥

* अयमाधिकः रूपः: कचन पथ्यते ।
काव्याद्वर्णमूलम् ।

चैत्रपुज्यकर्त्तानां स्थायिनी कौशिकविस्मयः ।
पूर्णसत्तवरः सोर्वदन्तिज्ञानं स्वरूपेते ॥ १७० ॥
इत्यं कलापुत्रस्य विद्विरोधं सावध नाथवताम् ।
तत्त्वः कलापिरिच्छेदे रूपमातिविशिष्यति ॥ १७१ ॥
भाष्यान्वेकर्ती हस्ती तीक्ष्णश्रुतिशुद्धरः ॥
शुद्धारोपयेवेन्द्री निषारः खण्डितम् ॥ १७२ ॥
इति ताक्तपिक एवायं चिन्द्रं सर्वगहितं ।
विरोधो हेतुविद्या न्यायात्मक संवदस्ते ॥ १७३ ॥
कस्तस्या वाह युगं संस्कारानविनाशणः ।
तथाहि सा चक्रोदशी सिस्यस्यादायि मेष हृदिः ॥ १७४ ॥
कार्यिद्वरस्फुरुषः स्थान प्रयोपवर्जेत ।
असतामेव हस्तं हस्तं यस्मादस्मात्मिसन्ध्र्वः ॥ १७५ ॥
गतिन्यायायिनः रिधि रिधि सर्वथा हस्तं हस्तं ।
अधाग्रामायिनः रिधि प्रस्थान मन्थस्य हस्तं हस्तं ॥ १७६ ॥
बनाहिताघ्रियोपयेते जातपुत्रा धीघन्ये ।
विप्रा वेदात्मरार्थिनिधिमिथिक्षुद्धाचार्यशूद्रः ॥ १७७ ॥
असाक्षुन्नैन्तोस्पि भिदानिजिने गुरोऽः ।
स्वमाधवशुद्धः स्वप्निको न संस्कारस्मेष्टिः ॥ १७८ ॥
विरोधः संक्लोत्वेष कहाविदु कनिकोशालात् ।
उत्तमम् दोषगणना शृणवीराः विगाहेत ॥ १७९ ॥
तस्य राजा: प्रभाचेन ततुद्धानानि जनविरे ।
आद्र्णायुक्तप्रभाचालानामस्य सुभाषिनिनामः ॥ १८० ॥
राजां विनाशपिण्यज्ञ्न्याचार खर्मानातः ।
पुनर्वचनमवर्जयः सह सत्त्ववर्जभ्रमान ॥ १८१ ॥
बालाभिप्रेमणस्तवश्रुमन्मोक्ततः ॥
कामिनाः लघवैपर्यं गैयं रागमचर्याय ॥ १८२ ॥
पाण्डवचिन्तः कामी सीशिरं हस्तवाहनम् ।
अब्राहिमिकहुष्णाविविको गणयत्ययः ॥ १८३ ॥
प्रस्तेश्वयमयन्ये योगस्तरबोध्यस्ति निर्ष्टाः ।
प्राकृतमन्त्रनेर्कास्य समस्ते विव्यूहानि ॥ १८४ ॥
पञ्चानां पाण्डुपुज्यां पत्नी पाण्ड्वपुज्ञिविका ।
सतीनामप्रणालिगास्दैवो हि विच्छिद्धायः ॥ १८५ ॥
शब्दार्थांकियाधिकारमाणाः सुकारुपकाणाः।
गुणा दोषाः काम्यात्मामिह संक्षीतं दर्शिता। ॥ १८६ ॥
ब्युत्तबुखिरसुना विचित्रित्विनेन
मांगेण दोषगुणयोवैद्यर्थाचर्तिनीमि। ॥
वामिमि: हरत्मिसरणो मददिरक्षणाभि-
थेन्यो तुच्छ रमते रमते च कीर्तिम् ॥ १८७ ॥

इत्याविचर्तुपितान: हति काव्यादो शब्दार्थकार-दोष-
विमागो नाम तृतीयं परिच्छेदः ॥

॥ समास्चार्य्य ग्रन्थः ॥
THE
KAVYĀDARŚA 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 DĀNĪN

PARICHCHHEDA I

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

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

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.

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

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.

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.

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.

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?

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.

1 J Kavyadarsa, 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: Vṛtta 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 Saṁghāta; but it is not mentioned here, as it is included within Sarga-bandha (or Composition-in-Cantos).

Composition-in-Cantos is a long poem (Mahākāvyya) 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 sportingings 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 Uchchhvaśa [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 Aparavakra? Lambha and other [titles for sub-divisions] are observed [in Kathās] as a distinguishing characteristic; let Uchchhvaśa 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 Lātī, 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 Bṛihatkathā is said to be in the language of ghosts, and contains miraculous incidents.

Lāsya (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 Gaudiya, 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 Gauda style.

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

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

Having Lucidity is that which conveys a sense that is well-known: 'Indor indīvara-dyuti lakṣma lakṣmīṁ tanoti (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 Gauḍas prefer even what is not very conventional; for instance, ‘Anātyarjunābjanmasadṛkshānko valakshaguh (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—] 'Kokilalāpa-vāchālo mām aiti Malayānilāḥ (garrulous by reason of the cuckoo’s notes the Malaya wind approaches me)'; [that of harsh structure is—] ‘Uchchhalachchhīkarāchchhāchchharāmbhañkanokshitaḥ (being surcharged with drops of very pure water from rillets with their spouting sprays)’.

[An instance of temperate structure is—] ‘Chandana-prañayodgandhir mando Malayamārutāḥ (the soft Malaya breeze with its spreading fragrance due to friendship with sandal-trees)’; [an instance of uneven structure is—] ‘Spardhate ruddhamaddhairyo 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—] ‘Esḥa rājā yadā lakṣhmīm prāptavān brāhmaṇapriyāḥ! Tadā prabhṛītī dharmasya lokeśminmut-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 bandheshuvavishamāṁ following the Jesalmir Ms.
The Gaudas do not pay any regard to such [sound-similarity], for they love alliteration (Anuprāsa); the Vaidarbhas usually prefer this even to alliteration.

Anuprāsa 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 Anuprāsa in metrical feet is illustrated in—]
‘Chandre śarannisottamse kundastabaka vibhram ī Indranilanibham lakshma sandadhātyalinaḥ śriyam || (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 Anuprāsa in words is illustrated in—] ‘Charu chāndramasam bhīru bimbam paśyaitadambare ī Manmāṇo manmathākrāntāṃ nirdayāṃ 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 Anuprāsa of this sort, with the [similar] audibles not too much removed [from each other], that is approved, and not as in—‘Rāmāmukhāmbhojasadṛışaś chandramāḥ (the moon appears like the lotus in the form of the damsel’s face)’.

[Consider the case—] ‘Smarah kharah khalah kāntah kāyah kopaścha nah kriṣah ī (Cruel is Cupid and the lover a villain; our body as well as anger has grown feeble)’; [or] ‘Chyuto māṇo’dhikro rāgo moho jāto’savo gatah || (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 Anuprāsa 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 conducive to Sweetness and will hence be dealt with later (iii. 1–77).
Granted that each and every figure imbues 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]—‘Ya bhavataḥ 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 viśrāntaḥ 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 ‘bhagī (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. 43] exhibited in a composition with all soft [vocables].

[Consider for instance—] ‘Mandalikṛitya barhāni kaṇṭhair madhura-gitibhīḥ | Kalāpinaḥ pranṛityanti kāle

† I read vairasyāyeva, following the Jesalmir Ms.
jmūtamālīṇī II (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, 'Nyakṣeṇa pakshaḥ kṣapitaḥ kṣatriyāṇāṃ kṣanat (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 [kāvyādarā, Trans.]
Some consider [a composition] with becoming epithets as being Pregnant-in-meaning; for example, [a composition 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—] ‘Astamastakaparyastasamastārkām-susamstara | Pinastanasthitātāmrakamravastreva vāruṇī || (Clad in the drapery of all the beams of the Sun scattered on the summit of the Setting-mountain, the Western direction [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 Floridity of expressions when it is charming and not confusing. For example—

‘Payodharatotsaṅgalagnasamdhyātāpaṁśukā | Kasya kāmāturāṁ cheto vāruṇī na karishyati || (With her garment 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 damsels 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’.
[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 enceiente,] 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 enceiente 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 Kāvyādarśa or Mirror of Poetry, the work of Āchārya Dandin.
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. 361), 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-bannered [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 rear 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] \textit{iva} (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 Pārijata 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

\[\text{Kāvyādarśa, Trans.}\]
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 Haṇsi 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 where-of 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), saṁkūṣa (similar looking), nīkūṣa (appearing like), prakūṣa (shining alike), pratirūpa[ka] (of corresponding form);

Pratipakṣa (rival), pratidvandvin (matching with), prayanika (opposed to), virodhin (adverse to); sadṛık (akin), sadṛiṣa (accordant), saṁvadin (cognate), sajūṭiya (kindred), anuvādin (attuned to);

Pratibimba (reflection), pratichchhanda (image), sarūpa (conforming to), sama (same), saṁmita (coterminus); salakṣaṇa (of like character), sadṛikṣaḥbha (of like appearance), sapakṣha (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 prakṣya (going by the name of) and pratinidhi (representative); the words savarṇa (of like type) and tulita (weighing evenly with) as also [all] words expressing the sense 'not-defective';
The Adjectival Compound as seen in examples like  
śaśāṅkavādanā (the moon-faced [lady]); he rivals, conquers, hates, bears malice towards, decries;  

He runs down, disdains, torments, censures; mocks, makes peace with, rains at, is jealous of, envies;  

He robs his beauty, he takes away his splendour; he disputes with him, he mounts the balance with him;  

He walks in his foot-steps, he enters into his region; he follows him, possesses his characteristic, repudiates him;  

And he copies him:—these are words indicative of similarity [* in a Simile, here enumerated to help the intellect of the poets.]

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'.  

[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".

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.

"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".

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.

[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".

* 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.”—
Since the form of the banner as completed by the adjective [șirolagnaJahnu{kanyājalāṁsukah] 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 hāñasas < 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 Soaing 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 splendours 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".

"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)".

"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".

[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".

"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".

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.

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

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

"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".

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.

"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
The Kavyadarsha of Dandin

ingen agreeable rutting odour > and [sable-hued like the Tamala].

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 KutaJa sprouts are bursting forth, the Kandalis are expanding, and the Kakubhas are blossoming.”

“The row of clouds causes the group of peacocks to stretch up their necks, and the fish-banne\[\text{r}ed\] [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 lakshā-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?'"]
[* 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 Interdict—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 Interdict 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. 158

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

This is Interdict—with-Remorse, since after feeling
remorse [for it] an aged man has made here a denial of
wealth-gathering, etc. 161†

"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 hañsas?
There is heard a noise similar to that of an anklet; so this
is not a cloud".

This is Interdict—after-a-Doubt, since the doubt is
here removed by means of a quality easily to be found in
haña 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 Interdict—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 INTERDICTION

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), accordant-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 spotled, this moon delights the world; for a good brahman, although possessing defects, [nevertheless] 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 Śesha, 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 hañsas 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 maliékā, 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".

"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".

"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!"

"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.

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—

"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".

[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.

"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".

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.

"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.

Hearing the word iva (as-if) some wrongly imagine a simile in this [example], setting aside the authoritative ruling that a verb cannot become the standard-of-comparison.
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?

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.

[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].

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.

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.

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

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

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—
“This Malaya-wind, causing the foliage of grown up sandal trees to shake, creates joy in everybody”.

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].

“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”.

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.

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.

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.

[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”.

[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”.

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.
[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
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 Impassioned 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 Rāta-varman, 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 (i. 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 Impassioned.

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

Here the wrath of Bhima, 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?”

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.

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

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.

[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”.

“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!”

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

[And—] “This is Indra’s thunderbolt with fire present at its blade, the [very] memory of which causes abortion of the foetus of Daitya-females”.

The Sentiment exhibited in the [quality called] Sweetness (i. 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.

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]”.

6 [Kāvyādarśa 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 Aṅjanā [Hanumat] was recognised the real Lord of Lankā 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 ārūdhah kāntimān raktamaṇḍalaḥ! Rājā harati lokasya hṛdayam 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 sambhadhnā nakshatrāpathavarīnā | Rājñā pradosho mām ittham apiyāṃ kim na bādhate || (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] kṣatriya>—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.

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 śāmsantyo rāgam ulbanāmaṃ | Drīṣo dūtyāscha karshantī kāntābhīḥ preshitāḥ priyāṃ || (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)”. 316

“Madhurā rāgavardhinyah komalāḥ kokilāgirāḥ | Ākarnyante madakalāḥ ṣlishtyante chāsitekshanāḥ || (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 ādarṣayannesha vārunīyogavardhitam | Tirobhavati gharmāṃśuraṅgajastu viṣṭibhate || (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”.

“Nistriṃśatvam asāveva dhanushyevāsyā vakrātā! Āśareṣheva narendraya mārγaṇatvam 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”.

“Mahīḥṛidhbūrikeṣakastejasvīniyatodayah! Dakṣah praṣāpatiśchāsit svāmī saktiḥharashercha 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 rājāpyaviditakshayar! Devoyapāvibudho jajñe Śaṁkaropyabhajanagavānī! (Established in power <Krishṇa> though he was, he turned out a non-killer of Vṛishṇa <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 <Śaṁkara> though he was, he became devoid of snakes <sychophants>).”

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.
"It is neither hard nor sharp—the weapon of the God-of-flowery-bow: and yet by it the triad of worlds was conquered".

"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".

"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".

"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".

"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".

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.

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.

"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'".

"[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".

END OF EFFECTUATION-THROUGH-HINDERANCE

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 Karna <elongated upto the ear> although [already] attached to Krishna 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 CONTRADICTION

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". 343

"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] Ikṣvākū family?" 344

[And—] "Medini <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?" 345

In this manner should be followed out the varieties of Disguised-Eulogy, both based upon paronomasia and otherwise: its detailed classification [would be] endless. 347

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. 348

[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". 349

[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>". 350

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".  

"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>".  

[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".  

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".

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!'

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).

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>?"  

[K Śyādarśa, Trans.]
The Kavyadarśa of Daṇḍin

[* "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"]: 362

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. 363

END OF COMMIIXTURE

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. 364

The mutual-subservience of all the segments of the theme; the non-employment of purposeless adjectives; the depiction 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. 366

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]. 367

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. 368

Thus ends the Second Chapter entitled "Classification of Sense-Embellishments" of the Kavyadarśa or Mirror of Poetry, the work of Āchārya Daṇḍin.

* Interpolated stanza.
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—] "Mānena mā’nena sakhi pranayo’bhūtpriye jane!
Khāṇḍitā kaṇṭham āśliṣhya 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—] "Meghanādena haṁsānāṁ mādano mādanodinā!
Nunnamānam manaḥ strināṁ 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—] "Rājanvatyāḥ prajā jāṭā bhavantam pāpya sampratī Chaturāṁ chaturambhodhiraśanorvikaragrahe || (Having obtained you, now, the subjects have become
blessed-in-their-ruler,—you who are adept in grasping-the-hand of receiving taxes of the Earth with the four oceans for her girdle"

[An example of contiguous initial Chime in the fourth foot is—] "Araṇyaṁ kaśchid ākṛntam anyaiḥ sadma divaukasām ! 

Padātirathanāgāśvarahitai raḥitaiś 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 ambhoja-vadane vada netrayoḥ ! Vibhramam bhramarabhṛntya vidambayati kim nu te || 
(Tell me, does the Spring, by the wandering of the bees, merely imitate the sweet playfulness of the two eyes upon thy lotus-face?)"

[An example of contiguous initial Chime in the first and the third feet is—] "Vāraṇa vā ranoddāmo hayo vā Smara durdharaḥ ! Na yato nayato 'ntam 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 wonderful)"

[An example of contiguous initial Chime in the first and the fourth feet is—] "Rājitaṁ rājitaṁśrnyena jīyate tvādṛśair nṛpaiḥ ! Niyate cha punas triptim vāsudhā vāsudhārayā || 
(By kings like thee, adorned with a keenness 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—] "Karoṭi sahaṁrasya kalikotkalikottaram ! Manmano manmano'pyesha matta-kokilanisvahā || 
(The blossom of the mango renders my mind full of passionate-eagerness, as also does this sweet-and-indistinct note of the [youth-]intoxicated cuckoo)"
An example of contiguous initial Chime in the second and the fourth feet is—] “Katham tvadupalambhāśāvähiṭa
viha tāḍrīśi ! Avasthā nālamāroḍhumaṅganāmaṅganāśini ||
(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?).” 12

An example of contiguous initial Chime in the third
and the fourth feet is—] “Nigṛihya netre karshanti
bālapallavaśobhīnā ! Tarūṇā tarūṇā kṛṣṭānalino
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 viśadāmattasārase
sārase jale i kurute kuruteneyāṁ haṅśī mām antakā-
mishāṁ || (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).” 13

An example of contiguous initial Chime in the first,
second, and fourth feet is—] “Viśhamaṁ viśhamanveti
madanas madanandanaḥ i Sahendukalayāpodhamalaya
malayānilaḥ || (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]).” 14

An example of contiguous initial Chime in the first,
third, and fourth feet is—] “Mānīṁ mā ninīshus te
nishāṅgatvam Anaṅga me i Hārīṁ hārīṁ sarma 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) !” 15

16
An example of contiguous initial Chime in the second, third, and fourth feet is—“Jayatā tvanmukhenāśmānākathāṁ na kathāṁ jītam | Kamalāṁ kamalamkurva-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—“Ramāṇī ramanīyā me pāṭalāpāṭalāṁśukā | Vārunīvārunībhūtasaurabhā saurabhāspādam ∥ (My be-loved with her garment dark-red like the pāṭalā [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—“Madhuraṇḍrisāṁ māṇam madhureṇaṣaṣṭhasūkha saūkham karishyatā ∥ (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—“Karoṭī tamro rāmāṇām tantritāṇavibhramam | Karoti sershyam kānte cha śravaṇotpalaṭāṇanam ∥ (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—“Sakalāpollasananaya kalā-pīnyā nu nṛityate | Meghāṁ nartīth śakalāpo vimūchati ∥ (Dancing is being effected by a peahen 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 galanmānakāli kāmīni te manah kalikāmiha nīpasya dṛishtvā kām na spīśed 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 Nīpā [tree] here, to what condition would it not reach?:)"

[A non-contiguous initial Chime in the second and fourth feet is illustrated in—] “Āruhyākrīdāsailasya chandarakāntasthalīm imām Nṛityatyesha lasachchāru-chandarakāntaḥ śikhāvalaḥ || (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 rājakādurvī dhriyate’dyā bhujena te Varāhenoddhritā 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 rāṇeshvanta- kareṇa dvishatām hatāḥ Kareṇaḥ ksharadraktā bhānti samādhyaγahanā iva || (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—] “Parāgatarurājiva vātairdhvastā bhataischamūḥ Parāgatamiva kvāpi Parāgatatam 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 Vishnuḥ sadā navaghanadyutīḥ | Sa dānavakuladhvaṁśī sadānavaradantiḥ || (May Lord Vishnu 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.)" 28

[A non-contiguous initial Chime in all the four feet is illustrated in—] "Kamaleḥ samakeṣam te Kamalershyaākaram mukham | Kam alekhyāṁ karoshi tvāṁ 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?)" 29

[A non-contiguous initial Chime similar in the first and second and dissimilar in the third and fourth feet is illustrated in—] "Mudā ramaṇamanvītamudārāmanībhūṣaṇāḥ | Madabhramaddriśāḥ kartumadbhrajavaṇāḥ 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.)" 30

[A non-contiguous initial Chime similar in the first and third and dissimilar in the second and fourth feet is illustrated in—] "Uditairanyapuṣṭāṇāṁ rutair me hatam manah | Uditairapi te dūti Mārutairapi dakshināḥ || (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.)" 31

[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 tanumadhyāṣate striyāḥ Tanumadhyāḥ ksharatsvedasurājitamukhendavaḥ || (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.)" 32
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— ] "Sālam sālabakalikā-sālam sālam na vikshitum | Nālinālinābakulānāli nālikīnīr 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— ] "Kālam Kālamānālakshya-tāratārakam ikshitum | Tāratāramyarasitaṁ kālam kālamā-hāghhanam || (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 thundersings unpleasant on account of their loudness?)"

[A contiguous-noncontiguous initial chime similar in all the four feet is illustrated in—] "Yāma Yāmatrayādhināyāmayā maraṇam niśā | Yāmayāma dhiyaśvarta-yārāmayā 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—] "Sthirayate yatendriyo na hiyate yater bhavan! Amā-yateyate'pyabhūt sukhāya 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.)"

(A non-contiguous middle chime similar in all the four feet is illustrated in—] "Sabhāsu rājannasurāhatair mukhair Mahisurānām vasurājitaiḥ stutāḥ! Na bhā-sūra yānti surān na te guṇāḥ Prajāsu rāgātmāsu rāṣitām gataḥ || (O king, praised in assemblies by the Brahmins 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.)"

[A non-contiguous chime at the end of the foot and similar in all the four feet is illustrated in—] "Tava priyā'sachcharitā'pramatta yā Vibhūshaṇam dhāryam iḥāṃṣumat tayāḥ! Ratotsavāmodaviśeshamattayā Na me phalam kiṃchana 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.)"

[A contiguous-noncontiguous final chime similar in all the four feet is illustrated in—] "Bhavadrisa nāthā na jānate nate Rasām viruddhe khalu sannatenate! Ya eva dīnāḥ śirasā natena te Charantyalam dainyarasena 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—] “Lilāsmītena suchinā mṛidunoditena Vyālokītena laghunā gurūnā gatena Vyājrimbhītena jaghanena cha darśitena Sā hanti tena galitam mama jīvitenā || (With her bright sportive smile, her soft speech, her furtive glance, heavy gait, yawnning, 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 amānamaravartmasamānamānām Ātmānām ānatajagatprathamānānam | Bhūmānam ānamata yaḥ sthitimān amānānam | Nāmānam ānamatam apratimānānam || (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 pada and similar in all the four feet is illustrated in—] “Ṣarayantam urasā ramayantī Śaṭabhūtam urusāradharā tam | Śaraṅvānukiśitasārasakāṇchī Śa ōṣāyanam 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 Jīnayānayān ayā
nayā’ nayamstānjanayānayāṣritān || (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 Jīna)."

[ A non-contiguous initial-final chime similar in all the four feet is illustrated in— ] “Ravena Bhaumo dhva-
javartivirarave aveji samyaty atulāstrgaurave | Raver
ivograsya puro Härer aver aveta tulyam ripum asya bhai-
rave || (The demon Bhauma was scared by the roar [even]
of the heroic bird [eagle] perched on [Krishna'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-nonnoncontiguous initial-final chime similar in all the four feet is illustrated in— ] “Mayā mayā-
lambyakalā mayāmayām ayām ayātavyavirāmayāmayām | Mayāmayārtim niśaya’mayā’mayā’ mayāmayā’mum ka-
rupāmayāmayā || (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)”. 
English Translation

[A non-contiguous initial, middle and final chime similar in all the four feet is illustrated in —] “Matā dhunānāramatām akāmatām atāpalabdhāgrimatānulomatā | Matāv ayaty uttamāvilomatām 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 preemienceness 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 kālamukhakālakāla Kālakālaghanakālakāla-panakāla kāla | Kālakālasitakālakā la lanikālakāla 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 —] “Upoḍharāgāpyabala madena sā Madenasā manyurasena yojitā | Na yojitāṃānam anagnatāpitāṅgata’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 pada 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 stheyassattvayā varjyaḥ paramāyatamānayā Nāstheyas sa (t)vayāvarjyaḥ paramāyatamānayā|| (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)”. 53

[Repetition of pādas 1 and 2, and 3 and 4 is illustrated in — ] “Narā jitā mānanayāsamaṃ etya na rājitā mānanayā sametyā! Vinaśīta vaibhavatāpanena vināśīta vai bhavatāpanena || (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)”. 54

[Repetition of pādas 1 and 4, and 2 and 3 is illustrated in — ] “Kalāpināṁ chārutayopayānti vrindāni lāpodhaghanāgamānāṁ ! Vrindānilāpodhaghanāgamānāṁ kalāpināṁ chārutayopayānti || (Troops of peacocks whose notes indicate the approach of the clouds [appear now] endowed with beauty; while the tunes of the water-cooling [haṅsas] whose tendency to merry-dance has been taken away by the gathering storms [at the approach of the rains] vanish away)”. 55

[Repetition of the first pada as the second is illustrated in — ] “Nāman dayāvarjitamānānasātmayaḥ na mandayāvarjitamānānasātmayaḥ ! Urasy upāstirnayodharadvayaṃ mayā samālingyata jīviteśvaraḥ || (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)”. 57
English Translation

[Repetition of the first pada as third is illustrated in—]
"Sabhā suranām abala vībhūshītā guṇais tāvārohi mṛṇālanaṁ nirmalaiḥ | Sa bhāsurānām abala vībhūshītā vihārayan nirviśa sampadaḥ purāṁ || (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 pada as fourth is illustrated in—] "Kalam kam uktāṁ tanumadhyanāmikā stanadvayā cha tvadrite na hantyataḥ | Na yāti bhūtam gaṇane bhavanmukhe kalaṅkamuktān tanumad hy anāmikā || (The sweet talk and the pair of breasts causing the slender waist to bend: whom would these not smite save yourself? Hence it is that in an enumeration headed by you the ring-finger has no other embodied being to count that is free from all taint)."

[Repetition of the second pada as third is illustrated in—] "Yaśaś cha te dikshu rajas cha saṁika vitanvataḥ jo pama damśita yudhā | Vitanv atėjo'pamadāṁ śītāyudhā dvīśāṁ 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 pada as fourth pada is illustrated in—] "Bibharti bhumer valayam bhujena te bhujangamo'mā smarato madaññhitam | Śrīnūktam ekām svam avetya bhūdharam bhujam gamo māsamarato madaññhitam || (Along with thy arm the Serpent sustains the earth's globe: from me cognisant of this hear this commendable speech—Deeming thy one arm as alone the earth-sustainer, do not with complaisance assume lofty pride)."

[Repetition of the third pada as fourth is illustrated in—] "Smarānalo mānavivardhito yaḥ sa nirvītim te kim
apäkaroti Samantatas tāmarasekṣhāna na samam tatas tām arase kṣaṇena H (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 navāsavasya Vichchhittir āsīt tvayi viśṭapasya H (O thou through prowess unbending, 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 balavāraṇānām | Dhūliḥ sthalir vyomñi vidhāya rundhan Param parāyā balavā raṇānām H (By an excellent phalanx of powerful, enemy-subduing elephants thou that dost withstand an army, after placing the battle-grounds as dust into the sky, hast, by hemming in a valiant opponent, subdued him)."

[Repetition of pādas 2, 3, and 4 is illustrated in—]
"Na śraddadhe vācham alajja mithyābhavadvīdhānām asaṃhītānām | Bhavadvīdhaṇām asaṃhītānām bhavadvīdhānām asaṃhītānām H (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 outward-form runs counter to [the inward motive] and whose life-purpose (āna) is duplicity from the very start)."

[Repetition of all the four pādas is illustrated in—]
"Sann āhitomānamarājasena sannā hito mānamarājasena | Sannāhitomānama rājasena sannāhitomānāma rājase na H (O thou who art powerful by [the help of] God [Śiva)]
who has Uma and the crescent moon-king on his [lap and head], being as you are a good and beneficient 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-nayakena bhavatā vrittropachitabāhunā\| Svami-
troddhā'rimā 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 vrittropachitabāhunā\| Svami-
troddhārinā 'bhītā Prithvi-yam atulā śritā \| (By you [however], an enimient 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—] "Samānaya'samānaya Samānaya-
samānaya\| Sa ma na yā'samānaya Samānaya'samānaya \| (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 cf Chimes is illustrated in—] "Dharādharākāradharā dharābhujām bhujā mahīm
pātum aṁnavikramāḥ\| Kramāt sahante sahasā hatārayo
rayoddhurā mānadhurāvalambināḥ\| (The arms of the
\[Kāvyādāra, Trans.\]"
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—] "Yamatāśa kṛitayāsā sā yātā kriṣṭā mayā.

Ramanārakata te'stu stutetākaranāmaraḥ (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 ematiation that has given me [so much] trouble)."

[An example of a Reverse Chime extending to half the stanza is—] "Nādinomadanā dhīḥ svā na me kāchana kāmitā! Tāmikā na cha kāmena svādhīnā damanodinā! (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 dispels self-possession)."

[An example of a Reverse Chime extending to a full stanza is given in the next two stanzas—] "Yānamānaya māravikāsaonājanājanāsanā! Yām udārasatādhinām āyāmāyāmanādiśa! Sā dināmayamā'ymā nādhita śaradamuyā! Nāśanājananā śokavārāmāya na mānaya! (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
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 madirākshīṇām apāṅgāstro jayedayam!
Madeno yadi tat kṣiṇamanaṅgāyāṅjalim dade ā
(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 tavānīkāṁ
Nodaya na mānini!
Bhayādameyāmā mā vā
Vayamenomayā nata ā

(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
danārārāvānāyā
dēyārūmā mādīyāmā ā
(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—]
"Āmnāyānām āhāntyā vāg gītīr itīh prītīr bhītīh! Bhogo rogo modo moho dhyeye vechchhed deśe kshemēll (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—]
"Kṣhitivijitisthitivihitivrataratayah paramatayah! Uru rurudhur guru dudhuvur yudhi Kuravah svam arikulam ll (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—]
"Śrīdīptī hriṅkīrtī dhīnītī gīṅprītī! Edhete dve dve te ye neme deveśe ll (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 māsa Mārānāyāyānā rāmā! Yānāvārā-rāvānāyā Māyārāmā mārāyāmāll (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 nakeshtraganāśālini! Aghane gāgane dṛishṭir aṅgane diyatām sakṛit! (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—]
"Alinīlalalatam kam na hanti ghanastani! Ānanāṁ nalinachchhāyanayanaṁ śāśikānti te! (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—]
"Anaṅgalanāṅlanāṅlāṅkā sadāṅgana! Sadāṅgaха sadānanda natāṅgāsāngleśaṁgata! (O thou ever blamless, thou ever joyful 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 gām gāṅgakākakākākākāghakākākāhā! Ahāṁkā khagāṅkākakākā'gakagakākāka! (Thou hast [already] attained Heaven, thou that hadst bathed in the girtling 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 roruuruṛurorugogogogago'gagugaguh! Kim kekākukuk kāko mā mām āmā'mamāmāmā! (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 Vedanindināḥ! Divāṁ dudāva nādēna dāne dānāvadantinaḥ || (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—] "Sūrīḥ surāsurāsārisāraḥ sārasāsārasāḥ! Sasāra sarasāḥ sīro sasūrūḥ sa surārasi || (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 sārāsa birds)."

[An example with only one consonant is—] "Nūnaṁ nunnāṅī nānera nānanenānanānanāṁ || Nānerā nāru nānu- nenainenānanāṁ niniḥ || (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 Disj ointed 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 Paronomic 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 etymologistic interpretations is called Etymologistic 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 mayāga-
rasābhijñām chetaḥ kasmāt prakupyasi | Asthānaruditair
ebbhir alam ālohitkæshane || (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).” 108

[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. 109

[A Disjointed Riddle is illustrated in—] “Dande chu-
mbati padmīṇā haṁsāḥ karkaśakaṁtakaḥ | Mukham valgu-
ramaṁ kurvaṁs tuṇḍenāṅgāni ghaṭṭayaṁ || (The swan, rub-
bing 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).” 110

[A Clandestine Riddle is illustrated in—] “Khätayaṁ
kani kāle te sphātayaṁ spārhavalgavaḥ | Chandre sākshād
bhavantyatra vāyavo mama sāripaḥ || (O virgin-lady, the
anklets (khätayah) of joyful jingling are [of] expansive
[beauty] upon thy feet that are dazzling; my breaths are
at that actually departing).” 111

[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>. 112

[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 [Māṇasa] lake>. 113

[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 'Kāńchī'] wherein are kings whose name contains eight letters [to wit, 'Pallavāḥ'].

[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 'Rāj' <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> despooled 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 court ezans [but are rather the rivers*].

[A Paronomic 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 [KēvYEdarśa, Trans.]
quished by the bird [Garuda], rejoice at the sky when covered with those [clouds] that hold [the water,] the enemy of that [the fire] which dispells cold.

[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 Eranda> is certainly not fruit-less.

[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 (=kah, reply kah = hair) is it, that is ejected if seen at the time of dinner?

[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>.

[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.

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 Ms. 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.
iii. 134 ] The Kavyadarsa of Dan\textemdash in [ 76

[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. [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. [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.

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

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.

[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.

Defective-in-word is that wherein occurs an employment 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.

[For example—] "Avate (for Avati) bhavate (for bhavato) bāhur mahīṃ arṇavaśākvarīm (for arṇavaśākvarīkām or better, arṇavamekhalām) ! Mahārājan (for Mahārāja) na jījāsā nāstityāsām girām rasaḥ ii (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.

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

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.

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

"Strīṇāṁ saṣṭdhīṁ ayam ādityavamśyo narendraḥ
Paṣyatyakliṣṭarasam iha śiś frightening ādhyātmik dushtam 
Kāryākaryānyayam avikalāṇya-gamenaiva paśyam
Vaṣyāṁ urvīṁ vahati nyāpa iṁtyasti chaivam prayogah\[\]
(This 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 delinquencies in their entirety and in conformity with the Śastras, 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. "Kāryākaryā"] 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—"Dhvajini tasya rājñāḥ ke|tūda|stajaladetyadayāḥ II (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 sprśantityunāvarṇatā | Sahakāra-sya kisalayanyādrāṇityadhikāksharaṁII (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 bānā niśatā vimuktā
Mrīgekshānāsvityayathāgurutvam II
Madanabānā niṣitaḥ patanti
Vāmekshānāsvityayathālaghutvam II
(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—] "Mandānilena chalā aṅganāganda-manḍaleत Luptam udbhedi gharmāmbho nabhasyasmadva-pushyapi॥ (The soft blowing breeze has removed, in this month of Śrāvāṇa, the up-rising drops of perspiration upon the round cheeks of the ladies and also upon our body)."

["Adhivyādhiparitāya adya śvo vā vināśineś ko hi nāma śarīrāya dharmāpetāṁ samācharet॥ (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].)"

"Mānershye iha śryate strīnāṁ himaṣitau priye ! Āsu rātrishviti prājnāir ājñātam 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 Śrīritis;

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 stanza read in the Madras edition.
The Kavyadarśa of Dandin

[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 Kāverī 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.

This 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 chakora-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 Vaiśvānariya 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 progress 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] Saptachohbada 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-to-the-known thou art unknowable, although yielding fruit thou hast no fruit [to win], although one thou art multiferm: homage to thee who dost assume all forms!

[Or—] The daughter of the Pāṇchāla 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 prescriptions, 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 Kāvyādāraśa (Mirror of Poetry), the work of Āchārya Dāṇḍin, here ends the Third Parichchheda entitled the Section on Word-embellishments and Defects.

Here also ends the Treatise
CORRIGENDA

(i) FROM THE TEXT

i. 24—For विकिययात्रोऽ read विकियया देशो
i. 63—For वैस्त्यायेभ read वैस्त्यायेभ
i. 73—For उद्यवितिः read उद्यवेतिः
i. 31—For धुदः read धुदः
i. 148—For निग्नवस्तुनः read निग्नवस्तुनः
i. 159—For वय read वय:
i. 193—For अमरमार read अमरमार
i. 210—For अनलयः read अनलयः
i. 213—For पुष: read पुषः
i. 232—For वक्तः read वक्तः
i. 274—For 'ःममःप्रविधायः read 'ःममः प्रविधायः
i. 311—For न्युन्ति read स्तुति:
i. 313—For व्यतिरेक्षः read व्यतिरेक्षः
i. 344—For भैवेयः read भैवेयः
ii. 34—For सालः लः read सालः सालः
ii. 38—For 'काल्स्येनः read 'काल्स्येनः
ii. 41—For 'फः read 'फः
ii. 46—For विनयानयायत read विनयानयायते
ii. 46—For 'न्यानयास्तः read 'न्यानयास्तः
ii. 49—For 'मतः 'दुःसनाः read 'मतः 'दुःसनाः
ii. 69—For 'स्वमिः read 'स्वमिः
ii. 81—For 'मानसमः read 'मानसमः
ii. 85—For 'विविहितः शतः read 'विविहितः शतः
ii. 86—For 'ही कीर्तिः read 'ही कीर्तिः
ii. 90—For 'मुः read 'मुः

iii. second st. after 124—For 'धुः 'धुः read 'धुः 'धुः

iii. third st. after 124—For 'धुः 'धुः read 'धुः 'धुः ]

iii. 131—For पुरोः परः read पुरोः परः
iii. 145—For 'निनः read 'निनः
iii. 151—For महालम्बः read महालम्बः
iii. 161—For 'राज्याःति read 'राज्याःति
iii. 175—For 'वणिः read 'वणिः
iii. 180—For 'प्रभावेण read 'प्रभावेण
iii. 184—For 'व्यनेकः read 'व्यनेकः
(2) FROM THE TRANSLATION

i. 43 — For garlnd read garland

i. 56 — For 'stabaka vibhrame read 'stabakavibhrame

i. 57 — For Manmano manma° read Manmaño manma°

i. 61 — For conduisin' read conducive

i. 72 — For pakshah kshapitaḥ read kshapitah pakshali

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

ii. 246 — For others read other

ii. 253 — For having a read having an

ii. 261 — For their read there

ii. 325 — For Creater read Creator

ii. 349 — For confering read conferring

ii. 365 — For decription 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 jungling read jingling

iii. 85 — For °vrataratayah read °vrataratayaḥ

iii. 90 — For blamless read blameless

iii. 92 — For [inflicting] read [inflicting]

iii. 94 — For sro 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 KĀVYĀDARŚA*

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.

| akshara (1) immutable (2) letter (3) syllable (4) word. —o (1) and (2) iii. 123. o—o (3) i. 43; i. 69; (4) ii. 144. | atiṣayopamā transcendent simile ii. 22. |
| agrāmya not coarse. —ah i. 64. | atyuktī exaggerated statement. —ḥ i. 92. |
| agrāmyatai non-vulgarity, absence of coarseness i. 62; ii. 292. | adakshinātā non-southerner. —ānām i. 80. |
| aṅga constituent part. —ānām ii. 79. | adbhumā marvellous. o—o ii. 287. |
| aṅgāṅgibhāva relation of the whole to the parts. —o ii. 360. | adbhumotāmā hypothetical simile ii. 24. |
| aṅgin the constituted whole. —ah ii. 79. | adhikātā superiority ii. 51. |
| atirūḍha highly conventional. —am i. 46. | adhikāra power, capacity. —ah i. 8. |
| atiṣaya (1) excess, extreme (2) hyperbole, transcending hyperbole. —o (2) ii. 220. o—o (2) ii. 5. o—ḥ (1) iii. 137. | adhyāsa super-imposition. —ḥ i. 97. o—āt i. 94. |
| atiṣayokti hyperbole. —ḥ. ii. 214. | anatikrama non-transgression. o—āt i. 85. |
| | ananvaya self-comparison. —o ii. 358. |
| | anādarākshepa slighting interdiction. —ḥ ii. 140. |

* I have to particularly thank Mr. R. D. Vadekar for the pains he took with this Index.
amīchchaya indecision. —h i. 143.
anīyama irregularity, absence of restriction. —h i. 25.
anīyamopāma unrestricted simi-
le ii. 20.
anīshṭhura not harsh. —o i. 69.
anukampā compassion. —o iii.
i37.
anugati comprehending. —h ii.
i15.
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.
anuddeśa subsequent reference.
—h ii. 273 ; iii. 144.
anūrjita not exalted. —h i. 71.
aneyatva not bringing over. —m
i. 73.
anyathānuṇṇapatti inexplicability.
—yā ii. 218.
anyonyopāma mutual simile
ii. 18.
apakrama non-subsequent. —m
ii. 125.
apakramābhidhāna entitled non-
subsequent. —m iii. 144.
apabhāshanavat like incorrect
idiom iii. 151.
apabhramaśa (1) composed in the
Apabhramśa language; (2) the
Apabhramśa language; (3) liter-
ature in the Apabhramśa lan-
guage. —h (3) i. 32 ; (2) i. 36 ;
(1) i. 37.
apabhramaṇīṣalā possessing a de-
based form. —layā i. 36.
aparavaktra name of a metre.
—m i. 26. o—yoh i. 27.
apahūta concealment. —h ii.
304. —o ii. 309. o—o ii. 6.
apāda not divided into metrical foot. —h i. 23.
apārśna senseless. —m iii. 125,
i28.
apūrvasamāsoktī novel inclusive
asserion ii. 213.
apraśtutapraśamsā vicarious
praise ii. 340.
apraśtutastotra vicarious praise.
o—e ii. 6.
abhāva annihilation.—āya ii. 24.
—o ii. 239.
abhāvahetu negative cause. —rav-
āh ii. 246.
abhīdāna assertion. —m iii. 130.
abhinnakriya with identical ac-
tions. —h ii. 314.
abhinnapada not having distinct
words. —m ii. 310.
abhīyoga application. —h i. 103.
abhītāpama abnormal simile ii.
i38.
abhīyāsa (1) repetition (2) con-
tant study. —h (2) ii. 368;
(1) iii. 67, 70.
abhīyudāya prosperity.—o ii. 303.
amārīka (1) not expert in the
dealings of sense (2) unac-
quainted with the vowel signs.
—h (1) and (2) iii. 123.
ayuka incompatible. —m ii. 78.
ayuktakāra doing what is dis-
cordant. —rī ii. 170.
aṅkayuktakārya having a compatible and incompatible effect. —yau ii. 253.

ayoga incompatibility. o—au ii. 76.

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

arthakalpanā attribution of sense iii. 102. ardhatāḥ in the sense iii. 135. arthāvyakti explicitness of meaning. —ḥ i. 41, 73.
arthaṅtaranyāsa corroboration. —ḥ ii. 4, 169.
arthaṅtarākshepa interdiction by corroboration. —ḥ ii. 166.
arthavritti repetition of sense. —ḥ ii. 116.
artha half. —yoḥ iii. 78. o—o iii. 73.
arthabhirama half-whirl. —m iii. 80.
arthābhīyāsa repetition of a half. —ḥ iii. 53.
alakṣaṇa not deserving a definition. —āḥ iii. 107.
alāṃkāra 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—o i. 50; ii. 359.
alāṃkārātā being a figure, figurativeness. —tāyā ii. 237, 287, 367.
alāṃkṛiti embellishment, figure (of speech). —ḥ ii. 8. o—i. 19.
alāṃkṛityā embellishment, figure iii. 137. —āḥ ii. 3. o—āḥ iii. 186.
alāṃkṛityānā faintly-aspirated. —o i. 43.

Avantī n. of a princess ii. 280. avavayavatāpaka metaphor of constituent parts. —m ii. 72. avayavirātāpaka metaphor of constituted whole. —m ii. 74.
avināśvara non-evanescent. —ān iii. 174.
aviruddhākṛityā with non-contrary actions. —ḥ ii. 314. avirodhin not involving self-contradiction. —āḥi ii. 315.
aviśeṣa non-qualification, non-specification. —ena iii. 135. avishama not uneven. —m i. 47. avyapeta contiguous. —m iii. 19. avyapetavyapetātman both contiguous and non-contiguous. —mā iii. 1, 33.

aśāstrāṇā ignorant of science. —ḥ i. 8. aśishtesṭā not approved by the learned. —ḥ iii. 148. asadudbhūti origination from non-existence. —ḥ iii. 175. asamādāḥāna not joining. —m iii. 159.
asamastākhyāya being out of compound. —m ii. 68.
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ādhibhāya excess.—o ii. 192. o—e iii. 156.
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ānarthakhya futility.—o ii. 148.
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<td>upāyākshepa</td>
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<td>ubhayachchhanna</td>
<td>riddle in which both (the container and the contained), are concealed.</td>
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<td>ubhayavatireka</td>
<td>double-sided out-matching.</td>
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<td>unmisra</td>
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kāruṇya pathos. —m ii. 287.
kārya effect. —syā ii. 134, 252.
kāryākṣāpa interdiction of the
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kār̥yānanta-raja born subsequent
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kālavirodha non-conformity to
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364. —o (1) i. 12, 50, 76, 100,
or 103; ii. 1.
kāvya-lakṣaṇa treatment of
poetry. —m i. 2.
kūlaka group of verses forming
one utterance with one principal verb.—am i. 13.
kṛichkṛodha difficult to pro-
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komāla soft. o—e i. 69.
kōṣa anthology. —ḥ i. 13.
kṛama (1) order, relative order;
sequence (2) method. —ḥ (1)
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kṛiyāvidhi method of making.
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gāḍya prose. —m i. 11, 23.—syā
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gāḍyapāḍyamaya partly prose
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guṇa quality, merit, excellence
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guṇadosha excellences and ble-
mishes. —ān i. 8.
guru (1) long (2) heavy. —uṇām
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grihyā partisan. —ḥ o—uṇi ii.
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gosṭhi (1) assembly, gathering
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ṣu (1) i. 105.
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gauṇa secondary, subordinate.
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gaurava greatness. o—m ii. 303.
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chāṭuṣpāma cajoling simile ii. 35.
chaurodatta clever and noble.—ο i. 15.
Chaturmukha the four-faced God.
—ο i. 1.
chaturvarga fourfold end.—ο i. 15.
chatushpada consisting of four feet i. 11.
champū a particular composition.—उḥ i. 31.
chātu coaxing expression.—τα-να Η ii. 271.
chāṭuṣkāṇa agreeable speaker.
—ενα ii. 124.
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chitrarahetu diverse cause.—τα-να Α ii. 253.
Chola n. of people.—उḥ iii. 166.
chhandovichita metrical compendium.—τυάम i. 12.
chhalita pantomime. ο—ο i. 39.
Jahnukanyā the Ganges. ο—ο ii. 81.
jāti (1) genus, species, class (2) name of a figure (class-portrayal) (3) a metre which depends upon the number of syllabic instants.—ḥ (3) i. 11; i 28; (2) ii. 8.—ο (1) ii. 13, 97. ο—ο (1) ii. 323. ο—τα-να (1) i 28; ii. 198. ο—τι-να (1) ii. 164.
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jñāpakahetu probatory cause.
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jyotis light.—ḥ i. 4.
dambara pompousness. ο—rau i. 50.
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tattvāpahnavarūpaka metaphor of negated reality.—m ii. 95.
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tatsahaja originating simultaneously (with the effect).—ḥ ii. 253.
tadbhava derived (language).—ḥ i. 33.
tinanta verb.—τενα ii. 227.
tulyadharma common quality.
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tejasvin vigorous. —svi ii. 275.
trikālya the three divisions of time.—ο ii. 120.
dakshinādri the southern mountain.—δρεχ iii. 150.
dakshinātya southerner.—उḥ i. 60.
dīpaka illuminator.—αμ ii. 97.
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dūṣṭa blemish.—m i. 7.
dushpratiti unpleasant cognition.
—ο i. 66
dārakārya producing effect in a distant place. —ḥ ii. 253.
dūshāna blemish. —āya ii. 51.
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devarāja lord of the gods. —ḥ
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dēśāvivrodhin non-conforming to country etc. —dhī iii. 164.
dēśi provincial (language) i. 33.
dosha blemish, fault, defect. —ḥ
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dharmākṣhepa interdiction of a quality. —ḥ ii. 128.
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dharmyākṣhepa interdiction of a thing having qualities. —ḥ ii.
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dhīshnyya sanctuary, abode. 0—m
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naya branch of study. —m iii.
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nāmāntarāmiśrā intermixed with the synonymic (form) iii.
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niyamavat having restricted predication. —vān ii. 314.
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nirvartaniya object-to-be-originated. —syā ii. 241.
nirvartya to be originated. —e ii.
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nivartana negation. —āṭ ii. 134.
0—āṭ ii. 213.
nivṛiti cessation. —ttau ii. 237.
nivedana indication. 0—e ii. 244.
nishkraya redemption, avenging. —āya ii. 223.
neyatva act of bringing over. —m i. 74.
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nyasana putting forth. —m ii. 46.
nyāya (r) law, rule (r) philosophy (3) Nyāya philosophy (4) Logic (5) (similar) standard. —h (4) iii. 163. —o (3) iii. 173 ; (2) iii. 176. o—o (r) i. 75 ; (2) iii. 126. o—m (5) i. 78.
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padachchheda separation of the words. —m iii. 152.
padatva being a word. —m iii. 154.
padasaṁtāna succession of words. —h i. 23.
padasaṁdhi coalescence of words —nā iii. 98.
padāvali series of words i. 10 ; iii. 99.
padāvṛitti repetition of words. —h ii. 116.
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padya metrical (composition), poetry. —m i. 11 (twice). —ye i. 80, 83. —o i. 13.
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prabandha (1) any composition, (poetic) composition (2) treatment. —e (1) iii. 131. —o (1) ii. 364. o—h (2) i. 12.
prabhutvākṣepa authoritative interdiction. —h ii. 138.
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prātilomya reverse order. —ena iii. 73.
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preyas the joyous. —ah ii. 5, 275. 279.
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bandhagaurava compactness of structure. —vāl i. 44.
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madhyama temperate. —o—āh i. 47.

Malaya name of a mountain. —o i. 49.

mahākāvyā long poem. —m i. 14.

mahāyamakā great chime. —o iii. 70.

Mahārāṣṭra n. of a country. —o i. 34.

mādhūrya sweetness. —m i. 41, 68. —sya i. 102. —rve ii. 292.

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rasa (r) sentiment (ii) passionate-
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rasavat impassioned ii. 5, 275,
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rasavattā impassioned character.
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rasavattā stainless nature.
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rūpabhedā distinction in colours.
—o i. 8.
roshākshepa wrathful interdiction.
—k ii. 154.
raudra furious. —o ii. 283.
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lakṣanā gramatical operation
ii. 100.
lakṣya (r) literary composition
(2) (grammatical) form. —eshu
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laghu (r) light (2) short. —ūnām
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linga gender. —o ii. 51.
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lokayātrā the course of worldy
life, normal run of things
i. 3. —o i. 88.
lokasimā the way of the world.
—o i. 93; ii. 214.
laukikārtha ordinary possibility.
—o i. 85.
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vachana number (grammatical).
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varṇārātī repetition of syllables.
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vartman way, style. —nah i. 92.
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vāstu thing, object. ii. 46, 169, 205. —nah ii. 169. —noh ii. 180. —ni i. 51. o—o ii. 265.
0—nah ii. 205.
vastunirdeśā naming of the main theme. —ḥ i. 14.
vastuparvan segment of the theme. —nām ii. 365.
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vārtā inquiry. —o ii. 85.
vāsanā latent impression. o—o i. 104.
vīra heroic. —o iii. 170.
vīravāsa heroic sentiment. —o ii. 285.

vikāra modification. o—o iii. 154.
vikārya to be transformed. —e ii. 240.
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vijñānahetuka, due to (ready) comprehension. o—ḥ iii. 146.
vidura n. p. —ḥ ii. 277.
vidyā knowledge, science i. 12.
vīnimaya exchange. —ḥ ii. 351.
vīnyāsa arrangement, grouping. o—o i. 47.
viparyaya opposite, reverse. —ḥ i. 42, ii. 170.
viparyāsa contravention. —āt ii. 17.
viparyāsopama reversed simile ii. 17.
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vibhūti affluence. —eh ii. 300.
viruddha contrary (metaphor). —m ii. 84.
viruddhakarman with contrary actions. —mā ii. 314.
viruddhārtha self-contradictory. —ā iii. 133.
viruddhārthatā self-contradiction. —tayā iii. 131.
viruddhārthadāpaka illuminator of contraries. —m ii. 110.
virodha conflict, contradiction. —ḥ ii. 333; iii. 173 (twice), 179. —o ii. 6. o—ḥ iii. 171.
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virodhin involving self-contradiction. -ādi ii. 315.

virodhopanū simile of opposition ii. 33.

vivakshā desire of mentioning, describing ii. 202, 214.

visēsha (1) special characteristic (2) effectuation through hindrance. -syā (1) ii. 214. -o (1) ii. 329, 333. o—āh (2) ii. 6.

visēshāna epithet, adjective.

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visēshastha specifically limited. -h ii. 170.

visēshākhyāṇa peculiar (telling) expression. -o i. 88.

visēshokti effectuation through hindrance. -h ii. 323.

visēshākya the subject of qualification. -o ii. 208.

visvavyāpin universally applicable. -pī ii. 170.

vishama uneven. -m ii. 79.

vishayanihnuṣi concealment of the range of the quality. -h ii. 306.

visamādhī defective hiatus. -m iii. 159.

visamādhika defective in hiatus. -m iii. 125.

vismaya astonishment. -au iii. 170.

vritta (1) a stanza whose metre depends upon the number and position of syllables in a quarter (2) metre. -m (1) i. ii. o—m (2) iii. 156. o—o (2) i. 19. o—auh (2) i. 18.

vritṭākṣhepa interdiction of what has happened. -ḥ ii. 122.

vritti (1) way, mode (2) condition (3) life (4) power. -ḥ (2) ii. 221. o—o (1) ii. 254. o—ḥ (3) ii. 342. o—ḥyā (4) i. 66.

vyaṅga rhetorical modes and their distribution. o—o ii. 367.

Vrishadhvaja the god Śiva. -h ii. 12.

vaikalya deficiency. -o ii. 323.

Vaidarba name of the inhabitant of Vidarbha. -āh i. 44, 54. -o i. 40, 42.

vairasya lack of sentiment. -āya i. 63.

vaiśeshika differentiating. -āḥ ii. 29.

Vaisvānari pertaining to Vaiśvānara. -iṇ i.ii. 177.

vaidharmya discordant nature. -o—o ii. 38.

vaishamya unevenness, disharmony. -m i. 50. o—iii. 182.

vyakti manifestation. -tyai ii. 171.

vyāireka out-matching. -h ii. 4, 180. o—o ii. 313. o—h ii. 189.

vyāpekshā regard, consideration. -o—ayā ii. 228.

vyāpeta non-contiguous. -syā iii. 19.

vyāpetayamaka non-contiguous chime. -o iii. 33.

vyārtham self-contradictory iii. 125, 131.

vyāstam non-coalescence iii. 161.

vyājastuti disguised eulogy ii. 343. -o ii. 6, 347.
vyāvritti (1) negativation (2) exclusion (3) denial. —ḥ (3) ii. 160. o—tiyā (2) ii. 199. o—tēkh (1) ii. 19.
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yuṭpatti proficiency-in-letters. —m i. 9.
yuṭpanna learned, erudite. —m i. 46.
yuṭpādiita etymologically derived. —o iii. 100.
śabda word. —o i. 75; ii. 116, 180; iii. 186. —e i. 65.
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śabdaśāna defective in words. —m iii. 125, 148.
śabāśāvyāya (light) called word. —m i. 4.
śabāśpādāna expressing in words. —o ii. 189.
sampā 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.
śīthila loose. —m i. 43.
śīṣṭa the remaining. —ānām i. 3
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śīṣṭēśṭa approved by the wise.
—ḥ iii. 148.
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śṛṅgārātā amorousness. —ām ii. 281.
śaithilya looseness. —m i. 60.
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śruti (1) audible (2) sound (3) the Vedas. —ḥ (3) iii. 163.
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ślishta (1) cohesive (2) paronomasia. —m (1) i. 43; (2) ii. 310. o—o (2) ii. 6.
ślishtārūpaka paronomastic metaphor. —m ii. 87.
ślishtākṣhepa paronomastic interdiction. —ḥ ii. 162.
ślishtārthādāpa paronomastic illuminator. —m ii. 114.
ślesha paronomasia. —ḥ i. 41; ii. 314, 363. —āḥ ii. 313. —o ii. 347.
ślesharūpatava nature of paronomasia. —āt ii. 186.
śleshāvidāha tinged by paronomasia. —ḥ ii. 170.
śleshopamā paronomastic simile ii. 28.
ślokā stanza, verse. —eshu i. 152. —o iii. 67, 80. o—o iii. 73.
ślokābhyaśa verse-repetition. —ḥ iii. 67.
śvitra leprosy. —ena i. 7.
sāmbaya doubt. —ḥ ii. 164. —am i. 139. —āya iii. 141.
saṃśayākshepa interdiction after a doubt. —ḥ ii. 164.
saṃśayātiśaya hyperbole with a doubt. —o ii. 216.
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**samsrayopama** simile with a doubt ii. 26.

**samsarga** association. — ii. 33.

**samsrishṭi** commixture. — h ii. 359. 0— h ii. 359. 0— teṭh ii. 360.

**samskāra** (1) refinement, polish (2) latent impression (3) composite thing. — m (1) iii. 178. — ān (3) iii. 174. 0— o (2) i. 55.

**samskrīta** (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. — āt (1) i. 36.

**samsūstara** bed. 0— h ii. 177.

**sambhāti** group. — teṭh iii. 1.

**sambhītā** combination of letters. — ām iii. 159.

**sakalarūpaka** total metaphor. — m ii. 70.

**sāmkara** mixture. 0— h iii. 105.

**sāmkharakrama** method of commixture. — h iii. 124.

**sāmkirṇa** (1) intermixed (2) commixture. — m (2) ii. 7. — ā (1) iii. 105.

**sāmkhyāta** numerical iii. 101.

**sāmkhyāna** enumeration. — m ii. 273.

**sāṅghāta** (1) group (2) longer poem. — h (2) i. 13. — o (1) i. 6r

**saṇātīvyātireka** out-matching in the same genus. — h ii. 198.

**sāṃjñā** name, appellation. — o i. 28.

**sāḍṛiśavyātireka** accordant out-matching. — h ii. 192.

**sāḍṛiśavyātirekā** accordant out-matching ii. 196.

**sādhāraṇa** analogous, having like property. — naḥ ii. 166. o— naḥ ii. 46.

**sāṃdasiṣṭayamaka** interlocking chime. — o iii. 51.

**sāmādhanā** conjunction. 0— o i. 66.

**sāmādi** coalescence, joining — o iii. 154. o— bhīḥ i. 18.

**sāmāhyānga** the (dramatic) nodes with minor constituents. — o ii. 367.

**sāmnidhi** appearance. — m ii. 343.

**sāma** (1) common (2) even. — h (1) ii. 231. — am (2) i. 47.

**sāmakakṣhatā** equivalence ii. 360.

**sāmatā** evenness i. 41.

**sāmasta** expressed in a compound. — m ii. 68.

**sāmastavyāstārūpaka** metaphor, both in and out of compound. — m ii. 68.

**sāmāgata** cohesive. — am iii. 98.

**sāmādhanārūpaka** solacing metaphor. — m ii. 92.

**sāmādi** transference. — h i. 93, 100. o— dhayaḥ i. 41.

**sāmāna** similarity. — m i. 52.

**sāmānārūpa** semblable iii. 100.

**sāmānasabda** paronomic iii. 103.

**sāmānopama** simile of agreement ii. 29.

**sāmāpatti** accession, encountering. — h ii. 298.

**sāmāsa** (1) compound (2) inclusive assertion. — h (1) ii. 61r. — o (2) ii. 5.
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<td>sarvatothadra full whirl.</td>
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