CHAPTER - III

PURPOSES OF POETRY

It is well said: "Sanskrit writers on Poetics, make it a point to commence the subject matter with a statement of the purpose Poetry is intended to serve. They say 'prayojana manuddiya na mando'pi pravartata'. The earlier writers like Bhāmaha, Daṇḍin and Vāmana give 'yaśas' and 'ānanda' to be the only motives underlying the composition of Poetry. But later, the number of motives came to be multiplied so as to include 'Dhana', 'Vyavahārajñāna', 'Aniśṭanivartana' etc. These motives were comprehended under the 'catuvargaprapti' which is claimed to be the objective of other sciences also. With the advent of Locanakāra Abhinavagupta, Poetry came to be credited with the power to give healthy and yet agreeable advice in the manner of the beloved wife; and we find Mammaṭa following in the foot-steps of Abhinavagupta. The attribution of this motive to Poetry synchronised with the admission of *Rasa* as the vital principle in Poetry. The words in vṛtti, 'Sarasatāpādanena abhīmukhīkṛtya' are therefore pregnant with significance.
It may be noted that statement of motives underlying the composition of Poetry refutes, in a way the doctrine that all art is unconscious. 'Consciousness is a sign of disease', said Carlyle; but judging from the tendency of Sanskrit writers on Poetics, it seems doubtful whether they would have subscribed to the view that Art is unconscious" (S.S.Sukthankar, Kāvyaparakāśa, Ullāsas I, II and III (Ed), Bombay Book Depot, Bombay, 1933, Notes p.7).

It is interesting to note that there prevailed a view that poetry was considered to be a taboo for pupils. Because it indulges in telling lies and even it misguides and harms. Hence it was argued that it should not be taught; and it should not be learnt. In the history of Indian Poetics, it was Rājaśekhara who raised the topic of worthiness of Poetry for being studied by pupils. In the sixth chapter of his Kāvyamīmāṁsā, after defining Poetry as a sentence having poetic merits and figures of speech (Guṇavadalāṅkṛtam ca vākyameva Kāvyam), he states the view of the opponents of Poetry. They condemn poetry firstly as propagating false facts and advocate that it should not be studied. They quote a verse wherein it is said that the spotless white fame of the king spread in all the four directions of this world and after striking against the walls at the farthest ends of the directions...
plunged into the ocean of milk. Anybody can see that fame is not an object to spread; it does not have any colour; there are no walls at the ends of directions; there is no ocean of milk. Hence the stanza is full of lies.¹ A similar verse is also quoted which is full of factual lies.

Even the ancients approve when they state—"What is after all Kāvyā or Poetry? A part of the described things are actually witnessed; some other part is not at all witnessed; another part is heard from heresay; still other is taken from the wide range of mythology; another little is studied from scriptures. All these join together to form what is called as Kāvyā composed by a skilled poet. Like other jewels, it is not born out of the ocean, nor from any high mountain."²

But Rājaśekhara opposes this view. He says emphatically—"No. There is no lie or falsehood in Kāvyā." Then what about the false descriptions found in verses quoted above. Rājaśekhara points out that they are not lies. They are like arthavādas employed in the scriptures while describing a ritual or religious act. (An arthavāda is an explanatory remark; a praise or a censure. It recommends a precept (vidhi) by stating the good it brings on, by enumerating the evils that result from its omission,
by setting up long practice &c). And this manner of descriptions is not limited to the field of Kāvyā alone. It is widespread; it is found in scriptures, scientific treatises and in worldly talks also. And he quotes relevant stanzas from scriptures and treatises. The stanza quoted from scriptures contains a praise of 'wandering'. But the merits of wandering are described in quite an exaggerated way and the contents of the stanza cannot be said to be true to facts. Similar is the stanza quoted to praise the position of Grammar. It is said: "In this world waters are pure; more pure are mantras; among them purer are the mantras; of the first three Vedas viz., Rk, Yajus and Sāman. But according to sages Grammar is the purest." Certainly this is also an exaggerated statement and hence not true to facts.

Similar is the following contention of Patañjali the author of Vyākaraṇa-Mahābhāṣya which contains quite an exaggerated statement: "He who is an adept in details and employs words properly in communication, he who knows the secrets of speech, obtains eternal victory in the next world, while (he who does not) is contaminated by corrupt words. Who? He who knows the secrets of speech, of course, How is this? He who knows the (correct) words, knows also the corrupt ones; just as there is religious merit in the knowledge of correct words, even so there is demerit in the knowledge of corrupt words. Or the amount of demerit is greater, for the
corrupt words are numerous, where as the correct words are limited in number, each correct word having a large number of corrupt forms. Thus the correct word "gauh" has the corrupt forms "gāvī", "goni", "gota", "gopotālikā" and the like. Now what about him who does not know the secret of words? Ignorance is his refuge. The statement is not sound. Ignorance cannot wholly serve as a refuge. He who kills a Brāhmaṇa or drinks wine through ignorance will also become fallen, I trow. If so we must read "So'-nantaṁ āpnoti jayaṁ paratra vāgyogavit" and then add "duṣyati cāpaśabdaih" i.e. that man who knows the secret of words attains unending happiness in the next world; while is contaminated by corrupt words. Who? He who does not know the secrets of words, of course. Then what about him who knows the secrets of words? Knowledge is his refuge. Where on earth has this been stated? (There are) the stanzas known as Bhrāja. Hallo! Are mere stanzas also to be regarded as an authority? What of that? If mere stanzas are authoritative this stanza also ought to be regarded as authoritative: "When a large number of udumbara- coloured (i.e. red, made of copper) jars when drunk do not lead to heaven, how can wine drunk (in a small quantity) in this sacrifice do so?" This stanza has been sung by the revered author through thoughtlessness. That (stanza) which is not sung through thoughtlessness (but after due deliberation) is authoritative." (Eng.Transl. K.C. Chatterje).
Rajaśekhara further quotes a stanza which contains a laukika-arthavāda or an exaggerated statement used in worldly usage: "Your Majesty due to the spreading of your fame mixed with your anurāga (love and redness) for gupas the Kumkuma-tilaka on the foreheads of Direction-deities became suddenly halved". Herein as the whiteness of fame and redness of gupaṇurāga blended toget her, the tilaka became half white and half red. Here too all details are factually untrue.  

Hence, Rājaśekhara is of the firm opinion that study of Poetry should not be prohibited on the ground that it contains lies or description of untrue facts.

There is also another group which wants to disapprove study of Poetry. According to this group study of Poetry is harmful and hence it should be removed from the list of subjects to be studied by any student. They quote a stanza to prove their point that it instigates youths to take a wrong course and ruin their precious lives—"My dear daughter! You are going astray. Please listen. In our childhood we desire the company of boys; in our youth of the youths; in our old age, of the aged. This is the state of our marriage. (You want to marry one and be faithful to him until death. It means that) you have
started on a wrong path. Never in the past our family was tainted by the blot of a chaste woman." Thus, Poetry imparts harmful instruction and hence it is unworthy to be studied by one who desires to achieve his and society's welfare.

But Rājaśekhara desires to give a clear picture of the situation. He wants every one not to be carried away by the sense of the stanza arrived at by word-meanings. It is always necessary to understand the import of the stanza and the sense intended by the poet to be conveyed. On many occasions poet's intention differs entirely from the word - or sentence - meanings.

Hence Rājaśekhara states that the stanzas like the above are not intended to instruct against chastity among women. Actually it is approved indirectly. On reading such stanzas, people will get a true picture of non-chastity among courtezans and will desist from visiting them. They will become more and more attached to their wives.

Moreover the worldly life depends upon Poetry; and ancients seers have also declared that it is at the basis of the highest bliss. It is well said- "As long as pure poetic speech remains wandering on this earth, so long the poet enjoys bliss in the divine regions."
Further, there is a third charge which makes Poetry not worth to be studied. It is that it contains vulgarity. And Rājaśekhara quotes two stanzas advanced by the advocates of this charge. In reply Rājaśekhara points out that there is no harm if so called vulgarity enters a poem befitting to its theme and the situation described. It all depends upon propriety. Anything improper should be abandoned; propriety should always be taken care of. And so-called vulgarity is found described even in scriptures and authoritative treatises. And Rājaśekhara has quoted relevant passages to prove his point.

Hence Rājaśekhara asserts that Poetry should be created and studied; both its creation and study is useful and serves many purposes.

The topic, "Purposes of Poetry" is a very interesting one. It is well said: "Without purpose even a fool does not act." Each and every human activity has a purpose. A runner aims at quickly reaching the finishing line and the speed exhibited by him brings him name and fame and even material wealth and comforts. If a doctor cures a patient, he is benefitted by fame and money. An artist shows his skill
in drawing pictures, and in return it brings him delight, fame and also money. Even a seemingly desireless work contains a purpose. A social worker serves without any worldly desire, but he gains contentment and fame. Similarly works like śāstra, kāvyā, Kāvyamīmāṃsā etc. have their own purposes to serve. If not, what is the use of composing and reading Poetry? If these kāvyā, śāstra etc. are purposeless, no one would compose them and none would read them. Hence Kumārila has laid down that the purpose of a work or an action should be made clear to make it acceptable. ¹⁵

A bird's eye-view of the History of Literature in any language reveals the truth that substantial works of Poetry were composed, and they were read and enjoyed by readers. Some wrote commentaries or explanatory notes on them. Critics highlighted both merits and demerits of those compositions. This proves that Poetry undoubtedly has a purpose. Then what must be the purpose or purposes of Poetry? Why do connoisseurs read and enjoy them. Or, is poetry useless prattling to be avoided?¹⁶ These questions need satisfactory answers.

Answers to these questions have been given by Sanskrit rhetoricians having discussed the topic comprehensively in their works.
Bharata's Nāṭyaśāstra is the oldest book on Alahkāra-
śāstra or Sanskrit Poetics. It says "Poetry, may be Drṣya
or Śravya, is an instrument of amusement." It means that
the purpose of a poem or a drama is to give amusement or
enjoyment. Basically, 'Nāṭya' is for amusement.

When man needs enjoyment, he sings, dances, or imitates
somebody. It gives pleasure to him and to the spectators
too. This is a natural urge of human beings. Poetry
including drama is the systematic form of this natural
urge of human beings. So, now it is confirmed that the
original aim of Poetry is amusement or yielding delight.
Bharata further declares: "Poetry pleases all human beings
by catering to their diverse natures and manifold aptitudes.
It offers inspiration in piety for pious persons, and
yields pleasure to pleasure-seekers. It serves as a
restraint to the wicked and makes the modest self-controlled.
It produces courage in the cowards and enthuses the brave.
It imparts knowledge to the ignorant and makes the knower
well-versed. It is a grace of the wealthy and gives
support to the sorrow-stricken. It yields wealth to the
needy and makes the mentally disturbed steadfast. It
gives congenial advice, and supplies firmness, amusement
and happiness. It serves the purpose of proper relaxation
to one and all - the sorrow-stricken, the tired, the
pain-afflicted and the ascetics. Poetry is for righteousness, fame, long-life, well-being, conducive to growth of intelligence and it serves the purpose of imparting good advice.\textsuperscript{18}

Thus Bharata proclaims the purposes of Poetry in his \textit{Natyasastra}.

Bharata has used again and again words which give almost same meaning. For example, \textit{Vibodha}, \textit{Vaidûśya}, \textit{Buddhivivardhana} and words like \textit{Krīḍanīyaka}, \textit{Vilāsa}, \textit{Dhṛti-krīḍā-sukha}, \textit{Viśrānti-janana}, \textit{Hita-vinodakarana}\textsuperscript{19} and \textit{Vinoda-janana}.\textsuperscript{20} It shows that probably Bharata gives importance to two purposes viz imparting knowledge and delight.

Bhāmaha follows Bharata. He says: "By composing good poetry, one gains knowledge of four-fold human goals i.e. righteousness, material prosperity, worldly pleasure, and emancipation and skill in fine arts. One gets delight and fame.\textsuperscript{21}

If we peruse the purposes laid down by Bhāmaha and Bharata certainly we find similarity in them. Bharata's words 'Dharmya' and 'Yaśasya' have been termed by Bhāmaha
as 'Dharma' and 'Kīrti'. Bhāmaha's 'prīti' is akin to Bharata's 'vinodakarana' (NS I.11), Vinoda-janana, Krīḍa-nīyaka (NS. I-11), Dhṛti-krīḍā-sukha (NS.I.113) and Hita (NS.I.115). This shows that Bharata and Bhāmaha gave importance to knowledge and delight.

After Bhāmaha, the important rhetorician is Daṇḍin. Daṇḍin does not disclose directly his opinion about purpose of Poetry. But we find his indication in his words 'Lokā-yātrāpravartana' and 'Yaśas'.

Next rhetorician is Vāmana who states clearly that Poetry serves both visible and invisible purposes. It yields both delight and fame. Vāmana elaborates: "The purpose of composing good Poetry is said to be the way of gaining 'fame'. The bad compositions bring infamy. The fame of a poet exists until the destruction of the world. It endows the fruit of heaven too. So, for gaining fame and for removal of infamy one should study 'Kāvyālaṅkāra sūtra' and compose good poetry accordingly.

Thus Vāmana seems to hold fame as the supreme purpose attainable by composing Poetry.

Next comes Rudraṭa who proclaims his opinion:
"Poet, by his delightful composition spreads over his fame up to the end of the era. And also he spreads the fame of the hero who is the creation of his poem.\(^{26}\)

Further he gets riches, removal of evils, uncommon happiness and fulfilment of his desires.\(^{27}\)

By composing eulogies of deities some got cured their diseases.\(^{28}\) Some attained desired boons and fourfold human goals.\(^{29}\)

Some of Rudrata's purposes of Poetry have been already stated by Bharata, Bhâmaha, and Vâvana. But 'Caritanâyaka-yaśahprasaranâ', removal of evil, destruction of peril, getting rid of diseases, and obtaining boons from the deities - these are the purposes stated by Rudrata afresh.

But we are not able to find the mention of delight among the purposes stated by Rudrata. His silence about this supreme purpose is noteworthy. However, while explaining the Kâvyâṅgas, he discusses about Rasa i.e. sentiment. It shows his acceptance about 'delight', as one of the purposes because Rasa yields delight.

After Rudrata, we have Ānandavardhana, the author
of the 'Dhvanyāloka'. At the beginning of his work Ānandavardhana declares: "I am highlighting the nature of Dhvani for the delight of connoisseurs."  

Delight or bliss is made possible by means of Dhvani or suggestion.

Abhinavagupta, the commentator of the Dhvanyāloka, clarifies in his Locana: "Delight is the prime purpose. The Vedas order like a master. Purāṇas and Itihāsas advise like a friend. But Kāvyā like a beloved wife delights a connoisseur first and then gives advice. Therefore prime purpose of Poetry is only delight."  

So, this interpretation shows that Ānandavardhana gave the prominent place to delight.

Kuntaka is the main rhetorician after Ānandavardhana who started a new school in Sanskrit Poetics named as 'Vakrokti School'. Kuntaka discusses the purposes of Poetry in the beginning of his work 'Vakrokti-Jīvita'.

"A poetic composition created with an eye to beauty is not only a means for the inclusion of values like righteousness, but also a delight to the hearts of the elite."
"Participants in the affairs of life can come to appreciate the beauty of life-activity in a new light, viz. an appropriate pattern imposed by the poet, only by means of good poetry." 33

"Apart from the enjoyment of the benefits of the four-fold values, there is the immediate sense of delight produced in the reader as a result of his enjoying the nectar of poetry." 34

Thus Kuntaka mentions mainly three benefits of Poetry. The first is attainment of four-fold human goals. This benefit has already been clearly declared by Bhāmaha and Rudraṭa, and also it is slightly indicated by Bharata. Kuntaka's second benefit is the proper knowledge about propriety of worldly affairs. It is also clearly mentioned by Bharata, and slightly indicated by Daṇḍin. The third benefit is enjoying instant delight. Kuntaka considers this as the main purpose of Poetry. Apart from the attainment of four-fold human goals the connoisseur gets immediate delight by relishing the ambrosia of poetry. Bharata, Bhāmaha and Vāmana also consider delight as the main purpose of Poetry.
Dhanañjaya, the author of Daśarūpaka states clearly that obtaining delight is the only purpose of Poetry.\(^{35}\)

Rhetoricians like Bharata, Bhāmaha, Rudraṭa and Kuntaka accept knowledge of four-fold human goals as additional purposes of poetry. But Dhanañjaya rejects it. If we think deeply about this matter, we will come to the decision that no doubt, the enjoyment of delight would be the supreme purpose of Poetry. But, we cannot disown the other purposes of Poetry. Because Poetry has relation with the poet and also with the connoisseur. The poet composes Poetry not only for obtaining delight but also to obtain the four-fold human goals; the connoisseur wants the enjoyment of bliss through the sentiments. Together with that enjoyment, he wants to learn to behave like Rāma and not like Rāvana. So the opinion of Dhanañjaya cannot be acceptable. But we will agree with his consideration of the supreme purpose of Poetry.

Mahimabhaṭṭa reveals his opinion about purposes of Poetry in his work the 'Vyaktiviveka'. He says "Generally, the purposes of Poetry and drama are same as those of a śāstra or scripture. Because both give instruction regarding injunction and prohibition, or of what should be done and what should not be done. So Mahimabhaṭṭa opines that
there is no difference between the purpose of poetry and that of the scripture. Both serve the same purpose of imparting instruction regarding their proper behaviour. According to Mahimabhaṭṭa, there are two types of readers. First type is of those who understand direct statements and such readers are instructed by the scripture. Second type of readers consists of those who can grasp the instruction through the medium of attractive stories like those of Rāma and Rāvana. These readers are instructed by Poetry. The first type of readers who are instructed by scriptures are intelligent and can grasp the meaning of whatever they read directly and independently. The readers belonging to the second type do not possess that much of intelligence and are unable to tax their intellect too much. They are like princes well-bred, but are not strong-minded.

According to Mahimabhaṭṭa the main purpose of Poetry is to impart advice regarding what to do and what not to do. The enjoyment of bliss or delight is only the means to grasp the advice. This is not a new idea in the history of Indian Poetics; because predecessors of Mahimabhaṭṭa like Bharata, Daṇḍin and Kuntaka have already pointed out that imparting instruction in worldly affairs is one of the purposes of Poetry. But originality of Mahimabhaṭṭa
is that he gives supreme importance to imparting advice to the readers through Poetry. But, most of Sanskrit rhetoricians consider giving delight to be the main purpose of Poetry. Mahimabhaṭṭa desires to disagree with them. Next, Bhoja states in his 'Sarasvatīkāṇṭhābharaṇa' the purposes of Poetry as two viz., fame and delight, which are gained by the poet.

The terms 'Kīrti' and 'Pṛiti' point out that Bhoja must have been influenced by Bhāmaha. Because, the same words 'Kīrti' and 'Pṛiti' occur in the Kāvyālāhāra of Bhāmaha in the same context (KL I.2).

Mammaṭa has won a significant position in the history of Sanskrit Poetics. He shows great practical wisdom and wide knowledge when he lays down six purposes of Poetry. For, they are as true and applicable in modern days as they were in the times of Mammaṭa. He declares six purposes of poetry as "Poetry conduces or leads to fame, the acquisition of wealth, the comprehension or knowledge of the ways of the world, the destruction or removal of inauspicious things, the instantaneous attainment of the highest bliss and the association or conveyance of advice in the manner of a beloved."
Thus, Mammata had before him a list of the purposes of Poetry as enunciated from Bharata down to Kuntaka.

Mammata placed 'fame' as the first purpose. It displays his close knowledge of peculiar disposition of human nature. Every person including a poet possesses an ambition to obtain fame which comes from his action, including literary work. Every poet may not earn money; he may not be relieved from the pain of evil; but he will get fame for composing good poetry. Kalidasa is the best example of this variety of poets.

It is quite possible that a poet can earn money from his literary compositions. It is also possible that after receiving money he may get inspired to compose more and more poetic compositions. So, Mammata like a practical man, gave a place to acquisition of money in the list of purposes of Poetry.

Imparting knowledge of worldly affairs is also an important purpose of Poetry. The knowledge of worldly affairs can be obtained by readers by reading books dealing with legends, history and biographies. Poetry by the means of excellence can convey the knowledge of worldly affairs to its readers.
Mammata's fourth purpose is 'removal of evil' (Śivetarakaśati). One of the unique features of Sanskrit Literature is that it is vast and varied. It has a large section called 'Stotra-Sāhitya' or the literature which deals with eulogies offered to various deities to get rid of malignant misery and acquire benevolent fruits. This variety of literature has been composed to fulfil the fourth purpose laid down by Mammaṭa. The abundant growth of Stotra-Literature in Sanskrit shows the Indian belief, viz., the sufferings of evil can be warded off by pleasing the deities through praises. So, Mammaṭa considers 'removal of evil' to be one of the purposes of Poetry.

The last two purposes viz. attaining instantaneously the highest bliss' and 'advice as sweetly as does a beloved wife' are worth-consideration. Mammaṭa clarifies in his exposition: "The absolutely instantaneous joy which has become the crown of all purposes, which springs from the relishing of flavour and in which all other objects of consciousness drop off; and advice in the form 'We should behave like Rāma and others, not like Rāvaṇa and others', after having attracted him by creating in him the state of being possessed of delight, like a beloved, being different from enjoining or authoritative works beginning with Veda in which the word is important and which are like a master,
and from historical works and ancient legendary works and others, which possess the sense or spirit as the purpose and which are like a friend, on account of its being devoted to, or its concerning itself with, the operation which has become the means of the manifestation or development of flavour owing to the subordination of word and sense therein i.e. in that poetry. Therefore by all means we should exert ourselves for the production and appreciation of that poetry."40

In the history of Sanskrit Poetics, Mammaṭa has been considered as not an original writer, but a systematiser. In laying down the purposes of Poetry, he takes note of those laid down by earlier rhetoricians. Hence these purposes are not Mammaṭa's own. These are found in his predecessors. The 'Yaśas' i.e. gaining fame is already accepted by all his predecessors except Dhananājaya and Mahimabhaṭṭa. 'Artha' i.e. acquiring money is also stated by Bhāmaha, Rudraṭa and Kuntaka. The knowledge of worldly affairs is accepted by Bharata, Kuntaka and Mahimabhaṭṭa. The 'Śivetarakṣati' is stated as 'Anarthopasama' in Rudraṭa's Kāvyālaṅkāra. 'Attaining instantaneously the highest bliss' is accepted by all his predecessors except Mahimabhaṭṭa. 'Kantāsammitatayopadeśa' of Mammaṭa can be compared with 'Jayaśammita' of Abhinavagupta (DLC.I.P.40).
Th conjunction of Mammata is influenced by his predecessors. It is true that he gave a new dimension to those purposes.

Most of Mammata's successors have followed him. Hemacandra considers that benefits that accrue from Poetry are only three. They are enjoying supreme bliss, acquisition of fame, and attainment of counsel in the ineffable charming manner of a beloved.\textsuperscript{42}

Hemacandra considers that acquisition of wealth, knowledge of worldly ways and destruction of evil are capable of being obtained from other means and hence they need not be considered to be the purposes of Poetry.\textsuperscript{43} He shares the opinion of Mammata that the prominent purpose of poetry is enjoyment of bliss, which results from relishing the sentiment.\textsuperscript{44}

Vāgbhaṭa I seems to consider fame as the main purpose of Poetry.\textsuperscript{45}

Vāgbhaṭa II in his "Kāvyānuśāsana" clearly follows Mammata. He says 'Poetry is for enjoying delight, for the removal of evil, for imparting knowledge of worldly affairs, for acquiring three-fold human goals, for giving
counsel in the manner of a beloved wife and for gaining fame.  

Vidyādhara says in his 'Ekāvalī' - 'Poetry spreads over the universe poet's fame. It destroys sin. It exudes sweet sentiments. It gives instantaneous bliss to the mind of the connoisseur.'

Vidyānātha the author of the 'Pratāparudrīya' stresses on Mammaṭa's Kāntāsammita. Kumāraswāmin's Ratnapāna commentary on the Pratāparudrīya elaborates the phrase 'Tasyai spr̥hām kurmahe' (PR-I.8). It indicates that the instruction of the four-fold human goals is the purpose of the poetry. Apart from this special purpose there is the purpose of obtaining fame among others, Vidyanatha agrees that Poetry can remove evil. But, he stresses on the description of Mahāpuruṣas or eminent personages and characters in a poem.

Viśvanātha, the famous exponent of the 'Rasa' theory explains his position in his work 'Sāhityadarpana'. "As from Kāvya only, the four-fold values are easily got by the meagre witted, even so the characteristics of Kāvya will now be enumerated here." (Engl. Trans. Kumudranjan Ray).
"Composition and creation of verses, sang in praise of Lord Narāyaṇa and such other deities produce religious merits, and so poetry in general is capable of being regarded as one leading to religious merit. Moreover, according to the Vedas the objects of desire in their entirety are obtained in this world and the next through knowledge of one word only, and this happens, they say, because the subtlest form of word itself is the highest reality. Attainment of riches from composition as well as appreciation of poetry is experienced in ordinary world and wealth automatically leads to object of enjoyment. Poetry is said to help attainment of salvation, as it renders man competent to grasp the real significance of the philosophical speculations of the Upaniṣads. Viśvanātha says that the group of four is obtained with great difficulty by persons of mature intellect only through dull and insipid śāstras: but the same group is obtained with ease by dullards even through pleasing Kāvya, and this goes to establish the superiority of the latter over the former."

Thus, Viśvanātha is very confident about his opinion. To justify his opinion he undertakes logical analysis, and also he gives selected sayings of his predecessors.
But there is no manifest saying in Viśvanātha's list about purposes of poetry. Because, the 'Caturvargaphala-prāpti' has been already declared by his predecessors. Kuntaka has said that poetry gives advice with pleasure to the dull witted persons. Rudraṭa and Vidyānātha also stated that poetry is the means to gain the knowledge of four-fold human goals for dull witted persons. So, it seems that Viśvanātha's statement 'Sukhādalpadhiyāmapi' is also not his own.

Keśavamīśra the author of Alankāraśekhara has stated a novel purpose of Poetry. According to him the basic purpose of poetry is 'Lokamangala' i.e. well being of the whole world. But, it does not suggest that other purposes are unacceptable to him. He quotes a verse of one Śrīpāda. Thereby he acknowledges all purposes of poetry which were stated by Śrīpāda. These are: gaining respect, honour and fame, religious merit, fulfilment of material pleasures, achieving emancipation, obtaining desired fruits and removal of undesired miseries and gaining knowledge. And also he accepts 'the highest bliss' as the purpose of poetry. But Keśavamīśra gave a prominent place to 'Hita' or well-being of the world. It is the new purpose added by him.
Jagannātha, one of the main rhetoricians of Sanskrit, says— "The purposes of poetry are many. They are: gaining fame, enjoying supreme bliss, pleasing the preceptor, the king and the gods." So Jagannātha's *Guru-rāja-devatā-prasāda* is a new purpose laid down by him.

The minor rhetoricians like Rāmacandra, Guṇacandra, Allarāja, Dharmasūri, Kavikarṇapūra, Viśvanāthadeva, Prabhākarabhaṭṭa and others have discussed about purposes of poetry. But they have not added any notable point. They state only purposes of poetry already stated by their predecessors.

Thus this survey about purposes poetry stated by Sanskrit rhetoricians shows that every rhetorician is aware of this topic. Most of the rhetoricians have discussed about the purposes of poetry in the beginning of their works.

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This survey shows that Sanskrit rhetoricians stated many purposes of poetry. They can be summarised and considered one by one as follows:
a) Obtaining four-fold human goals; (Bhamaha- KL-I.2; Rudrata KL of R.I.I2 and XII.1, Kuntaka VJ I.5; Bhoja SP P.471, 479; Visvanatha SD I.2).

b) Imparting knowledge of worldly affairs: (Bharata- NS-I.110; Dañdin KD I.3; Kuntaka-VJ I.4; Mammaṭa KP I.2).

c) Gaining fame: (Bharata-NS.I.115; Bhamaha-KL I.2; Vāmana- KLS VR on I.1.5; Rudrata- KL of R. I.15; Hemacandra KNS I.3; Vāgbhaṭa I, VBL I.2; Vāgbhaṭa II- KNS of VP 2; Vidyādhara EK I.9; Jagangāṭha- RG P.9).

d) Imparting advice as sweetly as does a beloved wife; (Mammaṭa - KP I.2; Hemacandra- KNS I.3; Vāgbhaṭa II- KNS of VP 2; Vidyādhara- PR I.8).

e) Showing proficiency in arts; (Bhamaha- I.2; Vidyā- dhara-EK I.9).

f) Removal of evil; (Rudrata- KL of R I.8,9; Mammaṭa KP I.2; Vāgbhaṭa-II- KNS of VP 2).

 g) Acquisition of wealth: (Bharata- NS I.108; Rudrata KL I.8; Mammaṭa- KP I.2).
h) Enjoying instantaneous bliss: (Bharata- NS I.111, 113, 114; Bhamaha- KL I.2; Vamanama- KLS VR.I.5; Anandavardhana- DL I.1; Bhoja- SK I.2; Kuntaka- VJ I.5; Dhanañjaya- DR I.6; Hemacandra- KNS I.3; Viśvanātha- SD Vrtti on I.2; Mammaṭa- I.2; Vidyādhara- EK I.9; Vāgbhaṭa II- KNS P.2; Jagannātha- RG P.9).

These are stated by most of the rhetoricians. Apart from these:

i) Courage (Bharata)

j) Heroism (Bharata)

k) Long life (Bharata)

l) Nigraha i.e. confinement (Bharata)

m) Spreading fame of heroes (Rudrata)

n) Acquisition of desired fruits (Rudrata)

o) Aesthetic enjoyment (Vidyādhara)

p) Knowing the lives of great persons.

q) Pleasing one's teacher, king and gods (Jagannātha) and

r) Lokamaṅgala or doing the well-being of the world (Keśavamiśra).
But, now the most important and interesting question is which should be considered as the main purpose of poetry? and why is it so? Kālidāsa's famous statement viz., "Every thing is not good because it is old; nor a poem should be condemned simply because it is new; the wise resort to the one or the other after (proper) examination; (only) a fool has his mind led by the judgement of another" has inspired me to examine the purposes of poetry which are already stated by Sanskrit rhetoricians.

Most of the rhetoricians like Bhāmaha, Rudraṭa, Kuntaka, Kumārasvāmin, (i.e. commentator of Pratāparudrīya), Viśvanātha and other minor rhetoricians have stressed on 'caturvarga-phalapraśti' i.e. obtaining the four-fold human goals as the prime purpose of Poetry. But, we should first know what the four-fold human goals are:

Amarasiṃha says in his Amarakośa—three-fold human goals or values are Dharma i.e. Religious merit, Artha i.e. wealth and Kāma i.e. physical and material pleasure. And four-fold values include Mokṣa i.e. emancipation with these three. Bhāmaha clearly names 'caturvarga' as 'Dharmārthakāmamokṣa...' (KL I.2). Rudraṭa mentions caturvarga as
puruṣārtha siddhi (KL of R. I.12). Kuntaka quotes as 'Dharmādi' (VJ I.3 and vrtti on I.5). Kumārasvāmin states as 'Puruṣārtha (PR Com. on I.8) Viśvanātha's son Anantadāsa says in his 'Locana' commentary on his father's work Śāhityadarpaṇa that 'four-fold values are Dharmārthakāma-mokṣāḥ. 61

So, it is clear that four-fold values are religious merit, wealth, physical pleasure, and emancipation. But now the curiosity creeps into to know what Dharma is.

Great teacher Manu takes Dharma as the right conduct leading to gaining religious merit. He defines 'Dharma' in his famous 'smṛti' as: "The salient features of Dharma are four-fold viz. obedience to Vedas, following smṛtis, right conduct and doing that which pleases one's self." 62 But, Manu lays more stress on 'right conduct when he states "The supreme obligation is right conduct." 63 Right conduct or Righteousness is the source of 'Dharma.' For absolute evolution of humanity every man needs purification in his actions. This purified action is the 'Dharma' i.e. Righteousness classified in three as physical, worldly and mental. Hence, Jaina tradition declared three gems like right knowledge, right vision and right character. 64
The cleanliness of body by bath, innocent nature, continence, non-violence, altruism and worship of divinities consist of physical purity. Truthful and sweet speech, study of the holy books, orison of god etc. are verbal purities. Compassion, patience, kindness, courage, firmness and pure mindedness, are mental purities. These three types of purities are the source of Dharma.

Apart from this, the word 'Dharma' gives another meaning as religious worship. This religious worship includes yajña i.e. religious sacrifice, idol worship and the like. But, as we consider these as merging into physical purity we need not consider them separately.

Abhinavagupta, contemplates 'Dharma' in both the senses in his 'Abhinavabharati'. He analyses Bharata's word 'Kvaiddharman' as 'some plays are Dharma-pradhānas' like the play 'Chalitārāma'. In this play the 'Āśvamedhāyāga' of Rāma is the central theme. This analysis of Abhinavagupta suggests that 'Dharma' means religious worship like 'Āśvamedhāyāga'. But his inclination is on the religious tradition. Because he says: 'some parts of drama are dominated by religious beliefs as in 'Abhijñānāśākuntala' when King Duṣyanta says: "I think she has been born in a different caste from that of Kulapati i.e. Kaṇva." He
thinks that she may be a Kṣatriya maiden and not a brahmin girl. So, she is a suitable bride for him. This type of his thinking draws our attention to the orders of the smṛtis. Manu orders in his smṛti- "A Śūdra should marry with a Śūdra maiden only; a Vaiśya can marry with either Vaiśya or Śūdra maiden; a Kṣatriya can marry with Kṣatriya or Vaiśya or Śūdra maiden; but a Brāhmaṇa has an authority to marry with any maiden of any caste." 67

If Śakuntalā was brahmin maiden, King Duṣyanta has no sanction to marry her. So, he thinks that probably she was born in the Kṣatriya caste. This scene of the play 'Abhijnāna-śākuntala' preaches the said injunction of the smṛtis to the audience. The smṛti is the part of Dharmaśāstra. So, Bharata and Abhinavagupta think that Poetry has a purpose to preach Dharma through sweet means. Abhinavagupta continues his analysis on Dharma. "Dharma has been told as related to righteous persons like to Rāma and Yudhiṣṭhira." 68 Here the epic characters like Rāma and Yudhiṣṭhira represent righteousness. Rāma performed virtue like 'pitrākhyaparipālana' i.e. obeying the words of his father, 'ekapatiṇīvṛata' i.e., practicing monogamy, 'bhrātṛprema' i.e., affection towards brothers, kindness, patience and the like. Yudhiṣṭhira also exhibited virtues like telling truth, of being just, and the like. These two characters of Sanskrit epics embody
righteousness. So most of Sanskrit rhetoricians gave the example of Rāma for practicing righteousness. Mammaṭa and Viśvanātha assert that one should act like Rāma and not like Rāvana. According to Viśvanātha the knowledge of obtaining all the four human goals is imparted by Poetry through instructions like "Follow Rāma and not Rāvana". Thus the reader is asked to do what he should and to avoid what he should not.⁶⁹

Here also Viśvanātha considers Rāma as an embodiment of righteousness. So he firmly states- 'one should act like Rāma'. The character of Rāma inspires one to practise righteousness. He is the ideal character who practised right path. Mammaṭa also said that one should act like Rāma and not like Rāvana.⁷⁰ So, it indicates that great epics like Rāmāyaṇa and Mahābhārata are the treasure of human values to be practised with benefit to one and all. Because great characters like Rāma and Yudhiṣṭhira practised righteousness in their lives. Undoubtedly these two characters will impress connoisseurs and inspire them to practise righteousness.

According to Rudraṭa paropakāra or benevolence or helping others is one of the human values and the purpose of composing poetry is to instruct to be benevolent.
"Benevolence leads to religious merit and greatness. Therefore poets consider religious merit to be the main purpose of poetry." Rudraṭa thinks so, because poetry inspires the connoisseur to practise righteousness. By practising righteousness connoisseur would get Mokṣa or emancipation.

Totally this analysis comes to conclude that undoubtedly Poetry inspires readers to live in right path i.e. Dharma.

The second one in the four-fold human goals is 'Artha' i.e. wealth. It is said that by means of wealth man can gain all desired things in this world. Wealth is the main instrument to attain enjoyment, health and righteousness in this world. So, everybody wants to gain wealth. The Čāṇakyaśūtra says that wealth is the cause of righteousness which is the cause of happiness. Kauṭilya considers 'Artha' i.e. wealth to be prominent among the three viz., Dharma, Artha and Kāma; because, Artha is the cause of gaining both Dharma and Kāma. According to the Kāmasūtra, Artha consists of earning and increasing learning, land, gold, cattle, money, food grains, vessels, condiments, friends and the like. Acquisition, augmentation, preservation of money should be done by everybody in good manner. And also it should be used for good purpose only. If one uses money for benevolence, certainly he will gain
punya i.e. religious merit. This acquisition of religious merit will help him to obtain Mokṣa i.e. emancipation. So, it is clear that by means of riches man can practise righteousness and by practising righteousness he would get emancipation.

Bharata says that through the dramas one can get 'Artha' (Kvacidarthab - NS I.108). Abhinavagupta comments: "Predominance of artha will be seen in the prakaranaṣ and the like". Dhanañjaya defines prakarana as: "Now in a prakarana the action should be invented and should take place on the earth, and one should make the hero a minister, a brahmin or a merchant (of the type known as) self-controlled and calm (dhīrapraśānta-dhīraśānta) undergoing misfortune, and with virtue, pleasure, and wealth as his chief subjects. The remaining (features)- junctures, introductory scenes, sentiments, and the like are as in the 'Nāṭaka'.

"(In a prakarana) the heroine (may be) of two kinds, the high born wife of the hero or a courtesan. In some plays (there should be) only the high born women; in some plays, the courtesans; in some plays, the both. The high-born woman should be in-doors, the courtesan with-out; and the two should never meet. Because of these varieties of heroines the prakarana is of three kinds (i.e. Śuddha,
with the wife as heroine: विक्रता, with the courtesan; सांकिर्पा
with both). The mixed variety (सांकिर्पा) abounds in rouges. Here one question may arise- 'Is there no predominence of
Dharma in prakaranas? It is not so, sometimes prakaranas
also may be predominated by Dharma. But generally prakaranas
are predominated by Artha. Prakaranas have heroes like विप्र, amātya and वणिक. If a prakaraṇa has a विप्र as a hero, it
may have predominence of righteousness. If वणिक is the
hero it will have predominence of Artha.

Now the question arises- "What is meant by predominence of
Artha?" We can reply- "If any type of drama deals with
wealth i.e. if it highlights the benefits of wealth and
miseries of poverty, then it can be said to deal with Artha." Especially most of the prakarapas are predominated by this
aspect.

For example, Śūdraka's 'Mṛcchakatika' is a prakarapa
and it deals with Artha. In this play miseries arising out
of poverty are highlighted. Cārudatta, the hero has been
a rich man but has now fallen on hard times, because he has
doled out all his wealth to solicitors. His constant
companion is Maitreyā the Vidūṣaka who is, in fact, the
only friend that has stayed back with him. So, Cārudatta
describes his poverty- "My objection is not with reference
to the loss of riches. This however burns me that guests boycott or fight shy of our house, because it has its wealth diminished, like the wandering bees the temples of the elephant with dense line of ichor all dried up, on the passing away of the season when the elephants are in rut. 79

"To speak the truth, my anxiety is not caused by the loss of riches; for, riches remain or depart in accordance with the course of fortune. This however burns me that people become slack in respect of even affection for one whose support of wealth has disappeared." 80

"Owing to penury, one contracts shame; overcome by shame he falls away from his spirit or dignity; bereft of spirit, he is humiliated; owing to humiliation, he becomes low-spirited; being low-spirited, he comes to grief; overwhelmed with grief, he is forsaken by his reason; bereft of reason, he goes to destruction! Thus alas! poverty is the abode of all misfortunes." 81

These words suggest the importance of possessing money in one's life. Thus that poetry which deals with riches, will be 'wealth-dominated poetry'. This type of poetry informs the reader the need of possessing wealth. With this knowledge he will make efforts to earn of money. He also learns that money should be earned through right means.
On earning money he gets joy by obtaining desired objects. He will perform religious deeds and gain emancipation which is the supreme goal of human life. So, **Artha** i.e., wealth which is one of the human goals can be attained from reading poetry.

The next human goal is **Kāma** i.e. physical pleasure. The word **Kāma** is derived as 'Kāmyate iti Kāmaḥ'. By this derivation Kāma means the happiness which is desired by senses. Our sense organs help us to get this pleasure. The eyes which are meant for seeing, show us beautiful things which are a joy for ever. Ears which are meant to listen, give us the pleasure of listening sweet voices and sounds. Similarly other organs do give us the pleasure which is very much desired by us. Tongue yields pleasure of relishing variety of dishes and juices. Nose gives the pleasure of enjoying fragrances. Skin gives the pleasure of touch of pleasing objects. The **Mahābhārata** has explained Kāma properly. Accordingly it is pleasure of worldly objects derived through our sense-organs, mind and heart.

Poetry through its charm and sentiment pleases the mind and heart of connoisseurs. Therefore certainly, Kāma or pleasure becomes one of the purposes of poetry. Vāmana's statement seems to justify this analysis—"mostly
the subject-matter of poetry is giving pleasure to the readers.

The last and the supreme human goal is Mokṣa i.e. liberation. This is the final goal of human life. Mokṣa is the emperor of all goals. Only a few fortunate persons can attain it.

Derivation of the term Mokṣa is 'Mucyate iti Mokṣah'. It means emancipation from the worldly bondage. This world is full of sorrow and misery. Everyone hankers after liberation, i.e. to get rid of this worldly bondage. Poetry shows the way to attain liberation through righteousness. 'Be righteous and get liberation' is the lesson taught by Poetry.

Thus, this analysis points out that poetry helps to obtain four-fold human goals by imparting proper knowledge of all of them.

But some rhetoricians hold different opinions about four-fold values. Bhāmaha (KL I.2), Rudrāṭa (KL of R. I.12 and XII.1), Kuntaka (VJ I.5), Bhoja (SP P.471, 479), Viśvanātha (SD I.2) and also to some extent Daṇḍin, agree that obtaining four-fold values is feasible through Poetry.
But the author of Agnipurāṇa,85 Vāgbcbaṭa II (KNS of VP 2) and Siṅgabhūpāla agree that only 'Trio' of the four-fold values are attainable through poetry. But Keśavamīśra discloses his dissent. He agrees 'Trio' but he drops 'Artha' (AS P.4). But Bharata has a different view. His opinion is- "From poetry Mokṣa is attainable, but not by all; only by Virāgis i.e. ascetics."86 After some time most of the rhetoricians considered Mokṣa as feasible to be attained by all. But unfortunately nobody clarified as to how it is attainable.87

Here another question arises- "To preach the way of attaining four-fold values there are Vedas and other treatises. Then, why should we go for poetry?"

This is also discussed by some rhetoricians. First it is discussed by Rudraṭa. He says- "From Poetry connoisseurs who love sentiments like erotics and others can obtain the knowledge of four-fold values quickly and smoothly. But they fear from the sampess scriptures.88

A poetic composition created with an eye to beauty is not only a means for the inculcation of values- like righteousness, but also a delight to hearts of the elite"89 (VJ I.3, Trans. K.Krishnamoorthy).
Poetry captures the hearts of the princes who should learn code of conduct and the discrimination of just from unjust. But, they do not want to take the risk, and they want to move life easily. So poetry becomes a delighting toy in their hands. By its amusing way, poetry preaches nature of four-fold values, ethics, polity, diplomacy etc. Thus, poetry has in its own right a better utility than that of any scientific treatise.

To justify his argument Kuntaka quotes memorable verse: "Treatises will heal the illness of ignorance, like bitter medicine. But poetry will cure the same disease like the enjoyable ambrosia."  

Vidyānātha also expresses his support to this opinion of Rudrāṭa and Kuntaka. He says: "Vedas, treatises, purāṇas i.e. legends bring that which is good and remove the evil. The same will happen by poetry also having good subject-matter. But the speciality of poetry is that it imparts the knowledge of one's duties charmingly whereas others do it otherwise.

Govinda Thakkura and Viśvanātha hold the same opinion.
This discussion clearly indicates that poetry is the better vehicle than treatises to impart the knowledge of four-fold values. This discussion highlights three conclusions:

First is—treatises impart without any charm; poetry is delightful.

Second is—the attainment of the knowledge of four-fold values through treatises is painful and strains the mind, but poetry is not only easy to understand but is also enjoyable, cheerful and pleasing.

Lastly, the knowledge of four-fold values of human goals can be obtained through treatises by experts; whereas the same knowledge is obtained through poetry even by common or ordinary people.

So, Viśvanātha's statement may conclude this discussion—"If disease is curable by sugar-coated medicines, then why should we go for bitter medicines?"95

The second main purpose of poetry is 'Fame'. It is accepted by all except Kuntaka, Dhanañjaya, Mahimabhatṭa, Vidyānātha and Viśvanātha.
According to Indian understanding fame is the word which expresses the righteous deed performed by a person. This word spreads wide from earth to sky. As long as this word remains so long he is called Puruṣa or MAN.96

'Fame' is immortal. Literary persons may not get money, but they will get fame. They aim to get fame. So, no man is immune from ambition to obtain literary fame.

The first rhetorician of Sanskrit poetics viz. Bharata clearly states 'Yaśas' (NS I.115) as one of the purposes of poetry. Abhinavagupta interprets the word 'Yaśas' as "Being known universally by one's extra-ordinary deed."97

Here Abhinavagupta's opinion is that a literary composition should have a unique story and style, because that only brings fame to him.

Bhamaha is also very careful about fame. He elaborates the nature of fame in his work:

"The poet if dies after composing a good poem his beautiful poetical body remains on the earth."98
Further a poet lives as long as his fame remains. Therefore if one wants immortal fame, he should start to compose poetry.

The belief of the Vedāntins is that the life in heaven which is gained by one’s religious sacrifices, is also mortal, because when the religious merit exhausts then they take rebirth. But according to Bhāmaha, the poet's fame immortal. The literary fame is imperishable, there is no room for wane and waste.

Vāmana joins his voice with Bhāmaha- "The dignity of poetic composition is the way to obtain fame; but, the worst poetical composition is the means for bad name. Erudite persons said that the fame will stay on the earth as long as earth will stay and also it gives fruits of heaven. Therefore the would-be good poets should study the work 'Kāvyālaṅkārasūtra' to gain fame and to avoid bad name." (KLS VR on I.1.5).

Rudraṭa says- "Poet spreads his fame until the end of the era by his aesthetically pleasing poetical composition" (KL of R. I.4).
Further, Bhoja, Hemacandra, Kumārasvāmin, Keśavamīśra and Jagannātha accept kīrīṭi as one of the purposes of poetry.

And Mammaṭa as a practical thinker gives examples of Kālidāsa and others. It is well-said: "Mammaṭa shows uncommon knowledge of human nature in placing fame as the first purpose of poetry. Even though literary people may have no other object in view in the matter of their literary activities, fame is always there. No man is immune from ambition to obtain literary fame. Mammaṭa quotes Kālidāsa and others as examples where kāvya has brought fame to the poets. Nothing is known of Kālidāsa's life and doings now. But his fame rests immortal on his poetical works." (A.B. Gajendragadkar, Kāvyapratāpasā (Ed.) 1939, Notes p.162-163).

All rhetoricians press on the attainment of fame by poets and some of them explain the nature of fame, but nobody did give any example. But Mammaṭa knows well that only theory without an example is unconvincing. Therefore he gives several examples in his 'Kāvyapratāpasā'. Here also gives an example of Kālidāsa and others.

We have no reliable evidence of Kalidasa's life; we do not know the date of Kālidāsa. We are in confusion about number of his works; yet we are the fans of Kālidāsa.
Why? How do we appreciate an unknown person? It happens only for his aesthetically delighting poetical compositions like Abhijñānasākuntalā, Meghadūta, Raghuvamsā and others. Kālidāsa is very intimate to us. There is a gap of about more than two thousand years between Kālidāsa and us. But even today we love him because of his poetry. His fame is imperishable and immortal.

So, undoubtedly poetry brings fame to the poet. This literary fame is beyond time and place. Because, we note that Kālidāsa even though was born in Ujjayini or somewhere in North India, his name is glorified in the 'Aihole inscription' of Karnatak. It indicates that literary fame spreads far and wide.

Daṇḍin and Rudraṭa make a pleas that poetry brings fame not only to the poet, but also to the heroes described in poems. Daṇḍin points out "Behold! The image of the fame of ancient kings like Ādirāja having resorted to the mirror in the form literature, does not itself become extinct though they are extinct."103

Bilhaṇa's quotation justified Daṇḍin's statement. He says in his Vikramāṅkadevacarita- "If a king has no poets in his court, then who can spread his fame. Many kings
have governed the earth; but none knows their names (because no poet composed poems describing them). The kings like Rāma and Rāvaṇa have gained fame only by the poem of Vālmīki. There also the fame of Rāma was widened and of Rāvaṇa contracted. Hence, kings should not become angry upon poets."

It is also a considerable point that through poetry fame first comes to the poet and then to others.

Here we should clarify that fame embraces the poet who composes only good poetry. Therefore most of the rhetoricians like Bhāmaha, (KL I.2) and Vāmana (KLS VR on I.15) have stressed this point.

So, securing fame is the main purpose of poetry. Mammaṭa enumerates 'Yaśas' as the first purpose perhaps suggesting that fame is the very inviting attraction for a poet. A poet after all is a human being and has the ambition to secure fame. This has been rightly pointed out by A.B.Gajendragadkar in his quotation given above. It is not correct to presume that poets compose Poetry to gain fame or for any other material purpose. Poets compose because their inner genius urges them to compose as the birds sing because of their natural instinct. But good Poetry makes them famous. Thus fame is obtained through good Poetry, irrespective of the
fact whether one composes it with the purpose of gaining fame or not.

The third important purpose of poetry is 'Arthakṛt' i.e., acquisition of wealth. It is separated from the 'Artha' of the four-fold values. Because this 'Arthakṛt' shows different meaning and it provokes us to think only in practical way. But the 'Artha' of the group of four does not do so. Because, it diverts our channel of thinking into philosophical path. There, we try and tire to understand the link between 'Artha' and 'Mokṣa'. But here it is not so. Here we think in a practical way that is - "How poetry helps to gain wealth or money."

Bharata the first rhetorician has used the word 'Artha' (NS 1.108) separately, but in the context of puruṣārthas.

Rudraṭa also quotes 'Artha' (KL I.8) and 'puruṣārtha' (KL I.12) separately. He uses the word 'Artha' only in the sense of 'money'. But somehow he links this with puruṣārtha.

In the history of Sanskrit poetics nobody has taken a bold step to explain 'Artha' separately. But Mammaṭa is an exception.
We have already recognised Mammaṭa as a practical man. He explains Artha in practical manner. He agrees that acquisition of money is also one of the purposes of poetry. He gives the example of Bāṇa.²⁰⁵ Bāṇa was the court-poet of Emperor Harṣa of Sthāneśvara. Bāṇa wrote his prose work 'Harṣacarita'. He describes Emperor Harṣa's heroism, bravery, and his conquests beautifully in that poetic prose-composition. Emperor Harṣa was pleased with Bāṇa due to this work. He endowed plenty of wealth to Bāṇa. In his work Harṣacarita, Bāṇa himself tells us that he obtained vast amounts of money from his patron.

Emperor Harṣa was pleased by Bāṇa's work. Bāṇa entered into the court of Harṣa, who felicitated him by crores of money.

A Subhāṣita also confirms that Bāṇa was felicitated with plenty of money by Emperor Harṣa.

"Śrī Harṣa endowed to Bāṇa hundreds of loads of gold, and groups of ichor-oozing elephants. But where are they now? All perished as the time passed. But the adventures of Harṣa, which were described by Bāṇa through his speech are still prevailing among people. Harṣa's fame will never become diminished even at the time of world-dissolution."²⁰⁷
In ancient times most of the poets were patronised by kings.

Kalhana quotes in his work 'Rājataraṅgini' that Udbhata, the author of 'Kāvyālāmākārasārasamgraha', was patronised by King Jayāpida who honoured him daily by one lakh gold coins.¹⁰⁸

So also Māgha and Soddhala are said to be quite rich and wealthy.

Kālidāsa was patronised by King Vikramāditya of Ujjayinī. Here a legend may be quoted:

"Kumāradāsa, the king of Ceylon, the author of 'Jānakīharana' had written a single line of a verse¹⁰⁹ on the wall of the mansion of the courtesan, and had promised a handsome reward to one who would complete the samasyā. Kālidāsa who happened to see that line immediately wrote another to complete the verse.¹¹⁰ The courtesan murdered him and wanted to secure the reward by claiming that she had completed the samasyā."¹¹¹

This legend indicates that in ancient days even a single line of a poetical composition could bring plenty of money. One can assume by this indication that poets were treated well not only by the patrons but also by the society. Poets were acquiring plenty of wealth.
The name of King Bhoja of Dhārā (11th cent. A.D.) is well known as unbelievably a great patron of poets. The Bhojaprabandha of Ballāḷadeva narrates innumerable presents bestowed by Bhoja on several poets. It is said that he was generous that he awarded even lakhs of gold coins on listening to a single stanza in anuṣṭubh metre. Ballāḷa narrates what the king told to a brahmin by name Govind who gave free and frank advice to the king on the necessity of generosity. This was the royal command and what happened afterwards.

"O brāhmaṇa! you should attend the Royal palace every day. There is no restraint on you. For curiosity's sake, the learned and the wise should be brought to the court. Let no learned person feel distressed. I appoint you to this office. A few days having elapsed, the king earned the reputation of being fond of learned men and lord of bounteous riches. Then poets from various quarters approached him for interview. Once upon a time when the king was thus squandering his riches, the prime minister spoke in this way: "My lord! monarchs come out victorious when they are strong in treasure, not otherwise."
He who is possessed of elephants of noble breed or quality is victorious. He is the lord of earth. He who is possessed of treasure is unassailable. He who has a fort cannot easily be won.

My lord! behold the world.

Generally the rich alone possess an excessive yearning for wealth. Behold the bow with two curved ends attached (or possessed of two crores) and still bent towards its goal (or, inclined towards a lac)."

And the king said to him:

"The composite wealth of persons, which is sterile for gifts and enjoyment and is not utilized by friends either, turns into non-wealth in due course of time."

So saying, the king discharged that minister from his office and appointed another in his place and said to him:

"Grant a lac to a great poet and half of that to a distinguished learned man. To half the learned as such one village and half of that (i.e., half the village) to the suitor.

Moreover, amongst the office-bearers, ministers, and the rest the person inclined to stop the grants should be put to death."
Hence a poet proclaimed-114

"On beholding Bhoja, the lord of kings, three things fall all at once: the arms of the enemy, the distress of the poet and the tie of drawers of the fawn-eyed damsels."

Another poet tells the king-115

"My lord! the donor of rutting elephants! when indigence was sinking in the ocean in the form of your gifts no one would extend his hand for help."

Yet another poet addressed-116

"The people call you omniscient but that is wrong; for, you do not know the word 'no' to speak to a beggar."

The royal treasurer had maintained a holy book of king's charities. Once he recorded-117

"The illustrious king Bhoja, when he heard in the assembly the delightful and mysterious composition on the lady whose husband had gone abroad, was pleased and gave the poet Mallinätha a lac of gold coins, ten horses and five elephants. There in the assembly, the king being pleased on hearing the noble qualities of liberality gave him three lacs again."
Ballāla narrates that innumerable number of poets received generous gifts from King Bhoja. He makes all well known – Kalidāsa, Bāṇa, Mayūra, Bhavabhūti among others and unknown – Rephaṇa, Kaliṅga, Vināyaka, Vinoda, Govinda among others – poets as Bhoja's contemporaries which is impossible to believe.

Even today governments, academies, public institutions, universities etc. are felicitating literary persons by endowing awards like Jñānapīṭha, Nobel, Moorthydevi Sammān, Pampa Praśasti and others. And also government helps literary men by grant of pensions and subsidies. Besides authors can now make money by the sale of their books.

So, totally wealth is another purpose of poetry. In ancient India poets had the patronage of kings and chieftains and many poets earned by their poetry. Even to this day 'Artha' is a purpose realised by at least the famous poets and writers.

Knowledge of the worldly affairs is the fourth purpose of poetry.

One cannot have the first hand experiences of this varied world. But works of great poets inform us about the manners, etiquettes and way of the world and make us
cultured and Bahuṣṛuta or of wide knowledge.

Bharata in his Nāṭyaśāstra states this purpose in the words like vibodha and vaiduṣya (NS I.110). But these words are not sufficient fully to bring out that meaning i.e., knowledge of worldly affairs.

Abhinavagupta also did not explain clearly. According to him vibodha means an advice for unwitted person. Vaiduṣya means the learning of expedients of Bhīṣma and others.

Here Abhinavagupta gives us a clue. Probably we may consider that these expedients will be the sources for knowledge of daily affairs.

Dandin also uses the word 'Lokayātrāpravartana' (KD I.3) but he does not explain it.

Kuntaka is the first man who explained the meaning of the word 'Vyavahāra' clearly. "By 'affairs of life' is meant the daily activity of people and the work-a-day world. Its beauty is something found only in good poetry. Hence, those who are interested in it have perforce to study poetry which is beautiful, since there is no other substitute.
The nature of that beauty is novel propriety of pattern. In other words, the real will appear in a fresh artistic light, and will also possess a unique imaginative propriety. To explain further: when the hero described is, say, a King, all those associated with him, minister and so on, will come to be portrayed as models of good conduct and exemplary behaviour, so much so that a reader who has studied such a poem deeply is sure to acquire an idea of the best standards of conduct fit for different positions in life. That will bring him positive benefits in life." (Vj I.4 vr̥tti. Transl. Dr.K.Krishnamoorthy).

Mammaṭa sees eye to eye with Kuntaka. He opines that poetry gives the knowledge of appropriate etiquettes of kings and others. In the words of A.B.Gajendragadkar: "Knowledge of the ways of the world is the third purpose. Poets deal with Kings and queens and their doings in their works. Ordinary readers are not likely to have first hand knowledge of these matters. They, therefore, can derive it from these poetical works. They again, take a work like the Amaruśataka. It describes the moodsand caprices and the ways of the behaviour of men and women in love. It is not possible for a man to have all this knowledge from personal experience. But he can get it by a perusal of such works." (A.B.Gajendragadkar, KP, Notes, pp.164-5).
To test the credibility of Kuntaka and Mammaṭa, let us turn to the pages of the *Kirātārjunīya* of Bhāravi.

The *Kirātārjunīya* deals with very nicely the behaviour of kings. In the 1st canto Bharavi explains that Kings are *Cāracakṣusah*, i.e., seeing through the spies. Kings have entirely to rely upon and act on the information supplied by the spies. If a king does not rely upon and acts wrongly on the information or if he is wrongly informed he may do injustice or may be led into danger. Therefore Mallinātha the commentator of *Kirātārjunīya* gives a quotation of *Nīтивākyāmrta* to support Bhāravi's statement: "Cattles see through smell, scholars see through Vedas, kings see through spies and common people see through their eyes."  

We do not have so much evidences about the dealings of kings. We come to know by this verse that kings know all types of situations in the state only through their spies.

We shall see another example which is extracted from Bhāravi's *Kirātārjunīya* itself.

"Those unintelligent persons who do not cheat the cheats, will obtain defeat and also those unprotected bodies will
This verse tells us a maxim which should be used by kings against their enemies. This trick 'Satham prati śāthym' 'Tit for tat' helps us in our daily life also.

Thus, Poetry not only informs about dealings of kings but also about the dealings of daily activities of common people. For an example Amaruśataka describes the moods and caprices and the ways of the behaviour of men and women in love.

The Amaruśataka is a world of love, especially for lovers. Amaru describes in this work various feelings of lovers which are very common in our daily life, but not keenly observed by us. For example, Amaru observes the various gestures of ladies' eye-sight:

"The eyes of young lady observe curiously her beloved who commits a fault about her when he is in a far off place. When he comes near her, eyes turn to other side; when he tries to converse, her eyes will shiver slightly; when he embraces her, they become red; when he draws end of the saree, her eye-brows will crook angrily; and when he goes
to fall on her feet her eyes will be filled with tears. Thus, the gestures of the eyes of ladies are wonderful."

Here Amaru shows us the moods of a lady which change from second to second. Thus he goes on describing the feelings and caprices of loving ladies.

The knowledge of these various behaviours of men and women help us in our daily life. It is not possible for a man to have all this knowledge from personal experience. But, it can be obtained by a perusal of such works.

So, it is clear that by reading such poetry we can obtain the knowledge of the ways of the world. Definitely this is one of the important purposes of poetry.

The next purpose of poetry is 'Anarthopaśama' or 'Śivetarakṣati' i.e., removal of the evil.

First it has been considered by Rudrāta. He says Anarthopaśama, Vipattaraṇa, Rogavimuktī and Varaprāptī. (KL I.8, 9).

Then Mammaṭa considered this as Śivetarakṣati (KP I.2). And then Vāgbhaṭa II says as 'Anarthaparīhāra' (KNS P.2).
Lastly Kesavamisra says this as Ḡṛṣṭāniṣṭaprāpti-tyāga (AS p.4).

Namaṭa gives the example of Mayūra. He says that poetry leads to destruction of evil as in the case of Mayūra and others from the deities like the Sun and others. This sentence of Nammaṭa indicates the story of Mayūra and others: "Mayūra was the father-in-law, or according to one version brother-in-law of Bāṇa. Once in the course of his morning constitutional he came to the residence of Bāṇa. As the door was closed, he stood outside. From the conversation between Bāṇa and his wife, Mayūra came to know that they had a love-quarrel and that Bāṇa was trying to propitiate his beloved. Bāṇa actually fell at her feet, but, the proud lady kicked him. Mayūra distinctly heard the jingling of her anklets as she did so. In order to please her, Bāṇa addressed her the following three lines:

Here Bāṇa's muse failed him. He could not compose the fourth line. So, Mayūra from outside suggested (the fourth line). Bāṇa's wife was enraged at this interference in her love-affair and pronounced a curse that the man outside would be stricken with leprosy. So great was the power of her chastity that Mayūra became a leper at once.

"Mayūra then thought of regaining his health through
the favour of the Sun. He composed a poem called Sūryaśataka and was cured of his leprosy through the favour of that god.

"Thus Śivetarakṣati was the purpose of the composition of Mayūra's Sūryaśataka.

"This story of Mayūra occurs with slight variations in different places. Thus, one version says that he suffered from leprosy on account of misdeeds in former births. According to a third account Mayūra had not seen his daughter for many years, as he had gone to a foreign land. On his return he saw a lovely damsel who had arrived on the bank of a river for a bath. She was his daughter, but he did not recognise her. He therefore described her beauty in eight stanzas, known as Mayūraśataka, in some what lascivious language which so enraged the lady that she cursed him to become a leper. A fourth account says that Bana had composed the whole of the stanza above quoted, but had used 'subhru' in the fourth line. As the lady had kicked Bāṇa Mayūra thought that 'subhru' was inappropriate and suggested 'candi'. This enraged his daughter and brought her curse on him.

"Further details about actual composition of the
Sūryaśataka are given by one commentator. Leprosy caused the poet so much pain that he resolved to end either his life or his disease. With this object in view he placed himself in a loop of a hundred strings, suspended from the branch of a tall tree, overlooking the Ganges at Haridwar. As he composed one stanza of his Sūryaśataka, he cut one string of the loop. At the end of 100th stanza he became ready to cut the 100th string and meet his death in the river below, when god Sun appeared in person and saved him.

"The second story refers to Bana and his Candīśataka. When Mayūra worked the miracle related above, Bāna became envious of him. He wanted to show to the world that he also possessed poetic powers, which would secure the favour of a deity. He, therefore, cut his hand and feet. And in this condition, composed an encomium of a hundred stanzas, called Candīśataka in honour of the goddess Candī, who became pleased with it, appeared in person and restored her devotee's retrenchments.

The third story is that of the Jain saint Mānatsuṅga and his Bhaktāmarastotra. Mānatsuṅga, it is said, was contemporary of Bāṇa, Mayūra and Śrīharṣa. Having seen that two Brāhmaṇa poets viz., Bāṇa and Mayūra had given proof of their powers to win divine favour. Harṣa called
upon the Jainacārya Mānatuṅga to prove the greatness of his religion by some similar miracle. The Jain preceptor refused to do so, remarking that such things were indulged in by worldly men who wanted money for the support of their families. Thereupon under orders from Harṣa, Mānatuṅga was bound by 44 iron chains and confined in a dark room. Here Mānatuṅga composed the Bhaktāmarastotra in praise of Lord Jīna and as each stanza was completed, one chain cropped down until at the end of the 44th stanza the last chain fell down and the door of the room opened automatically. Harṣa was surprised at the extraordinary peace and power of the Jinācārya and became his pupil.

"This story occurs in the Prabhāvakacarita and Prabandhaciṃtāmapī.

"The fourth story refers to Venkaṭādhvari and his Lakṣmīsahasra. Venkaṭādhvari was a poet of the 17th century. He flourished in the time of Shivaji. He came from the Karnatakā and was a follower of Rāmānuja. He is the author of the Viśvaguṇādāra-Campū. In this book he pointed out the defects of many gods. At this, the gods were enraged and consequently the poet became blind. In this condition Venkaṭādhvari praised Lakṣmī in a thousand stanzas. The goddess was pleased with this work and restored to the poet his sight."
The fifth story centres round Jagannātha and his Gaṅgālahari. This poet of versatile genius lived at the court of Shahjehan (1628-1658). He married a Muslim beauty of the name of Lavaṅgi. In his old age Jagannātha went to Benares. But there the Brāhmaṇas excommunicated him and harassed him in various other ways. One day Jagannātha with his wife sat on a flight of stairs on the bank of the Gaṅgā and began to praise the river goddess. As he completed one stanza, the river rose one step higher. At the end of the 52nd stanza the river reached the poet and his wife and purified them by her holy water.

"The sixth story has reference to Jayadeva and his Gitagovinda. Jayadeva was a great devotee of Kṛṣṇa. His wife Padmāvatī was exceedingly attached to him. She once remarked that a true pativrata had no necessity of burning herself on the funeral pyre of her husband. For, she would not survive her husband ever for a minute. In order to test her the queen of the country called her and falsely reported to her that Jayadeva, who has gone out with the king, had died. Padmāvatī immediately dropped down dead. On arrival Jayadeva learnt how his wife had died and began to sing his Gitagovinda with great fervour with the result that Kṛṣṇa became pleased with him and revived Padmāvatī. Thus, according to this story though the Gitagovinda was not
composed for the purpose of removing an evil, it served that purpose some time after its composition.

"The seventh is a romantic story connected with Bilhaṇa, the author of the \textit{Vikramāṅkadevacakrīta}, who flourished in the 11th century. Bilhaṇa, as the story goes was tutor to princess Candralekha or Śaśikalā, the daughter of King Vīrasimha of Gujarat. Secret love sprang between the tutor and the pupil and when it was discovered, the tutor was condemned to death by the enraged father. While on the way to the place of execution, Bilhaṇa composed fifty stanzas in which he described with glowing enthusiasm and in most lascivious strains the beauty of his beloved and the joys of love he enjoyed in her company. Each stanza contained the burden. "Even now I remember." The poem became known to the King before the fatal order was carried out and affected him so much that he granted pardon to the offender and bestowed on him the hand of his daughter. This poem goes under the name of \textit{Bilhaṇapaṇcāśīka} or \textit{Caura-paṇcāśīka}. Here again we find that though the poem was not composed with a view to avert a calamity, it served such a purpose all the same. That is why Bhīmasena has referred to the \textit{Caurapaṇcāśīka} in his commentary on \textit{Śiveta-rakṣataye}" (A.B.Gajendragadkar- \textit{Kāvyaprakāśa}, Notes, pp.165-168).
In addition to stories quoted above, one may narrate another story.

The story of Gunāḍhya is elaborated in the Somadeva-bhaṭṭa's 'Kathāsaritsāgara'. This story tells the cycle of births and rebirths of Gunāḍhya. Gunāḍhya himself tells his story to Kāṇabhūṭi:

"My father is Kīrtisena. My mother Śrutārthā. When she gave me birth, an incorporeal speech in the sky proclaimed that I will become a great poet and I will become well-known as Gunāḍhya. Then I grew well and became a scholar. King Sātavāhana appointed me as a minister.

"Then Kāṇabhūṭi become happy and told the story of Saptavidyādhāras and said: "Gunāḍhya, by composing this story, you make it famous in the world. Then you will get deliverence from the worldly bondage.

"Then Gunāḍhya wrote the story of Saptavidyādhāras in Paiśāca language, in seven lakh verses, in seven years by using the blood as ink. Then he wanted to make it well-known. So, he sent it to the court of Sātavāhana. But the king was disgusted to read it, because that was in the language of Paiśāca and its number of verses was also odd
and it was written in blood. Being insulted Guṇāḍhya went to a mountain which was nearby the city of Sātavāhana. On that mountain Guṇāḍhya started a sacrifice. He loudly recited the verses of his poetry which were heard by birds, deer and wild lives of that forest, and they were delighted. After the recitation of the verses he threw them into fire. He burnt six lakh verses. In the meanwhile, the king was suffering from stomach-ache. Court doctors diagnosed this as "Bird and animals had listened Guṇāḍhya's poetry which was full of nine sentiments. They tasted the sentiments of the poetry and became immersed in delight. They forgot hunger and thirst. So, the meat of these birds became hard. It was the cause of king's stomach-ache. The king became astonished by this diagnosis of doctors. Then the king went to the mountain with his retinue. He apologized to Guṇāḍhya. He brought the remaining story of Naradatta-Vāhana and made it famous. Then Guṇāḍhya obtained emancipation."

Rudrata is a predecessor of Mammaṭa, and also he is the first person who has considered 'Anarthopāśamana' as one of the purposes of poetry. He says: "some had escaped from un-crossable perils by eulogizing the diety like Durgā. Some had escaped from the disease and some had obtained desired boon" (KL of R. I.9 Supra Fn.No.26).
We may compare his statement with the examples of Bāṇabhaṭṭa and Mayūra. We have already seen the example of Bāna who had composed Caṇḍīśataka. By his eulogies goddess Caṇḍī was pleased with him and she restored 'Vaicākṣapyaṁ kalāsu ca' (KL I.2) and 'Vitarati sphāram kalākauśalam' (EK I.9). Vāmana agrees that 'art is a part of the poetry'.135 Even Bharata accepts that Drama (poetry) includes all sorts of arts.136 Bhāmaha and Rājaśekhara see eye to eye with Bharata. They also say that poetry is only the place where we can find all sorts of arts.137

Vātsyāyana quotes sixty four types of fine arts in his 'Kāmaśāstra' as Gitam i.e., singing, Vādyam i.e., playing a musical instrument, Nṛtyam i.e., dancing, Alekhyam i.e., painting, Viśeṣakācchedyam i.e., making various types of decoration on forehead, among others.

And also Gopendra Tripurahara Bhūpala, the commentator of 'Kāvyālaṁkārasūtravṛtti' of Vāmana gives a similar list of sixty four arts in his commentary named as 'Kāvyālaṁkāra kāmadhenu'.

Now we should verify as to how we should know the nature of these arts from poetry.
In the performance of a play, singing, dancing, playing the musical instruments &c are necessary. For example in the play of Kālidāsa's Abhijñāna Śākuntalam, Śākuntalā was attacked by a bee. At that incident the character of Śākuntalā should act as described by Kālidāsa and she should express feelings through the dance. A singer should sing the description and an instrumentalist should play the instruments befitting the incident.

It will be clear that knowledge of various arts is necessary to poets. And by the reading of Poetry, reader will attain proficiency in various arts.

Bharata quotes some other purposes like Courage (NS I.110), Exertion (NS I.110), Span of life (NS I.115), Restraint (NS I.109) etc. But these are all minor, because poetry will not be composed to impart or be read to obtain courage and others. They will come automatically. So, these are all not considerable purposes. Jagannātha also quotes another minor purpose 'Guru-Rāja-Devatā Prasāda' (RG P.9). It is minor, because the grace of the teacher and deity may be merged in the purpose viz., 'removal of evil'. The grace of teacher and the deities lead to auspicious things. It means that they remove the evil. So, we can merge this in the purpose 'Śivetaraksati' or Anarthaparihāra'.
By the grace of king, a poet will get money so, we can merge it in the purpose 'Arthakṛt'.

So, the purposes of poetry are like obtaining four-fold values, fame, money, knowledge of daily affairs, destruction of evil, advising in the manner of a beloved wife and proficiency in fine arts. However, these are secondary purposes. But the prime purpose of poetry is 'instantaneous bliss'.

All rhetoricians of Sanskrit agree that the instantaneous bliss is the supreme purpose of poetry. But Dandin, Rudraṭa, Mahimabhaṭṭa, Vāgbhaṭa I and Vidyānātha are silent on this point; but we find their agreement to consider delight as one of the purposes of poetry.

Bharata calls this 'bliss' by various names as 'Kṛiḍanīyaka', Vilāsa (NS I.111), Dhṛti-kṛiḍā-sukha (NS I.113), Viśrānti-Janana (NS I.114), Vinoda-Janana or Vinodakarana and Hitāṁ.

Bhāmaha, Vāmana, Ānandavardhana and Bhoja term it as 'Prīti' (KL I.2; KL Svr.I.5; DL I.1 and SK I.2); Kuntaka calls it 'Antaścamatkāra' (VJ I.5). Dhanaṇḍjaya, Hemacandra, Viśvanātha and Keśavamiśra call it as 'Ānanda' (DR I.6; KNS I.3, SD vr̥tti on I.2 and AS); Mammaṭa and Vidyādharā name it as
'sadyahparanirvṛti' (KP I.2; and EK I.9); Vāgbhaṭa II calls it as 'pramoda' (KNS of V.p.2) and Jagannātha calls it as 'Paramāhlāda (RG p.9).

But all these words are synonyms denoting 'delight'. Especially Bharata's words 'Krīḍanīyaka' etc. indicate different branches of delight. These words of Bharata may be the examples to compare with poetical delight. But these are not capable to express proper nature of delight obtained from poetry. For example 'Krīḍanīyaka' means toys: toys may give pleasure but that pleasure is completely different from poetry-generated delight.

Other words of various rhetoricians 'Ānanda', 'Pramoda', 'Āhlāda' etc. are very near to express the nature of poetry-generated delight. But Mammaṭa has used the proper word which is capable to express exact nature of that delight, i.e., Sadyahparanirvṛti'.

Mammaṭa clearly states that (Trans.A.B.Gajendragadkar) "the absolutely instantaneous joy which has become the crown of all purposes, which springs from the relishing of flavour and in which all other consciousness drops off".
The supreme purpose of poetry is giving delight. Probably this is an ever accepted truth. Then what is the nature of this delight? This is a main and moot question, Sanskrit rhetoricians called this as 'Rasāsvāda-nasamudbhūtam' meaning thereby that this is the aesthetic delight which originates immediately on relishing the sentiment contained in the poem. This will be discussed elaborately in a forthcoming chapter. Giving aesthetic delight is the prime purpose of poetry. It is well said: "The delight that one gets on reading poetry is due to a relish of the Rasa or flavour that runs through it. The very term Rasa which is explained as 'Rasyate iti' is enough to bring out the power of a 'Rasa' to give delight". "Rasam hyevāyam labdhvānandī bhavati" (Tai.Upa. 2.7). Note how Mammata attaches more importance to Rasa than to any other element of poetry. If Alamkaras and guṇas charm us they do so only in so far as they heighten the charm of the particular Rasa. 'Vigalita Vedyānataram (Ānandam): Vigalitam Vedyānataram yasmin. Vedyāntara i.e., any other knowable object. Vigalita in the stage of Rasāsvāda one forgets all else, and is absolutely absorbed in joy. Vigalita vanished (SD III; Vedyāntara sparśa-śūnyāḥ Brahmāsvāda sahodaraḥ). When we relish a particular Rasa, we lose ourselves in joy to such an extent that all consciousness of anything besides it is lost. We get merged into joy and become oblivious of
everything else. The wording has a strong smack of Upaniṣadic ideas about it. In the case of Brahmānanda also all consciousness of subject and object vanishes when one gets into communion with the highest” (S.S. Sukthankar, KP Notes, p.9). So, it is often said 'Kāvyamānandāya' i.e., poetry is for delight. So Indian rhetoricians do not agree with the views like "Art is purposeless" or "Art is for art's sake".

A careful study of Sanskrit Poetics shows that Sanskrit rhetoricians proclaimed several purposes of poetry. But the aesthetic delight is the prime purpose; remaining ones are only secondary. Because, when we see a rose, first it attracts us by its beauty. We will be absorbed by its elegance and we will experience pleasure. Then we may think whether it is useful for medicine or not? This is secondary. Similarly first we will receive aesthetic delight; then other purposes will follow. So, Bhaṭṭānayaka states that 'from poetry we get only Rasāsvāda' i.e., aesthetic delight and not knowledge for instruction 141 his hands and legs which were cut off. We may think that probably this story was in the mind of Rudraṭa in connection with his first statement i.e., "some had escaped from perils by praising Durgā." Because Bāṇa was the predecessor of Rudraṭa. He might have heard the story of Bāṇa.
His second statement also i.e., "some had escaped from the disease," may have connection with Mayūra, who had composed 'Sūrya-śataka' to escape from his leprosy. Finally the Sun-god was pleased with him and cured his leprosy. Mayūra also was the predecessor of Rudraṭa. So, he might have known Mayūra's story.

Namisādhū, the commentator of Rudraṭa's Kāvyālankāra gives examples for 'Vipattaraṇa', 'Rogavimukti' and 'Varaprāpti'. He says that by eulogizing the deity, Aniruddha and others escaped from the custody of enemies. Viradeva and others got cured from their diseases, and Śatrughna and others obtained desired boons. We are ignorant about these three persons: Aniruddha, Viradeva and Śatrughna. We have not even heard the names of these persons in the list of poets. So naturally we have some doubts about these persons. Are they poets or not? Because, nowhere a single word has been cited in the history of literature or not even in the history of Ancient India. So they may not be the poets. Then, who are these?

The name Aniruddha is cited in the Mahābhārata and in the Śrīmadbhāgavata.

According to the Bhāgavata, Aniruddha was the grand-son
of Lord Kṛṣṇa. Once Aniruddha was arrested by Bāṇāsura; because Aniruddha had secret love with Bāṇāsura's daughter Uṣā. After rigorous terrifying war Lord Kṛṣṇa got release of Aniruddha. 130

This story is not connected with our discussion: because there is no touch of poetry. But, Namisādhhu's word 'Śatravaśyādikam' draws us to this story. But it is of no use.

The example of Śatrughna brings us to the Rāmāyana. In the life-history of Śatrughna, nowhere he had composed a single verse or nowhere he had obtained the boon. But in the Uttarākāṇḍa of the Rāmāyana, Śatrughna got the good blessings and a special weapon and won the war. 131

This story also has no connection with our discussion.

Any way we have the evidence to prove 'destruction of evil' is also one of the purposes of Poetry. We have already observed the stories of Mayūra, Bāṇa, Guṇāḍhya among others.

Of course, these stories may be myths. Modern generation may not accept this. But the idea of destruction of
evil is not a superstition. Even today poetry helps in destruction of evil.

Modern literary criticism agrees that 'Pen is mighter than sword'. Poetry should raise the voice against social evils, or the defects of the society. Then people will wake up and will struggle against social evils. Even today we can see some poets are trying to evoke patriotism by their poems. Lack of patriotism is also a national evil. Indian literature has various committed ideological literary wings like Socialistic, Communistic, Nationalistic etc. Of course, there may be the ideological difference or difference in approaches but unfortunately they are all trying to destroy the social and national evils. We may get examples, if we turn to the pages of modern Indian History.

At the time of the Indian war of Independence in 1857, patriotic folk-songs awakened Indian people to rebel against the British government. At the time of 'freedom struggle' Bankim Candra Chatterjee's poem 'Vande Mātaram' played a significant role to unite Indians. And also poems of Rabindranath Tagore, Subrahmanya Bharati, Savarkar and others sowed seeds of national integration in the minds of Indians. These poems destroyed the evils like slavery, disintegrity and others.
Hence it is sufficient to confirm that Poetry leads to 'destruction of evil'.

Another purpose of poetry is- "advice as sweetly as does a beloved wife" (Kāntā-sammita-tayopade-śayuje).

There are three types or methods of conveying instruction through words: 1. Prabhu sammita: It means instructing in the manner of a master. That is, ordering. Instruction is imparted as orders by the Vedas and the Smṛtis; those orders should be literally obeyed. So too are the orders, of a King.

Patañjali gives an example in his work 'Mahābhāṣya': "word that is incorrectly pronounced either from the standpoint of 'svara' i.e., accent or Varpa i.e. letter, gives the non-desired meaning and hence is not able to convey the desired meaning. It serves as speech- thunderbolt and brings out the ruin of the sacrificer as the word 'Indraśatruḥ' which was pronounced with a wrong accent." The allusion referred to is this: Vṛtra, an asura wanted to bring forth a son who could kill Indra, his foe. So he performed a sacrifice in which he pronounced the Mantra: Indraśatruḥ vardhasva which means 'May you Indraśatru flourish'. Here the word Indraśatru is capable of giving two meanings 'the slayer of Indra' and 'one who could be
slain by Indra'. If it should convey the former meaning, the last syllable is to be accented. And if it is the latter, the word Indra should be accented in its usual place. Vṛtra wanted only the slayer of Indra. But while pronouncing mantra, he pronounced the word 'Indraśatruḥ' in hot haste by accenting it on the first syllable of the word Indra. The result was that he got a son who could be slain by Indra.¹³²

So this story indicates that the words of Vedas should be recited as per the accent. There should not be any change in accent or wording. Hence it is called as 'Prabhusammita' which is Śabdapradhāna.

2. The second way is 'Suhrtsammita'. It means instructing in the way of a friend who conveys advice indirectly as do works like Itihāsa and Purāṇas which are not like Vedas. These are 'Arthapradhānas'. Bhaṭṭanāyaka clearly states that these Itihāsa and Purāṇas advise in a proper strategy by narrating incidents of the history or of the mythology. These stories may be superhuman or of birds and beasts. There is no necessity to follow them literally. It has importance of meaning. So, it has been called as Arthapradhāna. Therefore these are like the indirect instruction of a friend.¹³³
3. **Kāntāsammita** i.e. the way of a beloved who conveys the advice in a sweet way and makes the husband accept it. The poetry also does like a beloved. So Mammaṭa says that poetry instructs by making us prone for receiving such advice by creating in us an appreciative mood. Then it gives advice in the form of, "One should act like Rāma and others and not like Rāvaṇa and others."\(^{134}\)

We get advice not from poetry only. We can get it from the Vedas and Purāṇas too. But the way of conveying is completely different. Poetry gives advice softly, sweetly by amusing the hearts of connoisseurs. So, Mammaṭa's way of this thinking has the support of Kuntaka: "Scientific writing frees one from the disease of ignorance, like bitter medicine. But poetry removes the same ailment like sweet nectar." (VJ, Dharwad Ed. p.5).

Mammaṭa has been considered from another point of view. Mammaṭa has used the word 'Kāntāsammitatayopadesa' first in the history of Sanskrit Poetics. Before Mammaṭa the word Upadeśa was already used by Bharata as 'Hitopadeśa' and 'Lokopadeśa' (NS I.113-115). But Mammaṭa qualified the word 'Upadeśa' with 'Kāntāsammita'. Before Mammaṭa, Abhinavagupta had said it as Jāyāsammita in his 'Locana' on the Dhvanyāloka. But Kāntāsammita is an appropriate word.
Of course the words Kāntā and Jayā are synonyms; but the word Kāntā gives the appropriate meaning. The word 'Jayā' has the meaning 'wife' only. But Kāntā cannotes additional senses "desired, loved, dear, pleasing, agreeable, lovely, beautiful-wife". The words of a mere wife may not be acceptable always. But the words of a beloved and agreeable wife are always accepted and followed.

For this reason only the successors of Mammaṭa like Hemacandra, Vāgbhaṭa II and Vidyānātha have accepted the word Kāntāsammita.

Here Mammaṭa says that poetry conveys advice. Advice for what? For good behaviour; it means righteousness. Then we may think that why should not we merge this in the four-fold values? No. Mammaṭa's opinion is not so. In the group of four, the righteousness is linked with emancipation which cannot be easily understood by common man and which is not related to everyday life. Mammaṭa thinks that one who is of good behaviour or conduct, may lead life gently. He may get happiness in worldly life and his life will become meaningful. So, Mammaṭa's practical way of thinking will not link good behaviour and worldly comfort with emancipation.
So, it is better to separate purpose 'Kāntāsammitatayo-padeśayuje' from the group of four values of human life.

The next purpose of poetry is proficiency in fine arts. It is not mentioned by all. Only Bhāmaha and Vidyādhara mention it.

The uniqueness of this delight has been stated by Viśvanātha when he names it 'Brahmānanda-sahodara'. It is said that when one gets the Brahānanda or the supreme bliss, one forgets all else. So too when one experiences Kāvyānanda he forgets all else. He becomes completely immersed in that delight. Hence Mammaṭa has said: 'Vigalita-vedyāntaramānandam'. The connoisseur forgets all else and simply relishes that bliss.

"The Brahmasvāda is likened to Rasāsvāda because in both cases the intimate realisation comes after the limitations of the ego-centric attitude are transcended, and all separate existence is merged in the unity or harmony realised. This happens in the case of Rasāsvāda when the poetic sentiment, which remains in his heart in the form of latent impression, is made to shine forth, and the spectator's mind is purged of all egoistic impulses by the force of the idealised or generalised creations of poetry.
consisting of the vibhāvas etc. which are therefore termed Vighnāpasārakas or removers of obstacles... Its essence consists in its relish or taste, Āsvāda, Carvāpa, Rasana; but it is a relish in which the Rasa alone apart from its constituent elements, is raised to consciousness" (S. S. Sukthankar, KP Notes P.9-10).

Dhananjaya advocates that the aesthetic delight is only one unique and supreme; it is the only purpose of poetry, Mammaṭa also sees eye to eye with Dhananjaya. He says that poetry is 'hlādaikamayī' i.e. consists of joy alone.

But here a question arises: A poetic composition that depicts sentiment of pathos seems to cause us pain, because while reading it or witnessing its performance on the stage we actually shed tears. How can then the creation of poetry be regarded as consisting of joy alone?

Viśvanātha answers this question: "This is not a sound argument, for in the sentiments of pathos etc. there is suffusion of feeling i.e. dravībhāva and experience of delight i.e. sukhānubhāva and the experience of the sahṛdaya or sacetas is the authority on this point; still again to put a stop to the argumentative mouths of the Asahṛdaya we further add- if in pathos etc. there is sorrow only
then none would be eager to go near it; no sane person moves towards his own sorrow. The very fact that a connoisseur wants to relish the sentiment of pathos proves that thereby he hopes to get delight and delight alone. Another argument in favour of this is— if Karunarasa is Duhkhahetu, reading and hearing books like the Ramayana will be a source of sorrow: for it is Karunarasapradhana. Now the question arises— "How can there be advent of delight from the causes that give rise to sorrow only?" The answer is— "In the day-to-day outside worldly life, it is natural that delight or sorrow, are caused by pleasant or painful events and as such banishment to forests etc. are in worldly ways causes of grief. But they in poetry attain the status of Alaukikatva or extra-ordinary events and thus these cause delight only. Hence we can repeat that in worldly life painful or pleasant events cause sorrow or delight only. This is prakrti or according to law. But in poetry, all the rasas including the Karunarasa yield only supreme bliss. Hence poetry cannot and does not cause sorrow. It gives only joy and bliss."144 On this point Jagannatha also agrees.145

Here another question arises— "Is it simple amusement?" "No". "Then why not?"
Most of the Sanskrit rhetoricians have tried to plead that poetical delight is not simple amusement. Because, an ordinary amusement stills in the mind for a fraction of moment, but aesthetic delight is not so. This causes proper arrangement of profound values of life. Therefore Indian rhetoricians accept the purpose with delight 'Kāntā-sammitatayopadesayuje'. So this analysis clears that the aesthetic delight is the supreme purpose. J.S. Eliot rightly says: "Poetry is a superior amusement; I do not mean an amusement of superior people... If we think of the nature of amusement; then poetry is not amusing; but if we think of anything else that poetry may seem to be, we are led into far greater difficulties."

This statement shows us that the world-accepted truth is- "Poetry leads to supreme delight and that delight is the prime purpose of poetry."

Here a question arises: "Does poetry please or preach?" To answer this question S.V. Dixit says- "By the way we shall notice in passing the problem, as to whether poets 'please' or 'preach' according to Mammaṭa. As he has very emphatically stated Kāvyānanda to be the 'Sakalaprayojana-Maulibhūta-prayojana' he clearly seems to be subscribing to the view of 'poetry for pleasure' or 'Art for Art's sake'."
But he also mentions 'Upariayuk' as a prayojana. So, poetry according to him can preach as well. Perhaps we may do justice to Mammaṭa by summing up his view as "Poetry may preach; please it must."[147]

Hence regarding 'purposes of Poetry' it can be concluded:

i) Delight is the prime purpose of poetry i.e., Kāvyamānandāya.

ii) It leads to attain Mokṣa which is the highest goal of human life.

iii) Fame, riches, destruction of evil, instruction and knowledge of daily affairs are also considerable purposes.

iv) Bharata's other purposes like Dhairya, Utsāha, Nigraha, etc. are absolutely minor.

v) Mammaṭa is the brightest luminary in this chapter because of his practical way of thinking.

Thus the list of purposes grows longer. But one question remains again- "who will secure these purposes?"

In this connection Mammaṭa's saying 'Yathā-yogam kaveḥ sahrdayasya ca' indicates that poet and connoisseur are the claimants for these purposes. Prof. S. V. Dixit
comments: "The different purposes of poetry enumerated above are not all uniformly accruing to the poet or to the reader. Some accrue to the poet; some to the reader; some to both. 'Yaśas' and 'Arthkṛt' are peculiar to the poet. 'Vyavahāravid', 'Sadyah paranirvṛti' and 'Upadesayuk' are peculiar to the reader (though 'sadyah paranirvṛti' in a way comes to a poet when he composes poetry), while Śivetarākṣati is common to both."\(^{148}\)

To answer this question A. B. Gajendragadkar discussed very well in the notes of his edition of 'Kāvyapraṅkāśa': "Fame is a purpose peculiar to the poet. For, no reader, however appreciative he may be, can obtain fame on account of poetry of another. It may perhaps be argued that scholars, who appreciatively expound the works of poets also obtain fame. For example, Bradley and Dowden have become famous as interpreters of Shakespeare's tragedies and his mind and art. Here it must be remembered that the fame of these scholars springs from their own independent words. It is true that these works are based on Shakespeare's dramas. But these dramas as such cannot be said to have made these scholars famous. Their fame rests on the literature which they themselves have created."\(^{149}\)
"Acquisition of money is a purpose peculiar to the poet. For it is only the poet who makes money by his Kāvyā. It is true that publishers, editors and interpreters of the works of poets also make money. But this money cannot be regarded as one of the purposes of the Kāvyasvādana of these people. It springs from other activities on their part."\(^{150}\)

"Knowledge of the ways of the world is peculiar to the reader. For, the poet already possesses such knowledge. He derives it from personal experience, observation and imagination. It is the appreciative reader, reading such poetry."\(^{151}\)

"Śivetarakṣati" is regarded as peculiar to the poet. But some poems are supposed to effect this even in the case of their readers. Thus, the Gangālahārī is recited even now by hundreds of people at the time of their bath and especially during the first ten days of Jyeṣṭha at the time of Gangā-pūjana. Such recital is believed to give them religious merit which would be for their 'Śivetarakṣati'. Then again, the recital of such works as 'Gurucaritra' and 'Śānimāhātmya' springs from the same belief. So from this point of view the purpose 'Śivetarakṣati' may be applicable to the reader also."\(^{152}\)
"Instantaneous supreme joy is peculiar to the appre­ciative reader. Some one may perhaps say that even a poet receives delight by reading his own poems. This is quite true. But at that time the poet occupies the position of an appreciative reader. So it is really as a reader not as an author, that the poet derives joy from his poems. Then again it may be urged that even while engaged in producing poetry, a poet derives some indescribable joy, as every artist does from the pursuit of his art. This is also true. But the joy that is referred to here as the purpose of poetry is the one which arises from its perusal and not the one which accrues to the poet in the process of its production. So, this purpose is applicable to the reader only."

"Upadeśayuj = Upadeśayogah, is the next purpose. This expression literally means association of advice. It is capable of signifying (1) 'derivation or obtaining of advice' (Upadeśa-lābhaḥ upadeśagrahaṇam vā) by the reader from a perusal of poetry, or (2) 'the conveyance of advice' (Upadeśa-dānam) to the reader by the poet. With the first interpreta­tion upadeśayuj is applicable to the reader only. For, it is he and not the poet, who obtains advice from poetry. With second interpretation upadeśayuj becomes a purpose peculiar to the poet. For, it is the poet who conveys advice to the reader. Mammaṭa's vṛtti shows that he intends the first interpretation (see supra Fn No.134) to fit in with
sahṛdayasya and not with kaveḥ. On the other hand Kānta-sammitataya of the kārika indicates that the second interpretation is meant. ¹⁵⁴

About obtaining of four-fold values, we may say that this purpose is for connoisseur only. But an incisive observation makes the poet as a partner of this purpose. Rudraṭa proves this by his kārika I.7. According to him composition of poetry is a benevolence which is one of the righteous values. So, this obtaining of four-fold values is for both.

And some other minor purposes of Bharata concern only to the connoisseur.

So, the vast study of this chapter shows us that poetry is necessary for our life. Because these purposes are not only for connoisseur or poet, but also for 'Lokamaṅgala'. It purifies and makes us civilized. Where there is a purified behaviour, there is all sorts of good. So, Poetry makes a better world.

It is well said: "All Alāṅkārikas have invariably admitted Ānanda or Nirvṛti to be the principal aim of Poetry endorsing the generally accepted view that art is invariably
a source of delight. They again assume all art to be didactic in purpose. Joy and advice, side by side constitute, according to them, the principal purposes of poetry. Writers on Sanskrit poetics did not fail to recognise that even pathos contributes to the joy of the Sahrdaya, though their attempts to explain this joy could not be regarded as successful.¹⁵₅
NOTES AND REFERENCES

CHAPTER-III

I. गुणवद्भूत-व वाक्यमेव काव्यम्। "असर्वार्थाभिमानित्वान्नोष्ठद्रत्यं काव्यम्" इत्यथे। यथा गृम्भ: स्तोकोशिपि नान्दो वस्यितस्विविक्रमः
चक्र्याः सैद्धूवित:।
मध्ये धीरार्थिकारणा: स्तुतमथ व वर्णः को यमीदृढ़कारः।
इत्यत: दिग्मतितरोऽकास्वरत्वा मालौरत्ववाशोधः।
स्तोकायस्थानमुख्यस्य्रूपममत्ता ध्वनेव विरुम्बङ्गेते यमाध्यः।।
- राजनेषुकृत चालवमीमांसः, अनु- द्व. केदारनाथ शर्मा
All quotations are from this edition only.

2. द्वृष्टं किंचिददृष्टमन्यथार्थं वाचवावावार्तितं
भूमत्वादिपुरुषः परिज्ञतं किंचिददृष्टमाश्चक्षुतं।
सूक्तं वस्तु यद्य विवरणं तत्काव्यवच्चारं
रतनस्येव न तत्स्य जन्म जलेयनं रोपणाभ्यं गिरे:।।
Pp.63-64

3. "न" इति यायात्मारिषय:।
नातर्थि नाम किंचिन्त काल्यं यस्तु सुतृत्वद्वित्वाद:।
स न परं काव्यिकं भृतौ व शास्त्रे च लोके च।।
P. 64.

4. तत्र श्रीतः- विद्यमान्यो वर्तदो ज्ञेयेभुस्तुत्तरार्यम् परेमादि:।
श्रेष्ठस्य सर्वं पाप्यम्: श्रीमेष पुष्पे हता:।।
श्रेष्ठय ज्ञात. 7.15.2, शास्त्रस्य ज्ञात. 15.19।।
P.64.
5. शास्त्रीयः— आपः पदित्रेष पदित्रेष पुश्चिंद्रयः—
   मयं पदित्रेष परस्य च मन्तः।
   तेषाः च सामर्ययुज्याः पदित्रेष
   महर्षयो व्याकरणि निराहः।! P.65.

6. यस्तू प्रपुन्तः—
   यस्तू प्रपुन्तः कङ्कलो विषेषः
   शब्दानु यथावतः व्यवहारः।
   सोकनन्तमापनौति जर्यः परस्य
   वार्योगविद्वुद्धयति वासादः।!}
   कः ओ वार्योगविद्वेषः। कहे शब्दः जनार्तकशब्दः
   व्यस्तो जानाति। यथेष वि सह्याने धि स्वाध्यादाने अयथः। शब्दः।
   एककुशं वि सह्याद बद्योः प्रवेशः। तद्व यथा गौरित्वस सह्यादः
   गाये-गोष्टि-गोता-गोपोदलिकक्योमणयो बद्योः प्रवेशः। अथ
   योः वार्योगविद्वः, आः तस्य शरणः। विषयं उपन्यासः।
   नात्यन्तायात्म शरणं भविष्यन्ति। यो दृष्यानन्द्वे अः अश्वयः
   तुरं वा पिपेश्व सोः परस्य: पतितः स्यात्। क्ष्य तर्की-सोकनन्तमापनौति
   जर्यः परस्य वार्योगविद्वुद्धयति वासादः।!}
   कः ओ वार्योगविद्वेषः। अथ वि वार्योगविद्वः, विषयं तस्य शरणः।
   अनुप्रयोग विश्वासः।— Patanjali's Mahābhāṣya (Ed. K.C.Chatterji),
7. लौकिकः - "गुणारुगाभिषेक यगाता तस सर्वता।
दिष्यपुर्णामुः जातमकेतमादिकीक्रियम्। II प.67।

8. "अत्वपदकोचलविन्धिष्ठा नोपदकोचलविन्धिष्ठा काय्यम्। इत्यपे। यथा
कवयम् - "वर्ष बाल्ये डिम्सास्तसस्फिन्नि युनः परिणाते-
वपीस्वामी दृढान्वरिणिनिक्षेषु स्थितिरियम्।
तथार्थेऽज्ञव्यक्तित्वमार्गेण किमिद्
न नो गोत्रे पुनः क्वचिदर्थी सतीलाशुनमंत्र॥ II प.67।

9. वक्तृत्वोद्योगकालूनां वायुवाच्यान्यत्वपि।
प्रतिवर्धकालकालः प्रकट्यात्रु प्रतिवाज्ञातयां।
योक्ष्यान्यायीवनेषुव्यापारो व्यक्तिरेव ना॥
- काय्यकाल हृ। III. 1-2।

10. "अहित्यमाघोषुः किंतु निक्षेपालेन न सिरेयाचेन। इति
यायावरीयः। या स्वविधा विधयः परस्त्रीषु पूर्वा
सम्प्रदृशता तान्यबुद्धेते तत् कवीनां भावः। I प.67।

11. "संय कविवर्ण्वत्ता लोक्याना। "ता च निक्षेपामूलम्।"।
हिति महत्यः। यदाहुः - "काय्यमयो गिरो यववर्णति
विन्द्रा मुवि। तावतसरस्वति स्थाने कवित्वास्य मोदते।।।" प.67-68।
: इति शिरुत्सिद्धानां शिरुनामानि सत्वता।
वाचामेव प्रतिदेन लोक्याना प्रवत्त्या॥ - काय्यादिः, I.3।

12. "अत्याधिष्ठित्वाच्यान्यत्वोपदेश्तथे काय्यम्। इति केवलृ। I प.69।
13. "प्रक्रियापन्नो निष्कन्धनीय श्वायम्बः" इति यायावरीयः।
तदिद्व दृश्यं शास्त्रे चोपलम्यसे। p.70.
जैनानिष्कन्धको अन्वयसमीक्ष्यं कारणः।
प्रतिद्वीपित्यबन्धसः रस्तयोपनिषत्तरः॥
- धर्मानागव, Dharwad Ed. p.138.

14. प्रयोजनमुदयदय यन्दोडः न प्रवतन्ति।

15. सर्वत्राय दृश्यं कर्मण्य वाचि न कर्मविषु।
यावतप्रयोजनं नोक्तं तत्वं तस्येन गृह्यते॥
- कृमार्टमदत, श्रोत-वातिकः I.12.

16. कामालापार वक्षयः।

17. कृदन्तसिद्धमध्यमो दृष्यं श्रवणं च यद्यमेव। (Nāṭyaśāstra) -NS I-11.

18. ध्वषों धर्म्मपृढाताना् कामः कामोपसिद्धिमायः।
रिद्धिनो दुर्बिनिताना् पिनीताना् दमक्षिया॥ 109
कलिबाना् धार्मिकजनं उत्ताहः शूरमार्तिमायः।
अधिभाना् विशोभक्षय वैद्यमयं विदुषामपि॥ 110
ईदवरण्यं भिलाल्यवं रथाय वार्तिताय। कामोपक्रियामायम्यं प्रतिद्विवर्तनं वेतताम्॥ 111
19. विनोदकरण लोके नाद्यमेताद मधिक्यति ॥
20. विनोदकरण लोके नाद्यमेताद मधिक्यति ॥ 
21. ध्यातिकामोहेऽयं कैव्यं कलाः य ।
प्रीति करोति कौरिते य साहाय्य निबन्धनम् ॥
(Kāvyālāṅkara - KL. I.2)
22. वायावेश प्रसदेन लोक्यात्रा प्रवद्ति ॥
(Kāvyādārsa - KD - I.3b.)
23. आदिराज्यसोविम्बमादविप्राव्य वाययम् ॥
(KD - I.5a.)
24. काम्यं तस्य कृष्टातुकामितायं प्रीतिकोतिकोइतवताः ॥
Kāvyālāṅkārasūtra-vrta - KLS Vr. I.15;
25. प्रशिक्षणं काम्यन्यथं यशसः सर्वं चिन्दः ॥
अकीर्ति वर्षिणीं तथेव कृष्टिकामितविद्यनाम ॥
कीर्तिस्वर्गलामाहारात्तारं विपरित: ।
अभीर्ति: तु निरालोक नरकोद्देशभ्रतिः कामु ॥

tष्ठात्ककीर्तिस्वर्गलामाहारात्तारं विपरित: ।
कामात्मकारङ्गार्यं प्रतापं कविपुष्पं ॥
- Kāśī Vṛtti on I.5;

26. ज्वलद्रुप्तवलाक्ष्यसि: तरसं कुस्म-महाकवि: काथम ।
तपस्यालक्यमानसि प्रतापोति यथा: परस्परापि ॥
- Kāvyālaṅkāra of Rudrata - KL of R. I.4;

27. अर्धेन्नव्यपपेत्त गमसम्मथा मतं यदवापिः
विरित्तरिवत्तरस्त्रतिरिक्तबीति तथेत तद्व: कवि: ॥
KL of R. I-8;

28. नृत्ता तथा भोज्य दुर्रेष्टिः केघिरसिर्य दुर्गुतरारो विपदम ।
अपेक्षा रोगविपरितवरमन्ये लेभिरेभिभिमतम ॥
KL of R. I-9;

29. तदं तहुः पुरुषार्यामिर्यं सापुषार्यास्वच्छतिकलां हुमः: ॥
KL of R. I.12a.

30. तेनुभुः: सहुदयमानः प्रीतिभे तरस्कारम ।
Dhvanyāloka - DL I. 1d.
31. प्रौद्योगिकप्रभावम्। अन्यथा प्रमुखम्यमलयो केदारिक्षयो भिन्नतत्त्वन्यणेपतितत्त्वादिक्षयो व्युत्पतितक्षय: कोष्टय काय्यतंतुर्यस्त्र हृद्यत्तत्त्वक्षयो: जाय सम्भवस्यध्ययो विशेष इति प्रायान्यन्तनः श्वेतः।

Dhvanyālokālocana - D.Lc. p.41

32. ध्यान्दितायानोपायः पुनःप्रवर्तितम्।
कार्यक्षेत्रोऽभिमातानां हृदयाधाराञ्चः ||

Vakroktijīvita - VJ. I-3;
(English translation by Dr.K.Krishnamoorthy)

33. व्यवहारपरिष्ठन्दतौन्दयं व्यवहारिभि:।
सत्तकायाधिकारादेव नूतनोपरिवर्तयमाण्यते || VJ. I-4;
(English translation by Dr.K.Krishnamoorthy)

34. चुरुर्भिन्दकालस्वादम्परिवर्तिक्षमतायदायः।
कार्यमुद्धतेनाभ्यासः प्रयत्नकारो वित्ययते || VJ. I-5;
(English translation by Dr.K.Krishnamoorthy)

35. अन्नवनिर्यन्त्रिन्द्रु भक्षेषु व्युत्पतितमार्थ फलमल्यूषिदा:।
योद्योपितहासात्तदादाह सङ्कुचलम् नमः स्वादुपराक्षुकाय ||

Dasarūka - DR. I-6;
36. सामान्योपयोगिक या तलुक्त्रितिविधिनिषेध—
व्युत्पादनिन्दित
केवल व्युत्पादजनवादयोगितात्मकप्रयोगमा
काव्यानशास्त्रस्योपयोगिताम्बेदी न
फलेदार: । ततार्थ प्रकाशार्मार्गवादीनायक प्रति-
नायकमार्गवादी प्रतितिविधिनिषेधास्यदयविरङ्कण—
मार्गवादकम्यः । । । । । । । । । । । । । । । । । । । ।
एक्ष ये सुधारमयान: ।
शास्त्रशक्तिविषयवादी: तुमलेखी राजस्थानप्रभुतावयः
पूर्वप्रथिती: ये चार्यन्तोर्पित अध्ययस्तामतवता
व्युत्पादित्वमभावान: । सतीनूततायात्मादि प्रतित
उभये पिते। येविरूपविस्तृतप्रकारेण गुडिजिनिकण्या
रसायनसाधनानुभूति युक्त दर्दवता तत: कृतकौशलकानादाविव
प्रवर्तिपुपुष्याय: । अन्यथा प्रवर्तितेवेयां न स्वातृः
किमुत व्युत्पादतः: । काव्यार्माणस्य तान्त्रिकविध्वता
प्राप्तवर्तितानिविधानम्बैयानायस्य रसायनन्तर्तव्यमार्याय—
गन्तव्यायः । तन्मात्र गृहुक्तिव ध्वनिनिर्देशः: ।

Vyaktiviveka - VV. I. P.95,96,97.
(Chowkhamba series 1936).

37. रसायनितां कविः कृत्तवृं कौर्तिकं प्रीतिः य विन्दित।

Sarasvatīkanthābhāraṇa - SK. I.2;

38. Vide: Gajendragadakar's edition of Mammata's
Kavyaprakāsa; p.162.
39. काव्य यापूर्वके व्यवहारविदे गतिविधियाँ ।
तथा: परिनिर्देश कान्तात्मकता-पृथक्केय ।
काव्यप्रक्रिया = KP. I-2;
(English Transl. by A.B.Gajendragadkar).

40. सकल्योजनमौलिकता समन्तरेखा रसायन
समन्तरेखा विण्णात्मकता-तरायमन्त्र 
रसायनविश्लेषणबुद्धि विकल्प यथा काव्य
लोकोत्तररसविभागकृत तत्व कान्तत्र सरसता-
पादनामपूर्वीकृत रामायनबुद्धित्तर्था न रामायाण-
वदित्यपन्थे च यथायथः कसः तदृष्टः ।
करोधीति सर्वनाम यतनीयः । KP. Vṛtti on I-2;
(Eng. trans. by A.B.Gajendragadkar).

41. See Supra F.N. No.18

42. काव्यमानन्दाय यथेष्ट कान्तात्मकतापृथक्केय ।
काव्यानुशासना = KNS. I.3

43. ध्यानान्वितिः व्याख्याकृत शास्त्रव्याख्यान्तरकृत-
निवारण प्रकारात्मकतापृथक्केय न काव्ययोजनतत्त्वा-
स्थानिकृतम् ।
KNS Vṛtti. on Sutra 2.

44. तयोरसायनम निरस्तैव व्यायात्मक उद्भासवाद-
सूत्री मौर्यतान्त्रक शास्त्र-\nअत्यस्नी प्रति-राटन भवस्य तस्य प्रयोजनार्थः:\nKNS Vṛtti. on Sutra 2.
45. साधारणदर्शनद्वारे गुणालिकारसमितिम्।
स्तुतीर्थसोपेत काव्यं कुर्वत कौटियं॥

Vāgbhataśāstra = VSA. I-2.

46. काव्यम् प्रमोदायन्त्वमिदाराय व्यवहारानामाय
चिर्यमध्यमाय कान्तातुल्यतयोपधेनाय कौरियं य।

Kavyānusāsana of Vāgbhata II=KNS of VJ. P. 2.

47. 'विवर्णलिख्यात्रिकृ' वित्तुते कौरियं' वियत्ते विशेष
हेलातिकृत यथार्थिविमार विन्तारकर हन्तयथम्।
दुर्गेर्ष्वादुतारानु रसानु वितरति सफ़ारं कलाकौरे
काव्यं निष्प्रभावहति परिस्फन्दयां ध्येतः॥

Ekāvalī = EK. I-9.

48. यददातु प्रमोदाधिकलसमितालक्यमा छायां
चिर्यमध्यमातु पुरान्यवनादिकं अभ्यस्तयितातु।
कान्तातुल्यम् यता सरसात्माय काव्यिया
कर्तंये कुलं वध्य सिद्धितस्ततथे स्तुतं कुर्मेऽ॥

Pratāparudrīya = PR.I.8

49. शोभन पुरुषार्थवेदोऽय: काव्यरस प्रयोजने, गद्यम्
न हृदयंकोषवेदोऽय: स्वात्र प्रयोजने, किन्तु
कौरियादिभिकषिनं समानतीयां॥

- Kumāraswāmin's Ratnapāṇa commentary on PR.P.5.
50. यदि पुनःस्मृतमितविरतं न निबध्यते, ततु
काव्यं परित्याज्यमेव

FR. Vṛtti on I.8;

51. चल्लिकाण्डादितः सुवादस्यभियामि ।
काव्यादेव यतस्तस्त तत्तथवर्ग निरुपये ॥

Sāhityadarpana = SD. I-2;
(Eng. Transl. Kumud Ranjan Ray)

52. Literary Criticism in Ancient India
by Ramakrishna Mukharji, p.9. and compare:

फिक्ष्य। काव्याध्यायमप्राप्तिमवाननारायण-
गर्तारविन्दस्तववाडिना, "एकः शब्दः सुपुर्वकः
सम्यग्यातः स्वगुणो च कामधुर्ग्रवति" इत्यादि
वेदाभ्यासिंधुं सूप्तिक्षेत्र । अरुपांतिः
प्रत्यक्षोध्यम्या । कामप्राप्तिकां अरिष्ट्विष्णु
मोहाप्राप्तिः स्वतःस्वप्नकलानुसरनायातुः
मोक्षोपयोगि वर्जये
युवपत्यायायकत्वाय । चल्लिकाण्डादितः
वेदाभ्यासिंधुं नीरसतया दु:भादेव परिणामादीनेव जायते ।
परमानन्दसंदीप जन्तस्तया सुवादेव सुकामारमुर्मदीनामधिः
पुनः काव्यादेव ।

- SD. Vṛtti on I-2;
53. नन्द काव्येन कृयते सरसानामामगममस्यतुवै ।
लघु मृदु एव नीरसेयपल्ली हि अस्यन्ति शास्त्रेऽण्यः ॥

- KL of R. XII.1;

यथा वेदाम्बलमन्यादेष्टिप्राप्तिरहितन्निम्नादिनमहः
तथा सदायात काव्यादिनः । इत्यानु विषेषः
काव्यात् कौन्ये तायायः । सरस, अन्यन्त न तथा ।

- PR. Vṛtti on I.7;

54. केशमिश्रेष्ठ ने अवश्य ही लोकमण्डल को काव्य का मूल प्रयोजन
स्वीकार किया है, जिसे एक मौलिकता माना जा सकता है।

«देवदत्त कौमङ्कन - Saññitya Darpana by Viśvanātha Kavirāja
with the 'Locana' commentary in Sanskrit by his son
Ananta Dāsa. Also with the 'Kanaka lata' commentary in
Hindi (Ed.) Vol.I. (Chapters I & II):
Bhāratīya Vidyā Prakāśan, Delhi,1978. P.22.»

55. तत: पूजायात्तिथिः कामश्रय: योक्षयः
इस्तानिः ब्राह्मौस्य ज्ञाते फलानि काव्यः ॥

- AS. P.4.
56. काव्य को एक प्रश्न में महानन्ददासक भी कहा गया है।

- Devadatta Kauśika P.23.

57. विनाय सुकिन: कुर्यात्।

AS. P.3

58. तत्र कीर्तिपरमार्थलादगुरराजदेवतप्रसादाधिकार्योजनकस्य काव्यस्य ....

Rasagangādharā = RG. p.9.

59. पुराणमितेव न साप्त तवं न वापि काव्यं नववंत्यवषय।

शन्त: परिधानःयतराद्वारन्ते मृदुः परप्रत्ययन्य बुधिदः॥

Malavika. I.2;

60. निवासः धर्मकामार्थ: यतुर्वर्म: समोक्षः।

Amarakośa

61. चत्वारो कविः धर्मकामोधा:।

- Ananta Dāsa's Com. on SD.I.2;

62. वेदः स्रुतिः सदाचारः स्वस्त च प्रियमात्मनं।

स्त्राव्यशुर्विद्य प्राहुः साधारंभर्ष्य लक्षणं॥

- Manu. II.12;

63. आयारः परमो धर्मः।

- Manu. I.107;
64. सम्प्रदायनामार्थिनां योध्याचिन्मार्थ ईति।

(P.114) Sarvadarśana Samgraha

65. कविन्नाटके धर्मः प्रथान्तः। यथा उल्लिपत्तमे रामस्यावबेद्यायः।

(P.208) AbhinavaBharati AB.Com.on NS's I.108

66. तस्तत्र्थार्थ नाटके कवित्वशी धर्मः यथाभिषिक्तानांकुल्नते।
"अपि नाम कुलपतिरियमस्यस्यस्यस्य स्मः स्यायः।"

(P.208) AB.Com.on NS's I.108

67. शुद्धर्थ भायः शृवङ्ग सा एव स्वाच विशः। स्वर्तमः।
ते एव स्वाच अपरियत्वः तत्त्वं यथा वाणिज्यम्।

- Manu. III.13

68. रामयुधिश्चिरादीनां सम्बन्धित्वचेन धर्मः उक्तः।

- AB. Com.on NS's I.109

69. चुँकर्क्षत्वप्राप्ततिम् काव्यतो "रामायणाय विशिष्टितवत्वः।

द्वारायणाय दृष्टिम्। इत्यादि कृत्त्वाकृत्त्वा वृत्तित

नित्यसम्पदेशार्थः। सुप्रतिशतः।

- SD.Vṛtti on I.2.

70. ... ... रामायणित्वार्तितवत्वः न रावणायितवत् इत्युपदेशः।

... ... करोति। ... ...।

- KP.Vṛtti on I.2.
71. अन्योपाकरण धार्मिक महीने उ भवतीति।
अधिग्नधर्मार्थार्थावादो वादिनायन।
स्थै धर्म एव कृत्य करणे प्रयोजनम्।
- KL of Rudrata I.7

72. सर्वप्रयोजनसिद्धिः स अर्थः।
- नीतिवाच्य अर्थसमुद्देश

73. अर्थते तवः इति अर्थः।

74. सुखले धार्मिक अर्थः। धर्मस्य मूलां अर्थः।
- या. ठूँ I.1,27

75. अर्थ यथ प्रधान इति कौटल्यः। अर्धस्यामि धर्मकामो।
- कौटल्य अर्थार्थ

76. विमा-भूमि-हिरण्य-पशु-धन-धनान्य-भाष्कर-उपस्थर-भिन्नादत्ता। अर्थान्। अर्थत्त्व एव दिवश्च अर्थः।
- कामसूत्र II

77. अर्थस्यान्तर्व प्रकरणादाती।
(P.206) - AB.Com.on NS'S I.108.

79. ... न मम अग्निन्ध्वति दैन्यम्।
सततू मां दहति यदृग्ममस्मदीर्घे
धीर्यायित्यतिधायः परिवर्जयण्ति।
तदुक्तस्तान्मकस्तेष्बिभवः मुक्तः।
कालात्यथे मुक्तरः करिष्णः कपोलम्॥
 Mrch. I-12.

80. सत्यं न मे विभव नागृहारितं चिन्ता
भाष्यकृतेण हि धनाति भ्यार्यत्वान्ति।
सततू मां दहति नष्ट धनात्रयक्ष्यः
यत्सौहुद्दादोऽजना: शिशुिभ्रत्नित्वं॥
 Mrch. I.13

81. दारिद्वायाधिरश्माति दूरीपरिगतः पृष्णोते तेजतो
निस्तेषा: परिमूल्योते परिभवानिक्षेमाप्यते।
निर्देशण: भूतों शोकपंचितो बुध्गः परितत्त्वस्य
निर्देशि: क्षमताः नियताः कर्मयामारयं॥
 Mrch. I-14.

82. इतिप्रयाणाः व फायानाः मनोत खलयतु।
विषये वर्तमानाः यथा प्रीतिसम्पन्नाः।
स कामशोधि मे बुधिः कर्माः प्रज्ञातमसम्॥
Mahābhārata - MB.Vana.
83. कामोपचारबहुत सत्त्व कायस्यति।

- KLS Vrtti on I.3.8

84. चूड़ियाँथलयतं चतुर्दशान्ततनायकम्॥

- KD I.

85. गिरवृषादधन नाद्यम्।

- Agnipurāṇa = AP. 338.7

86. अधीनिष्ठप्राग्य प्रकृत्यतद्विरागिनः।

नानाशीलः प्रकृत्य: शीते नाद्य प्रतिविषेन।॥

- NS. 27 = 57.

87. मोक्षप्राप्तिपृच्छादन्यथैकलमण्डलानातु,

मोक्षोपयोगि वाचने भूतपरत्याध्यायक्तवाच्य।

- SD. Vrtti on I.2

88. ननु कायतनं क्रियः तत्साधायकान्तकृतवर्गः।

लघु मृगु व निरस्यंयस्ते हि नस्यांति शास्त्रमयः॥

KL of R. XII.1.

89. See Supra FN. No. 19
90. तैनवर्त भवति - सुकुमारमयोग्यति-
तुलकत्वमायाराजकुमाराणयो नीरसे
नीतिप्रायस्ते प्रवर्तित्युत्तमाक्षांतनाकाभ्य
कान्तेय सरस्तापात्नामभिमुखीकृत्योपदेश
ग्राहयति। गुडजितिहकथा तिरूगनविविषय।

-Pradīpa Commentary of Govinda Thakkura on KP I.2.

91. कुकुद्धःच्युतालमिकाय व्याधिपिनागनाय
आहलायावृत्तं वायुविवेकवदूपः

VJ.Vrtti on I.5

92. यथा वेदार्थपुराणादेहितःप्राप्तिः: ऋषितत्ववृत्तिः
तथा सदाश्रयस्तै काव्यादिः। इत्यादि विशेष:
काव्यातु काव्यताय: सरसा, अन्य न तथा।

PR. Vrtti on I.7

93. ये सुकुमारमयोग्यतिुलकमायाराजकुमाराणयो
नीरसे नीतिप्रायस्ते प्रवर्तित्युत्तमाक्षांतनाकाभ्य
कान्तेय सरस्तापात्नामभिमुखीकृत्योपदेश
ग्राहयति - गुडजितिहकथा तिरूगनविविषय। -Kavyapradipa -P.6.
(Commentary of Govinda Thakkura on KP I.2.

94. चुल्ल्गुप्तांपिता वेदार्थाद्भो नीरसतया
परिणामदीनायमव जायते परमानन्दसदीर्ध
जनाधारा सुवादेय सुकुमारसदीनायमिः: काव्यदेव।

- SD.Vrtti on I.2.
95. कठकृष्य्योपमणीयतः रोगस्य तिलकं रोपमणीयतः 
कर्त्य वा रोगिणः तिलकंराप्रवृत्तिः।
ताधृतीति न स्वातः।
- SD.Vrtti on I.2.

96. दिवं स्थुगति भृगुः च शब्दः पुण्यस्य कर्मणः।
यावतस्य शब्दो भृगति तावत्पुरुषः उद्धोते।
- MB.Vana 199.3

97. यमः शदेन लोकपुरसिद्धि हैत्युतामद् भृकुटारि
वस्तुच्यते। यथा रामस्य सप्ततालग्यथनादिः।
- AB.Com. on I.115

98. उपेयायणर्थे दिव तत्त्वन्धविवधपिनामः।
अस्तं व्य निरात्म्यं कान्ते काभ्यमयं यथः।
- KL, I.6

99. पुण्यिदि रोदसी वास्य धावत् कौशिकर् बधवरि।
तावत् विलायमयः सूक्ती वैद्युष्पदम्।
- KL, I.7

100. अतोभिमाणवता कौशिक त्येष्य सीमा भृवतिः।
यतनो विदित देवेन विदेयः काभ्यलक्षणः।
- KL, I.8
101. न खु दालिदासय पितादिब्रम्य वा
काव्यवज्ञानाति, न वा दानादिरं कीर्तितः
पञ्चिद् धेन ताम्रश यशाः स्यातु किन्नु
काव्यमेव तत्त्वारणम्।
- S.S.Sukthankar, KP Notes P.8

102. त विजयली रचिकोर्तिः कविताश्चकालिदासः
भारतिकोर्तिः।
P.2. -'Kalidāsa' by R.D.Karmarkar

103. आदिकाव्यमध्यमान्ध्रे' प्राण्यवादायम्।
तेषामान्ध्रनयामेव न स्थय वचने - नायति॥
- KD. I.5

104. पृथिवीपते: तन्ति न यथं पार्श्वं
कवीग्रजस्तथृत्य कृतो यथार्यः।
भूपा: किंयतो न बमुहुःन्यायः
जानाति नामापि न कौपि तेषाम्॥
लक्षपते: त्वृचितं यथो यथैः
करितपार्थ रुपार्जुप्तः।
स तयं स्वदिक्षे: प्रभावो
न कोणार्यं कथय: धितिन्नः॥
I.26,27: Vikramāṅkadevacarita.

105. श्रीहर्षः बाणादिनामिव धनम्।
- KP. Vṛti on I.2.
106. अर्थ [बाणस्य] पुरुषीपति: [श्रीर्पि:]
प्रसादधर्म अर्थः। अविश्व: [बाण:]
पुनरणि नरपतिभवनस्य। त्वमेवेदवानहोः
परमप्रेतेन प्रसादं नन्दं गानस्य प्रेमं मिश्रस्य
द्रविणाय नर्म: प्रभावस्य घरां कौटिपालिहमत
गरन्तेण॥
- Harsacarita II.P.147

107. हेम्नोभारस्त्ताहि वा मद्दवां कुन्दानि वा दस्तिनां
श्रीर्पि: समापितानि कथे बाणाय कुशाय तत्॥
या बाणेन हु तथा सुविनादिकृष्टु दुर्ज्ञिताः कीर्तिः
ततः कल्पनोपेक्षपि यास्ति व मनाहं मन्ये परिम्यानाताम्॥
- Subhāṣītāvalī. 180.

108. विद्यादीनारलक्षेष प्रज्ञाय कृतवत्तान: ॥
भद्रो मूदम्यस्ततस्य मूमिहस्त: समापिति: ॥
- Rajatarangini - 4.495.

109. कस्ले कमलोपपति: भ्रूये न च । दृशये ॥

110. बाणे तम मुखाम्बोजे कथमिन्दीवरदशेऽ

111. 'Kālidāsa' - by R.D.Karmarkar P. 16
112. The passages quoted here are from the Bhojaprabandha of Ballaladeva (Ed. Jagdishlal Shastri) Motilal Banarasidass, Delhi.

113. "विष्णु" प्रतिरूप राजनिपत्तान्तर्वत्व०। न ते कवियन्निर्देशः।

विद्बोधः कवियाच्य कोषाःअसामान्यता। कोषां विद्बोधन
भू दृ:भागार्थत। सन्मानिकारः पालय इत्यादः।

स्वः गच्छतु। कवित्यदिवस्य राजा विद्बोध्यो दानविलित्वर
इति प्राथममात्र। ततो राजानं विद्बोधः कविः नानादिर्गः
समागता। ततो विविधादि व्याख्या कृत्वा राजानं प्रति
कवित्यदिवस्य प्रतियोगिता। "देव" राजानः कोषाः
स्वः विद्बोधः। नान्ये।

स वरी वर्मात्मका यत्तथ तत्वान्तिक मेधिनी।
कोषो यत्तथ स दुर्जयति दुर्जयति यत्तथ स दुर्जयः।

देवः कोषाः

प्रायो धन्यतास्वयं धने तुष्णा गरीयती।
प्रायः कोषां विद्बोधात्मका लक्ष्मी प्रवेश धनुः।

राजा च तमाः
दानीश्वरोगत्वा वावः पुण्येऽज्ञान्तर्वत्व ० सुमुख्यते।
पुंसा तत्त्वा समाधिता लक्ष्मीरक्षणं कृष्णसो भवेः।

इत्युक्तवा राजा च महत्त्व० निजनिपादत्तू दीर्घकृत्वा
तत्त्वदेखन्त्री निजनिपातस। आह च ततो।
लधै महाकवेिदेयं तदर्थं विशुद्धत्वं च।
देयं ग्रामेकमर्शल्यं तत्त्वात्मर्यं तदर्थिनः।
|| 62 ||

यथा महात्मायादिशु वितरणविनेष्मनः: स हन्तःह्यः।
(Pp.52-55).

114. तुल्ले सृष्टि लोकार्थं गलिन्ति त्रिैणं तत्त्वात्।
पर्योऽशवः कव: कठि मन्दिरक्ष्यो गृहसंग्रामः।
|| 66 ||

115. देयं तस्दृशानियोऽध्यायस्य नामक्षरं निम्नजः।
न कोषधि दि करालभं दर्तें मर्देभोजाक।
|| 166 ||

116. तत्त्वं इति लोको ये भवन्तः माझे मुग्यः।
पदमें न जानेष्य वस्तुं नास्त्तत्त्तियत याचे।
|| 312 ||

117. प्रीति: सृष्टि मध्यमस: तदर्थि विराहिणो मृदमातिपर्यं
शृणुं देवनां च लधि दशा वर्तुराध्यं व नागानग्नमः।
परमात्मायं सीर्यं वितरणमुखद्वर्णान्त्वतिवेता
लधि लधि च लधि पुनरपि च ददी मन्त्वनाथ्यतमः।
|| 325 ||

118. अब्दल्लचेन प्रशिद्धानां तेषां हितकालेन बोधने
उपायकेष्ठेन व्युत्पात्तमः। विदुशां मीष्मा दीनां
उपायव्युत्पातकेन वैद्यक्यमः।

- AB.Com.on NS'S I.110
119. ... ... ...राजादीनिवितावितावारपरिवारन्य, ...।

-KP.vrtti on I.2.

120. क्रिष्णु युक्तेनवाराधिक्रिया न व चनिया: प्रभेदु जीविभि:।

- Kirātā I.4a.

121. गावो प्रयत्न गन्धेन वेदेः प्रयतन्ति परिष्ठतः।

वारे: प्रयत्न राजान: चक्षुर्यामिति जना:।


122. प्रजन्ति ते मृदक्षयः परार्था

भक्ति मायाविषु ये न मांिन:।

प्रविशय ति प्रजन्ति श्रावत्याधिक-नन्दुतािगिनिविष्टा इवेष्ठः।

- Kirātā I.30

123. दूरासुस्तुखमागे विवेकदि त्वाविशिष्ठि स्वाति रतिः

तैतिरिक्षेषुत्तुरुक्षु मृदिवतस्तेन कोषाणिवत तुजलतमः।

मानिवाररणितिक्रितेऽवायुमानस्य बाध्याम्बुवार्णिस्य

वश्वविमोहो प्रप्तद्वृत्ते जातागस्तिप्रियसि।

- Amaru. 5.

124. आदित्यादेः मूर्दीनामित

- KP.vrtti on I.2.
125. गत्याया रानिकरत्नस्य शीर्षक इव प्रदीयो ये
निद्रामुनमतो पूर्णत इव ||
प्रणयंतो मानस्यवसि न तयापि कृष्णस्यो

126. कुञ्जन्यासतत्त्वया हृदयमिति चरिते कठिनम् ॥

127. हृतामनादृ भूतितिप्रेयस्याग्निजयम् ॥ आरोग्य
माया-कर्मब्धिन्यो-धिमत्तकनादनादृ ॥
- Sūryaśatāka quoted by A.B. Gajendragadkar
  in KP Notes p.165.

128. अधापि तां कन्यकम्पक्षामौरीय
कुलारविन्दनस्य तुरस्मरार्जयम् ॥
कुप्तोरिल्यां बदलविद्विलालतालाइवोऽ
विद्यो प्रमादगतिलिंगव विन्त्यार्यमि ॥
- Caurapancāśika
  quoted by A.B. Gajendragadkar in KP Notes p.168

129. केष्यदिनादय्: शुभवश्यादिवशं सिद्धांशः ।
केष्यदिनार्दयो नीरङ्गश्च प्राप्तः । अवरे शुभात्मकयोगोद्भिर्मा
वर्ण लक्ष्यमि ।
- Namisādhu's Comm. on KL of R.I.9

130. Bhagavata X.62
131. 63rd Sarga in Uttarakanda of Ramayana

132. दुस्तः: शब्द: स्वरतो वर्णतो वा मिथ्या प्रयुक्तो

न तत्तथापि

स वागवजो यज्ञान जिनिस्त मेधा: त्वरतोराधापि

- Mahā Bhāṣya paspaśa

133. शब्दव्याकरणमार्थित्य तत् गार्तेः पृथिवीः

अर्थं तत्वेन पुकते तु वदन्त्यारथायानेतरः

ब्योऽृिहक्षे व्यापार प्राधान्यं काब्यगणितः

- Bhattanayaka

134. काब्यं लोकोत्तरवर्णं निष्कृष्टं कर्मी

तत्त्वं कार्तेक सरस्तपदनामभिमुखीकृत्यं

रामाविद्यार्थित्वं न रामार्थिविद्यार्थिपदीवें व

यथायोगं कव्यं: तद्वृत्तयं व करोति

- KP vrtti on I.2

135. शब्दसूत्रयमिथाकाशाध्यायन्ते विचित्रिकलाकम्मायात्र

दश्नीतिपूर्वं विधा

- KIS.Vr. I.3.3

136. न तत्प्रार्थ न तत्त्वत्वां सा विधा न साक्षरा

नातो योगों न तत्त्वं नाद्येलस्मिन् यत्र दृष्यते

- NS I.116
137. न त गंगो न तदाभ्य न संस्कारे न सा कला।
जायते यथा कार्यावरुणमहो भारो महान्नक्षे: ॥ क.ल. ५.४
सूक्ष्मवाद्यान्यान्यातने प्रकटं कार्यः
विष्णुस्थानूः
काव्यामाम्मसाः क्य.प.९

138. Vātsyāyana's Kāmasūtra.

139. क्रीडनीयकमिघामो तृणत श्रेष्ठ घ यद् भवेत् ॥
- NS. I. 11b.

140. विनोदकरण तोऽके नादुग्मेतादिभिष्यति ॥
विनोदबन्धन तोऽके नादुग्मेतादिभिष्यति ॥
- प्रकटशक्तिलोकस of NS. I.

141. कार्यः रसयिता तवों न बोधदा न नियोगमाहु ॥
D. Loc.

142. सत्त्वोत्तेकार्यवस्तुकाशनं तद१न्धिन्यः ।
वेधान्तस्तरशृङ्खलाः श्रमस्वादस्त्रोदः ॥
SD. III. 2.

143. नियाताभ्यात्वनियमसधीतां हलाक्षियामनं ययपत्नाम्
नवरत्नंपीर्यां नित्तिमाधुर्मात्री भारती कर्जयति ॥
KF. I. 1
144. कुरुणादायविप रसे जायले यत्वरं तुम्मुः। ॥ ४ ॥
संहृतततामुनुन: प्रमाण तत्र केकलम्।
हि व लेखा यदा हुः व न कोइपि स्वात्त तदुनुसः। ॥ ५ ॥
तथा रामायणादीर्मा स्वीत दृशी लेहुना।
हेतुतथं शोक्षपदितिभ्यो लोकस्वायत्। ॥ ६ ॥
शोक्ष्या द्रोणो ते कामनत् नाम लोकिकः।
अनेकविभाषणोऽध्येऽगाध्येऽय: काथ्य: तेऽवायत्। ॥ ७ ॥
तुव्व त जायलेतेभ्य: लीलुम्येप्रीति का धरि:।
अनुपातादयस्तं दुःखास्यात्से मति:। ॥ ८ ॥

SD.iii.

145. श्रुतार्थानुसारकायायेवत्र इव कुरुणाणान्यायेयोक्पिपि
वदि केकलाहलाद ख्य संहृतततामुनुनकामः। तत्तदा
कार्यानुरोपयेन कारणस्तर्वत् तत् तल्लोकस्तर्वत्
कथ्यान्यकायेप्राय: व्यापारस्तु आह्वादामलोकिकः समपि।

RG. p.26

146. J.S.Eliot, The Sacred wood 1957 (Preface)

147. Prof.S.V.Dixit: काव्यप्रकाशा of Mammata
(I,II,III & X Ullasas) (Ed).1959, Notes P.160

148. Ibid. p.160
149. A.B. Gajendraadkar, KP. Notes p.163 and compare:
यथापि काव्यशः प्रणिध्यापि यथा: पृतरति दृष्टवर्यां
च लभ्यते स्तोत्रसङ्केतन सिक्षेतरशरितिः
भावति तथापि कः: पूर्वोत्कर्षयेव न
वन्य-यात्रयित्यागः:
- Udyota Commentary of Sri Nagesabhatta on KP's I.2.


151. Ibid p.165

152. Ibid p.168

153. Ibid p.169

154. Ibid p.169-170

155. Prof S.V. Dixit KP Introduction p. XXVII.