CHAPTER 3

Alamkaras and Metres in Buddhacarita

3.1 Introduction:

In the first place, we must examine what the Sanskrit rhetoricians understood by ‘Alamkara’. The word Alamkara has been derived from the root ‘kr’ with the prefix ‘alam’ which means ‘to decorate’, ‘to adorn’ i.e. (alamkaroti iti alamkara). Abhinava Gupta (A.D. 990), the author of the Locana and Abhinavabharati, explains the role of alamkara and says “They are external elements of the body but sometimes they may be as the power of saffron scattered over the body to enhance the beauty”. The science of poetics is known as ‘Alamkara-sastra’ in Sanskrit which shows the importance laid by the rhetoricians on the ‘Alamkaras’ or figures of speech. Bhamaha, the author of ‘Kavyalamkara’ and one of the earliest rhetoricians has thrown much light on the concept of Alamkara. He defines it thus –‘Saundaryam alamkarah’ i.e. it is the charm that makes a poem beautiful. He again says

“Nakantamapi nirbhusam vibhati vanitamukham” (I. 13)

i.e. the face of a lady, though beautiful does not shine without ornaments, likewise a poetry should not only free from faults and endowed with excellence but also be beautified with ornaments
(Alamkaras). According to Dandin, the precursor of the Riti School of poetics and the composer of Kavyadarsha ‘Kavyasobhakaran dharman alamkaran pracakshate’ (Kavyadarsha II.1), i.e. the merits or excellances that go wholly to adorn or ambleish kavyas (or Sahitya) are called Alamkara (Figure of speech) by rhetoricians. Anandavardhana give us an example about the fiction of the alamkaras very subtly. He says that in the same way that in childrens games there is one who attains transitory greatness when he plays the role of a king, so the almkaras when suggested attained great beauty so that they partake of the nature of the soul if they are organically and structurally placed. The rherotician like Mammata, in his Kavyaprakash (8th chapter) defines alamkaras as -

**Upakurvanti tam santam yehangadvarena jatuchit.**
**Harādivalamkaraste anuprasopomadoyah**

That means almkaras are those which by beutifying a word and its sense generally serve to heighten a flavour just as a necklace etc. by adorning the various limbs of the body serve to show a person to advanrage. According to Vamana, the propounder of the theory of Riti, the figures lend beauty and charm to a poem ‘Kavyam grahyam alamkarat saundarayam alamkarah’ (Kavyalamkarasutravritti).

According to Viswanatha, having embellished the word and sense the alamkaras enhance the soul of the poetry i.e. Rasa.¹ words when used naturally and simply, that is to say ‘Svabhabokti’, of the alamkarikas cannot be considered to be creative of figures. It is only when they transcend their natural meaning and invest
themselves with a meaning accorded to them by poetic usage. As a result of this process, words become schematized into various figures and lend elegance to speech and they constitute themselves into the alamkaras i.e. the Bhusana or jewels or the beautifier of the poetic work, let us take an example to illustrate this theory, when an ordinary man sees a steram of water, he calls it as river and it is nothing else for him but a river. For a poet like Kalidasa ‘a river overhung by a mass of dark cloud as a necklace with a gem rounds the neck of the earth’. This is the process that begets the almkaras. The alamkarikas has classified the almkara mainly into two groups and these are - Sabdalamkaras (Figures of word) and Arthalamkaras (Figures of sense). Sabdalamkaras are those which adorn or embellish the words of a poetical composition relying on that. Some may take exception to the word ‘Sabda’ as being too wide, since it means ‘sound’ and it can refer to all words, and all words are sounds. Arthalamkaras means those alamkaras which adorn the meaning or sense of the words of poetic work. Another group i.e. Ubhayalamkara means thge alamkaras which decorate both words and sense of the poetic composition. Now the Sabdalamkaras are – Anuprasa, Vakrokti, Slesa, Yamaka etc. and the Arthalamkaras are – Aksepa, Arthantaranyasa, Atisayokti, Bhrantiman, Dipaka, Rupaka, Samasokti, Upama, Utpreksa, and Nidarsana etc. The Arthalamkaras are more in number than Sabdalamkaras. We shall confine ourselves to determining succinctly the value and meaning of Alamkaras for unless we do so
it would be impossible for us to appreciate the role that they play in the ‘Mahakavyas’ or epics.

Prosody (chandasastra, chandovidhiti, chandah etc.) treats of the laws of verification. A verse (padya) is a short piece of composition regulated by harmonious arrangement of syllables adapted to please the ear and reach the heart of the reader or hearer. The form of harmonious succession of syllables is called metre (chanda). Metre is an important vehicle of sentimental expression. In the view of Dandin, the knowledge of metres is like a raft to cross over the deep sea of ‘Kavya’ only for those who desire to do so as C.p.

“Sa vidya naustitirsunam gabhiram kavyasagaram” (Kavyadarsa 1st chapter)

In this chapter the researcher has tried to exhibit “ Alamkaras and Metres in Buddhacarita” and it will constitute the third chapter of the proposed research work.

3.2 Alamkaras in Buddhacarita:

A detailed exhibition of all the rhetorical figures that the poets use to beautify their poem is not required in these pages for one thing, our aim is to give only an idea of their poetic taste and secondly it is almost impossible to do it because of their abundance. We shall content ourselves by citing only those which contain the most representative ‘ Alamkaras’ and the most
beautiful or meaningful from the point of view of assessing the
greatness of the poem and the author. The rhetorical figures -
Anumana, Arthantaranyasa, Arthapatti, Atisayokti, Upama, Anonya,
Dristanta, Utpreksha etc. are used by Kalidasa in his epic poems like
Raghuvamsa and Kumarasambhavam. Other poets like Bharavi,
Magha, Sriharsa etc. make a show of their poetic gifts through the
rhetorical figures like Yamaka, Bhrantiman, Nirdesa, Samasokti,
Slesa, Virodhabhasa etc. Asvaghosa’s use of rhetorical figures was
presumably determined by his authorities. His handling of rhetoric
generally is best reserved to the subsequent discussion and the
Alamkaras which abundantly used by him in Buddhacarita are –
Upama, Rupaka, Anuprasa, Yamaka etc. Asvaghosa has employed
both the categories ofalamkaras i.e. the Sabdalamkaras and
Arthalamkaras, in his Buddhacarita. Now we can take up an
examination of this work in this respect.

**Upama (Simile):**

Upama is one of the most important figures of speech. The
word Upama means comparison. Etimologically, the word Upama
means to measure. To measure is to find out how many times the
selected module (Upamana) is contained in what is to be measured
(Upameya). Therefore, there is a difference between the measure
and the object to be measured.² Alamkarika Alamkarika Viswanatha
Kaviraja defines the figure Upama in the 10th chapter of
Sahityadarpana in this manner
“Samyam vacyamavaidharmyam vakyaiyka upama dvayoh”

viz. simile is the resemblance between two things expressed on a single sentence and unaccompanied with the statement of difference. A simile is fully expressed when all the four elements of comparisons are expressed, i.e., the object of comparison (upameya), the standard of comparison (upamana), the word implying comparison (oupamyavacisabda) and the common property (sadharanadharma) e.g., “Mukham kamalamiva sundaram”.

In this example, the word ‘Mukha’ is the object of comparison (Upameya), ‘kamala’ is the standard of comparison (Upamana), ‘iva’ is the word implying comparison (Oupamyavacisabda) and Sundara is the common property (Sadharanadharma). Another definition of ‘Upama’ is given by Dandin in his Kavyadarsa, chapter 2 –

“Yathakathancit sadrisyam yatrodabhhatam prateeyate

Upama nama sa tasyah prapancohayam pradarsyate”

That means simile is that where some charming similarity due to comparison of two objects is manifested. Dandin suggested 32 (Thirty two) varieties of Upama. This classification is based on the function that other figures can play in relation to Upama, or on the properties with which any of its members is endowed. Consequently an Upama can be fictitious or ‘Abhuta’; the expression of a desire or ‘Acikhya’; wonderful or ‘Advuta’;
indeterminate or ‘Aniyama’; reciprocal or ‘Anyonya’; transcendental or ‘Asadharana’; expressed with naturalness or ‘Asambhavita’; hyperbolical or ‘Atisaya’; multiple or ‘Bahu’; stricking or ‘Catu’; qualitative or ‘Dharana’; metonymic or ‘Hetu’; serial or ‘Mala’; confusing or ‘Mohya’; contemptuous of ‘Ninda’; asseverative or ‘Nirnaya’; determinative or ‘Niyama’; eulogistic or ‘Prasanna’; exclusive or ‘Pratisedha’; parallel or ‘Prativastu’; exact or ‘Samana’; doubtful or ‘Samasya’; associative or ‘Samuccaya’; truthful or ‘Tattvakhya’; equivalent or ‘Tulyayoga’; imaginary or ‘Utpreksa’; phraseological or ‘Vakyarthta’; real or ‘Vastu’; abnormal or ‘Vikriya’; transpositive or ‘Viparyasa’; contradictory or ‘Virudha’ and paronomastic or ‘Slesa’. Bhama gives only a triple division of this figure, these are elliptical or ‘Lupta’; parallelistic or ‘Prativastu’ and serial or ‘Mala’ in his book Kavyalamkara chapter 2. Mommata divides Upama on the basis of ‘Lupta’ and ‘Purna’.

Asvaghosa’s characteristic feature in the use of ‘Upamas’ will be evident from the following discussions. The aim of the poet in using an Upama is to clarify and make one understand the matter to be described, to add grace to it and to elevate it to a plane where it transcends its common place nature and its beauty becomes fully enjoyable. Asvaghosa has made a sufficient use of figure Upama (simile) almost in every canto of Buddhacarita. Thre are also some eminent application of similies in the cantos like 8th (verse no. 30-34 and 73), 5th (verse no. 79) and elsewhere. As our poet was very fond
of simile so he employed Upamas derived from natural aspects such as sun, moon, mountains, stars, nights, trees, lotuses etc.

Let us take up some verses from Buddhacarita as examples to focus light on the salient features of his simile. Firstly we take the verse no. 21 from canto III. The meaning of the verse is – Because of the narrowness of the windows the rush of the fair women leaning out of the windows with their ear rings resting on each others cheeks. The women crowded at the window in such a way that there was not even a single point like gap between their faces. Asvaghosa imagined that the adjoining glorious faces of the women looked like bunches of lotus flowers glorifying the windows. Here the beautiful faces of the city women are compared with the bundle of lotuses. Here Upamana (Standard of comparison) is the bundle of lotuses, Upameya (Object of comparison) is the glorious faces of the city women and Sadharanadharma (Common property) is the attachment or adjiontment of both the faces and lotuses and lastly the word ‘Iva’ implies ‘Oupamyavacisabda’ (the word implying comparison) i.e. the notion of comparison is conveyed by this particle.

Another example from verse no. 34, canto III, the meaning of the verse is – "Then whose mind was purified by his intensions in the past and whose good marits have been gathered through countless epochs, that great one (i.e. Buddha) become terrified on hearing about old age like the condition of a bull who have heard
the crash of a thunderbolt nearby.” Here Upamana is the terrified bull, the Upameya is Buddha who was perturbed in his lofty soul, the Sadharanadharma is the perturbation of both the Buddha and the bull and the word Iva implies Oupamyavacisabda. In this verse all the four elements of comparison are expressed so, this is a Purnaupama.

Let us take up another verse from Buddhacarita canto VIII, verse no. 736 as an example to focus light on the salient features of his simile. The meaning of this verse is – Having heard the arrival of both Chandaka and Kanthaka and having learned the firm resolve of his son (Siddhartha), the lord of the earth (Suddhodhana) was overwhelmed with grief and fell down like a banner of Sachi’s lord (Indra) when the festival is over. Asvaghosa can be called a poet of psychology, as the plots and the effects of his stories in the kavyas, move with the thoughts and effects on the personalities. In this verse, Asvaghasa’s choice of Upamana spread over a vast field of his knowledge and experience. Through his simile he has made a parallelism between human behaviour and a religious custom which help to form a clear idea of the matter to be described. Here Upamana is the banner of Sachi’s lord i.e, Indra which fell struck down when the ‘Indradvaja’ festival goes to an end. The Upameya is the sorrow of king Suddhodhana, the lord of the earth, on hearing the fixed resolve of his son Siddhartha. The Sadharanadharma is the down fall of both Suddhodhana and the flag of Indra i.e, the quality
or action which causes the similarity of the two objects and the word ‘Iva’ imply Oupamyavacisabda that means the notion of comparison is conveyed by this particle. Thus the point of similarity goes deeper and helps to understand the grief of Siddhartha’s father. We get some other excellent illustrations of Upama where the poet used Upama for moral and deductive purposes. These are canto II, verse no.27, canto III, verse no. 45,65; canto V, verse no. 53,57,79; canto VI, verse no.26; canto VII, verse no.6; canto VIII, verse no. 29; canto IX, verse no.26; canto X, verse no.2; canto XII, verse no. 7,98; canto XIII, verse no. 38 etc. Some of them belong to the class of Sango, Sleso, Purno etc. The traditional simile of Chakravaka’s (Ruddy goose) attachment and following his mate is utilised by our poet to express majestic nature of women (IV.50). Some philosophical similes are also employed by Asvaghosa in the 4th canto in the verses 46 & 47.

**Rupaka (metaphor):**

Now we can move on to another example to substantiate our poet’s skill in using the rhetorical figure ‘Rupaka (metaphor)’. The definition of Rupaka according to Viswanatha Kaviraja runs thus – “Rupakam rupitaropad visaye nirapahnave” i.e., metaphor consists in the representation of the subject (visaya) of description, which (subject) is not concealed, as identified with another (a well known standard). ‘Visaya’ is an object upon which something is superimposed and ‘visayin’ is the object superimposed upon
another. For example “Mukham chandrah”, here ‘Mukha’ is ‘Visaya’(subject) upon which ‘Candratva’(visayin) is superimposed. The name Rupaka is quite appropriate as in it Visayin imposes it form (Rupa) on Visaya. So Visaya and Visayin are here equivalent to Upameya and Upamanaka respectively. In metaphor, whe we reflect up on the fact that the face cannot be identified with the moon unless there be some points in which the one is like the other, the similarity of the two objects is suggested and on account of the extreme similarity of the two things we identify one with the other and say ‘Mukham chandrah’. In the words of Dandin –

“Upamaiva lirobhutabheda rupakamucyate
Yatha bahulata panipadam caranapallava” (Kavyadarsa, 2nd chapter)

Viz, that is called ‘Rupakalamkara’ where the difference of upamana and upameya is done away with or one is identified and ascribed on other. Viswanatha has divided ‘Rupaka’ mainly into three varieties – Paramparita (consequential i.e. when Rupakas are linked to one another), Sanga (entire i.e. a series of dependant metaphors) and Niranga (deficient i.e. independant metaphores). Now we may cite some verses from Buddhacarita as example of Rupaka. In canto I, verse no.70 it goes like this - ‘with the mighty boat of knowledge he (Buddha) will bring the world which is being carried away in affliction, up from the ocean of suffering which is overspread with the foam of disease and which has old age for its waves and death for its fearsome flood’. Here the word ‘Duhkha’ (sorrows i.e,
sorrows of life) is visaya and ‘Arnava’ (sea) is visayin and visayin (arnava) is superimposed upon visaya (duhkha). Here the sorrows of the world are so much vide spreaded that they are identified with ocean which meant to be endless. When we reflect upon the fact that ‘sorrow is identified with the great ocean, we must admit that there must be some points in which the one is like the other and then the similarity of the two objects is suggested and on account of that extreme similarity we identify one with the other and say ‘Duhkharnava’.

The above verse is an example of ‘Sango’ or ‘Sabayaba’ (entire) Rupaka, where the principal object is metaphorically represented together with those that are associated with it (anga). Cf. “Angino yadi sangasya rupanam sangameva tat”. Means the superimposition of the visayin and its parts (anga) upon visaya and its parts. Here ‘Arnava’ (visayin) is superimposed upon ‘Duhkha’ (visaya) and the associated parts of ‘Arnava’ i.e, foam, waves and fearsome flood are also superimposed upon the parts of ‘Duhkha’, i.e, disease, old age and death respectively. In that sense the foam of the ocen is identified with the diseases of human life, the wave is compared with old age and fearsome flood is compared with death.

In this way we may also cite another example of Sango Rupaka in the verse no. 29, canto IX. The translation of the verse runs thus “The palace and the entire city are being burnt up with the fire of grief, whose fuel is separation from you, whose smoke is
sighs and whose flames are sorrows and they(city) long for the water of a sight of you”. These are the words of Purohita to Gautama Buddha. Being ordered by the king Sudhhodana, the minister and the Purohita came to the forest where Buddha lived with the target to bring him back gto his kingdom. So, they describe the pathetic condition of the family members as well as the country people of Buddha so that the heart of the great one become dissolved, and he will decide to go back with them. Here figure Sango Rupaka has been utilised by Asvaghosa. Here Visayin or Upamana ‘Agni’ along with its parts is superimposed upon Visaya or Upameya ‘Soka’ and its parts and limbs. ‘Agni’ or fire is superimposed upon the sorrows or grief of the entire city and palace and the associated parts of ‘Agni’ i.e. the fuel which is essential for fire is superimposed upon the separation from Buddha; smoke is identified with the sighs which is related to sorrows. The black flame of the fir is identified with darkness of sorrows. The extinguisher of fire i.e. water is identified with the peace giving sight of Siddhartha which will remove the Upameya like grief. This is an wonderful of Sanga Rupaka.

One more example of Sango Rupaka runs like this – in the canto XI, verse no. 62⁹, “Seeing that death stands like a ill-omened hunter, with old age for his weapon, scattering the arrows of disease, as he strikes down like deer the people who dwell in the forest of faith, what illusion can there be about the prolongation of
one’s days?” This is one of the examples of a philosophical metaphor employed by Asvaghosa. Here weapon (Visayan) is superimposed upon old age (Visaya) and its associated parts i.e. arrows (kind of weapon) is identified with the disease of human body; hunter (beholder of weapons) is identified with ill omened death; forest is identified with fate, because both are unknown to us. Deer, a dweller of forest is identified as nascent human being. in most of the places of Buddhacarita Asvaghosa employed Sango variety of Rupaka. We get some other excellent illustrations also like in canto I, verse no. 71; canto III, verse no. 19, 30; canto XIII, verse no.65.

_Utpreksa (Surmise):

According to Viswanatha Kaviraja “Utpreksa consists in imagining one object in the character of another. It can be divided primarily in to two categories, the two categories depending on whether the conception is tacit or explicit variety occurs when particles like Iva etc. are employed. The tacit variety occurs when the particles are not used. Since in each of these varieties, a genus, a quality, an action and a substance may be imagined, the figure becomes eight fold. As in case imagination can be positive or negative and the occasion a quality or an action it requires 32 varieties.”\(^{10}\) Another rhetorician like Dandin define “Utpreksa (Surmise) occurs when some other thing is attributed, stated to another of a natural one (be it of an animate or inanimate one in
Asvaghosa was not fond of using Utpreksa so he rarely used this figure in Buddhacarita. A good example of it is found in canto III, verse no. 22. The translation of the verse — “The women looking down at the prince in the street, seemed as if wishing to descend to earth, while the men gazing up at him with upraised faces, seemed as if wishing to rise to heaven.” Because here the poet imagined the women of the royal palace who were looking down at the prince as the celestial nymphs, which is different from what it is in reality, so also the city men who were gazing up at him are imagined as diserous to go into the heaven but which is different in reality, thus it satisfies the properties of Utpreksa alamkara.

Another beautiful example of Utpreksa alamkara is found in canto III. verse no. 47. The meaning of the verse goes thus — “Turn back the chariot, charioteer, from going outside; let it go straight to the palace of the chief of men. And on hearing the danger of disease, my mind is repelled from pleasures and shrinks, as it were, into itself.” Here the mind of the Gautama is imagined as contracted which in reality does not happen.

Another figure Kavyalinga is rarely used in Buddhacarita. Mommata defines this figure thus —

‘Kavyalingam hatorvakyapadarthata’ (Kavyaprakash, ch-10, 28). That means “Poetical cause arises when a reason take the form of the meaning of sentence and of a word and words.” According to
Viswanatha Kaviraja ‘hatorvakyapadarthatve kavyalingam nigadyate’ (Sahityadarpana, ch-10, 62). That means “when a reason is implied in a sentence of a word, it is termed as poetical reason.” We may cite the verse 38, canto III 14 as an example of kavyalinga. The translation of the verse – “So at the bidding of his master’s son the driver turned back the chariot. Then the prince returned to the same palace, but so lost in anxiety that it seemed to him empty.” Now the reasoning of our poet in this verse may be interpreted in the following manner. Because he was shocked by knowing about the details of old age from his charioteer, he ordered him to move back his chariot towards the palace instead of going to the pleasure garden and because his mind was devastated by the fact that the old age is inevitable, so all the happiness of the palace appears to him as useless.

**Samasokti:**

It is another alamkara which is used rarely but beautifully employed by Asvaghosa in his Buddhacarita. The definition of samasokti given by Dandin runs thus – “Having in mind a certain object the statement about another, which is similar, is uttered in a terse expression.” 15 By these words Dandin wants to say that this figure is not an expression which is intended to convey a suggestion but an expression which is terse. According to Mammata, ‘Paroktirbhedakahiah slistaih samasoktih.’- “that means Samasokti is a statement about something which suggests another thing by means
of paronomastic objectives” (Mammata’s Kavyaprakash, ch. X.11). There are two elements present in this figure; 1. The suggestion of an object is irrelevant by means of another object which is relevant and 2. When a suggestion is made with the help of objectives of double meaning, the noun, which stands for an important object is not paronomastic.\textsuperscript{16} The translation of verse 46, canto 4,\textsuperscript{17} which is an example of figure Samasokti runs thus – “Behold this tilaka tree, embraced by a mango branch, like a man in white garments embraced by a woman with yellow body.”. Here Asavaghosa bound the tilak tree by the embracement of mango branch, thus used the superimposition of consciousness upon unconsciousness. He has used the unconscious trees to replicate the feelings or behaviour of conscious human beings.

**Ardhantaranyasa (Corroboration):**

Viswanath Kaviraja defines this figure thus – “When a general statement is supported by a particular or a particular by a general one and when an effect is justified by a cause or vice-versa, either under a similarity or a contrast, there comes to be the figure Ardhantaranyasa.”\textsuperscript{18} Dandin says that “It is called Ardhjantaranyasa where the matter in (or on) hand (Prastutavastu) is justified by another Vastu of similar type. It is principally divided into eight types as 1. Viswavyapi (Covering all), 2. Viseshastha (Covering some), 3. Slesavidha, 4. Virodhovan, 5. Ojuktakari, 6. Yuktatma, 7. Yuktayukta and 8. Viparjaya.\textsuperscript{19} A good example in Buddhacarita
(canto X.26)\textsuperscript{20} runs thus – “For thus there will be no need to oppress your kins folk, and in course of time sovergnity will come to you peacefully. Therefore do me this kindness for association with the good makes for prosperity of the good.” Here the general statement is the benefits of the friendship between Buddha and the king Bimbisara i.e. there will be no oppression of the kins folk and the sovergnity will come to Buddha peacefull which is supported or justified by a particular one like the phrase - ‘the company of a good person makes prosperity to another good one.’

We get illustration of another figure called Yathasankhyam (Relative order) in Buddhacarita. According to Viswanatha, the definition of this figure runs thus – “When a reference is made to objects in the same order in which they have already been mentioned, there is Yathasankhyam.” As ‘Yat uddistanam (Padarthanam) kramena anuddesah (Pratinirdesaha) tat yatha saankhyam’ (Sahityadarpan X.79) >. Dandin also defines this figure in the same way in kavyadarsa ch.II,sl-273\textsuperscript{21}. As for instance we may cite verse no. 42 of fifth canto of Buddhacarita.\textsuperscript{22} The meaning of the verse as thus “For, bright as the golden mountain, he charmed the hearts of thge best of women and captivated their ears, limbs, eyes and soul with his voice, touch, beauty and qualities respectively.” Here thec relative orded arises in – Siddhartha who has captivated the ears of the courtesens with his fascinating speech, there limbs withy his touch, there eyes with his physical
beauty and their souls with his virtue. We have another example of this figure in canto IX, verse 16\textsuperscript{23} and that is “For the actions, which the wind, the sun, fire and the thunderbolt excersise of a cloud, water, dry grass and a mountain respectively are being exercised on me by grief with its dispersing, drying up, burning and shattering”. Here just as the air scatters the cloud in different directions, sun dried up the water, fire burns the dry grass and thunderbolt shatters a mountain, in the same order is the grief of Suddhodana dispersing, drying, burning and shattering his mind.

Buddhacarita is full of figures of speech belonging to Sabdalamkara category. Some examples of ‘Sabdalamkara has been presented below.

\textit{Anupras (Alliteration):}

It consists in the harmonidc repeatition of the same sounds in a verse or in a series of verses by means of the same letters. According to Viswanatha ‘Anuprasa is a similarity of sounds inspite of a difference in the corresponding vowels.’\textsuperscript{24} Viswanatha distinguishes four varities of Anuprasa, these are – Chekanuprasa, Vrttyanuprasa, Srutyanuprasa and Antyanuprasa. Mommata in his definition omits the vowels and says ‘Varnasamyam anuprasda’. Dandin defines – “Anuprasa is a repetition of letters in Pada (Fit of a verse), if they are proximately keeping association with their prior experience intact”\textsuperscript{25}. Savaghosa has utilised this figures of speech in different verses of Buddhacarita. e.g. we may cite the verse no. 81,
canto 5.26 “Then the Yaksas bowed down their bodies and bore up his hoofs of the ground with the tips of their hands, that thrilled with joy; their forearms were adodned with golden bands and their hands were like lotuses, so that they seemed to be throwing lotuses benith him. This is an example of Chekanuprasa. According to Viswanatha “Chekanuprasa is a simple sequence of sounds where many consonents may be repeated only once and in the same order”27. In this example under the two words i.e. ‘Kamalanibhaih’ and ‘Kamalaniva’, the simple repetation of the words of the consonents such as Kamala and Kamala gives rise to the figure of sound called Chekanoprasa. The words are repeated only once and in the same order.

We may cite some other verses in this reference, verse no.14,canto I, verse no. 19, canto IV, verse 26, canto V, verse 96, canto XII etc. where group of some comonents repeated harmoniously,consists Vrttyanuprasa, that means the consonents may be repeated a number of tomes28. As for example verse 13, canto VIII “This city without him is the forest, and that forest possessed of him the city. For without him our city has no beauty, like heaven without the lord of the Maruts when Vrta was slain”, here the words or consonents ‘puran’, ‘teno’, ‘vanam’ have repeated a number of times so also the consonents Anusvarah. So here arises the figure ‘Vrttanuprasa’. Inthe 5th canto, verse 87, we have another example of this figure.
**Yamaka:**

Viswanatha defines Yamaka thus “When more syllables than one are repeated in the combination of vowels and consonents and in the same order in which they first occurred, but in a different sense, there is Yamaka.”

Dandin defines this figure as “Yamaka means repetition (Vyavritti) of several letters or group of letters (both vowels and consonents) that are either consecutive (Avyapeta) or placed at a distance (Vyateta) and are attached at the beginning, middle or end of a root of verses etc. We find an illustration of Yamaka canto I, verse 86 of Buddhacarita. The meaning of the verse is “Then the queen taking the babe did, obeisance to the gods and entered for good fortune a costly ivory litter, bedecked with white ‘Sitapuspa’ flowers and lit by precious stones. Here repetition takes place in words ‘Sitaspitapuspabhrtam’ and ‘Sivikam sivaya’. The first word ‘Sita’ is meaningless. The verse 32 of canto II, is also another example of Yamaka. The translation of this verse runs thus “Then, a captive to the women, who were skilled in the accessories of love and indefatigable in sensual pleasure, he did not descend from the palace to the ground, just as one who has won Paradise by his merit does not descend to earth from the heavenly mansion”. In this verse among the two words i.e. ‘Vimanapristhanna’ and ‘Vimanapristhadaiva’. The second one is meaningless.
3.3 Metres in Buddhacarīta:

As regards his mastery of prosody it can safely be said that Asvaghosa’s metres are flawless and he is an adept in the use of all sorts of metres. The metres employed by Asvaghosa are very numerous. Many other metres of worth mentioning can be piled up from his poem to illustrate his proficiency in use of them and it is clear that he paid a great importance to them in his epic. They add a charm to his speech and enhance the gravity of its sense. Metres used by him in Buddhacarīta are both the varieties of Samāvṛttas and Ardhasamāvṛttas. Samāvṛttas are those which contain all the four quarters of equal number of syllables, Ardhasamāvṛttas are those which are partially uniform in as much as they contain quarters of two types as regards the number of syllables.

Samāvṛttas:

Anustubh – It is the Vaktra type of metre, consisting of eight syllables in each foot where the fifth is always short and the sixth is always long and the seventh in second and fourth feet are short. There is no restriction in the case of other syllables. Metre anustubh has been used by Asvaghosa for the representation of the romantic scenes in Canto IV (verse no. 1-96). The metre has also been employed to add perspicuity and lucidity to its theme containing philosophical discussions in the cantos like Canto VI
(verse no. 1-55), Canto XII (verse no. 1-115), Canto XIV (verse no. 1-31).

**Upajati**

It is a mixture of the feets of Indravajra and Upendravajra metres. This is also the term of other mixed metres². Short and sweet has been used by Asvaghosa in almost all the cantos of Buddhacarita except one or two cantos. Our poet was very fond of using these metres and so that he used it in describing all aspects of Buddha’s life like the cantos - Canto I (verse no. 8-24 & 40-79), Canto II (verse no. 1-55), Canto III (verse no. 1-62), Canto VI (verse no. 56-65), Canto VII (verse no. 1-57), Canto IX (verse no. 1-71), Canto X (verse no. 1-39), Canto XI (verse no. 1-57), Canto XII (verse no. 1-69).

**Vamsasthavila**

It is metre which contains twelve metres arranged in ‘Ja’, ‘Ta’, ‘Ja’ and ‘Ra’ ganas in each foot.³ Asvaghosa has made an excellent use of it in describing the prince’s perturbation in Padmasanda grove - Canto III (verse no. 63). In describing the speech of Gautama Buddha towards the public women, which is full of resolution and controverted recourse to the passions in Canto IV (verse no. 97-102). In Canto VI (verse no. 66-68), the poet has used this metre in the description of the depression of Chandaka being separated from his master, in describing the lamentation of the ladies in the
harem and of the king Suddhodana in the Canto VIII (verse no. 1-80). In the description of the firm resolve of Buddha top find out the way of salvation in canto Canto IX (verse no. 72-80), in the presentation of philosophical discourse by Buddha to Bimbisara in Canto X (verse no. 40), Canto XI (verse no. 58-73) and also in the description of Buddha’s taking seat under the tree before pre enlightenment period Canto XII (verse no. 116-120), Canto XIII (verse no. 70-71).

Rucira

It is a metre where there are ‘Ja’, ‘Bha’, ‘Sa’, ‘Ja’ and a ‘Ga’ gana. There are thirteen syllables in a quarter in it. Metre Rucira has been used by Asvaghosa in the delineation of luscious pictures i.e. the walking, plucking of flowers and twigs, and the beautiful damsels in the Padnasadana grove in Canto III (verse no. 64-65), in describing the peace making condition of the birds, beasts, even the trees at the time of Buddha’s enlightenment with a view not to disturb him in his penance - Canto XII (verse no. 121).

Praharsini

It contains thirteen syllables in each foot arranged in ‘Ma’, ‘Na’, ‘Ja’, ‘Ra’ and ‘Ga’ ganas in each foot. These metres are used by other poets in their erotic chapters but Asvaghosa has used these metres in the presentation of Buddha’s unwillingness towards mundane pleasure through the verses where Buddha expresses his
detachment towards kingship, wealth and other worldly affairs in Canto IX (verse no. 81-82), Canto X (verse no. 41). The metre has added force and gravity to his works.

**Malini**

The metre Malini consists of fifteen letters with pauses after the 8th and the 7th letter arranged in ‘Na’, ‘Na’, ‘Ma’, ‘Ya’ and ‘Ya’ ganas in a foot. Asvaghosa used this long metre in Canto II (verse no. 56), where the poet describes Buddha’s enjoyments of sensual pleasures till he reached illumination. In the description of Buddha’s victory over Mara and his followers in Canto XIII (verse no. 72).

**Sikharini**

It is a metre consists of seventeen letters arranged in ‘Ya’, ‘Ma’, ‘Na’, ‘Sa’, ‘Va’, ‘La’ and ‘Ga’ ganas with pauses after the sixth and the eleventh letters of each foot. This is another metre of long syllable other than Malini employed by Asvaghosa in the description of the helpless condition of Suddhodana after getting unsuccessful in his mission to tempt Siddhartha towards worldly affairs in canto Canto IV (verse no. 103).

**Ardhasamavrttas:**

**Aupachandasika**

In this metre the first and the third feet contain six matras and ‘Ra’, ‘La’, ‘Ga’ and ‘Ga’ ganas (Sixteen matras in all) and the 2nd and the
4th feet contain eight matras and ‘Ra’, ‘La’, ‘Ga’ and ‘Ga’ ganas (Eighteen matras in all)⁸. Oyr poet has very skillfull used this metre in Canto V (verse no. 1-78), where the poet describes the causes and conditions which compelled Siddhartha to leave the royal palace for the benefit of the world and for himself.

**Aparavaktra**

In this figure 1st and the 3rd feet consists of eleven syllables of which the first six are short and the 7th and alternate syllables are long. The 2nd and 4th feet are made of twelve letters each arranged in ‘Na’, ‘Ja’, ‘Ja’ and ‘Ra’ ganas. Savaghosa has used this metre to describe the exchange of salutation of both and the hermits of the penance grove in Canto VII (verse no. 58).

**Puspitagra**

In this metre the syllables in the 1st and 3rd feet each, are twelve arranged in ‘Na’, ‘Na’, ‘Ra’ and ‘Ya’ ganas. The 2nd and the 4th feet of it contain thirteen syllables arranged in ‘Na’, ‘Ja’, ‘Ja’, ‘Ra’ and ‘Ga’ ganas¹⁰. We get many uses of this metre in Buddhacarita in Canto I (verse no. 80-89), in the description of the performance of the sacrificial rites and rituals made by Suddhodana for the welfare of Siddhartha. In Canto V (verse no. 79-87), poet has used this metre for explaining the departure of Buddha from the royal palace. In the words of consolation of ministers to Suddhodana in Canto VIII (verse no. 81-87) Asvaghosa has used this metre
Now we may take up two metres (Upajati & Puspitagra) as an example to show and illustrate Asvaghosa’s proficiency in this sphere. Firstly we can cite one verse from Buddhacarita to determine the characteristic features of ‘Upajati’ which can be done by scanning a quarter or quarters of the verse into sets of three syllables called ‘Ganas’. The symbols ‘$S$’ & ‘$l$’ respectively denote the long and short syllables.

*Kaccinna me jatamafullameva*
*Kulapraivalam parisosabhagi*
*Kshipram vibho bruhi na mehasti santih*
*Sneham sute vetsi hi vandhavanam* (1st canto, V no.66)

Let us study the process of scanning by breaking the above verse alphabetically, i.e,

\[
\begin{align*}
& \text{Ta} \quad \text{Ta} \quad \text{Ja} \quad \text{Ga} \quad \text{Ga} \\
& S \quad S \quad I \quad S \quad S \quad I \quad S \quad I \quad S \quad S \\
& \text{Kaccinna me jatamafullameva} \\
& \text{Kulapraivalam parisosabhagi} \\
& \text{Kshipram vibho bruhi na mehasti santih} \\
& \text{Sneham sute vetsi hi vandhavanam (1st canto, V no.66)} \\
& \text{Let us study the process of scanning by breaking the above verse alphabetically. i.e,} \\
& \text{Ta} \quad \text{Ta} \quad \text{Ja} \quad \text{Ga} \quad \text{Ga} \\
& S \quad S \quad I \quad S \quad S \quad I \quad S \quad I \quad S \quad S \\
& \text{Kaccinna me jatamafullameva} \\
& \text{Kulapraivalam parisosabhagi} \\
& \text{Kshipram vibho bruhi na mehasti santih} \\
& \text{Sneham sute vetsi hi vandhavanam (1st canto, V no.66)} \\
& \text{Let us study the process of scanning by breaking the above verse alphabetically. i.e,} \\
& \text{Ta} \quad \text{Ta} \quad \text{Ja} \quad \text{Ga} \quad \text{Ga} \\
& S \quad S \quad I \quad S \quad S \quad I \quad S \quad I \quad S \quad S \\
& \text{Kaccinna me jatamafullameva} \\
& \text{Kulapraivalam parisosabhagi} \\
& \text{Kshipram vibho bruhi na mehasti santih} \\
& \text{Sneham sute vetsi hi vandhavanam (1st canto, V no.66)} \\
& \text{Let us study the process of scanning by breaking the above verse alphabetically. i.e,} \\
& \text{Ta} \quad \text{Ta} \quad \text{Ja} \quad \text{Ga} \quad \text{Ga} \\
& S \quad S \quad I \quad S \quad S \quad I \quad S \quad I \quad S \quad S \\
& \text{Kaccinna me jatamafullameva} \\
& \text{Kulapraivalam parisosabhagi} \\
& \text{Kshipram vibho bruhi na mehasti santih} \\
& \text{Sneham sute vetsi hi vandhavanam (1st canto, V no.66)} \\
& \text{Let us study the process of scanning by breaking the above verse alphabetically. i.e,} \\
& \text{Ta} \quad \text{Ta} \quad \text{Ja} \quad \text{Ga} \quad \text{Ga} \\
& S \quad S \quad I \quad S \quad S \quad I \quad S \quad I \quad S \quad S \\
& \text{Kaccinna me jatamafullameva} \\
& \text{Kulapraivalam parisosabhagi} \\
& \text{Kshipram vibho bruhi na mehasti santih} \\
& \text{Sneham sute vetsi hi vandhavanam (1st canto, V no.66)} \\
& \text{Let us study the process of scanning by breaking the above verse alphabetically. i.e,} \\
& \text{Ta} \quad \text{Ta} \quad \text{Ja} \quad \text{Ga} \quad \text{Ga} \\
& S \quad S \quad I \quad S \quad S \quad I \quad S \quad I \quad S \quad S \\
\end{align*}
\]
The 1st, 3rd & 4th feet (pada) of the above stanza, there are two ‘Ta’ ganas, one ‘Ja’ ganas and two ‘Ga’ ganas. So these padas belong to ‘Indravajra’ metre which is a ‘Sama’ type of metre as it consists of eleven syllables in each pada. It is defined in the Chandamanjari of Gangadas, in the following manner – “Syadindravajra yadi tau jagau gah”. Here the word ‘Ta’ gana means ‘Kathitohantalaghustah’ i.e., a set of three syllables where 1st and 2nd are long and the 3rd one is short. ‘Ja’ gana means ‘Jo gurumadhyagato’ where the intermediate syllable is long and the rest two are short and ‘Ga’ gana signifies the supernumerary syllables which are long as Cf. “Gurureko gakarastu.” Moreover the second quarter of the verse is of ‘Upendravajra’ metre as its definition says ‘Upendravajra prathame laghau sa’ means when the 1st syllable of the foot is a short one, ‘Indravajra’ turns to be ‘Upendravajra’. The syllables are arranged in ‘Ja’, ‘Ta’, ‘Ja’, ‘Ga’ and ‘Ga’ ganas in each foot. Just like Indravajra it is also a Sama type of metre which contains eleven syllables in each foot. As the above verse comprises both ‘Indravajra’ and ‘Upendravajra’ type of metres, hence it is an ‘Upajati’ variety of metre as the admixture of ‘Indravajra’ and ‘Upendravajra’ is known as ‘Upajati’. The definition of which according to Gangadas runs thus-
“Indravajropendra-vajrayormelanam syadupajati itidik”. The metre ‘upajati’ belongs to the ‘Trishtubh’ class as regards the numerical strength of the stanzaic line.

‘Puspitagra’ is a metre of ‘Ardhasama’ type has added force and gravity to the words of the verses. The following stanza is cited and scanned from Buddhacarita as an example of ‘Puspitagra’.

“Kratmitiranaajasutam ca drstva
Munivacanasravane ca tanmatau ca
Bahuvidhamanukampaya sa sadhuh
Priyasutavadviniyojyamcakara” (1st canto, verse no. 81)

Let us scan the verse by breaking the above verse alphabetically. i.e,

Na  Na  Ra  Ya
 I  I  I  I  I  S  I  S  I  S  S
Kr ta mi ti ra nu ja su tam ca dr stva

Na  Ja  Ja  Ra  Ga
 I  I  I  I  S  I  I  S  I  S  S
Mu ni va ca na sra va ne ca ta nma tau ca

Na  Na  Ra  Ya
 I  I  I  I  I  S  I  S  I  S  S
Ba hu vi dha ma nu ka mpa ya sa sa dhuh

Na  Ja  Ja  Ra  Ga
 I  I  I  I  S  I  I  S  I  S  S
Pri ya su ta va dvi ni yo ja yam ca ka ra
In the aforesaid verse the syllables in each of the 1\textsuperscript{st} and 3\textsuperscript{rd} feet are twelve, arranged in two ‘Na’ ganas followed by a ‘Ra’ gana and a ‘Ya’ gana. Here ‘Na’ gana identifies ‘Trilaghuscanakaro’ i.e., all the three syllables are of short variety, ‘Ra’ gana identifies ‘Ralamadhyah’ means the 1\textsuperscript{st} and the 3\textsuperscript{rd} syllables are long and the middle one is short and ‘Ya’ gana signifies ‘Punaradilaghuryah’ that means the 1\textsuperscript{st} syllable is short and the rest two are long. Again the 2\textsuperscript{nd} and the 4\textsuperscript{th} feet of this verse contain thirteen syllables arranged in one ‘Na’ gana followed by two ‘Ja’ ganas, one ‘Ra’ gana and one ‘Ga’ gana (long syllable). So, here the metre is ‘Puspitagra’, an ‘Ardhasama’ type as the quarters are partially uniform. The metre ‘Puspitagra’ is defined in the following way –

“\textit{Ayuji nayugarefato nakaro yakaro yuji ca najau jaragasca puspitagra}”. Viz, the metre where the 1\textsuperscript{st} and the 3\textsuperscript{rd} quarters (Ayuji) contain a pair of ‘Na’ ganas, one ‘Ra’ gana and one ‘Ja’ gana, whereas the 2\textsuperscript{nd} and the 4\textsuperscript{th} quarters (yuji) contain one ‘Na’ gana, two ‘Ja’ ganas, one ‘Ra’ gana and one ‘ga’ gana respectively. As it is a combination of two patterns of syllabic numbers, it belongs to the ‘Jagati’ and the ‘Atijagati’ class.

\textbf{Conclusion:}

In conclusion it can be said that Asvaghosa set up a standard for the future ‘Mahakavis’ by his Buddhacarita. The learned
technique has rendered his style grave and a high standard of literary merit attained through an exuberance of embellished art is evident throughout his poem. His rhetorical skill, his knowledge of different Sastras, his mastery over words and phrases place him among the great poets of Sanskrit literature. The cadence of short and medium metres makes his diction sweet and the selection of metres has always been made so as to suit his theme. As per the rule of an epic, Asvaghosa has changed metres of a few concluding stanzas of each canto. Many other figures worth mentioning can be piled up from him poem to illustrate his proficiency in the use of them and it is clear that he paid a great importance to them in his epic. They add a charm to his speech and enhance the gravity of sense.
References:

1. Sabdarthayorastira ye dharmah sobhatisayinah
   Rasadinupakurvanto alamkarasre angadivat (Sahityadarpana ch. X)


3. Ibid, pg 303

4. vātāyanānāmaviśālabhāvādanyonyagamḍārpitaṃkumḍalāṇi |
   mukhāṇī rejuḥ pramadottamānāṁ baddhāḥ kalāpa iva paṃkajāṇām || 3.21

5. tataḥ sa pūrvaśasyaṣuddhabhivistīrṇakalpācitapunyakarmā |
   śrutvā jarāṁ samāvījive mahātmā mahāśaṃgarhoṣamivāṃtike gauḥ || 3.34

6. niśāmya ca cchāndakakāmthākāvubhau sutasya sarīṃśrutya ca niścayaṁ 
   sthiram || 
   papāta śokābhīhato mahīpatiḥ śaśipaterṛvṛta ivotsave dhvajaḥ || 8.73

7. duḥkhāṇavādyāhivikīrṇaphenājājarātarangāṁmaranogravegāt |
   uttarāyāśiṣyatayamahyamānāṁāṛtam jagajjñānamahāplavana || (1.70)

8. śokāgnīnā tvadvirahemdhanaṇa nihāśvāsadhūmena tamaḥśikhena |
   tvaddarāṣāyarchati dahyaṃānāḥ so 'ṁtāḥpurāṁ caiva puraṁ ca kṛṣṇam || 9.29

9. jarāyudho vyādhivikīrṇasāyako yadāṁtako vyādha ivāśrītaḥ sthītaḥ |
   prajāṁgān bhāgyavānāśrītāṁstūdan vayaḥprakārsam prati ko manorathah || 11.62

10. Sahityadarpana ch X.40-42

11. anyathāiva sthitā vṛttīś cetanasyetarasya va
   anyathotprikeṣyate yatra tāṁ utprekṣāṁ vidur yathā // (Dandin Kavyadarsa or 
   DKd 2.221)

12. tasmin kumārāṁ pathi vīksamāṇāḥ striyo babhurgāmiva gaṁtukāmāḥ |
    ūrdhvomukhāścainamudūkṣamāṇā narā babhuryāmiva gaṁtukāmāḥ || 3.22

13. tato 'bravītsārathirasya saumya dhātuprapkoprabhavaḥ pravrddhaḥ |
    rogābhīdhānaḥ sumahānanarthaḥ śakro 'pi yenaiṣa kṛto 'svataṁtrah || 3.42

14. athājñāyayā bhartṛsutasya tasya nivartayāmāsa rathāṁ niyāntā |
    tataḥ kumāro bhavanam tadeva cīṁtāvāsah śūnayama prapede || 3.38

15. vastu kimcid abhipretya tattulyasyānyavastunaḥ |
    uktīḥ sāṃkṣeṣapūratvāt sā samāsoktir isyate // DKd 2.205

16. A study of Alamkara pg .209

17. cūṭayaṣṭyā samāśliṣto drṣyatāṁ tilakadrumāḥ |
    śuklavāśa iva naraḥ striyā pīṭāṃgarāgaya || 4.46
18. Samanyam va visesena visesastena va yadi
   Karyam ca karanedam karyena csamarthyaete
   Sadharmyenetarena arthantara nyasa astadha tatah

   (Sahityadarpana,X.61,62)

19.jñeyah so 'rthāntaranyāso vastu prastutya kim cana
   tatsādhanasamarthasya nyāso yo 'ntyasya vastunāḥ // DKd 2.169

20.evarā hi na sāyāsvaṇāvaṃardhaḥ kālakrameṇāpi śamaśrayā śṛṅḥ
   tasmā̤tkuruṣva praṇaivyām mayi tvam sadbhṛ hi satāṁ samṛddhiḥ ||
   10.26

21.uddiśṭānāṃ padārthānāṃ anūddeśo yathākramam
   yathāsāṃkhhyam iti proktam saṃkhyaṇaṃ krama ity api // DKd 2.273

22.sa hi kāmcaranaparvatvādāto hṛdayonmādakaro varāṃganānām
   śravāṅgavilocanātmbabhāvān vacanasparśavapurgunairjāhāra || 5.42

23.meghāṃbukākṣādiṣu ya hi vr̥tīḥ samīraṇāṛkāṅnimahāśanānām
   tām vr̥ttimāmsāsu karotī soko vikaśaṇocchoṣanadāhabhedāḥ || 9.16

24.anuprasa sabdasamyam vaisamyeapi svarasya yat (Sahityadarpana, X.p.400)

25.varṇāṛttir anuprāṣaḥ pādeṣaḥ ca padeṣa ca
   pūrvānubhavasamskārabodhīṇī yady adūratā // DKd 1.55

26.kaṇakavālayabhūṣitapraṇokṣṭhāḥ kamalanibhaḥ kamalāṇi ca pravidhyā
   avanatatanavastato 'syā yakṣāścakitagaterdahire khurān karāgraḥ || 5.81

27. anuprasa sa bdashamyam vaisamyeapi svarasya yat (Sahityadarpana X.p 400)


29.idaṁ purāṁ tena vivarjitam vanarṁ vanarṁ ca tattena samanvitaṁ puram
   na sōbhatena tena hi no vinā purāṁ marutvāt vṛtravadhe yathā divam || 8.13

30.satyarthe prthagarthayaḥ svaravyanjanasamhateḥ
   kramena tenaivavṛttiryamakam vinigadyate (Sahityadarpan X)

31.avyapetavyapetatma vyavṛttirvarnasamrīte
   yamakam tatca padanamabimadhy antagocharam (DKd 3.1)

32.dvīrādaradamayimatho mahāḥṛṁ sitaśatupūṣpabhṛtvāmaḥ maniradīpaṁ
   abhajata śīvīkāṁ śīvāya devi tanayavatī pranipatya devatābhyaḥ || (1.86)

33.tataśca kāmāśrayapānditābhiḥ strībhīrghīto ratikarkaśābhiḥ
   vimāṇapṛṣṭhāṇna mahīṁ jagāma vimāṇapṛṣṭhādiva puṇyakasmā || 2.32

34.astabhau oksharai nibadham monustuva
   vṛttam syaditi vidusamobhipretamite (Chandomanjari, p.135)
35. Indravajropendravajrayormelanam syadupajati itidik (Chandomanjari, p.30)
36. Vadanti vamsasthavilam jataujarau (Chandomanjari, p.62)
37. Jabhau sajau giti rucira caturgrahaiah (Chandomanjari, p.81)
38. Tryasabhirma najaragah praharsiniyam (Chandomanjari, p.80)
39. Na na ma yayayutiym malini bhogilokaih (Chandomanjari, p.104)
40. Rasai rudraischinna yamanasabhalagah sikharini (Chandomanjari, p.121)
41. (Chandomanjari, p.137)
42. Ayuji nanarala juruh same tadaparavaktranudam najau jarau
   (Chandomanjari, p.135)
43. Ayuji nayugarephato yakaro

   Yuyicanajau jaragasca puspitagra (Chandomanjari, p.135)

***Note: In these references, the verses from Buddhacarita are mentioned only as
the canto no & verse no., book name i.e. Buddhacarita by Asvaghosa is not
mentioned. So, all references without book name readily suggest that they are from
Buddhacarita by Asvaghosa. References from the sources other than thses are
mentioned along with their bookname.