CHAPTER - IV

CAUSE OF POETRY

This chapter dealing with the causes of poetry has been divided into two sections. Section-I discusses the material found in Bhāmaha, Vāmana, Daṇḍin and Rudraṭa and elaborates the opinion of Mammaṭa which has been accepted almost as the standard opinion. Section-II deals exclusively with the material found in Rājaśekhara's Kāvyamīmāṃsā, which has not been taken note of by anybody up until now.

Section - I

It is well-said by Prof. S. S. Sukthankar-

"Mammaṭa gives three factors which together - not severally - go to make a Poet. They are (i) pratibhā or Poetic genius, (ii) vyutpatti Proficiency following upon a study of the different branches of learning and a close observation of the world; and (iii) Abhyāsa Practice of poetry under the guidance of Poets and Poetic critics."
Writers on Sanskrit Poetics give, as a rule, at the very outset of their treatises, the factors that constitute the basic grounds of Poetry. (i) Many of them, like Vāmana and Mammaṭa were not inclined to fall in with the view that Poets are born only, not made. While they admitted the vital importance of 'Pratibhā' or Poetic genius as the sine qua non of all intrinsic poetry, they were never slow in recognising the claims of Vyutpatti and Abhyāsa as an 'equally' indispensable condition for the growth of poetry. 'Poets are as much born as made', was their verdict. (ii) There were some others like Daṇḍin and Rudraṭa who went to the length of refusing to acknowledge poetic genius as something indispensable. Rudraṭa, for instance, said that Pratibhā can be Sahajā as well as Utpādyā; while Daṇḍin wrote:


(iii) Hemacandra (1088-1172), Vāgbhaṭa (1150) and Jagannātha (1650), on the other hand, assigned to Pratibhā a position of superiority in relation to Vyutpatti and Abhyāsa which they regarded as merely 'auxiliary' to 'Pratibhā'. Vāgbhaṭa for example, says:

indicating that Vyutpatti and Abhyāsa only tend to give a sort of polish or refinement to Pratibhā and as such do not constitute the very cause of Poetry.
The first group could be said to hold that Poets are as much born as made; the second that in certain cases Poets, even if not born, could be made; the third that Poets are born only. Mammaṭa belongs to the first group.

What is Pratibhā? The question has puzzled one and all the writers on Sanskrit Poetics. To them it was a power that was inscrutable and hence divine. At best, some like Vāmana would explain it as-

अन्नमान्तरगतः सांस्कारविशेषः कृतिगतः

Poets are apt to look upon their poetic power as inspiration received from above. Goethe, for instance, said:

"Every invention, every great idea that bears fruit and achieves results, stands in no man's power and is exalted above all earthly might. Things that some come we must regard as unlooked - for gifts from above, as veritable children of God to be received with reverence and joyful gratitude."

A school of modern criticism is roth to look upon Pratibhā as something divine. Pratibhā is as much present in the Poet as it is present in us all. Only there is a difference of degrees which is not enough to look upon Pratibhā as something divine. If we were not poets, in a way, how could we have appreciated, says the critic, the beauty in Poetry?
It is very significant in this connexion that in Sanskrit, the word 'Pratibhā' is as much used to denote Poetic genius as the appreciator's genius.

We know that everybody is not eligible to compose Poetry. Only a few are able to do so. Because, we have seen that only master-poets like Kālidāsa, Bhāravi, Bhavabhūti and Bāṇa are famous. If everybody is able to compose Poetry, we might have had very vast world of literature. But only a few persons are able to compose Poetry. Then here a question arises as to why every one is not able to compose Poetry and what is the cause or causes of Poetry?

To find the answer to this moot question we should survey statements of rhetoricians.

Bharata, the first rhetorician of Indian Poetics is silent about this question. But, Bhāmaha clearly states that "Even unwitted persons can learn scriptures and treatises from the instruction of a good teacher. But Poetry comes into existence only through a rare person who has Pratibhā."
This statement of Bhāmaha clarifies that Poetry can be produced only by a 'Pratibhāśālin' and not by every one.

And also Bhāmaha counts other minor causes of Poetry. "Grammar, prosody, lexicons, legends, knowledge of worldly affairs, logical sense, knowledge of fine arts - these all do help to create Poetry."\(^3\)

Bhāmaha further states - "One should start to compose independently with good efforts after knowing the words and their meaning, by service of scholars who know well words and meanings, and by studying good works of others."\(^4\)

Here also Bhāmaha proclaims other causes, even though minor, of poetry.

Vāmaha strongly argues that 'the origin of Poetry is 'Pratibhā'.\(^5\) And also he gives a list of minor causes which are very similar to Bhāmaha's list. He considers those minor causes as Kāvyāṅgas. He classifies Kāvyāṅgas as mainly three: i) Loka, ii) Vidyā and iii) Prakīrṇa.\(^6\)

'Loka' means knowledge of worldly affairs, and behaviour of worldly beings.\(^7\)
Vidyā means lores or treatises: (1) Grammar, (2) Lexicons, (3) Prosody, (4) Fine Arts, (5) Erotics and (6) Political Science.

Prakīrṇa means perusal of poetical works, effort to compose poetry, service of scholars, looking towards placing the good words and removing the unproper words; 'pratibhā'; and concentration of mind.

Dandin considers that there are three causes: (1) inborn Pratibhā, (2) wide and correct knowledge and (3) continuous practice.

Rudrata agrees with Dandin.

Kuntaka has not discussed the cause of Poetry separately. But, while explaining Mārgas he mentions as causes Śakti, Vyutpatti and Abhyāsa.

Mahimabhatta mentions Śakti and Vyutpatti as the causes of Poetry.

It is Māmāṭa who has discussed this topic prominently and it has been accepted as the standard. He propounds the cause of Poetry which has been translated by A.B. Gajendragadkar as follows:
"Power or genius or inspiration, proficiency (arising) from the observation of the world, the sciences, poetical works and the like, practice under the instruction of those who know (how to produce and criticize) poetry - these (conjointly form) the cause of its origination."**

Mammata explains this in his vr̥tti as:

"Power (means) a particular mental impression or polish, which is of the form of the seed of poetry or poetic faculty, without which poetry would not arise, or if it were to arise, it would be ridiculous. (Proficiency means) scholarship (vyutpattiḥ) (arising) from the close study of the world i.e., of the ways of the world consisting of stationary and movable (entities), of the sciences (i.e.) of the works which deal with, or treat of (lakṣanam), metre, grammar, collections (kośāḥ) of words, arts, the group of the four (aims of human life), elephants, horses, swords and the like, of poetical works (i.e.) of the compositions of great poets and of historical works and others (as understood) from the use (grahanam) of (the word) adi (i.e. 'and the like' in the expression lokaśāstrakāvyādi). ('Practice etc.' means) repeated exercise in producing and expounding (Poetry) with the advice of those who know (how) to compose and criticize Poetry. Thus, (these) three put together, but not thrown
apart (i.e. conjointly, but not separately), form cause, but not the causes, of the origination (i.e.) the creation and excellence of Poetry."

In this connection A. S. Gajendragadkar elaborates:

"Kārikā gives us the cause of poetry i.e. the qualities which go to make a poet. This cause according to Mammaṭa, comprises three things viz. Saktih, Nipuṇata and Abhyāsaḥ. The vṛtti explains these terms in detail.

Saktih is a particular mental impression or polish (sāmskāra-vaipāsaḥ), which is of the nature of a seed for poetry. Just as we cannot have a tree without a seed, in the same way poetry is not possible (Kāvyam na prasaret) without this power. If some one, not endowed with this power, were to produce what he regards as poetry, it would be ridiculous. Sakti then is the first and evidently the most important requisite of poetry. The word Sāmskāra has reference to the theory of Karman, which is one of the axioms of Sanskrit philosophy. Every act that we do, or every thought that we entertain, leaves an impression on our mind. This impression is variously known as Sāmskāraḥ, Bhāvaḥ, Bhāvanā and Vāsanā. All such impressions the souls carry from birth to birth and it is these impressions that determine
our character. By describing śakti as a particular Samskāra
Mammaṭa suggests that this particular element in the make-up
of a poet must be born with him. To that extent a poet is
born not made. But śakti alone is not enough to produce
a poet. He must have Nipupata and Abhyāsa. These are charac­
teristics which have to be developed and acquired. Therefore,
as far as these two requirements of a poet are concerned,
he is made, not born. So, Mammaṭa's answer to the eternal
question as to whether a poet is born or made is that a poet
is partly born and partly made.

In his explanation of śakti Mammaṭa has evidently drawn
upon Vāmana, who says-

"कपित्वाचर्क प्रतिमान्य । कविविलक्ष्य बीर्जः
जन्मान्तरागतसंस्कारविवेष्टः कविगतः । बीर्जः विना
कविविलक्ष्य न निधियते । निधियन्त्व वाच अल्लास्यायतनं
स्यात्।"

Rudrāṭa defines śakti as-

"मनसि सदा तुम्माधिनि विस्फुरिणमेकधामिकेयस्य ।
अविलक्षानि पदार्थः च विभानिता यस्यामस्ति शक्तिः।"

Śakti is the same as Pratibhā or poetic genius.

"शक्तिस्वद्ववयायमुपपरित्: प्रतिमानेव वत्ति।"

- Rājaśekhara's Kāvyamīmāṁsā, p.16.

Pratibhā has been thus defined:

"प्रति नवनवायुक्तमात्रालिनी प्रतिमा मता।"
Bhaṭṭaṭauta as quoted by Ksemendra in his 'Aucityavīcāra-carca' p.155.

"प्रश्नवदन्याय्यायः युक्त्युदायतायणि।।
स्फूर्ती तर्कवेक्ति: प्रतिभा सर्वतोमुखि।।"

- Vāgbhataṭaṅkaṇa, i.4.

"शब्दार्थमृणालिकाः प्रतिभान्ति अनया इति प्रतिष्ठा।।
- Vidyādhara's Ekāvalī, p.19;

"कार्यक्षेत्रसुकूलापद्धाराण्वित्ति: प्रतिष्ठा।।
- Vaidyānāthe's Prabhā on Pradīpa, p.7;

Nipunatā, cleverness on proficiency, is vyutpattih or scholarship. It arises from the observation i.e. the close study (Vimarsanam) of the world, the sciences, the poetical compositions of previous writers and other works such as historical books like the Mahābhārata. The world means the ways and characteristics (Vṛttam) of both the stationary or inanimate world (Sthāvara) like trees, rivers and mountains and the movable and animate world like human beings and lower animals. By Śāstra Māmata understands quite a formidable number of sciences which he thinks a poet ought to study Chandas is prosody or the Science of metre. Poetry in Sanskrit need not necessarily be in verse. For, form is not of its essence. Kāvyā can be both Gadya or Prose and Padya i.e.in metre. Yet knowledge of metrics is essential for a poet.
Vyākaraṇam or grammar was considered necessary for all students, whatever may be the special branch that they devote themselves to later on. An ordinary man looks upon poetical compositions as representing standard language. They must, therefore, be grammatically faultless. Hence, the necessity for a poet to study grammar.

अभिधानानां नामा शब्दनामित्यष्ट: कोश:।
मूह: अमरसिंहानिपुणीता:।

These represent lexicons such as those of Amara. Dictionaries in Sanskrit are compiled in verse. A student, according to old ideas, begins his study of Sanskrit by making the Amarakośa by heart. What Mammaṭa means by including dictionaries in this list is that a poet must have a wide vocabulary. If he wants to express the same idea more than once, he must use different words and expressions. This gives grace to his style. Truly does Vāmana lay down-

"नेकं पद्द दि: प्रयोज्य प्रायेण।"

KLS. v.i.ii.

Kalā means arts, which are usually regarded as 64 in number. They are Gīta, Nrtya, Vādyā, Kauśalalipiṇīāna and others. For a complete list vide Jayamangala on Vātsyāyana's Kāmasūtra i.3.15. Caturvargah, the group of four, represents the four objects of human life (Puruṣārthāh) viz. Dharma, Artha, Kāma and Mokṣa. Note-

"श्रियमां धम्मार्थाय सच्युत्यष्ठ: तमस्वकसे।"
Dharmagranthas are works like Grhya sutras, Dharmasutras and Smrtis of Manu, Yajñavalkya and others. Arthagraanthas works like Kautiliya Arthaśāstra and Kāmandakīya Nītisāra. Kāma-granthas are works like Vātsyāyana’s Kāmasūtra and Kokkoka’s Ratirahasya. Mokṣagranthas are the works on the six darśanas or systems of philosophy, which aim at securing for their devotees final release. These are enumerated in

\[ "गौतमस्य कण्ठाद्धे कपिलस्य पत्र जले: ।

\[ "व्यासस्य भैमिनेश्वरापि दर्शनानि भेष्यो हि ॥

\[ "न्यायं कैवो चैव साहित्यं योगं तथापरम् ।

\[ "मीमांसाद्वयमित्यहुदर्शनानि च भव दिव्य: ॥

The poet had also to study books dealing with elephants, horses and swords i.e. works dealing with war and its preparation. Explain the compound 'Chando ... granthānām' as

\[ "लक्षणस्य विपियनस्य इति लक्षणानि विषयः ठन्डोर्वाकरण , , , ,

\[ "तुरुगर्भाविद्यानि लक्षणानि विषयः शेषाः ते ठन्डो ... तक्षणः ,

\[ "ठन्डो... तक्षणार्थ ते ग्रन्थार्थ तेषाम् ।

Works which possess for their subjects i.e. which deal with or treat of metre etc.

महाकविनां निबन्धः काव्यानि तेषाम् ।

This is the explanation of Kāvyā in the Kārikā and probably refers to what are known as Mahākāvyas. Traditionally these are regarded as five viz., Kumārasambhava and Raghuvamśa of Kālidāsa, Kirātārjunīya of Bharavi, Śiśupālavadha of Māgha
and Nāgadhiyacarita of Śrīhārṣa. A student trained according to the old way, had to study at least five cantos from each of these five Mahākāvyas. It is, however, not likely that Mammaṭa means by the expression 'Mahākavīnibandhānām' only these five works. What he evidently means is that poetical compositions of 'great' poets should be studied.

Ādigrahaṇād — This Ādī is the one occurring in Śāstrakāvya-dyavekṣanāt. The Mahābhārata is the standard illustration of Itiḥāsa, which is explained as 'iti ha sa' (thus indeed, it was).

Vyutpattih, which represents the paraphrase of Nipūṇatā, is thus explained by other writers:

"पन्द्रोऽधारणालालोकस्तिथिषिष्ठयदार्थविवक्षानात्।
युक्तपुपपलथोको भुत्यपरितिर्य समासेन॥"
- Rudrāṭa's Kāvyālāṅkāra i.18.

"लोकशास्त्रकाव्येऽनयुण्तता भयुत्तपल्लितः॥"
- Hemacandra's Kāvyānuśāsana, p.5.

"शब्दधार्मिकामानिस्तेकालेवामनायूपितः।
प्रतिपरितिर्तसामान्या भयुत्तपल्लितरभिधीयते॥"
- Vāgbhaṭālāṅkāra, i.5.

"तोक्ते स्थावरज्जगमस्य तत्तवस्ये व लक्षणमाणसाहित्यं-दोलदकार-श्लिप्तस्तर्पुराणेरतिर्तितान्य नाद्यामिधानकोषकामार्थयोगादिशास्त्रेषु व नियुक्तता भयुत्तपल्लितः॥"
- Vāgbhaṭā's Kāvyānuśāsana, pp.2-3.
From these quotations it will be seen how different writers echo practically the same idea.

With reference to Mammaṭa's explanation of Nipunatā it must be remarked that it is not possible for any aspirant after poetical fame to acquire such proficiency. Mammaṭa probably knew this. What his words really mean is that observation of the world, general knowledge and culture and the study of the works of great poets form a necessary part of a poet's preparation. And everybody will admit that this is quite a sound statement.

Kāvyajñāśikṣābhāyāsah practice or training under the instruction of the knowers of the poetry. Kāvyajña, as Mammaṭa tells us, means both a poet and a critic. A prospective poet must have the advantage of the instruction of both these. And he must further act according to the old adage that practice makes a man perfect.

Abhyāsa is thus defined:
"काव्यविद्विष्क्या दु:न: प्रौढः प्रौढःरष्यासः: ।
Samuditah taken together jointly. Vyastah thrown apart, separately. By telling us that these three conjointly, not separately, form the cause, not the causes, of poetry Mammata emphasizes the view that a poet is both born and made.

"तदुद्भवे तस्य काव्यस्य उद्देश्ये निर्मिति समुदते यः"

for the production and excellence or embellishment of that poetry.

Inspite of Mammata's

"इति रूपः समुदिता: न तु च्यतः:

"हेतुभुः तु हेतवः"

we believe that Mammata inclined to the view that a poet is born, not made. We deduce this from his explanation of शक्तिः as

"कवित्वं बीजस्य: संकारविशेष वा विना काव्यं न प्रसरेदः.

प्रयुक्तः वा उपद्विनयं स्यात् !"

and especially from his addition of 'समुल्लासे काः' in the explanation of 'तदुद्भहावे', 'तदुद्भहावे' properly means 'तन्निर्माणे'. If Mammata had really held that a poet is
both born and made, he would have rested content with merely 'tannirмāпе'. His addition of 'samuĮsē' shows that Śakti is the cause of Kāvyanirmāṇa and Nipunatā and Abhyāṣa those of Kāvyasamullāśa or Kāvyotkarṣa. This practically means that Śakti is kavyahetu or kāvyakaraṇa i.e. a poet is born, not made. For, we must remember that we are here concerned with what is Kāvyahetu, and not with what is 'Utkṛṣṭakāvyahetu'. The three conjointly may be 'Utkṛṣṭakāvyahetuḥ', but if we ask Mammata 'what is Kāvyahetu?' he would certainly reply 'Śaktiḥ'. Mammata's idea in putting the three causes together and adding 'samuĮsē ca' apparently is that a poet should not aim at producing poetry, merely, but excellent poetry.

And we think the view that a poet is born is more reasonable. Scholarship and practice may make a man a better poet, but he must be a poet first. For that Śakti is necessary. No amount of scholarship and practice would ever enable a man, not endowed with Śakti, to produce poetry, which would not be upahāsanīya. It is likely that poetic genius may be latent in one and that it is made manifest by scholarship and practice. That is why Jagannātha has said that 'pratibhā' sometimes arises from scholarship and practice. (vide the quotation from Rasagangādhara below). But many a time it is observed that scholarship and practice fail to
produce a poet and that even in the absence of these two a man is able to produce poetry. Therefore, sakti or pratibhā alone is the cause of poetry i.e. a poet is born, not made.

Most Sanskrit rhetoricians hold this same view. The following quotations will be found interesting:

- Bhamaha's Kavyalankara, i.5.

> "प्रतिभा कारण तस्य स्वभाविताः विन्दुयुक्तम्।

कार्य तु जायते जातु कस्यविधि प्रतिभात: II"

- Vagbhatalankara, i.3

> "वंस्त्रत्वप्रसंस्कृता प्रतिभा अस्य हेतु:। ... प्रतिभैव कवीनां

कार्यकरणकारणम्। व्युत्पत्तिधारास्त्र तस्य यथा संस्कारकारकोऽन

तु कार्यकेतु। दूर्भेती दि प्रतिभाहीनस्य किंवलो व्युत्पत्तिधारास्त्र"।

- Vagbhaṭa's Kāvyānuśāsana, p.2.

> "प्रतिभा अस्य हेतु:। ... श्लोकान्त्वात संस्काराः। ...

अत एव न तौ कार्यस्य संस्कारकारणोऽविलयः।

दूर्भेती दि प्रतिभाहीनस्य किंवलो कार्यस्य श्लोकान्त्वात्।"।

- Hemacandra's Kavyanuśāsana, pp.4-5

> "प्रतिभैव श्लोकान्त्वात महानामतिहाराति सक्षात् प्रति।

हेतुभर्तुद्वसमम्बदबीन्क्यकितांतः।"

- Jayadeva's Candrałoka, i.6

> "तस्य कारण च कविण्या केवला प्रतिभा। ता च कार्यथपनाकुल-शब्दार्थप्रतिष्ठति।। ... तस्यार्थ देव: कविच्छ देवतामहापुरुषसादादि।

जनमाहूदम्। कविच्छ विलक्षणस्वभावितकाम्यकरणायाः। न तु

अयमेव। बालादेशस्तिविनाऽर्था केवला-महापुरुषसादादि प्रतिभापरते।।"
Rudrata holds the same view as Mammata's viz. śakti, vyutpatti, and Abhyāsa operate in the production of Cārukāvya. This, as we saw before, boils down to 'śaktireva kāvyakaraṇam'.

Read—

"तस्यासारं निरसातु सार्गाः पाचयः करधे ।
सत्यतपिन्दे व्याक्रियायेन सत्यतपिन्दः कार्यः ॥"

- Kāvyālankāra, i.14,

on which Namisādhu comments—

"तत् शक्तया शब्दः मनसि सत्तिनिधयते ।
तत्त: सारासार्गाः निरसातु व्युत्पत्तया जनः करधे ।
अथवेति शक्तिरुत्तर्वेद्यात्मः अधिकृते इति शक्तयादेशायाः ॥"
Rudrata, like Jagannatha, further states that poetic genius is either natural or can be cultivated, but that the natural genius is better. Note—

"प्रतिमेत्यपेलुकिता सहजोत्पत्ता च सा दिया भविता।
पुंसा सह जातवादनयोगसु ज्यांती सहजा॥"

- Kāvyālankāra, i.16.

Vāmana who mentions various things as Kavyāngāni has, as we have already seen, remarked 'Kavitvabijam pratibhānam'. So he also believes that a poet is born.

Rājaśekhara first declares that śakti alone is the cause of poetry. Note—

"सा (शालितः) केवलं काम्ये हेतुः। दललया कष्टे जि प्रतिमायुपरत्तिः
कर्मणि॥"

- Kāvyamīmāṃsā, p.11

This means that he too believes that a poet is born. But in discussing the comparative importance of Pratibhā and Vyutpatti he states it as his opinion that both these, when blended together, are better. He further enumerates eight things as 'mothers of poetry'. This would indicate the opinion that a poet is both born and made.

Read:

"प्रतिमायुपरत्तिः प्रतिमा श्रेयसी इति आयार्यः। ता हि
क्येयर्युपरतिकृत दोषमौध्याचार्यः। दललया कष्टे
इति महाशः। ता हि क्येयर्यश्रेयसी दोषमौध्याचार्यः।"
Vidyādharā is also of the same opinion. Read—

"प्रतिभा बहुशास्त्रदर्शिता बहुथा काव्याविदा व शिक्षा ।
मुहुर्मयलं मनीषिः खयत कारणमस्य सम्मवे \ ॥

- एकावली, i,12.

Dāṇḍin also declares that a poet is both born and made. For, according to him genius, scholarship and industry form the cause of काव्यासम्पदा or abundance of Poetry. But he is all alone when he states that though one may not have inborn genius one can with scholarship and effort hope to be a decent poet. Read—

"सौर्गिकः च प्रतिभा शृवत च बहुनिरोधः ।
अमितार्हाभिमयो घर्षण काव्यसम्पदः \ ॥

न विद्यते यद्य गृह्वासनायुगानुबन्धायः प्रतिभामयमदशृयः ।
शृद्धेतेन वत्तेन च वाणिज्यिता शुरू करोत्वेव कम्प्यमण्ड्यः \ ॥

- Kashyapa, p,16;

"स्वास्थ्यं प्रतिभामयातो भक्तार्थादिक्या बहुशुल्ता । स्मृतिरद्वयं-
मनीषवदश मातरेश्वराहो कवित्वम् \ ॥

- Ibid, p,49.
From the practical point of view Daṇḍin’s advice appears to us to be the best. It is applicable to those who aspire after not only poetical fame, but also after any literary or even other kind of fame. Those who are born geniuses, of course easily attain greatness and fame. But ordinary people do not know whether they lack genius completely, or whether it is lying latent in them. The best course for them, therefore, is to give up sloth, put forth efforts and attain scholarship. If genius is latent, it would be manifest. If it is not there, even then this diligent service rendered to Sarasvatī would not be for nothing. The goddess is sure to show them some favour.”

- Kāvyādāra, i.103, 104; 105;
Section II

While discussing the topic of 'Causes of Poetry', it has become almost a convention to ignore or push to the background the views of Rājaśekhara (about 900 A.D.) the author of the Kāvyamīmāmsā. It is Rājaśekhara who elevated the alankāraśāstra to the position of seventh Vedāṅga. He named it Sāhityavidyā. Those who believe vidyās or lores to be only fourteen have been asked by him to add Sāhityavidyā as the fifteenth. If anybody holds only four Vidyās, Sāhityavidyā should be added as the fifth one. Hence a detailed account of the topics connected with the 'Causes of Poetry' as given by Rājaśekhara has been laid bare here below.

According to Rājaśekhara a 'Literature' is two-fold: Śāstra and Kāvyā. It is generally believed that the two are quite unconnected and in many respects mutually opposed also. But Rājaśekhara wants to correct this wrong belief by adding that Śāstra is not only connected with Kāvyā, but is even at its basis. If anybody holds that the two are unconnected, he is like a fool who wants to have the knowledge of things lying in darkness without lighting a lamp.
Here one must remember that śāstrādhyayāna or study of scriptures and other treatises dealing with various sciences has been considered as necessary to a poet by almost all rhetoricians.

Rājaśekhara records that ancients have accepted six vedāṅgas or aids to interpret and understand the Vedas. He wants them to accept alaṅkāra as the seventh aid because its knowledge is also necessary to understand many of the Vedic passages.

In the second chapter Rājaśekhara gives the names of all the śāstras and vidyās and concludes.

"The śāhityavidyā is the proper co-existence of word and sense. There are sixty-four upavidyās or minor lores. They are called as kalā or arts by the learned. Poetry needs the knowledge of all these. These will be described in the Aupaniṣadika chapter. Thus the lores useful for Poetry are infinite in number. The learned can know them by themselves. I leave it because I do not want to increase the bulk of the volume."

In the third chapter Rājaśekhara narrates the story revealing the birth of Kāvya-puruṣa. In a way it is almost
the theory of divine origin of Poetry. We are told that Kāvyapuruṣa is the son of Goddess Sarasvatī who got him through a boon of God Brahmā. And Kāvyapuruṣa introduces himself:

"O mother! I am Kāvyapuruṣa (presiding deity of Poetry) through whom this entire world of words transforms in the form of sense. I bow down to your feet." 8

Mother Sarasvatī blesses him and reveals his body and different limbs:

"My son, your predecessors had known only prose compositions. You are the first poet to express in metrical form. You are thus praiseworthy. The word and sense form your body; Sanskrit face; Prakrit arm; Apabhramśa hip; Paisāca legs; and mixed language chest. You possess qualities - sama (balanced), prasanna (perspicuous), madhura (sweet), udāra (exalted) and ojas (vigorous). Your speech is excellent; sentiment is your soul; metres are hair on your body; questions and answers puzzles and the like are your verbal entertainment; alliteration, simile and the adorn you." 9

In this anecdote two things deserve consideration.
First is that it knocks off the popular belief that \textit{Vālmīki} was the \textit{ādikavi} or the first poet.\footnote{10} According to this narration and the event described hereafter this \textit{Kāvyapurusa} is the first poet and second one was \textit{Śukrācārya}. Then come \textit{Vālmīki} and \textit{Vyāsa}.\footnote{11}

Secondly in the description of the form and limbs of \textit{Kāvyapurusa} he has brought in all the elements of Poetry. The novelty in this description is the place given to other languages than Sanskrit, to metres and to puzzles and the like. This must be acceptable to all rhetoricians whether they have stated it in their works or not.

The fourth chapter of the \textit{Kāvyamīmāmsā} called as \textit{Pada-vākyā-viveka} begins to discuss the equipment of a poet and indicates thereby the causes of Poetry. \textit{Rājaśekhara} states that according to \textit{Śyāmadeva Samādhi} or concentration of mind is most essential for a creative poet. Because through mental concentration one can visualise all objects. Such mental concentration is possible for one who has studied all the lores. But another rhetorician by name \textit{Maṅgala} wishes to differ from \textit{Śyāmadeva}. He opines that 'Practice makes a Poet'. Because, through practice one becomes skilled in all fields.\footnote{12}
One can note that Śyāmadeva lays stress on samādhi while Mahgala on abhyāsa and both are partially true. Hence Rājaśekhara points out that samādhi and abhyāsa are complementary and combine together to form the kavi-śakti poet's potency which gives rise to Poetry. He rightly points out the exact place of both samādhi and abhyāsa. Both are the active efforts of the poet towards composing Poetry. Only difference is, the former is internal whereas the latter is external. Both are the ingredients of poet's power which yields the fruit of poetic composition.\textsuperscript{13}

Then can we equate this kāvyāśakti or poet's power with pratibhā or poet's inborn gift to compose poetry, as is generally done when considering the cause or causes of Poetry? Rājaśekhara is opposed to this equation. According to him,\textsuperscript{14} the main and essential cause of Poetry is this power whereas due to pratibhā and vyutpatti this power manifests and spreads. He points out the exact relation between śakti on the one hand and pratibhā and vyutpatti on the other. The former is the kartr or the subject whereas the latter are karma or the objects. Hence the former is at the basis of the latter two. But they are mutually helping each other. Śakti cannot manifest without pratibhā and vyutpatti, whereas the two cannot function or become useful without śakti.
Now what is pratibhā then, if it is different from s'akti? Rājaśekhara defines: "Pratibhā is the name of that faculty in a poet due to which are flashed in his heart the world of words, the group of senses the techniques of figures of speech, styles of speech and the like as they exist in their true nature." If one does not possess this faculty then even if he sees manifold it is as good as not seen by him. In contrast, if one possesses this faculty, even in the absence of eyes he can visualise objects. Because there are instances of blind poets like Medhāvirudra, Kumāradāsa and others.

Rājaśekhara remarks that there are great poets who have described places and events without personally visiting or experiencing them by themselves. He has quoted as examples some verses from Kālidāsa's Śākuntala, Raghuvamśa and Kumārasambhava.

In the verse quoted from the Śākuntala (VII.12), the great poet has described the hermitage on the Hemakūṭa mountain which was impossible for him to visit and see it personally. In the verse from the Raghuvamśa (VI.57) there is the description of a far off island which was inaccessible for Kālidāsa. In another verse from the same epic-poem (VI.82) there is the description of inner feelings of
love-lorn Indumati which were beyond the experience of the male poet. And in the verse from the Kumārasambhava (III.62) we have the picture of the passionate mind of God Śiva which was also impossible to visualise for the human poet.

Further, Rājaśekhara analyses pratibhā and shows its two components viz. Kārayitri or Creative and Bhavayitri or Appreciative. The former helps the poet to create Poetry. It is three-fold: 1. sahajā or inborn obtained through the impressions of previous births, 2. āhāryā or gained through proper training and practice during this life, 3. Aupadeśikā or secured through supernatural or divine agencies by uttering hymns or magical spells. The first is called sahajā or inborn as it originates due to little effort in this life. If it requires much effort to generate it is called āhāryā or gained. The third comes into existence due to taking instruction under a preceptor and putting efforts to generate it.

Due to this three-fold pratibhā there are three-fold poets and they are respectively called 1. Sārasvata, 2. Ābhyāsika and 3. Aupadeśika.¹⁵

Now what is the merit of these three varieties of poets? Rājaśekhara expresses other opinions and gives his verdict.
Among these three kinds of poets, according to ancients, the first two need not engage themselves in any means to receive supernatural grace or boons. Verily sweet grapes do not require any process to sweeten them. But Rājaśekhara differs from them. In his considered opinion, if an objective is tried to be achieved through two means, the result will get doubled. Further, Śyāmadeva opines that among these three types, the former is better than the latter. That is, Sārasvata poet is the best while Ābhyaśika is better. The reason according to him is: "Sārasvata is free; he is not bound by restrictions. Hence he gives his best. Ābhyaśika's power is restricted because it is limited by his efforts. The third one viz. Aupadeśika even though composes Poetry, it will be simple prattling without any charm."

Here again Rājaśekhara differs. Rightly does he point out that in considering the relative position of these poets, we should take into consideration their compositions and not what type of poets they are. We should be objective and not subjective. The poem should be the test of the poet. It should decide his merit or demerit, superiority or inferiority. And so Rājaśekhara states- "Superiority of the poem should bring superiority to the poet." A question may be asked: "What makes a poem superior?"
Rājaśekhara has a ready answer- "A poem becomes superior when it displays all the merits. Intelligence, repeated study of all lores which nourish Poetry and supernatural powers secured by the poet— all these three are difficult to be at one and the same place. But if a poet possesses all these three he is fit to be crowned as King of poets."¹⁷

Rājaśekhara further quotes a popular belief which highlights difference among poets. "The poem of one poet remains in his house itself. Another's poem goes up to the houses of his friends. But in the case of some rare poet his poem travels worldwide even securing appreciation from the learned."¹⁸

Anybody can notice that this belief is true even today. It rightly speaks about the popularity gained by an inferior poet, a mediocre poet and the best poet.

Rājaśekhara then takes up the topic of Bhāvayitri pratibhā or the appreciative faculty due to which one understands and appreciates the merits of a poem and thereby estimates the standard of a poet. It should be noted that Rājaśekhara is considered to be the first literary critic who dealt with this topic in the history of Sanskrit Poetics.
Rājaśekhara defines Bhāvayitrī as Bhāvukasya upakurvaṇa. Sa hi kaveḥ śramaṁ abhiprāyaṁ ca bhāvayati. The word bhāvaka has one of its meanings as "having a taste for the beautiful or poetical" (Monier-Williams). This faculty or inner poetency which helps a connoisseur or an appreciative reader to understand merits or demerits of a poem is called by Rājaśekhara as the bhāvayitrī pratibhā or appreciative potency or genius.

Now the pertinent question whether a good poet possesses both these pratibhās. That is whether a good poet is both a creator and an appreciator of a poem. There is a popular maxim 'Kavireva vijñāti kaveḥ kāvyapariśramāṁ Na hi vandhyā vijñāti gurvīṁ prasavavedanāṁ II which means that just as a barren-woman cannot understand the unbearable pains of pregnancy, so too a non-poet cannot understand the painstaking work of a poet. This means that a good poet possesses both these potencies. And Rājaśekhara seems to agree with this view when he remarks- Tayā khalu phalitāḥ kaveḥ vyāpārataruh! Anyathā so vakeśī syatụ. It means that due to this bhāvayitrī pratibhā the tree in the form of a poetic composition yields fruits i.e. becomes beautiful and pleasing. Otherwise in its absence it will remain unfruitful. Hence he opines that the kārayitrī pratibhā gives rise to a poem and the bhāvayitrī trims it to be worthy of appreciation and joy of
connoisseurs. And he adds that hence the ancients have remarked- "How can there be any difference between the two. Because the poet appreciates and the appreciator is a poet. In this world, a poet gains name and fame depending upon the grade of his pratibha. Generally, an appreciative poet does not slip down to an inferior position."19

As an impartial writer, Rājaśekhara states the opinion of the opposite camp which holds that the two pratibhas are distinct from one another and need not necessarily co-exist in a poet. That is, a poet need not necessarily be both a poet and an appreciator. These functions are quite distinct and are possessed by different individuals. This camp is led according to Rājaśekhara, by Kālidāsa. Their contention is- "Creative genius is entirely different (prthageva) from appreciative genius. Because their natures are distinct and their subjects are distinct. One creates, another understands and estimates." Rājaśekhara has quoted a stanza of Kālidāsa- "One is capable to compose Poetry. Quite a different person is competent to listen and appreciate it. But Your Majesty, your benevolent intellect surprisingly possesses both these potencies. Manifold virtues certainly do not assemble at one place. Gold is generated by one particular stone; whereas it is tested by quite a different stone."20
Here one can note that Kālidāsa is not at all known as a literary critic. Moreover this particular stanza quoted by Rājaśekhara as that of Kālidāsa is not found in any of his available works. But scholars believe that there are some clues provided by Kālidāsa in his works which make one believe that Kālidāsa might have had held the view as stated by Rājaśekhara. Thus in his Mālavikāgni-mitra he observes that 'old is not gold' and that the good admire or condemn a poem only after thoroughly examining its merits or demerits. If anyone wants to admire or condemn blindly, he should be known to be a fool. Similarly in the Rāghuvamśa he likens the critics or appreciative readers possessing the faculty of discrimination to fire which reveals the purity or otherwise of gold. In the Śākuntala he confesses that he is not contented until his art is not accepted as pleasing by the art-critics.\(^{21}\)

Further Rājaśekhara gives the varieties of Bhāvakas or poets possessing appreciative genius. (He adds two more varieties to Vāmana's two varieties of poets: viz. arocakinaḥ or discerning and intelligent and satṛnābhyavahārinah or unintelligent). At the outset he states the opinion of one by name Mangala who divides bhāvakas into two varieties - arocakin-s and satṛnābhyavahārin-s. Rājaśekhara adds two more: Matsarin-s and Tattvābhinivesin-s.
The former are full of jealousy and thereby always pick holes and find faults. The latter are real critics and appreciative readers.

Rājaśekhara elaborates: "The first variety of appreciative readers called arocakin-s may possess intelligente and discerning faculty as an inborn virtue and gained due to knowledge. If it is inborn it will remain in them always. In the other hand, if it is gained through knowledge it will have a liking to some particular kind of composition.

Secondly, the quality of being a satṛṇābhyavahārin is quite common to all. It is possessed by all who desire to become appreciative readers and are curious to learn and know. If there is no discerning faculty in pratibhā, it cannot distinguish merit from demerit. In that situation it leaves out too much and accepts too much. Certainly human intelligence oozes out sweet juice (i.e. appreciates properly) according to the discerning faculty possessed by it. At the end one must become a seer of truth. The destruction of wrong knowledge leads to the highest goal.  

Taking a hint from Bāna Rājaśekhara notes that there is a third variety of bhāvakas or critics who are full of
envy and jealousy. These do find merits in a poem but will just ignore them. Rajasekhara meaningfully says that they are tongue-tied towards the merits of others. And again following Bāṇa he remarks that those without envy are very rare. He quotes pertinent stanza to prove his point.24

Last or fourth one is the true poet and appreciator. He is so rare that Rājaśekhara observes that there may be one such among thousand poets. He quotes several pertinent stanzas to prove his point. According to him a true bhāvaka analyses the manner in which words have been strung together by the poet. He delights over charming sayings. He relishes the nectar in the form of Kāvyarasa. He discovers and understands the intention of the poet and the gist of the poem. But such a bhāvaka is very rare for a poet to secure. He acts several roles for the poet - a master, friend, minister, pupil, preceptor and so on. There are many kinds of bhāvakas. one reveals his opinion through speech, another experiences only in his heart of heart but not expresses; still another displays his joy through horripilation and other indications. 25

The fifth chapter of the Kāvyamīmāṃsā has been named Kāvyapāka-kalpa and herein Rājaśekhara has discussed in its various aspects. The concept of Vyutpatti or equipment of a poet. As seen before it has been dealt with in detail
by Vāmana and Daṇḍin. But for the first time Rājaśekhara has given us the full details of a poet's equipment.

Rājaśekhara states that the ancients have equated vyutpatti with wide-knowledge. Poet's speech is well versed in all branches of knowledge covering all fields of life. But according to Rājaśekhara vyutpatti consists of discrimination between proper and improper.

Now the pertinent question raised and answered is- "What is superior between pratibha and vyutpatti?" According to Ānandavardhana, pratibhā is superior to vyutpatti. He explains- "Defect is of two kinds: (1) Born of the poet's ignorance and (2) Born of the poet's lack of genius. Of these, the first will often escape notice as it will be concealed by the genius of the poet. But the defect due to ignorance attracts the critic's attention at once. The following aphorism sums up this very idea: "A poet's defect resulting from ignorance will be hidden from view by his genius; but a defect due to his want of genius will attract one's attention immediately'. This may be illustrated now. Even first-rate poets have delineated indecent Erotic sentiment in relation to divine characters and yet this impropriety does not strike one as vulgar because the indecorum has been camouflaged by the poet's genius.
The description of Goddess Pārvatī's amours in the Kumārasambhava is an explicit instance... in any other poet (except Kālidāsa) such a delineation of the Erotic sentiment would certainly strike one as a clear blemish." (Eng. Transl. by Dr. K. Krishnamoorthy).

Rājaśekhara clarifies that the term 'śakti' denotes secondarily pratibhā itself. (We can note that Mammata calls pratibhā as śakti). He quotes a stanza which would have sunk to vulgarity due to his inferior equipment, if not for his pratibhā which enabled him to give a twist and make it a charming stanza.

But Mahgala differs from Ānandavardhana. He opines that vyutpatti is superior to pratibhā. Because a well-equipped poet can conceal all the defects arising out of the lack of pratibhā. It is said- "For those who appreciate wisdom and learning in a poem, the weakness of pratibhā of the poet becomes concealed due to his well-equipped knowledge and learning. Hence he should abandon stringing together words and senses which are devoid of knowledge and learning." A verse which shows poet's good acquaintance of the Kāmasāstra is quoted. This acquaintance itself makes the verse gain the admiration of the readers or listeners.
Now comes the opinion of Rājaśekhara. He states that it is always better if both pratibhā and vyutpatti join together in a poem. There cannot be wealth of beauty without loveliness and there cannot be gain of loveliness without wealth of beauty. Both are mutually supplementary. And Rājaśekhara quotes a verse to prove his point. (The verse quoted is from Bāna's Candiśataka. The poetic genius is revealed in the descriptive part together with his acquaintance with Bharata's Nātyaśāstra).

Hence a poet is a combination of both pratibhā and vyutpatti. That is he must have inborn genius which must be nourished and cultivated through wide knowledge and learning. He is of three-fold: (1) Śāstra-kavi; (2) Kāvya-kavi; (3) Ubhaya-kavi. According to Śyāmadeva, the second viz. the Kāvya-kavi is better than the first viz. the Śāstra-kavi, whereas the last or third one viz. the Ubhaya-kavi is the best.

But Rājaśekhara differs. According to him they are all poets belonging to their own distinct fields and are superior in their fields by their genius and calibre. It is not proper to compare them with those who belong to some other field. Can we compare a swan with a cakora-bird to decide relative superiority between them. No. Because a swan
cannot drink the moon-beams as a cakora does and a cakora is incapable of separating milk from water as is done by a swan. They are superior in their own fields. Of course it does not mean that there is no difference between them. A Śāstra-kavi or one who is too much attached to śāstras may cause harm to the abundance of rasa or sentiment. And a Kāvyā-kavi or one who attaches more importance to poetic qualities will through his charming sayings may bring laxity in the tight logical arguments of the Śāstras. But the Ubhaya-kavi if proficient in both śāstra and kāvyā is better than either of the two. Hence one must note that both śāstra and kāvyā are mutually helpful to each other.31

Further, the Śāstra-kavi or a learned poet is three-fold.52 (1) He composes a treatise dealing with a particular science or branch of learning. He can be called a learned writer. (2) The second one does compose such a treatise but includes poetic elements in it. Hence therein poetry is included in a treatise and it occupies a secondary position. He can be called a poetic writer. (3) Third one composes poetry bringing in topics of one or many Śāstras. That is, knowledge of Śāstras occupies a secondary position. He can be called a learned poet.

Rājaśekhara has classified Kāvyā-kavi eight-fold and
has given pertinent illustrations to point out specialities of class of \textit{Kāvyā-kavi}.\textsuperscript{33}

1. \textit{Racanā-kavi}: He gives more importance to the stringing words than to conveying charming sense. His poem is appreciated because of its \textit{śabdālaṅkāras}.

2. \textit{Śabda-kavi}: He gives more importance to words. Words are two-fold: \textit{nāmapada} or nouns and \textit{ākhyāta} or verbs. Hence there are two sub-divisions of \textit{Śabda-kavi} one using more nouns and another more verbs. There is a third variety viz. one who gives equal importance to both nouns and verbs. Thus there are three varieties of \textit{Śabda-kavi} - (a) \textit{nāma-kavi}; (b) \textit{ākhyāta-kavi} and (c) \textit{nāmākhyāta-kavi}.

3. \textit{Artha-kavi}: He gives more importance to sense than to word.

4. \textit{Alaṅkāra-kavi}: He is proficient in bringing in \textit{alāṅkāras} or figures of speech in his poem. As these figures are two-fold viz. of word and of sense, the poets are also two-fold (i) \textit{śabdālaṅkāra-kavi} and (ii) \textit{arthālaṅkāra-kavi}.

5. \textit{Ukti-kavi}: His manner of describing events is quite charming.
6. **Rasa-kavi**: His poem abounds in rasa or sentiment.

7. **Mārga-kavi**: He gives more importance to riti or style like vaidarbhī, gaudī and pāncālī.

8. **Śāstrartha-kavi**: He brings in matters dealt with in Śāstras in his poem. He can be identified with the third variety of Śāstra-kavi mentioned above.

It must be noted that Rājaśekhara does not forget to convey that a mahā-kavi or a great poet should be all these elements combined together. If any poet possesses only two or three aspects among them he should be considered to be inferior. One who possesses five out of eight can be considered as mediocre.

Further Rājaśekhara mentions ten conditions of a poet, and turns his attention to describe the pāka or the perfect development of a poetic composition. He opines that due to continuous practice there results perfectness in the composition of a good poet. The moot question is- "What is meant by pāka?" According to Mangala it is 'parināma' or effect or consequence. It is further asked- "What is parināma?" Mangala replies- "It is the knowledge of words both nouns and verbs which are melodious for the ears." But the ancients
have a different answer. They point out that what Maṅgala said is limited to only sauṣabdya or right (excellent) use of words. According to them pāka means unshaken conviction regarding the use of excellent and right words. It is said; "As long as the mind wavers so long continues the stage of putting or removing a particular word in one's composition. But when one attains firmness in this regard it should be considered that Goddess Sarasvati has blessed him fully."

The followers of Vāmana hold slightly a different view. They opine that such firmness about the right use of excellent words can be gained by even force. Hence pāka is that situation when the words once used do not tolerate any change. It is rightly said by the experts of the science of words that there arise śabda-pāka when the words lose the capacity of being replaced by alternative words.

Then Rājaśekhara quotes the opinion of his wife Avanti-sundarī. She opines that incapable of being replaced by any other word is not pāka but āśakti or weakness. Because in the manuscripts of compositions of great poets we do come across variant readings of words and phrases without any harm to the beauty of the poem. Hence it must be held that pāka depends upon rṣasocita-śabdārtha-sūkti or the use of excellent words conveying right sense befitting to the sentiment of the
So he says:
poem. "I consider that to be the vākyapāka by which the poetic qualities, figures of speech, styles, sayings and arrangement of words and senses become enjoyable to the connoisseurs. And this has been approved by the ancients when they said—"There is some essential (but secret) element in the absence of which the speech will not ooze out sweetness and delight even when there is a poet, there is sense, there is word and there is sentiment. And that element is pāka."

Regarding the concept of pāka Rājaśekhara takes a practical view. It can be known only by the effect produced in a connoisseur by a poem. Then only can it be expressed through words. It can be experienced by the connoisseur's only. And this pāka is nine-fold: (1) Picumandapāka—it is bitter both in the beginning and at the end; (2) Badarapāka—it is bitter in the beginning and mediocre at the end; (3) Mrdvikapāka—it is bitter in the beginning but sweet at the end; (4) Vārtākapāka—it is mediocre in the beginning and bitter at the end; (5) Tintinīkapāka—it is mediocre both in the beginning and at the end; (6) Sahakārapāka—it is mediocre in the middle and sweet at the end. (7) Kramukapāka—it is sweet in the beginning and bitter at the end; (8) Trapusapāka—it is sweet in the beginning and mediocre at the end; (9) Nārikelapāka—it is sweet both in
the beginning and at the end. Among them the first (piqu-
mandapāka), fourth (vārtākapāka) and seventh (kramukapāka)
should be avoided by a poet. Because it is better to be a
non-poet rather than a bad poet. Verily, being a bad poet
is death itself even though breathing. Further, the second
(badarapāka), the fifth (tintinīkapāka) and the eighth
(trapusapāka) are fit to be refined. Certainly refinement
does bring excellence to all. Gold mixed with many minerals
and impurities gets purified through fire. The remaining
three pākas viz. the third (mṛdvikapāka), the sixth (sahakāra-
pāka) and the ninth (nārikelapāka) are worthy of admiration.
These are by their nature charming and hence do not require
any refinement. No polishing is required to a shining
pearl. There is one more pāka called Kapitthapāka which is
heterogeneous—partly bitter, partly sweet and partly
mediocre. One must select sweet portions and leave out
other parts. Hence Rājaśekhara advises "Follow the principle
of picking grains and leaving out chaff even in the case of
poetic compositions and their various portions."38

In the seventh chapter called 'Vākyabhedāḥ', Rājaśekhara
deals with various forms of vākya or speech. From the point
of view of speakers it is three-fold: Brāhma, Śaiva and
Vaiṣṇava.39 These are spoken by different gods and a
pertinent question is raised— "Why should poets who are
human beings learn their details when they are confined only to gods?" Rājaśekhara in reply states that these should be known by poets because they introduce gods and other divinities in their compositions like dramas.  

This shows how practical are the views of Rājaśekhara!

Regarding the cause or causes of Poetry the eighth chapter of the Kāvyamīmāṃsā is very important. It is rightly named "Kāvyārthayonayab" or the sources of themes or subject-matter of Poetry. According to the ancients they are twelve. Rājaśekhara adds four more and makes them sixteen. They are:

1. Śruti (Scriptures): In the Vedic Literature we get the story of Urvaśī who loved Purūravas, the son of Ilā and poets have described this in their works. After giving another example, Rājaśekhara quotes the belief of the ancients regarding the scriptures being the source of poems: "Salutations to that divine cow in the form of scriptures which is milked to the capacity of their intelligence by seers, philosophers and scientists and by poets.

2. Smṛti (Codes of Law and Religion): The Smṛti-works written by Nārada, Yājñavalkya and others lay down that even
when an accused held for theft denies vehemently his guilt, he should be considered to be thief if even a single stolen thing is possessed by him. This rule has been made use of by Kālidāsa in his Vikramorvasīyam when Pururavas admonishes the swan. 44

3. Itihasa (History): In the Rāmāyaṇa there is a verse through which Rāma threatens, Sugrīva and this historical statement has been made use of by Kumāradāsa in his poem Jānakīharana. 45

4. Purāṇa (Mythology): The Agnipurāṇa and the Vāyupurāṇa give a description of the extreme fear suffered by gods due to the terror of Hiranyakaśipu. This has been borrowed by Māgha in his Śīśupālavadha. 46

Rājaśekhara quotes three verses which state the conviction regarding the four above being the source of Poetry. 47

5. Pramāṇa-vidyā (Science of logic, interpretation and valid knowledge): In this branch there are two divisions - Mīmāṃsakas (who have laid down the principles of interpreting scriptures) and Logicians. According to the former there is what is called as 'Abhihitānvyavāda' (held by Bhaṭṭa Mīmāṃsakas). This theory believes that a word in sentence
connotes first its general sense and then it connotes special sense depending upon its place in a sentence. And this has been made use of by a poet in one of his stanzas.  

According to Rājaśekhara there are six divisions of logicians. First group of three viz. Jainas, Baudhas and Carvākas forms the Pūrva-pakṣa or prima facie view. Second group of Sānkhyas and Nyāya - Vaiśesikas forms the Uttara-pakṣa or the true doctrine. Among them Sānkhyas believe in Satkāryavāda according to which every positive effect has a positive cause. No cause, no effect. This has been made use of in the description contained in the stanza quoted by Rājaśekhara.  

Secondly, the Nyāya-Vaiśeṣikas establish the existence of God on the basis of logic. They argue that this universe being a creation must have a creator and that creator is God. This is at the basis of one of the stanzas of Puṣpadanta's Śivamahimnastotra wherein he ridicules such logicians.  

Thirdly, the Baudhas believe that the words convey the intent of the speaker. This has been made use of by a poet in a stanza.  

Fourthly, the Carvākas argue that there is no sentient
soul apart from insentient body. It arises from the combination of four elements - earth, water, air and light - just as intoxicating effect arises when certain ingredients are mixed together. This theory is found in one of the stanzas of a poet.  

Lastly, the Jainas believe the soul is of the size of the body in which it exists. This idea is contained in a stanza of a poet.

To conclude, Rājaśekhara instructs poets to study all śāstras because all branches of learning come together in Poetry, which is all-embracing. He quotes a verse - "Even dry logic softens in Poetry just as hot Sun-rays become cool in the moon."

6. Samayavidyā (Systems of Philosophy): A poet makes use of the doctrines of different systems of philosophy and hence he must know them exactly. Rājaśekhara quotes stanzas wherein the doctrines of Śaiva, Pañcarātra and Baudhā systems have been made use of.

7, 8 & 9. Rājasiddhāntatrayi (Three lores viz., Arthaśāstra, Nātyaśāstra and Kāmaśāstra to be necessarily studied by princes): It is said - 'Rājabhogyā Vasundharā';
the world is for the enjoyment of Kings. Kings are for material pleasure. Hence they must study necessarily three lores viz., (1) *Arthaśāstra* or Economics and Political Science, which instructs them how to acquire wealth and kingdoms and how to make use of them to gain maximum pleasure and joy; (2) *Nātyaśāstra* or Dramaturgy and other fine arts which are the means to enjoy entertainment and gain mental happiness; (3) *Kāmaśāstra* or the science of Erotics, the study of which helps the king to enjoy physical happiness to his utter satisfaction.

A poet should study all the three as this knowledge has to be made use of properly in his compositions. Rājaśekhara has quoted pertinent verses.\(^{57}\)

10. **Loka** (World): Worldly things are two-fold: prevalent among masses and among cultured persons. The former is found stated directly by rustics as in the stanza - "Alas! here passes away the month of Phalguna which was fit for sugarcane, boilied-rice-scum, curds, flour-cake and pork."\(^{58}\) The latter viz. the worldly things prevalent among cultured persons has two sub-divisions: (i) *Samasta-jana-janya* - prevalent among all or majority of people; and (ii) *Katipaya-jana-janya* - prevailing in a part of the country or in a section of the people.
11. *Viracana* (Imagined): Sometimes the poet imagines due to his genius the story or an incident and it is called as *Viracana*. Rājaśekhara has cited relevant stanzas.

Rājaśekhara is of the opinion that a poet's genius should be fertile to imagine plots and incidents which should be described properly in his works. Ancient authorities have declared—"That poet whose genius does not diminish in any way inspite of imagining innumerable number of plots and incidents should be considered to be the Head of the family of Poets. Others are family-members."

12. *Prākīrṇaka* (Miscellaneous): Under this title come all those matters which have not been covered above. According to Rājaśekhara a poet should have the knowledge of all lores and sciences. For example, *Hastiśikṣā* or science dealing with elephants and their behaviour, *Ratnaparīkṣā* or science of testing jewels, *Dhanurveda* or Archery, *Yogaśāstra* or Yoga-system and so on. He has quoted relevant stanzas where the knowledge of the four mentioned above has been displayed by the poets.

These twelve had been considered as the sources of Poetry during those days. But Rājaśekhara adds four more:
13. **Ucita-samyoga** (Worthy combination): According to Rājaśekhara a poet should bring together many things in a poem which should combine in the most proper way. The stanza quoted by him is from Kālidāsa's *Raghuvaṁśa* wherein the Pāṇḍya king has been worthily compared to Mount Himalaya. A poet should possess such a skill which will make his poem charming and enjoyable.

14. **Voktra-samyoga** (Joining to the joined): Sometimes a poet shows his skill in bringing together a series of charming combinations. In the stanza quoted by Rājaśekhara there is the description of the dust which arose due to the king's army marching for conquest. Due to the dust—(1) the ichor of the heavenly elephants became unpalatable for the bees; (2) Indra's thousand eyes became irritated; (3) the water of heavenly hauges became muddy. Hence the divine damsels began to curse the march of King's army.

15. **Utpadya-samyoga** (Imagined Relation): A skilled poet imagines relation between two things which is not possible for a common man. Rājaśekhara quotes a verse from Māgha's *Śiśupālavadhā* (III,8). It means:-

"If two separate streams of the waters of the heavenly Ganges were to flow down in the sky, then Hiraṇyakaśipu's
chest dark like Tamāla, and having a peral-necklace strung over it could be compared to the sky."

Here the relation between the sky and Hiranyakāśipu's chest is the product of the imagination of Poet Magha.

16. Samyogā-Vikārah (Association's Result): This refers to a poet's description of the effect due to the contact or association of one thing in another. Rājaśekhara has quoted two stanzas. In the former it is said that the effect of the contact of King's white fame blended with the redness of his fondness for merits resulted into the sacred marks on the foreheads of Direction-ladies half red and half white. The second stanza describes the effect of moon-rise. When the moon rose in the sky the ocean swelled; night-lotus bloomed; day-lotus budded; moon-stone wetted; and so on. These are all charming descriptions.

At the end of this chapter called 'Kāvyārthayonayah', Rājaśekhara observes—

"Thus have been stated the sources of poetry for the sake of poets. A master of these will never suffer shortage of materials for his poem."

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66
Chapter IX (called 'Arthavyāpti') of the Kāvyamīmāṁsā is devoted to give a picture of the vast range of the universe which supplies the themes or the subject-matter to Poetry. A poet should necessarily know it.

Rājaśekhara states that Draухini believes that this vast field of themes is three-fold: Divya, Divyamānuṣa and Mānuṣa. But Rājaśekhara adds four more divisions and makes it seven-fold: Pātāliya, Martya-pātāliya, Divya-pātāliya and Divya-martya-pātāliya.

1. Divya: It is the theme which deals with the life and activities of gods and other divine or heavenly beings. Rājaśekhara quotes a pertinent verse.

2. Divya-mānuṣa: It is four-fold: (i) Heavenly being coming to human world; and Human being going to heaven; (ii) Heavenly being becoming human; and human being becoming heavenly; (iii) Heavenly legend imagined by the poet himself; and (iv) Human being getting heavenly or divine form due to extreme prowess. Rājaśekhara quotes relevant stanzas of all the four varieties.

3. Martya: This theme deals with the life and activities of human beings.
4. **Pātālīya**: In this theme the life and activities of beings of nether worlds are described.

5. **Martya-Pātālīya**: In this variety there is a mixture of the activities of human beings and those of beings of the nether world.

6. **Divya-Martya-Pātālīya**: Admixture of the activities of beings of all the three regions - heavenly, human and nether-worldly.

Rājaśekhara concludes- "If a poet considers all these various themes and utilises them in his poem, his range of subject-matter will spread far and wide." Then he quotes the opinion of Udbhaṭa and his followers: "Let there be the limitless subject-matter. But all that can be expressed in two ways: (1) Vicārita-sustha, and (2) Avicārita-ramaṇīya. The former is the manner of the śāstras where the topics and doctrines are dealt with in such a way that they become well established (sustha) after deliberating (vicārita) upon them. The second is the manner of Poetry wherein on first reading or listening it charms our heart. But when we deliberate over the subject-matter we get the impression that the poet has narrated some unreal facts. Three stanzas are quoted to show the second manner.
In the first two verses the colour of ether or sky is described as blue like a blue lotus and like that of a sharp shining sword, though really ether is devoid of any colour. In the third (Tadeva vāri...), it is said that the water of all rivers is the same and that the lights (moon, stars &c) are perfectly fixed. Now, if any one ponders over these descriptions he realizes that all these are not true to facts. Ether or sky has no colour; waters of all rivers is not the same and heavenly lights are not fixed. Hence according to Udbhata and his followers these descriptions do not stand the test of scientific investigation.

Here, Rājaśekhara differs. He does not subscribe to the view that Poetry deals with untrue facts. Because that is one of the arguments put forward by the opponents of Poetry who contend that Poetry should not be studied and that it should be placed outside the syllabus of studies. He clarifies the position—What do the authors of śāstras and poetry do? They describe objects as they appeared to them and not as they are in reality. Our purāṇas describe the orbs of the Sun and the Moon to be of the size of twelve āṅgulas. Should we take this limited size of the Sun and the Moon to be their real size? Never. The authors of the purāṇas have stated the size, as it appeared to them. That is all. Rājaśekhara quotes a stanza from the śāstraic
literature wherein the moon shining with stars in the clear sky has appeared to the author as the swan moving on the surface of a clear lake full of blue lotuses. Thus there is a comparison between sky and lake, moon and swan, stars and lotuses and so on. This is not reality but only the manner in which the scene appeared to the author of that treatise. While concluding the discussion he rightly points out the distinction between śāstra and kāvyā on this count; Kāvyā is full of such descriptions whereas in Śāstras it is rare.

Next question is: "Does the merit of the poem depend upon the vast range of themes known and introduced in his poem by a poet? In other words, is it quantitative?" More the matter more the merit?" Rājaśekhara quotes with approval the opinion of Aparājīti or Bhaṭṭa Lollāta who declares that it is not quantitative, but only and exclusively qualitative. It wholly depends upon the rasa or sentiment brought in by the poet in the presentation of the theme of the poem. Accordingly, it is the manner and not the matter of description which brings in the different rasas and makes the poem full of merit and charm. In order to prove his point Rājaśekhara quotes pertinent verses where a skilled poet brings in the rasas through his manner of description, whereas an inferior poet fails in that function. In the stanza describing the Tāmraparṇī-river, the poet has been
successful in bringing the Śṛṅgāra-rasa. Same is the case with the two verses describing respectively the mountain and the ocean. In the fourth verse (Vidharmāṇo...) the beautiful theme fit for arousing the Vipralabhā-Śṛṅgāra-rasa has been spoilt by the inferior poet. Thus Rajasekhara concludes—"A bad poet harms the sentiment even in such themes which are fit to arouse Vipralabhā-Śṛṅgāra-rasa. Let there be rasa in the subject-matter or not, but it is always in the speech of a good poet." 77

On this topic of the source of rasa or sentiment or charm in a poem there is another opinion which lays stress on the nature of the poet. It is stated by Pālyakīrti: "Let the subject-matter have any form (charming or otherwise). The rasavatā or being full of charming sentiments depends upon the peculiar nature of the poet. Because, if the poet's nature is sarasa or prone to appreciate the charm and enjoy beauty, the subject-matter will receive praise and admiration. But if he is averse to beauty and charm, the same matter will be condemned by him, while an indifferent will remain indifferent." A stanza is quoted wherein the moon is praised by a lover enjoying the company of his beloved; the same moon is censured and hated by another who is separated from his beloved; and the same moon is neither praised nor censured by a third one who does not possess a beloved.
Hence he cannot enjoy her company; nor does he suffer her separation.  

Avantisundari has modified this opinion: "No object has a fixed form. It all depends upon the skilled mode of Poet's speech. A poet is not bound by the nature or quality of any object. It becomes full of merits or demerits depending upon Poet's wonderful speech. If the poet wants to praise the moon, he calls it 'amrtaṃśu' (nectar-beamed); if he wants to condemn he abuses it as 'doṣākara' (mine of defects)." 

Rājaśekhara agrees with both Pālyakīrti and Avantisundari.

Then Rājaśekhara gives the divisions of Poetry with proper illustrations. (These are incorporated in the chapter 'Divisions of Poetry').

At the end of the chapter Rājaśekhara gives some sound advice to all poets in the world at large composing poems in different languages. Whatever may be the language whether Sanskrit or some other, the poet must be fully considerate of his competence and taste and should compose arousing curiosity and charm to be enjoyed by his readers and listeners. He must gain a thorough knowledge of word
and sense and also the different powers through which a word expresses its sense. Ancients have said: "A particular theme becomes charming when expressed in Sanskrit; another theme gains beauty in Prakrit-language; a third theme requires only Apabhramśa; a fourth one wants only Paisācī. Some themes gain charm when expressed in two or three languages; some in four, some others in five languages. It all depends upon the well trained intellect of the poet. That intellect prompts him to compose in the most suitable manner and in the most suitable language or languages. The fame of such a poet spreads throughout the world.

In fine, Rājaśekhara observes—"Such a well trained and skilled Poet's speech does not stumble even on a rough-shod path."

Rājaśekhara is perfectly right. There are certain themes, ideas, situations, thoughts which can best be expressed only in certain languages, while there are others which are capable of being well expressed in other one or several languages. The poet should train his intellect in such a way that he must know what themes &c. are suitable for a particular language or dialect for the purpose of expression, and he should be thoroughly conversant with the nature of things and the medium through which it finds its best expression.
Next chapter that is the tenth chapter named Kavicarya and Rajacarya lays down the daily routine of the Poet as well as that of the King. As a Poet's life style and activities also contribute towards the rise of Poetry, the matter discussed under Kavicarya is laid bare here.

At the outset, Rājaśekhara states that one who has studied both vidyās and upavidyās or major and minor lores should try at composing Poetry. Grammar, Lexicon, Prosody and Poetics are the major lores. Sixty-four fine arts are the minor lores. Besides, association with poets who are served by nobles, knowledge of incidents happening in different countries, statements of the wise and learned, worldly experience, assembly of the scholars and compositions of ancients - these also form sources of Poetry. It is said: "There are eight mothers of Poetry - Health, Genius, Practice, Devotion, Discussion with scholars, Vast and Varied learning, Firm memory and Non-depression."

How should a poet live? Rājaśekhara says that he should always be pure in speech, in mind and in body. A poet should be all-round pure. Only a pure person can procure the grace of goddess Sarasvatī.

Further, the nature of a poet reflects into his poetry.
He must speak with a smile; and in a suggestive manner. He must look after secrets. When not asked to comment, he should not speak ill of others' poems. When asked to comment, he must point out only existing defects.

Rājaśekhara has given a graphic picture of the house and its parts owned and lived by a poet. He has also given the details of the furniture and stationery to be possessed by a poet. According to ancients all those are necessary. But Rājaśekhara confesses that in his opinion all that a poet should need is pratibhā or inborn genius alone. 82

Further, Rājaśekhara states that the ancients advise the would-be poet that he must first know his calibre and equipment and then he must resort to a suitable language to compose Poetry. But according to Rājaśekhara all these restrictions apply to only a partial or inferior poet. A master-poet can compose in any language. 83 He also points out that the language changes with regions. For example, Sanskrit is popular in Gauda and other regions. Prakrit is liked by people of Laṭa-region. So too Apabhramśa and Paiśāci are liked by other different regions. But a poet who lives in the central region is well-versed in all languages. 84
Rājaśekhara advises:

"A poet should discover what is liked by the people of the region. He must compose what is liked and give up what is not liked. He should not condemn himself only because of public censure. He must know himself and should not estimate his worth depending upon public opinion. Because public opinion has no bounds and restrictions. It is true that a poet is praised after his death or if he departs for some other country. People condemn him during his life time when he lives among them. Rare are the persons who admire the poem of a living poet, beauty of the wife and skill of the family-doctor. Surprising is the fact that even that poet who always steals matter and statements from great poets condemns master-poets. A poem which is sweet, agreeable and even partially excellent travels from mouth to mouth among children, women and the low-born. Sometimes even poems composed instantaneously by poets spread throughout ten directions. It is a fact that poems composed by the father, the preceptor and the king are admired without any consideration respectively by the son, the pupil and the soldiers."\(^85\)

Further, Firstly, no poet should read out his half-completed poem to others. Because the hidden truth is - "it will always remain incomplete." Secondly, no new poem
poem should be read out to a single listener. Because the listener may publish it as his own and the real composer will have no witness to prove that he is the original poet. Thirdly, no poet should praise his own poem. Because, his partiality towards his poem may transform the merit into demerit and the demerit into merit. That will result into infamy. Fourthly, no poet should be arrogant. Because arrogance destroys all the virtues. Fifthly, the poet should get his poem examined by others. Because, that merit or demerit which is discovered by a neutral person is not usually discovered by the doer (here the poet). Sixthly, if there is any person who thinks himself to be poet, even though in reality not, he should be placated by behaving as he likes. But it is no use reading out one's poem to him. Because that will be crying in wilderness; or it may cause confusion and chaos. It is well said-

"None should read out a poem in front of a person who thinks, without being so, himself to be a poet. Because not only that he will not understand its merit but even spoil it by utilizing it in his own composition."

Next, Rājaśekhara lays down the daily routine of a poet. He warns the poet to be disciplined and systematic. Because disorder brings ruin and futility. So a poet should divide the day and also the night each in four
parts. First quarter of the day should be spent in repeating Śrāsvata-sūkta and studying major and minor lores. Because if one wants to increase his pratibhā or inborn genius there is no other way except such repeated study. In the second quarter he must compose poems. At noon he must take his bath and healthy lunch. After the lunch he must have a discussion session on Poetry. Sometimes there can be a question and answer session. Thus in the third quarter he must engage himself about matters regarding Poetry and the allied topics. In the fourth quarter, he must examine alone or with very limited persons the poem composed during the second quarter. He should not compose being carried away by the sentiment or feelings; because, in such compositions one becomes devoid of discretion. Hence, a poet should always examine his own compositions; due additions, deletions and changes should be made.

After sun-set, the first quarter of the night should be spent in writing what had been composed and examined. The second and third quarters should be devoted for sleep and rest. He should get up at the beginning of the fourth quarter.87

Further, when the poem is finalised several copies of it should be prepared. Because it is said that a poem
meets its destruction when it is kept as a deposit, or sold, or gifted; Poet's leaving the country or meeting untimely death also causes poem's destruction. It may also be ruined being torn or burnt or drenched in water. Five are the fatal blows to a poem - poet's poverty, indulging in vices, indifference or contempt, misfortune and his reposing confidence in wicked people and in enemies. There are other dangers also like poet's laziness and calamity in the country. 88

Further, the beauty of the poem depends variously upon the calibre and the practice of the poet. There are innumerable poets who can compose single stanzas; there are hundreds who can compose a unit of stanzas dealing with one topic. But there is one or are two or three who can compose long or epic poems. Māgha has rightly said: "One can at will speak much disconnected stuff on a topic; but a thesis of cogent reasoning is difficult to be put forth." A poet should know the different styles and poetic merits and also should study well the Lexicon and wise sayings. Then only he should begin to compose a poem. Certainly, none can cross an ocean without a ship! Moreover, even after knowing the secrets of word and sense in the company of the learned and even after engaging in daily practice rarely does one obtain mastery over speech which results
into good poetry. Such a poet is blessed by Goddess Sarasvati with her exclusive grace. His speech becomes extra-ordinary and super-human. 89

Rājaśekhara under Rājacaryā instructs that a king should make proper arrangements to estimate the merits of a poem and distribute befitting rewards.

Chapters XI, XII and XIII are devoted to point out how inferior poets borrow words, phrases, ideas, scenes, situations and the like from the works of master-poets. It is but proper to include, in brief, the topics discussed in these three chapters, in this chapter dealing with the causes of Poetry.

Chapter XI is named 'Śabdaharana' and for the first time in the history of Sanskrit Poetics, Rājaśekhara deals with the topic of lesser poets borrowing variously from master-poets, with proper illustrations throughout the chapter. Śabda-harana means using the words and senses used by others. It is a kind of plagiarism. It is two-fold: (1) Parityājya or to be avoided; and (2) Anugrāhya or to be approved. There are five ways of borrowing or stealing words: (1) words, (2) quarters, (3) half-verses, (4) metres; and (5) works. Ancients opine that borrowing only one word
is not a defect. But Rājaśekhara modifies the statement. According to him, borrowing a single word is not a defect; but borrowing a word having two meanings is a fault. It is objectionable.

Then Rājaśekhara gives proper illustrations to demonstrate various kinds of Sabda-harana or word-borrowing and raises a moot question—"What is the use of dealing with these modes of borrowing?" Because, it is said—

"If a person indulges in other kinds of theft it is forgotten and "it vanishes by the passage of time. But the vak-caurya or theft of speech or literary composition (part or whole) will not vanish even after one or two or many generations."

Avantisundari opines—

"If word or sense-borrowing is done for some valid reasons there is no fault or objection. Such valid reasons are—(1) Original poet is not well-known, I am well-known. (2) He is not well-established, I am well-established. (3) His plot-construction is imperfect; mine is perfect. (4) His speech is not sweet; mine is sweet. (5) He is not well-versed in other languages; I am well-versed. (6) Nobody
knows this work. (7) That has been written by someone residing in a different country. (8) Its original writer is not known. (9) It is full of faulty words and has been composed out of anger. If there are such reasons one can indulge in borrowing.

But preceptors state that theft of or borrowing upto three words each having single meaning can be allowed. 91

But Rājaśekhara wants to disagree. He asserts that any word which has been used peculiarly by someone should not be borrowed. 92

Further, ancients have opined that if a quarter of a verse is borrowed for the sake of using it in some excellent sense or meaning, it cannot be called as theft; on the other hand it should be acceptable and approved. 93

But Rājaśekhara differs. He asserts that it is certainly theft only and should be avoided. It is harāṇa or theft even though called as Śvīkarāṇa or accepting. This applies even when half a verse is borrowed or stolen. 94

Similarly, it is theft itself when the quarters of a verse are borrowed and used changing their order in the original verse. 95
Moreover, if a quarter of a verse is changed retaining the other three quarters it is not accepting, but is borrowing only.\textsuperscript{96}

If a poet borrows three quarters from three different verses and composes a new verse adding his own fourth quarter then it is not theft or plagiarism. It shows the real merit of the poet.\textsuperscript{97}

It is also real poetry when a part of a quarter of a verse is changed to yield excellent sense.\textsuperscript{98} This applies also to a part of a word.\textsuperscript{99} Similarly, there is no theft when a different meaning is attached to the sentences in a verse.\textsuperscript{100}

At the end of the chapter, Rājaśekhara instructs— "If anybody depending upon one of the valid reasons stated above boasts some other's composition as his own, it is not mere plagiarism, but even a sin. It applies equally to a single stanza and to a long poem. If one purchases another's poem, it does amount to plagiarism. Better to earn no fame than to have infamy. Similarly, as ancient preceptors say, better to be a no poet than to be a plagiarist.\textsuperscript{101}

"If statements after being borrowed get their meaning
transformed, that does not result into plagiarism. On the other hand they become admirable. But if the meanings are borrowed then it becomes the worst type of plagiarism.

"There is no poet who does not borrow; but he must be clever in hiding it. Then only he enjoys reputation. Some poet is original; someone else transforms; a third one hides his borrowing; the fourth one collects from others. That poet who even though borrows from his predecessors it gives a new touch to both word and sense he should be considered to be great poet."\textsuperscript{102}

Chapter XII discusses variety of poets depending upon their word and sense-borrowing. At the beginning Rājaśekhara states:\textsuperscript{103}

"Preceptors state that as ancient poets have fully exhausted all the material useful for poets, the later poets should try to modify whatever has been used by their predecessors. But Vākpatirāja differs. According to him, the treasure of speech is inexhaustible. So it is possible to compose newer and newer poems. Some among the learned contend that a new poet should read others' compositions to get fresh ideas and flashes of thought. Others state that on reading those works similar ideas flash in our minds."
Still others opine that great minds possess resemblance. Consequently, they yield the same sense. Their works should be read to avoid it."

But Rājaśekhara does not agree. According to him, the poet's inner eye or poetic genius distinctly reveals to him all that is seen or unseen by his physical eye. This has been stated by experts—"Goddess Sarasvatī shows both words and senses to a great poet even when he is sleeping having closed his eyes. In the case of others, even though they are fully awake with eyes widely open, they do not visualise anything. They are blind indeed! In the case of words and senses seen by others, great poets become inborn blind. In other cases they possess divine sight. Of course mortal poets visualise those things which even three-eyed Śiva and thousand-eyed Indra cannot perceive. Whole universe gets reflected in the mirror of the poet's mind. Words and senses race to become visible towards great poets. Poets wander with their speech in those regions which are seen by mystics in their divine revelation. Hence the verdict is 'Ananta mahākaviṣu śūktayah' or 'Such statements of great poets are infinite.'"

Rājaśekhara's rejoinder is—"It is all right. But during our study we come across three-fold poetic senses: (1) Anyayoni;
(2) Nihnutayoni; and (3) Ayoni. First, Anyayoni is two-fold: (a) Pratibimbakalpa and (b) Ālekhyaprakhya. Second, Nihnutayoni is also two-fold: (i) Tulyadehitulya and (ii) Parapurapravesāsadṛśa. Third, Ayoni is single without divisions.

I. Pratibimbakalpa: In this variety, by all means the sense is the same; but the sentence-structure is different. Thus there will not be any real distinction between the original and the imitation. Hence it is called as Pratibimba-kalpa or resembling a reflection.

II. Ālekhya-prakhya: In this variety, the imitation appears different because of the transformation brought about by the poet's skill. So it is like a picture drawn by a clever painter. Hence it is called Ālekhya-prakhya. 104

III. Tulyadehitulya: In this variety the content-aspect differs; but due to extreme similarity it appears to be identical. Hence it is called Tulya-dehi-tulya. Such poems are composed even by the wise. 105

IV. Para-pura-pravesa-sadṛśa: In this variety there is identity as regards the original plot; but all other ingredients are different. This variety is admired by good poets. 106
V. Ayoni: In this variety there is no borrowing; there is imitation. It is all quite new and original. Such a poem is the POEM; such a poet is the POET. His subject-matter is three-fold: (a) Laukika or worldly; (b) Alaukika or other worldly or heavenly; and (c) Misra or mixture of the two.  

The first four (I to IV) have each eight sub-varieties. Hence their varieties are thirty-two.  

These are the eight sub-varieties of Pratibimbakalpa:  

1. Vyastaka - same subject-matter is mentioned by changing its sequence; prior as posterior and vice versa.  

2. Khanda: Using only half of the subject-matter.  

3. Tailabindu: Elaboration of the same subject-matter.  


5. Chandovinimaya: Changing the metre.  

6. Hetuvyatayya: Changing the cause.  

7. Saṃkrāntaka: Changing the place of the object from where it was perceived.
8. **Sāmpuṭa**: Joining the subject-matter of the two into the third one.

At the end Rājaśekhara sounds the warning that as this type of imitation brings only infamy it should be abandoned by a poet who wants to earn name and fame.

Chapter XIII deals with among other topics, the varieties of Ālekhyaprakhya which is eight-fold:

(a) **Samakrama**: Using the same description as applicable to a similar subject-matter.

(b) **Vibhūṣaṇamoṣa**: Describing without ornaments, the ornamented.

(c) **Vyutkrāma**: Changing the sequence.

(d) **Viśeṣokti**: Changing the general statement as particular.

(e) **Uttāmsa**: Changing the subordinate into the principal.

(f) **Naṭanepathyā**: Transforming the same subject-matter through excellent speech.

(g) **Ekaparikārya**: Identity in the qualified even though qualifications differ.
(h) **Pratyapatti**: Imitation describing the cause while the original describes the effect.\(^{125}\)

Thus are the eight varieties of Ālekhyaprakhya. This mode of borrowing is approved as said: "When the subject-matter is changed thus, through excellent speech it appears differently as an actor who has put on the garb and make-up." Similarly there are eight varieties of Tulya-dehi-tulya:

(i) **Viśayaparivarta**: Same subject becomes transformed by the contact of different entities.\(^{126}\)

(ii) **Dvandva-vicchitti**: Accepting only one form of the subject which has two forms.\(^{127}\)

(iii) **Ratnamālā**: Concealing the original description by a different type of description.\(^{128}\)

(iv) **Sāṃkhyaollekha**: Changing the number in the description.\(^{129}\)

(v) **Cūlikā**: First describing similarly and then adding new elements. This is two-fold: Sāṃvādinī and Vīsāṃvādinī.\(^{130}\)

(vi) **Vidhānāpahāra**: Changing the prohibitive into injunctive.\(^{131}\)
(vii) **Māṇikyapuṇja**: Collecting many subjects at one place.

(viii) **Kanda**: Elaborating the subject in the manner of a root growing into an off-shoot.

These are the eight varieties of Tulya-dehi-tulya. According to Surāhanda this type of imitation should be acceptable because it involves the fruit of poetic genius.

The following are the varieties of Para-pura-praveśa-sadṛśa:

1. **Huduyuddha**: Describing the same subject with different reasoning.
2. **Pratikāṇcuka**: Describing in a different manner the dissimilar subject.
3. **Vastusaṇcāra**: Changing the Upamāna or standard of comparison.
4. **Dhātuveda**: Using the arthālāṅkāra instead of the Śabdālāṅkāra.
5. **Satkāra**: Describing the same subject with increased excellence.
(6) Jīvaṇjīvaka: First similar then dissimilar.

(7) Bhāvamudrā: Using the subject of only the first sentence.

(8) Virodhin: Describing in the opposite way.

At the end, after describing these thirty-two varieties of borrowing or plagiarism, Rājaśekhara observes that a real poet should know when to borrow and when not to.

Thus Rājaśekhara's Kāvyānīmāṁśa contains much material dealing with the topic of 'Causes of Poetry', which is not found in any other writer earlier or later to him.
FOOT NOTES

CHAPTER IV

Section - I


2. कुलबुद्धसादश्यं शास्त्रं जडिष्ठोप्यालम्।
   कौषाण्यं तु वायते जातु कर्ष्यचितु प्रतिभावतु:।
   - KL. I.5

3. शब्दकान्त्यो भिषाणाधि इतिहासान्यः कथा:।
   लोको युक्तिः कलार्येरि मन्त्रायः काव्यकेतवः।
   - KL. I.9

4. शब्दार्थस्ये विद्वानं कृत्यं तत्तत्तपत्तयः।
   विलोक्यान्यनिन्यन्यायं कार्यः काव्यक्रियादयः।
   - KL. I.10

5. कवित्वबीर्यं प्रतिभायः।
   - KLS Vr. I.3.16

6. लोकं विद्या प्रकीर्णं काव्याङ्गान्तः।

7. लोकवृत्तोऽलोकः।
8. शब्दसृष्ट्य-भिक्षुन्नोशच्छन्दो-विचयितिकलाकामाशास्त्रं-देवनी-तिपुर्वः
विधा: ।
-क्लो. I.3. 1,2,3;

9. लक्ष्यबलमंधिरगो वृद्धवाचवेक्षे प्रतिभामध्याने व
प्रकीर्णम् ।
-क्लो. I.3.11;

10. नैसर्गिको व प्रतिभा भूतं व बहुनिर्भरम् ।
अन्द्रन्यायभियोगो स्था: कारण कार्यसम्प: ॥
-क्द. I.103

11. तत्सारोतिरसालतारसुद्धा चारुम: करणे ।
वितपित्ड व्यापितसेन शक्तियम्यापितसम्प्यसत: ॥
-क्ल of R -I.14.

12. लुक्मारंभमावस्य कवेत्याविधेश सहा
शिक्षा: समुदभवति, शीताविक्तिसमतोरस्माद्य ।
तथा व तथाविनायकायम्यायं व्युत्पतित-मालयति। तत्सखालकुमारसम्भवस्यासत्तपरः
क्रियते ।
-व्व.व्रति on 1.24.

13. तत्सखाल व्युत्पतिताविक्तिस्य निन्दनं व: प्रविनः ॥
शाब्दस्य सोपि विक्रेयो नुमान विषष्योन्नता ॥
-व्व.प.121.
14. रवितिनिपुष्कत लोकाच्यात्राध्येक्षणात्।
काव्यासिद्धांश्ययास इति हेतुसत्तक्षणे।

-KP. I.3.

(Eng. Trans. by A. B. Gajendragadkar)

15. रविति: कवित्ववीज्ञप्त: सौकारविभेषः, याः पिना
काव्यं न प्रसरेत् प्रसृतं द्वा उपहसनीयं स्थात्।
लोकत्य रघुवरजागमात्यमकलोक्युतल्यः
महाशास्त्रां तद्वाच्याकराप्रख्यातानकोणकाणाच्यात्पुर्वः
विष्णुरुक्षुकादित्यादिश्यात्माः, काव्यानां व
महाकविनिबन्धानाः, अविद्युणादिधिहसानां
व विमर्शनां स्वरुपः। काव्यं कहूं विपरित्यतुं
र ये जानन्ति तदूपदेशः करणे योजने व
प्रत्येकम् प्रसृतिर्तिः त्रथं: समुदिता:, न तु
व्यस्ताः, तत्र्य काव्ययोग्यं निर्माणि
समुल्लाते व हेतुः, न तु हेतुः।

-Kr. Vṛtti on I.3.

(Eng. Trans. by A. B. Gajendragadkar)

16. Prof. A. B. Gajendragadkar, Kavyaprakāśa of
SECTION -II

1. All the quotations have been taken from
   *Kāvyamīmāṃsa* (Ed. Pandit Kedaranath Sharma Saraswat),
   Bihar Rashtrabhasha Parishad, Patna, II. Ed. 1965.

2. "विश्वा, कल्पो, त्याकरण, निरूत्त, छन्दोविचित्रित:ं, ज्यौतिष्यं
   एवं षट्गणिरं" इत्यावयवं:। "उपकारक्तवादलकः
   तप्तममण्डलं" इति यायावरीयं:। पृ. 7.

3. "सम्बन्धात् वाणीसृष्टितं व वदन्य वाच्यं विधायानम्" —
   इति यायावरीयं:। गद्यपदययत्वातः कवित्तवत्वातूं हितोपदेशः—
   कायाच्य। पृ. 9.

4. "आन्वीक्षणी अथवा वाताद्वृत्तीतयाकल्यातं विधा" इति कौटिल्यः।
   आन्वीक्षण रहि विवेचिता अथवा वाताद्वृत्तीतयोः प्रभृतिः।
   "प विधी तत्तत्त्वविधि" इति यायावरीयं:। सति हि वर्णमाणिपि
   विधानां निन्द्यन्तः। पृ. 10.

5. इति वाङ्मयभाषया शास्त्रं कालेयं व। शास्त्रपूर्वकत्त्वाते
   कालेयां पूर्वं शास्त्रश्रेष्ठविधिनिविशेषः। नायप्राप्तितप्रदीयासे
   तत्त्वायेकार्थात्माद्यक्ष्यन्ति। पृ. 6.
6. "शिक्षा, कल्पो, व्याकरण, निर्वस्त, छन्दोविचित्रितः, ज्योतिषः ये दल्प्यानिः" इत्यादियारः। "उपकारकत्वादलकारः तपस्मृत " इति यावरीयः। श्रीते यत्स्वरूपपरिव्रामाददार्धान वगति:। यथा -

"द्रासूङ्गाः कपी लक्षमण वनानं ध्वजसत्र योहन्या परिधिमव्यजते।
तयोर्यः निप्पलं संवार्तितं अवजनन्तनं अभिधात्थानि।"

लेख शास्त्रोविनः। पृ. 7.

7. शब्दार्थोप्योप्यात्तमावेन विधा सार्थित्विविधा। उपविधास्तु
ज्ञुःश्रद्धिः। तान्त्र कला इति विदम्भान्तः। त आवीिः
काव्याचः। ताहौपनिषद्वे वद्यामः।
इतर्वति भिन्नक्तानामयं संहिमविस्तरः।
त्तवते निपुंशीयामयो ग्रन्थशीर्षकारणानि। पृ. 12।

8. पुरा युगीयति सर्वती गुणारितेि तपस्यामातः।
प्रेतेन मनसा ता विरि वः प्रेताचः - पुरां हे मुख्यांि।
अंथेषा काव्यपुरुः सुस्वेः। सोऽसूङ्गुराय तपादोष
गृहे चन्द्रस्तरि काव्यपुरुषचतुरः।

"प्रेतादशायं विद्ववध्यायं विवेकत। सोऽसूङ्गुराय काव्यप्राय। पादी वन्देय तावक।"

पृ. 14।
9. त्वत्त: पूर्व दि विद्यासी गर्य दल्दुर्भपपम्। तदाधिकाँ नत्त: नन्दः। कुर्मासी। त्वत्त: प्रवचनम्। तदाधिकाँ नत्त: नन्दः। कुर्मासी। 
"शब्दायों ते शारीरे, सैल्वुकेत मुखे, प्राकृत बाहुः। 
जीवायुप्रायः, पैशाच्य पादं, उरो मिह्यः। तमः। 
प्रसन्नो मधुर उदार ओजस्वी वासि। उविकावणं च ते 
वयोः, रस आलम्भः, रोमापि जन्दः, प्रसन्नोत्तरप्रवर्मिल 
कारिकां च वाकेलिः, अनुप्रारोपिमादयस्त्रव त्वामालालकर्मिनिः। पृ.15।

10. Compare:

[[वाल्मीकिकस्मम स कथि: पुराण: कवीरः तत्त्ववतीसुतच। 
सरस्य प्रश्नमा तत्त्वपर्वं सारस्वतं वर्धम न कथ्य कथयम्।]]

-काव्यमीर्मुर्ता, पृ.68

[[बृह वाल्मीकिस्माः कथि: पुराण 
तत्: प्रश्नेय सुभध्वयमिन्दताम्। 
रस्या: पुन्यो भवसस्तिरस्या 
स वर्ति संग्राम राजेश्वरः।]]

- बालरामायण, - 1.16।

11. "तथापि सवुध्य प्रागविभ्यं युस्त: कर्म, बालोपितं 
वेष्टस्य।" इति निगम निवेश्य कैत्यनिकहानिपिणि 
गण्ड्रैलतत्तल्ये रामाद्यमृगङ्गां अग्राम।
.. तावच्य कुशानः तमिक्रच समाहेऽनुः निःतृतो
महामुनिनस्ताः परिवृते पुक्ष्युष्मोपपल्लि तमद्वाधिष्ठि
कत्यायनमायो बल इति विन्दुनवमायानपदमेधीसि

क्षणान्वतत्तवं स सारस्वतेरर्मैं हन्दस्वतां
वार्ष समारायत्। आस्मान्वित्तमायानस साभ्यूवाच।
"या हुःयापि न हुःयाव काव्यदीर्घमिभिन्नवमसू।

हृदि न: साधनस्ताः सा तृप्तित्वेन: सारस्वती।" इति
तत्तपवमध्येतृत्तीयः व सूक्ष्मस्वत्वमायादिशेषः। ततः प्रभृति
तुम्वान्तः सत्नः काव्यिरित्यक्षे। तद्वपवाराच्च कवयः
कवयः इति लोकायतः। काव्यशब्दस्य "कृष्ण वर्णम्" इत्यस्य
धातोः: काव्यकम्यैं लघू।। काव्यकथावाच्च सारस्वते
येकपि कार्यप्रुषः। इति भक्त्या प्रयु जो।

तत्तथ पुनिनुस्तां वार्षेवी ततु पुनम्प्रवयन्ती
मध्योद्धरं व कृंद। प्रस्तावतां वार्षोपिनिःनिःशा
तपार्श्र्यं तमद्वादश्च भावाधै भुस्तैतराश्रमद
मदर्शयति।

सापि प्रस्तुपयोप्यरा पुनायांश्रुवालीं ददान।
शिरसि व धुमन्ती सवस्तमता चतत्ता प्रवेशायास्यपि
महाभिः निःरूपं तच्चन्द्राद्वि वचासि प्रायत्वसू।

अनुस्मृक्ष्रव तत्तया निषादानिहलस्वयत्वरीकः
कृष्ण ग्रुङ्कारार्या निरा कृन्दन्तमुदीक्षि
शोकानां श्लोकास्मानां।
.. "मा निषादः प्रतिष्ठा त्वममः भारवतीः समाःः।
यस्त्रो विभिन्नायदेकथायः काममोहितम्॥४।
ततो दिव्यद्रुकितोऽधिका अयं श्लोकाय वरमदत्तः
युद्धार्थनार्थायानां यः प्रभुभेनमच्छेदते स सारस्वतः।
कविः समपरस्यत इति।

स तु महामुनिः प्रवृत्तवचनो रामायणमितिहासं
समंभवः। प्राप्यनस्तु श्लोकप्रभायायायी तत्प्रभावेन
शतसाहस्रानि तंहिताभारतम्। पृ। १६-८।

१२। "काव्यकर्मणि कथे: समाधिः परं व्याप्रयते।" इति रामदेवः।
मनस सक्रियता समाधिः। समाधिः विलम्ब्यांनलागति।
उसतं य।—

"सारस्वतं क्रिमिज तद्भासारस्तः
यथोऽधर्मेऽव विदुषाः निपुणेः।।
ततो वरमदत्तं वरमदत्तं भ्रुपायो
वच्चेतस्तो विदितवेदियेऽः समाधिः॥५।

अभ्यासः इति मद्यः। अदिच्छेदेन शीतलमह्यासः।
स हि सर्कामाश्च सर्व निरतिबंधं कौशिकमायते। पृ। २७।

१३। समाधिरांतिः प्रयतनो बाह्यस्तवभयाः। तातुभाष्याःपि
शक्तिमुदासयति। "सा केवल काव्ये हेतु: इति यायावरीयः।

पृ। २७।
14. दिश्यतात्विकृति सा प्रतिभामयुक्तपतिरत्तमायुः। शक्तिकृति के
रिः प्रतिभामयुक्तपति कर्मभी। शरसर्य प्रतिभाति शरसर्य
प्राप्तयोगी। या शब्दनीमयात्मकसमकारतंत्रमूष्तित
मार्णमन्यदण्डि तथाविश्वसिन्हूर्दः प्रतिभाशयति सा
प्रतिभा। अप्रतिभय पदार्थार्थः परोद इव, प्रतिभावतः
पुनरपययोति यथाप्रत्यक्ष इव। यतो वेधाशिवलिङ्ग
कुमारदासायो जात्यन्या: कविः वृत्तान्ते।

कि चन महाकवो िि देशीप्राणातरक्तापुष्पा—
—दिश्यनीमन ततस्थः व्यवहृति निर्मयन्तिः सम। ततः
देशान्तरस्यवः—

"प्राणामनिमन दिश्यकशीति सततप्रकृते वते
तोषे काव वनप्रदरणेषुपति पुष्पान्यभिषेक्षी।
ध्याति रतनाभिषेक्षेषु विपुष्याद्रोहो तथोसमो
समाधिक्षेत तथोभिमर्यमन्यसत्तमसामस्तवत्त्वमी।"

ॐ शाकुन्तल ॐ

दीपान्तरस्यवः—

* अनेन सार्थि विद्याम्बुराशि
स्तरेशु तालीवनरसेषु।
दीपान्तरान्तरात्मकसुष्ठ्रः—
रपुरकुलस्वेतद्वया मरुदेश्म:।।

ॐ रण्यां ॐ
कथापूर्णव्यवहारः -

"हरोदि पि तावतपरिवृत्तश्चैव
वचन्द्रोदयारम्भ इवाम्बुराशि:
उमामुखः बिम्बक्लायरोक्ते
व्यापारयामात विलोचनानि।"

कुमारसम्भवः

"तथागतायं परिहासपूवः
संवारः सति केत्तुद्वाराभि।
बाले व्रजामो न्यताजयैनात्
वधरसुयाकृतले ददरः।"

रघुरघः पृ. 27-9।

15. ता व द्विया कारपिँकी मात्विनिवः च। कवेश्वपुर्वणा
कारपिँकी। ता पि दिशिया तथा हार्यामेवन्दैविका व।
जन्मान्तरसंकारणेनेकुपी सहज। जन्मान्तरसंकारणेनिनाभयारः।
मन्त्रायुपोदेशपुरुषा औपदेशिकी। धनीये कियतपि
संवारण प्रमान तां सहवेदि व्यविद्यानिन्त। महता पुराणायारः।
औपदेशिवयः पुनरैव येव उपदेशालः, येहिव येव संवारकालः।

त इमे योग्ययिप कय: सारसतः, आम्यारिकः
औपदेशिवकः।

जन्मान्तरसंकार प्रवृत्तसाधसपुष्करीको बुद्धिमान-सारसतः।
इस जन्मायासोद्धारसतासात्तीक आहार्य बुद्धिमान्यारिकः।
उपदेशितसंतक्तव्यारिवको बुद्धिरूपदेशिकः। पृ. 30।
16. तस्मानेतरी तन-श्रेष्ठानुसिद्धताः। न न हि प्रकटिनमुरा
द्वारा फिक्षितसंस्कारपौर्भवेऽ। इत्यावयः। न् हि
यावथारीयः। स्कार्यः हि क्रियाद्वृत्तं कृत्यायाय सम्यगेत
"तेषाः पूर्वः पूर्वः क्रेयानि" इति यायामेव। यत्-""
"सारस्वतः स्वतन्त्रः त्यादेशेदाःश्चाच भिन्नः।
ौपदेशकाक्ष्यत्वं वल्लु कुलस्य दल्लु च ज्ञापत्।"
पृ. 30-1।

17. "उत्कर्षः क्रियान्" इति यायावरीयः। स चानेकुण्डःनिवास्याते
भवति। कि च -

"बुद्धिमहत्वं व काव्यार्थमनुष्ठात्वपुरुषं व।
कवेशयोपिनिशचाचित्वं त्यमेकं बुद्धिमहत्।
काव्यकार्यार्थमनुष्ठानुसंह त्यायायायं धीमता।
मन्नानुष्ठाननिष्ठस्य नेदिष्ठान काव्यार्जन।"
पृ. 31।

18. कवीनां तातत्त्त्वमृणेश्व प्रायो वादः।

"संस्कृता तिथिभिः कव्वृम्ह एव काव्य-।
मन्नाना गच्छितैं मुनिधनानि यावत्।
न्यायार्थमग्नवदनेऽव पदानि श्रवत्।
कर्माकारभगिः त वर्तिः विष्कृतकृतिहिती।"
पृ. 31-2।

19. भावस्थयोपकृत्वा भावयथाः। स हि कवेः भ्रममभिः।
व भावयथाः। तथा खुः कालः। कवेशयार्थपारत्तर-यथा
लो वर्तेः भयाः। "कः पुनरनयोयैत्त यत्कविनादिव।
यति भावकारकाविः। इत्यावयः। तदाहुः।"
" प्रतिभातार्तमेंन प्रतिष्ठा भूविः मुरियाः।
भावकस्तु कविः प्रायोऽन भजत्वप्रायं दशायम्॥
" पृ. 32.

20. "न" इति कलिदासः। पुष्पावि वि कविवादभावकल्यं,
भावकाव्य कवित्वं, तवमेधादिक्रमः भेदाच्य।
यदाहः—

" कविवाद्राचं रघुपितमलं श्रोतृभवो परस्ताः
कल्याणीते मतिभवाय विसयं न सत्ताति।
न्येकस्मिन्नातिविश्ववत्ता सतिन्यातो पुण्याना
मेकः वृत्ते कन्यापुलस्त्वत्तपरियाक्षमो न्यः॥
" पृ. 32-3.

21.

1. सन्तः परीक्षण्यतद्रभजन्ते मूढः परप्रत्यप्रज्ञकः॥
- मालविकारङ्गनभिः, 1.2.

2. ते सन्तः श्रोतृमहं सदलस्यकिंस्तैतवः।
हेमः संलक्ष्यी ह्यमेनी विकृतिः विश्वाकर्षः वा॥
- रघुवंशः 1.13.

3. आ परितोषाद विदुःशा न साधु मन्ये प्रयोगविविधसः।
बलवदपि विक्षिप्तानामात्रमन्युपर्यं मनः॥ शाकुन्तलः 1.2.
22. "ते च दिया रोयकिनः, तस्याम्बयवहारिणयः। इति
महान:। "कवयोगिः भवन्ति" इति वामनि:।। "वल्क्व" इति यायायीः। मल्लरिण्यर्तत्त्वाभिभिन्नविनिः।। "तत: 
विवेकिनः पूर्वः तद्विपरीतास्तु तद्विन्नत्तरः। इति वाम-
निः।।

"अरोपिकाः हि तेन्षां नैसर्गिको ज्ञायोनिष्ठाः।।
नैसर्गिकीः हि संस्कारशीताः भिन्नगिम्य कलिकाः ते न
ज्ञाति। ज्ञायोनि हु सत्यः विशिष्टः।।

कि च तस्याम्बयवहारिताः सर्वसाधारणी। तथाति
प्रयत्नरसोः कौतुकिनः सर्वस्य सर्वव पुरस्य सा। प्रतिभा
विवेकिनिताः हि न गुणगुण्योपाध्यायग्रुवः प्रतयति।।
ततो बहु तपवति बहु च गुणवति। विवेकानुवारेण हि
हुः स्वयं मधु निन्दतन्ते। परिणामे तु यथायथवर्ता
न्याति।। विनिभावशयं निन्देः स्वर्तिः।।

पृ 33-4.

23.

कपिरचन: कविरमसर: दण्डितमकः।।
...

जगति दुर्लभे:।।

बाण, हर्क्वरितः।

24.

मल्लरिण्यः प्रतिभातात्माः न प्रतिभाः, परमेश्वर
वायुमृत्वः। स पुनरमल्लसस्री श्रावः च विवेल।।तदुक्तम: कर्त्ताः स्ति: कविरस्मार्कायोर्भिनः सूक्तिः।। ताँ पुराताः
व्यक्ताः कामक्षेत्र सम्प्रति मया कस्मादिर्द्रुपत्वः।।
य: सम्प्रतिविविद्यति दृष्टिः: तारां स्वयं तलकवि:
तो विन्दुभावां न्यान्नतं भृद्देवान्न निर्भरसाः।। पृ 34.
25. तत्त्वाभिनिवेशी तु मध्यस्थत्वं यथेक्षतद्वादशम् -
श्रद्धाना विविधनविच गुमनविधीनामोदो तृतीयमः:
तानान्द्र लेख्र रसामृतं विविधो तात्वर्षमुद्रां यः ॥
पुष्पः सह यथाविवेकविरहादस्तूर्ति ताम्यतः
केषामेव कदाचन्दिय सुधिष्ठः काव्यामहो जनः ॥
स्वामि समाय य स्माय व सिंहविदानाय एव ॥
कैरक्षण रिव च च च तथायः भावः ॥
काल्यनं किं कवितस्य तन्मोन्मतिवृद्धिताः ॥
नीत्यते भावकृप्तमनं न निःस्य दिसो दशः ॥
लक्ष्मि पुस्तकविन्ययता: काव्याच्य गृहेऽगुहे ॥
द्विपास्तो भावमाणः: विलापदन्तिकुर्दितताः ॥
तत्त्वाय विक्रिया: कारिचुदामक्षोलतन्त्रित ता: ॥
विवाभिधिविनिर्गती: दुःखान नात्यमुक्ता न या: ॥
वायम्भाव करेकविशिष्टक्विचुदमस्यावः ॥
तारतिकेयाराजाः: कारिचदन्महान्विच भावः ॥
गुणादायपरं: कारिचददोषादायपरं परः ॥
गुण्डोबाहुतित्यापरं: कारिचन भावः ॥
अभियोगे समानेषु पश्चिमे यद्य कमः ॥
तैन विदमः प्रतादो तौ लोकां ठीढ़ु रामानुषः ॥
निर्धरण्वः: भास्ते न धृष्टं: चक्षुं तः स ॥
विवाधित्व तात्मान्मागुमं गुलिल: किल ॥
कवित्वो न सिध्दं यथो काव्ये तदृत्वानं ॥
तस्य नित्तिर्: तरस्वादास्तद्मं श्रन्ययोगः ॥
पदान्तत्त वित्तित्वः: स्वायत्तवस्थायोः ॥
तदा स विश्रो मनस्यः दुःखाय: कविवेद वा ॥
कालिचतमाविशिष्ठायिनी मे प्रतिभानिदेः ॥
अथात्: कथाकिछ्यामो व्युत्पातिस्त काव्यामास्तरम् ॥
 .पु. 35-6. 
26. "बड़त्ता व्युत्पत्ति:" इत्यादायः। सर्वतोऽधिका हि
कविवाचः। तदुक्तम्
प्रसरति किमः कथ चनान्नभयते गोचरे वयःकल्य
इदेभेव तन्त्रविवच्य ययाचः सर्वतोऽधिका:।
"उद्वितानुचितात्मेको व्युत्पत्तिः" इति यायावरीयः। पृ. 38।

27. द्विदिषी दि दौषः क्षेरयुत्पत्तिकृतो शक्तिकृतवचः।
तत्रायुत्पत्तिकृतो दौषः: शक्तिततिरस्तित्वात्कयादिभिन्न लक्ष्यः।
यस्त्यशक्तिकृतूऽ दौषः: स: भृतिति प्रतीयः। परिकर्षलोकयाचः -
"अयुत्पत्तिकृतो दौषः: शब्द्या संविधायः केवः।
यस्त्यशक्तिकृतस्ततत्वग्नि भृवेत्वावभालिः।"
तथा हि - प्राणक्रेत्वान्तियुत्पत्तिकृतमप्युत्तमेदिष्टा
विषयान्तिरितिलिहिभोगस्यागरिविन्नान्तिविचित्रय शक्तित
तिरस्तित्वातृ ग्राममत्तेन न प्रतिभास्ते यथा कुमारस्मै
देवीसम्भवगर्भनम। श्वमादेव व विश्वे यथौविचित्र
यथासत्त्वम् तारतिरमित्वं
वान्ति यथतिरिक्तमामवस्तीयः। यथा हि शक्तिततिरित्वं
कथिना स्वं विषये विषये भुगार उपानिष्ठयमानः
स्वतेभि दोषात्तेन प्रतिभास्ते।

- आनन्दवर्धन, धवन्यालोकः पृ. 124।
28. शिविराक्षकशायमाप्पवारितः प्रतिभाने वशः।
एतकृतं शिरमिति रिहृतं मयाधिश्च मुक्तिः क्षणं नुं श्रामनको
लालितं किमित्य शलोकनमित्य हस्ते स्य किं पृथगः।
इत्य श्रुत्य-यतिं पुरस्वय दिग्वासलस् मूलिनः
पृष्ठे वामकरोपरियुक्तस्त्र देव्यः: स्मरतं पादः वः।। पृः 39।

29. "श्युपवारितः। क्षेत्री इति महतः। स ति कवेरशालितृभं
दोषस्मृष्टि चक्षायक्यः। तथा ति-
के वे: स्त्रिया शिविराक्षकशायमयाप्पवारितः।
वैदण्डी विलक्षणितानाः हेया शब्दार्थुपमिन्॥
श्युपवारितयथा-
कृत:कण्ठे निन्दको न िं किमुँ तन्वी मन्तितता
कृष्णे लीलायत्र श्रवित शरिति कुण्डलमुचिः।
न कौम्भे चिंतवे वस्मिनवदातर तु वसित्तव
समासनीपुष्पे निद्रानवननिलास विनितयाः।।
पृः 39 – 40।

30. "प्रतिभाश्युपवारिती भिभ: समवेते क्षेत्रस्यः। इति यायावरीयः।
न खलु लावण्यलाभास्ते स्पृत्यवदो वा लावण्यलाभास्ते सामन्यायः।
उभयोगो यथा-
अन्धाकारणं किरकारो नवकिरणकारकं तत्ततारीकरात्।
प्रत्युत्पालकृत्वा भावधार्मरकितयं भव-न्यून्तिशुष्कमः।
भरतैरामारुकारे जयति निन्दगतुस्तवलावण्यवापी
सम्पूर्णात्मोजोमां किद्येष्मिनियादुक्षिणादो भवान्यः।।
पृः 40।
31. प्रतिभायुक्ततिमार्गश्रिय कवि: कविरिलख्यते ।
उपकारावेपकारभार्य तु मिष्ठ: गार्हकााव्यमोहरूमयामः ।
याचारस्रावर्थः काव्यमनूःकपिल शास्त्रीक्षुरणााहु निरूपणााः ।
काव्यसमकाराक प्रसन्नवाक्यपाठमनुस्करार्थः काव्यक्षुरणाा तु विलुप्तः ।

पृ० 41 - 26

32. तत्र द्रिथा गार्हश्रिय: । ये: गार्हसंविधा, यथा गार्हसंविधा
काव्यसंविधा, योगक्षे काव्यशास्त्रां नियमात्ते ।

पृ० 42

33. काव्यकावि: पुनःरहस्यः। तथभा स्वनाकावि: , शब्द-कावि: , अर्थकावि: , अलक्का-कावि: , उपकारकावि: , संस्कारकावि: ,
मार्गकावि:, शास्त्रकाविरिति ।
तत्र रचनाकथित:-

"तोळळाग्लहल्लीकधङ्कारकोल्हल्लीकधङ्कारकोहस्तस्थितिः
गोलाङ्गलवार्तिकः प्रतिशिष्टश्चरक्तन्दरामनिदरेऽपि
कुलेऽग्लहल्लीकधङ्कारकः प्रतिविष्णु येन भेला
मालिकानातालः उपासितपुराणिनीमन्न्येऽगन्धःः

विघा च शब्दकविन्माहायातार्थ एक्षेत्रः तत्तत्त्वायिष:-

"विद्वेषपुदो महतिवेष राजः
प्रजा वैधयत देवय ताथोऽः
लज्जेद्य गृहस्य मृतेद्य युनो
विभूषण तथय नृपस्य तैवः

आध्यातं कवियः
"उच्चवेशस्य जयसाराजावृक्षिः
राजांपीते भुजटवीकिरिः सफुद्रिः
तनात्वः दुर्मृदिदरे बहु मेनिरे च
वायु गुरोगृहस्यसम्बन्धवायामः

नामाध्यातम कविः
"हातिरिवोक्ष्यः शिकितःस्वाभवः
श्रीयानि विशादेन विचेतना इव ।
न श्रुद्धानि रूढः तस्यनु
ने वेदारस्निष्किता इव क्षणम्

"
अर्थावत:-

"देवी पुज्यमुलू नृत्यंगणः विकृतिहोत्युदुपे
प्रकाशद्रिपं गिरिवुदाह्रं वायुवर्गाः विद्विगते ।
पायाद्रो विलयवृद्धिवनद्वानुवृद्धिततः
रथोन्याकृनिपातं जरारथस्तुकारसिँधुन्यपमा रवः ॥"

विधालकारकरकः: शब्दार्थमेदेना । तयोः: शक्तालकारः:-

"न प्राप्तस्त्रण रण प्राप्ति पापेन कर्मणा विपश्यरणं ग।
न मृतो भागीरथां मृतोः द्युपुपुपुट वनदभागीरथाय।॥

अर्थावतः:-

"भान्तिजित्वापत्तुक्तप्त स्पष्टत्वम् वासुके।
दशभ्रासङ्गाकारः कर्तृः योगोदयिते मे मुखः ॥"

उक्तिः कवि:-

"उदरभिमनन्त्यां मानितीवासलायणः
रत्नवार्तिणीहो दोर्भावस्थामपि।
स्फुरितः य वदेनद्वृद्धक्प्रपालीनिः यतः
स्ततित्व कृतस्कल्यः केलयो यौनस्य।॥"

यथा वा -

"प्रतिच्छुट्यांस्कवः किल्लगपरायुर्लितभुजः
कपोलः पाशुलिंगवतरति ताडीपरिणमः।
परिमन्यायामुव्रितो वृद्धिः कमलिनी-
मितीयं माधुर्यं स्युर्गतिः तनुत्तरं च भजः॥"
रसकविः
"सताः विलोकय तनमरि तामपणिः
मम्मोनिभु विव्रत्युतितपटोद्दृशानि।
यस्या परस्ति परिष्कर्दिषु हारसुत्तर्यां
वामभृङ्गों परिष्कर्ति पवोधेषु॥"

मार्ग कविः
"मूर्तं वाल्कविरोधा सुरभयो जातीत्स्वयंतया सवातः
तारसचन्दनश्चिं विलयवाम्यादेशणशोकस्य च।
शैतिष्ठी कुष्मोद्वर्त्ति: परिष्कर्दिषं च सोहवथं वरणः
'प्रोभेवंकस्मीति: पुरा भिल ददे दत्यान्य प्रवेषे॥"

शास्त्रार्थ कविः
"आत्मारामां विठिरत्यो निर्विकल्पे समाधिः
ब्राह्मोऽक्रियस्मिन् परिवर्तना: तत्त्वपिनिष्ठा।
येद वेदान्ते कमतिमलाश्च्योत्तिष्या वा परस्तते
तस्मोहानाय: कथमयमुप्लक्षितं देवेषु पुराणम्॥"

एषाः द्विनैप्रैतिः: कान्तीयान, पुवयेकामध्यमः
सर्वयुग्योगी महाकविः:।

पृ. ४२-७।
34. दश व कविक्रमाश्य भवति। तत्र व बुद्धिममात्यार्यं
बुद्ध्योऽसः सत्त, तितवच औपदेशिकस्थ। तथ्या काण्या
पियास्नातकोऽ, हुद्यकाण्यः, अन्यापदेशी, मेविता, घट
मानोऽ, महाकाण्यः, कविराज, आविष्कः, अधिक्रेदी,
तिक्रामणिता च। पू. 44.

35. लतामयास्मात: तुकृवे: वाक्यं पाक्मायति।
कः पुरुषयं पाकः ॥" इत्यायायः ॥ "परिमाणः" इति
महः। ॥ "कः पुरुषं परिमाणः ॥" इत्यायायः ॥
"तुपा तिधा व श्रवः।।" इति इति महः।।
तत्र शब्दमेलतु।। "पदनियेजिनिर्माणं पाकः।" इत्यायायः।।
तदाहुः।।
"आवापोदर्यं तावथायदालायसं मन:।
पदानां स्थापिते स्थैरं हन्तसिद्धासरस्वती॥।" पू. 49.

36. अत्तमपरिमुद्धार्थि पदस्त्यलक्ष्यस्तायस्तमात्रपदानां
परिवृत्तिवृत्तिकुष्ठिः पाकः।" इति वामनीयः। तदाहुः।।
"यथदानितिवन्त्येव परिवृत्तिसहिष्ठुर्वाः।
तं शब्दनियन्त्रिणयः शब्दपाकं प्रयक्ते॥।" पू. 50.

37. "इत्यमशिचित्तां पुनःपाकः।" इत्यवृत्तिवृद्धिः। यदेक
विमले वस्तुति महाकविनामनेकोकुफे पाठः परिपाक
वाच्यभवति, तस्मादवेदोपितशब्दमुद्धितनिविधनः
पाकः।। तदाहुः।।
"गुणालक्ष्यारीत्युवितशब्दार्थमणकृमः।
स्वदते संभिर्यां येन वाक्यपाकः समार्थीति॥"

तदुपातरः
"तत्त्वकार्यं सत्यययं शब्दे सति रसे सति।
अस्ति तत्र विना येन परिस्तवति वाक्यम्॥ पृ. 50।

38. "कार्यानुमयतया यज्ञवदनिन्यः परं
पाकोदसिध्वनिययवर्ततलहृदयेष्वरसिद्धितत्र श्व
व्यवहाराङ्गमतैं इति यायावरीयः। पृ. 53।

स च कविग्रामस्य कार्यमम्यस्यतो नवधा स्वर्ति।
"तत्त्वायणंयोरस्वादु विपुलस्वपाकम्।
आदावस्या परिपूर्वकं मध्यम बदरस्वपाकम्।
आदावस्या परिपूर्वकं स्वादु सृष्टिकापाकम्।
आदौ मध्यममन्त्रे चास्वादु वारस्तिकापाकम्।
आद्यायोर्मध्यमं तिन्तिकापाकम्।
आदौ मध्यममन्त्रे स्वादु सकारस्वपाकम्।
आदाकुलमन्त्रे चास्वादु श्रुतिकापाकम्।
आदाकुलमन्त्रे मध्यमं श्रुतिकापाकम्।
आद्यायोः स्वादु नालिकेत्य पाकम्। इति।

तेषां निक्षेपिति निक्षेपु पाकः: प्रथमं त्याज्यः।
वरायुष्यमेऽपि पुनः: कुक्तिः: स्यात्। कुक्तिष्ठ इति तोङ्गुववारसं
मरणम्। मध्यममं संस्कारः। संस्कारे इति सर्वस्य: गुणविषयः।
द्राक्षरणमेऽपि सृष्टि पावकम्पावेन हेमीभवति। शेषः ग्रंथम्।
सम्बन्धमें हि न सर्वकारस्येक्ते। न युक्तामणि:
शाण्तीतारण्यु प्रभावित।
अनुवर्तन पुनः कवित्वाकमामनन्ति। तत्र
पदानुवर्तनेन अन्य कवित्वाकमामनन्ति।

सम्यक्यवर्तः कार्यं नवथा परिपूर्णते।
हानोपादानसूरेन विभेदत्तत्व बुद्धिमान्।

अय्यार्य विश्वासाः दर्शितस्थिताः विधि।
किन्तु विद्यमान्यात्मनमाचलस्य वर्तित। पृ. 50-3.

39. वाक्यं वननमित व्यवहरित। तथा ब्रह्मा प्रेणेूँ
मेधिनः भान, शर्म, अत्यन्तमित। पृ. 72.

40. "किमः" पृष्ठानुवर्तकेः वर्तमानस्य वर्तमानस्य
योपन्यासः अः" इत्यावारः। "सोः कविनामूलेयः।" इति
तावारीः। यतो नात्तकाविवर्तादिनः देवानां व
वाक्येश तत्ततावरित वाक्यास्ति विदेश्याति तित्तिति दिश्यम्।
पृ. 77.

41. "श्रृतः, तृतीया, इतिदातः, पुराणं, प्रमाणाविधा,
सम्पादिता, राजटत्त्वादिपी, लोकी, विस्मया, प्रकृपां
ज्ञातान्मेवादियोऽयः।” इति आवारः। "उपवित्तस्योऽः
योक्तूत्सयोऽः, उत्पाध सन्योऽः, संप्रार्थविलारिण्य व सह
थोऽः।” इति तावारीः। पृ. 87.
42. തിന്നിട്ട പിരുളത്തി പുരുഷം ചക്രങ്ങൾ

"ഉർമ്മിധാകുമാരാ: പുരുഷസമേഖ ചക്രം." 

ജനാർജി 

" പരാജയ വയലാ: സമാധിഭാവം-നാരെട്-

മാർ പുരുഷസമേഖമാസാടുല.

ഇ യാത്ര സമയവൽ ചക്രവർത്തി കിര MH

ഇവിടെത്തന്നെ സ്മാരിവിഖ്യാതി പൂ.87.

43. തലയേദ് സ്വാധേന്യ പർവ്വത്രഥ ക്ഷേത്രി 

" നമോദാസു തവശേഷിയേ യോ ദൃഷ്ടി-ന്തു പൊടി പോടി

ഖ്യാ: ശാസ്ത്രനാഥരാചാര കവാച യാഥാഭി പൂ.89. 

44. സ്മാർതി 

"നിത്യം വിഭിന്നന്തര സമ്മാന വ്യാഖ്യാനി

"വിഭാഗികടിക്കേയെ യഥാഭി സൂക്ഷിക്കൂ."

ജനാർജി 

"ഇത്തുർന്ന മിതാന്തരം ഗാനിതാംഗാസ്ത്രാംഭിച്ച

സമാഹിതികേദാഹാനം സൂക്ഷിക്കൂ."

പൂ.89.

45. രേഖാഭിസി 

"നാ സാധിക്കിൽ പതിമ: പേനച്ചി ഹറി ഗത:.

സമാധി തന്തു സ്മാരിവ മാ വാലും പഴയ പവ: 

"
"मद्य नौशर्यलयेन लिप्तस"।
विश्लेष पूर्वः समयः विश्लेषयताम्।
जगतिज्ञातातुरक्षणप्रवृत्ति-न वालिभाषणाक्षतिरत्नः॥" पृः 89-90।

46. पोराणिकः:-
"हिरण्यकशिपुदैत्त्वो यान यान सिमतवान्युद्देश्यः। भृगुनान्तः तुर्यकः तत्तैत्यवः दिशेनम्॥"

47. अनाहः:-
"हृदीनां साधनाप्रानामिततासपुराणाः। अध्यानः कब्यासः कवित्ववैकमोष्कः॥
इतिहासपुराणास चुम्मयिमव तत्तति:।
विवेकः अनुग्रहादः सुममप्यार्यस्मिन्ते॥
वेदार्थस्य निबङ्क्षन स्ताव्यान् तत्त्वः। स्मृतिनामिततास्य पुराणस्य तथा तथा॥" पृः 91।
48. दिविष्यः प्रामाणिको वैमानिकस्ताकार्यः। तत्र
प्रथमः। शवद्य सामान्यमितां विशेषवार्थः।।
अतः—
"सामान्याः वाङ्मयमार्धीयाः
भूमि प्राप्य जातसभिषेककिंतुः।
स्त्री काँचिदिवित्यांभिक्ते सतते मनोऽ मे
तामेव वामनयनः विशेषकरोति।। पृ. 91।

49. तत्र ययी ब्राह्मणाः। दिविष्यः या। दीर्घकी
पूर्वोऽतरस्थश्रावः। अर्धीचंतादिने लोकायतः व पूर्वः
पक्षः। साङ्के न्यायेऽस्मिन वोत्तरः।। त इत्य छत्रः
ततः।। पृ. 10-1।

50. तत्रस्मु साध्विज्ञायः—
"नानास्व विष्यते भावोऽनाभावः विष्यते सतः।।
उप्योगितैः दृष्टो नास्त्यन्योऽस्तत्वदा दृष्टिभिः।।"
अन्य—
"यस्ते यज्ञः प्रभृतितमस्ते वेदः ब्राह्मनिष्ठम्
मृगाधये याग्यैः। कृत्यमपरस्तारावः।।
अभू हे हृदयन्ते फलकृतमनुष्ठावः तत्वः
ज्ञात्याविष्ठा विलाचति मृदेशा भावति।।"
पृ. 92।

51. न्यायवैधिकाः— स किंसामगुरूक ईवः कर्त्ति।।
इति पूर्वपक्षः निरस्तिसैन्यस्यत्सत्यः करुप्तान्तमिति सिद्धान्तः।।
52. बौधदेव:--
तिवंशापूर्व वि शब्दास्तागम मंदिरामण्या:
अथ --
"भयं विदितं शब्द वस्तुवाच्यिन्द्रतुल्यः:
समर्थं यतं कान्तेऽकान्तं बलाभप्रियमभावित ।
नन्दयमान मा अर्प्याधिनेनेक्षरं यथो
भृति सिद्धं मानुनायं तदेव विभाषकम् " पृ. 93.

53. लोकायत: --
भृत्ययात्तेऽद मदशक्तिवत् । अथ --
"बहुविधभिः सार्थिचिन्तकः
प्रवचनैत्यविविधं कृतेवरतः ।
अष्टिः तु सदान्ते सत्यात्तिकः
प्रलय यान्ति सदाविचित्रतयः " पृ. 94.

54. आर्घ्य: --
शरीरसमात्म आत्मा, अन्यथा शरीरसमात्मामर्यम वा ।
अथ -- " शरीरसमात्मामाणि ये यदवत्ति जन्ति से ।
तथव मने यज्ञात: सत्सागरकोशर्य भेः " पृ. 94.
55. सर्वार्पिक्षताकायन्वितयाद: तानिमान्याधारायस्य- 
-तत्त्व: प्रत्यक्षोंक्ष:।

आयुर्व: -
"या सर्वार्पिक्ष: वाताद्वारा: गात्रितद्विव: करति:।
सुधार्य स्वयंदरादिते कांश्यर्यमिन्ति कांश्यर्यमि।"

पृ. 94-5।

56. समपविया शैवसिद्धांतीयः:-
"घोरयोतात्तितब्रह्मविधातितिव:।
पारपरपदवयापि पाययः: परम्परवः।"

पार्यात:-
"नायन्तवत्त:कव: पुराणः: सूत्रमा उक्तानो व्युनागाततारः।
स्त्रित्वरात् धन्यं समान्तकुम्भस्थाया वाकोः।"

शैवसिद्धांतीय: -
"कलिकृष्टवतिनि यान्लोकेका: विवरतन्तु:।
विस्मुच्यता: त विषः।।
मभ दि सुपरिवेश सर्वसत्त्व: परम्परेश
स्वाभाविन्य प्रयातं।"

एवं शैवसिद्धांतान्तरेच्छय:।

पृ. 95-6।

57. राजशिरस्वामांतप्रयाम्यायास्त्रीयः:-
"राजपत्यायाम्यां प्रतिविशिष्टतान्त्रिकाय: नृपते:।
पर प्रत्यावय: प्रतिकृतसाक्षकस्तरिर्य।।
बहुव्रयार्ज राज्य न सुरसराज प्रतिप्रभिः।"

पृ. 95-6।

...
नादयास्त्रीय :—
" एवं धारय देवि बाह्लालकर्मेव कुलधार्यां मातृधर्मी भृगुवंशम् भृगुवंशम्।
प्रयत्नायत्थाम राज्यायाम भृगुवंशम्। भृगुवंशम्।।
देवीं नतियतः स्वववष्टिनं भृगुवंशम्। भृगुवंशम्।।
शम्भकोऽसः परिपाताम् लिम्बितवच्छेदादहास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्तास्
कामाक्षीयः—
" नाशयां त्वयिः यल्लकमः: पियायाध्योक्षामायातः।
अतः मन्दरतास्तवं हु प्राप्तः: समर्तस्तथा।।। पु. 96-7।
58. लौकिकस्य द्विधा प्राकृतो व्यापनवन्यः। तयोः प्रथमः—
" स्कूलपिठारीवर्यन्तरययो विप्रकेर्ममिति
प्रियतमः ययोः: स्नेहाः सत्त्वः प्रथमः तनः।।
जनवदुः सद्वन्यां वसाय जैवे तैः
विषपरिच्छिन्ते प्रेम स्त्रीणां धीराय व जीवितमः।।।
यथा वा—
" ब्रम्ह्यास्त्रवन्य यास्त्रवन्य दलनः: पिकृकृतस्य व।
धारास्त्रव व मातिस्य हैवावा सुविनिविच्य फल्युः।।। पु. 97-8।
59. द्वितीयो द्विधा यमतस्तत्र्ययः: कालिययजन्ययः।
तयोः प्रथमोऽनेक्षा देशानां बहुस्वातः।
तत् दारिकात्यः—
" पिवन्यायास्त्रव मरिचव ताम्बूळ विद्वीति।
प्रायायाक्षेरदशानि मधूरि द्रमिलायः।।।"
यथा वा -

"विरम मदन कस्तव्व देत्रा शक्तिरिन्दो-
रिष दिकुम्ब्याय: कुणिजतामः स्वातंत्रि।
ह्रदपुष्प हमास्ता: कुन्तलप्रेयतीनाः
प्रहतिकिंच्छोरुगुनयो वज्रसारः।"

उदीप्यः-

"नेपात्यो वल्लभः सार्वमाण्डलमदमण्डना:।
ग्रन्थार्धपालीशु नयन्त्र सझभयामिनी:।"

विष्णु:-

"भिक्षुयामीराधात्पक्षभिं वलतयंता:कुर्वनीदृशो
दीर्घाष्ठाङ्गतितरंद्रागते तत्त्वोन्मूच्य वघुरिः।
पर्यः कैलिमातः कर्त्ता विरमयन्नयो न्याकण्डय्यनातू
कौं थय व्याहरतीलं वीर्य निरग्नात्स्वामालीजन:।"

पू. ९८-९९।

६०. कविमनीश्राविनयितं क्षातंसम्बिंधं वा विरयना।

तत्त्वाय -

"अर्थित चित्ररच्छिको नाममहुकवियाध्यायारापितः।
दिक्ष्ये मलयोत्त्पत्ते रत्नवत्या: पुर: पति:।।
तस्य रतनकामस्ता किष्ठे देव्या: सहोदरी।
स्वयंवर विधावाशीत्तल्लविज्ञुन्दैर।"

...
प्रतितिया -
"यज्ञरस्त्रां लिम्पति यज्ञोन्म स पुरानिन्यत्वपति मातो品
मालो गद्यलेखने फुस्ते स्वादुंन्यति फणिते।
यंतर्या प्रख्यतं-गुणः प्रख्यति क्रीयेयाग्रहामणे;
तारत्वं स शास्त्रामृगशे मुक्तज्ज्ञानंसपि॥" पृ. 100।

61. "नीवेदनमिथ्यासों यथं न प्रतिभाक्षण:।
स कौक्षिपामणीत्रं शेषास्त्रण कुटियमन:॥" पृ. 100।

62. अभिधितेव्यो यद्वचत्त्वकेंद्रकम्। तत्त्वसाविश्वेषणम्; 
"मेघाणार्व धन्यासात्ममार्यातो हारः प्रकोणं दिशा। 
मात्रागोत्रालोकाभिमतांमरवधुप्पोनरस्तनास्तान्फालं।
धुपणयन्टः ज्वलन्यो बदवशादैरावण्णिरहितम्।
पायाद्: परिपत्राणणङ्गवलीश्रीतकर: शीकर:॥"

रत्नपरिश्रीयः
"द्रै: वृक्षाणं अतिपतीनां
सदिमः प्रक्षिप्तो न हु तस्मानंयः।
यः स्याज्ञवाधितुमस्मिग्नाणोऽथो वा हरिद्रारस सनिकासः॥"

धर्मवैदिकः
"स दक्षापाण्ड्यनिविश्वगष्टिः
नताकामकुल-वत्तज्ज्ञानाद।
ददर्शी यक्षोक्तत्वाल्लचारः
प्रह्लादाम्बुजतामत्मयोनिम्॥"
योगात्मकीय :—

"य: सर्वाः हृदयकलेप प्राणिनामेकहस
सत्वा जागरिष्ठ त्वमिति व मुहुःध्येतापि बुद्।
ते त्वाराध्य पूजायहिं बन्धुमेव विधाय
द्वस्तात्तेजः विमलवस्ते भवनस्तौ भवन्ति।" पृ. 100-2।

63. "पाण्ड्योदयसारितसिद्धर्थम्
क्रृप्तान्मारामो हरिपन्दनेन।
अभावां बालापरवत्तानुः
सन्निहरोद्धन ईवाधिराजः।" पृ. 102।

64. "कुर्विदिषैः मुरदन्तिनो मधुमिहास्मादु कानोपकर
tनत्वानेनमेव विपूः भावतपरमः सहस्रवयः।
मन्मतस्वर्गसर्वत्रिष्णीजनमेव पञ्चकृष्टे पार्शवभिः
ध्यात्रिभस्म निनिन्द विलमः त्वापनिरारीजनः।" पृ. 103।

65. "गुणानुरागमिश्रण यशस्तत तव सर्वतः।
दिर्घस्यनां मुखे जातमकस्मादवृक्षकम्।" पृ. 104।

यथा वा —

"उन्माधयतमः बुद्धाशिर्षिदलति कुम्भे सहस्रन्तयम्भुवानि।
स्यन्तदति वन्दवान्तः पतितम्यनसा: सन्निश्चमालिकाय।
पीयनां वान्दुकामथे: कमलस्यवर्गः किच्छ किंविद्यध्योरा—
श्रधन्नुरूर्मायिष्ठित्वमितनभस्ते याति वृद्धामितचम्।" पृ. 104।
66. इदं कविष्यः कर्तिकमर्त्त्यपतित्तपरायणम्
इत्र प्रगल्भमानस्य न जात्वर्क्कर्दक्षिनः। पू. 104।

67. "स्मृतवा यदिनाग्नवाक्यास्तिया वीणास्मि हुम्म्वी नखोऽनेन नलकवरस्य विरहादुतकस्य रम्ब्वाभि।
केतनेकः दशारथापलमुखा शुक्रेश्चिम सिद्धः अवतररतैः महतेः
सूक्ष्मः कारित्वेत् हि हासिनि शधीवस्थिः ह्यं सम्भवम्।" पू. 105।

68. दिव्यमानस्नेत्रम् वृत्तरः। दिव्यस्य मल्लवरामने, मल्लवरि स्वर्यि
व स्वर्यि ग्रह क्षेत्रेऽखुदि मेषः। दिव्यस्य मल्लवरामा, मल्लवरि च च
दिव्यभाव इति द्वितीयः। दिव्यश्वेतमल्लवरापरिकल्पनया तृतीयः।
प्रभावादिव्यंतरश्रुतिभवतया क्वतः च।
तत्र दिव्यस्य मल्लवरामने
"श्रियः पति श्रीमति शासिंदू नाजुकविद्वाति
वस्तुदेवतामनि।
वतंदशायतारमल्लवराचिरणं भारूपं
मुनिन्हरि।" ॥५७॥

मल्लवरि स्वर्यि ग्रहमने-
"पाण्डोनिन्दन नन्दने वनमिवं स्वर्यिः संकाल्पे: सीधुः
क्लूवत्यांकिती कल्पस्तु द्वन्द्: स्याहारिनाम्।
अघ्येन्दुधिलालवाल्लथ सन्तानानि तले
ज्योत्सनास्त्रेण गलधर्मपद्धतिः विनायुपन्ति।"
दिव्यरथ मल्ल्यभावः

" इति विकसति तस्मन्नन्यायः यदृना
समंजनि वल्लिदेवो देवकी यत्कल्लम् ।
किमपरमथ तस्मात्तथोइत्यस्तिसतस्त्वः
प्रणिनित्यपरिरञ्जः: पदमानौ कृमं ॥"

मल्ल्यभावः

" आकाशसनातकोडितोकौक्त्यादान
समदश्युगागाययत्वलम्ब्य हस्तीः ।
कौशलालत्व ततञ्चविविधीतत्ताति
पश्यन्ति देवि मनुजः: स्वक्षेवारणः ॥"

दिव्येतिवृत्तपरिकल्पना

" ज्योतरनाप्पुरसरसिन्दु खेतो सिमन्दिराय
वाद्धूतं वितरसभृतिच्चुर्णोः कथोपितः ।
स्त्रौकृते प्राक्षणिन्तर कैौः कौसम्यः
सत्वं तत्त्वं कथं भवता को हर्ततत्र यपूर्वम् ॥"

प्रभावाविरूपादिव्यभावः

" मा गा: पातालमृति स्वरसिः किमपरं पाद्यमानं: कूटेय
हृदिकवः पादप्रस्त्रितम नाहि बले पूर्वरूपमाइशः ।
इत्युस्पन्यानामेऽभुपुष्चिति विश्वात्कस्योऽस्सोदा
पायावधाकाऽपाद्यणिति पुलिकंत्वमेवार्णाश्च वः ॥

पृः १०५-८
69. मर्त्यः —

"वधूव्रजस्थाने व्यवहारति पुत्रः पितृपदे पदे रिकते रिकते विनिर्विवाहिते स्वतःचलिति ।
नदीमोक्तो-न्यायाधिकारितीविवेकक्रमम्
न च प्रस्वाभूतिः प्रवहति जगरपूर्णमय च ॥" पृ 108 ।

70. पातालीयः —

"कर्मः कोटिकृतः प्रणयति पुर्वस्ताचे देशविशः
तज्जः नीलस्ते कपिलाशिकयोः स्तावति च स्वरंस्ताच्चायाः ।
पदमः सद्वेष भस्तरमयति पुरः कामलोच्च बलो ये
सोर्वायः सर्वराजः प्रज्जुः निज्जुः प्रेम्यताः श्रीराचारः ॥" पृ 109 ।

71. मर्त्यभावातालीयः —

"आद्यवले क्रज न वेदस्यकरण कर्मः
द्वि संदुहारति न गर्भ तरिभयश्रितः ।
तस्मात् पूरं सत्मिति प्रयु कृत्यन्
मर्त्यः शेराप्रिति विरीरितिकरिटमायम् ॥" पृ 109 ।

72. विद्यापातालीयः —

"स पद्म वो यस्य विशालमकर्भिः
स्ववतानं ब्रम्हते विद्याय ययाम ।
विभाषति कृत्यपूर्वायगालोकेशरः
पिनअकिनं कर्माज्ञगपाकम् ॥" पृ 110 ।
73. त्वर्गमल्लमातालीय :-

“आस्तीकरुपसितमुनि:स्य विश्वमयुक्त:पारीक्षितीयान्यवा
रत्नात: तक्कलक्षमणः प्रस्युक्तः वैश्य: श्रुत्यः च।
उद्देश्यकार्याविश्वनन्तरत्त्वान्त्वोलन्यः
यस्यायापि सविममः काण्यस्तृत्त्वदेयसो गीते॥” पृ.110.

74. "लोकमित्यकारमुल्लिलखोपज्ञानो निदेशार्थः
सारः: सम्पूर्णः। अस्तु नाम निदेशार्थः। किरु तिथिः
व्याससे विवारिततथायो विवारितरमणीयः। तस्योऽक्रमितः
तानि शास्त्रायधिक लक्षार्थः काम्यानि।” इत्यादिभ्यः।
यथा ।

“अपं लक्षणियो राशिः लया पियनिरय-नभः।
समुपत्त्यालो हनुमाननीलोत्पलध्यूरः॥”
यथा वा ।

“त आकाशमित्यायमूल्यर्थ परमर्थः।
आस्तुरोपोधिकृतस्य मन्त्या समर्थः॥”
यथा वा ।

लदेव वादी तिन्नूर्मं महत्वभारिवार्तिमिति” इत्यादि ।
पृ.110-2।

75. “अत्याधिक्षामित्यादिव-नोपदेशक्ष्यः काव्यम्” इत्येको। पृ.62।
76. "न स्वरूपपरिवर्तनमिवदै रूपमाकागस्य सरिष्टलिङ्गदेवर्
किन्तु प्रतिभासनिवर्तनम्। न च प्रतिभासस्थायार्येन वस्तु
न्यवतितत्त्वो यदि तथा रूपस्त्रूर्याचन्द्रलोचनमिवं दुःस्तया परि-
रिक्ष्मानंदाशारणां ज्ञाते पुराणार्गमनसिद्धांतरावल
य मात्रे न लतः। इति वायावरीयः। श्रवष्ट्योक्तः
सरिष्टलिङ्गदेवीनामशयोः। यथा प्रतिभास्य च वस्तुः
स्तुत्यं गायत्रि काव्ययोगिणिवध्यद्वितिः। शास्त्रे यथा -
"प्रमाणान्वैल्पिकं विम्बले विद्यद्वितिः।
तारामुद्गसम्बन्धे हंसायत इवो"।
काव्याणि पुनरतन्नयायायेऽः। पूर्णौ।

77. अस्तु नाम नित्सीमार्थसारः। किन्तु रसवृत स्य निबन्धो
युक्तो न नीरसस्य। इति अपराजितः।
वदाद -
"मचनुमुद्यावयवयनस्यावनोदयाविवक्षमिहः।
सरसमिपु नातिभुव्व उपकृतसानन्तरो शये।"

"यस्तु सर्वद्रिष्टसारसुरसुरसुराबिधिशरण:।
कविशाशिकारवित्तिको वित्ताधिको नो मतः। सहस।"

"आत्। इति वायावरीयः। अस्त्या तातुमहामनो
रसवायुतो विन्यासार्थः। काल्पो तु काव्यवनानि
रसप्रसं विरसकत्वं न नाथः। अवयववित्तशिक्षायां वेदमुल्लयेः।"
तत्तिविरुध्दस्पर्शस्य तत्त्वं विुलोक्ततलोदिरि ताम्रपणिः
मम्मोनिन्धो विद्वृत्तशुशिक्षितपुष्टोशृष्टानि।
यथा: पयांसि परिणामित्वा हार्मूत्वाः
वामस्वयं परिणाममित्वा पयोधरेः॥

अद्रिविििनस्वरूपस्य तत्त्वं विुलोक्ततलो�िरि ताम्रपणिः
मम्मोनिन्धो विद्वृत्तशुशिक्षितपुष्टोशृष्टानि।
यथा: पयांसि परिणामित्वा हार्मूत्वाः
वामस्वयं परिणाममित्वा पयोधरेः॥

ता: करवृद्धनमुक्तस्य तत्त्वं विुलोक्ततलोदिरि ताम्रपणिः
मम्मोनिन्धो विद्वृत्तशुशिक्षितपुष्टोशृष्टानि।
यथा: पयांसि परिणामित्वा हार्मूत्वाः
वामस्वयं परिणाममित्वा पयोधरेः॥

विद्युल्मयेप्रतिविद्ये निर्विद्ये वापिवनो
वैधर्षो विद्वार्तेऽदयो दण्डित्वाः नमः।
यद्वस्यहस्ति वयोः स्मरणुच्छन्नित्वं सदा सम्पदाः
यथा: कोरितावस्था व जलेसत्कान्तलाभिविधितामुः॥

सर्व पुनःविद्वादिििनस्वरूपस्य तत्त्वाः

विद्युल्मयेप्रतिविद्ये निर्विद्ये वापिवनो
वैधर्षो विद्वार्तेऽदयो दण्डित्वाः नमः।
तता: स्वेतधिपुर्वकविद्वा स्मरणुच्छन्नित्वं प्रतिविद्ये
वयो हीनेन प्रेयत्स्या हृदयविद्विधमनयन्त्र रसता:॥

कुकुकृविद्युल्मयेप्रतिविद्ये निर्विद्ये वापिवनो
अस्तुरस्तुम न वा भूतकोणि रसःरित्य:॥ पृ. 113-5.
78. "यथा तथा वास्तव वस्तुनो तथा, वक्तुप्रकृतिविशेषार्थपर्यंत
tु भवत्तता। तथा य यथार्थ रक्षत: स्तविति तैविकरको
िनिन्दादिति मध्यस्थतु क्रोदार्थते। इति पाल्यकोरिति:।

"तेषां वल्लभ्या तमिः क्षणिनिस्फाराः क्षाधीये
तेषां शीताः। अस्त्रेया व दृष्ट्यामुक्तवेदेऽत्ततापूर्वः।
अस्त्रार्जे न तु वल्लभा न विश्वविगुणमिहि
भूमं स्रजि दर्षनामृतितथा नोष्णो न वा शीतलः।।"  
पु०।।।।।।।।।।।

79. विद्याध्युपति मद्यिनिवेद्य वस्तुनो तथा न नियत्यभावम्
इति अविन्त्यूदारी। तदाद्

"वस्तुस्वभावो न क्रेशतन्त्रो
गुणाद्यविशेषार्थविशेषेन काष्ठे।
स्थविनः नब्धविवृत्तारणामिन्नै
निन्दस्तु दोषाक्षरार्थ मूलः।।"  
"उस्मृणपुष्पन्नम्।। इति यायावरीयः।।"  पु०।।।

80. किंचि। संस्कृतवत्स्यविविधम् भाषाय यथासामसर्यः
यथार्थि यथकौमुख्यावाक्षितः। शब्दाल्प्यशाखाभिभालाभोमाध्यप्यापरमुप्कस्याब्याहारः।
स्कृतस्य शब्दाब्याप्रि: वारसान: प्राकृतेनापरो िमनु
अन्योपशृणिपरिः: िखयम्परे मूलभासाक्षेत्रे।
शृणिपरिः: कोषखिनिभावति वत्छुमिः। कि-िखकरिचं द्विवेकतुष्ट्यं
वायुपरिः द्वी: प्रगल्भासार्वार्थत रुक्षेिस्तस्य कौन्तिस्मिनः।।
81. गृहीतविधोपविध: काव्यशिष्यां यथा प्रयोजित । नामधातु
पारायणे अभिधानकोस: । शन्दोविधित:, अलक्षकारसः ।
काव्यविधा: । कलात्मु वहुः खलितपकर्थ्यविधा: । सुजन्यविधि
कसानि नायिकः: देशाततः, विदम्यावादी, लोकायतः: विद्वद्गोष्टिः
वय काव्यमातरः पुरातनकाेविनिवधाय। किंतु -
स्वास्थ्य प्रतिमायासो भवितपरिवधिकथा बहुतृततः।
सूतिदायवधिकर्षेद्वर्म मातरो बृहो कवित्वसय।
पृ.: 123।

82. "तद्विन्द्र काव्यविधा: परिकर: " इति आयारयः।
"प्रतिमेक परिकर:" इति यायावरीयः।
पृ.: 125।

83. कविः प्रथममातमानेभिः कल्पयेत्। किंतु ने
संक्तकः: क्यों भाषा विषये शवतोरतम: । किल्पिलिंकः:।
परिवस्त्रो वा, कीटसिग गोश्वाः विनोवः: क्यों स्या वा
पेत: संक्तक इति भूष्वा भाषाविशेषमात्रेश्येत्। इति
आयारयः। "स्वेदान्ते विदम्यावरिसा ज्ञातनास्य
पुष्करंभाषावतवर्त्य अधि भाषाः: स्युः।" इति यायावरीयः।
पृ.: 126।
84. देशविशेषण व भाषान्तरण हुयते।
तद्वकम् –
"गौड़यास: तैस्कृत्यम्: परिवित्त्यम्: प्राकृते लाटदेशाम्:
साप्तक्षिप्यः: सत्तमम्बुधेश्वरबाधान काश्य।
आवनत्य: परियात्य: तह दिशपरबीरतभाषाम् भूजले।
यो मध्ये मध्यदेशी निवासिन् स कविः: तद्व भाषान्तरण:॥
पृ. 126।

85. जानीयालोकसाम्यत्रं कवि:कृष्णसंघे व
अस्मत चे करिपरंयमेकभिनविशेषं व ॥
वनायानामाकणै न जूपस्तय बालमान।
जानीयात्यमात्रानं यतो लोको निरक्षुः ॥
गीतकारितांस्तोतरा देशान्तरस्तिष्ठो।
प्रत्येकं तु केवल लोक: साधन: सुमहत्तयि ॥
प्रत्ययकायर्चं य स्वं च कुलकोषितः ।
शृद्धाश्रय विधा च करिजितिद्वित होवते ॥
ईं महाभागंकरं विरचितं
परोवित्तियायर्वतारलोकं यत।
सृजितित्करणं गतान्वक्विन्
कवित्तबामाणं समेत निनवति ॥
वयः स्वादू सतां केत्ययं तेसायानाद्रयं कौन्तकात् ।
बालस्त्रोतोज्जातिनां कार्यं याति मुखार्मकम् ॥
कार्यवासरतज्ञानां परिवर्तान्त मदीनाम्।
कार्यवास सत्: कविनां व भ्रमणहुना दिशो दश॥

पितृविनिर्विन्दुर्व सुतादिवभवदः।
अधिविचारेऽवाक्यानि स्तुतिन्तः च पदन्तिः च ॥३॥

पृ० १२७-१२८।

४६। "कि-य नामबृत्त पदेदर्पणस्तोतरस्य फलस्य" इति
कविश्वरस्य।

न नविनमेकाफ़िनः पुरतः। त हि स्वीय ब्रह्मानः
करण तारिकणा जीतत।

न य स्वकृति बहुभन्येत्। पञ्चातो हि गुणोऽभौ
विषयस्याति।

न य ढीपेत्। दर्शनो हि सर्वस्यकारणावुचिन्तित।
पर्याय परीभेत्। यथासीनः प्रायति न तदौ-कठातेरति
प्रायो वादः।
कविमानिन्यं तु हन्दोंतरतिनेन स्वमेत्।
कविभाष्य र्हि पुरत:। सृवतमरणवलितं स्त्रादिप्लेत् च।

तदाहार।

इद् हि वेदव्याहस्यभूतम्।
परायन गुणितं कविमानिनः पुरः।।
न केवल तां न विभावलयसं
स्वकार्यविनेन विनाशस्यापि ॥३॥

पृ० १२८-९।
87. अनिवार्यत: पुरातत्व विवेकनि तस्मादिद्ववे
निश्चां व यामकृष्णेन वृद्धा विभेदे । स प्रातस्तथाय
कृता-प्रवचनस्य: सारस्तव्य तुकतिद्रीयते ।
ततो विधायस्य वथातुक्कासीन: काव्यस्य विधा
उपविधायानुविशेषेदुहःप्रदायत । न हृदेवोधिन
मन्त्रप्रतिविन्दुर्यथा प्रत्युत्तरकारः ।

d्विद्विदेष्काव्यरूपः । उपमधुयाहनः रसायन-
वादविषयं भूषाते । भोज्यानाते काव्यगोष्ठी
प्रतिभवत । कदाविचार प्राणोत्तरणी भिन्ददीत ॥
काव्य महस्यायारणा, मात्रकाव्याः, विषया योगा इत्यादिय-
नात्वम् ।

ज्वलिन्यम: परिभ्रमितपरिषदा वा
पूर्वाहंगविहिदस्य काव्यस्य परिधा । रत्नावशत: काव्यं
विरवशते न व विशेषी रुक्तस्ततमादपरिशेषत ।
अधिकस्य त्वागो, न्यूनस्य पूर्णो, अन्यथा तिथिस्य 
परिवत्ततेन, प्रकृतिस्यानुसारिनः पेत्याहेतुः ।

साय सायायायायात सरस्तव्यम् । ततो
दिवा विहिदपरिशिष्टाः प्रभस्तमादिपवयायात् ।
वाचदित्ते सिन्धयभिभेदः । द्वितीयवधातीयाचाराय ।
सम्बकालवे व्यवहार: वर्फारोपयाय । वेदां सम्पूर्ण
प्रतिष्ठापित । ज्ञातसे मूहे मन: प्रसीदंतर्स्तातानन्यख्यातिद्वियात्-
-होरावशिकम् ।

पृ. 129-130.
88. रिञ्चः व प्रबन्धामेकाकार्यांतः कुरालतुः। यदिस्य धर्मममिति -
"निघोषो विजुः वां दानेष्ठायायां अल्पदेवताः।
जुः यहिनस्त्रोध्याय प्रव्योज्याठ्येष्ठवः।
हः श्रद्धृ ध्यानासितरसयः मन्दमहार्यः।
हः दिष्टेदेत्र शिष्यवासः पवः काव्यमहापदः।"
पुनः समापविष्याभिः पुनः तैसरिष्याभिः,
शून्यदिनः सह विवेष्यिष्याभिमिति कर्माकृतिः
राष्ट्रप्रतिवक्षः प्रबन्धाविनाशकारणः।
पु. 132।

89. यथा यथाभिमोगः सैन्याश्रम भैरवः।
तथा तथा निह्याना तारतिबेन रम्यता।
मूलवः कव्योन्नन्तः सहायः कव्यः गाः।
महाप्रवन्ते हृ कविरेको त्रृ दुर्भाषित्रः।"
अनाहस्य -
"बहुविश्व स्वेच्छायः कार्यः प्रकृतिमहतिः।
अनुस्सतार्थसम्बन्धः प्रबन्धः दुर्दाहः।"
रोकनिविचिन्त्य विविधः पुणः विविधः गुणविनिविधः
शब्दार्थसाम्यमुनितः व तुलितमुद्रः।
कार्यसः निबन्धविषये विद्वेषः प्रयत्नः
 के पोतान्तरित्ता जल्लिं च्यनः।"
लीटामिथोपनिषदः तत्वेऽवधानः
मभयतः प्रतिदिनं बहुदुर्शनों पि ।
किंतु रक्षणं कधवनं तुवितपाका—
द्राक्षतत्त्वमिन्मथितं कर्यविदेश पूर्दः ॥

इर्षण्यमनोद्वैतेऽनि: शेषे स्य क्रियामः ।
एषकर्तीती धते केवलों सत्स्वति ॥

सिद्धि: सुकिलशु सा तत्स्य जायते जगद्वृत्तरा ।
मूल्यचाया न जानाति यस्य: सोऽपि गिराः शूरः ॥

पृ. 133-4.

90. परप्रकृत्योऽशब्दाचिरोपनिवन्त्यो हरणम् ।
तद्रविधा परिश्रमत्मानुग्रहाय य । तयोः
शब्दहरणमेव तात्वतच वधा पदतः, पादतः, अद्वतः,
वृत्ततः, प्रकथवर्ष ।
"तैकयकाहणे न दोषायाः" इति आचार्यः ।
"अन्यस्य मूल्यवदात्" इति यायावर्ती: ।
 पृ. 138.

91. नवनिदमधुदेशयमेव न भवति । यदित्वं कथयति —
" पूर्दः कालातिपाते वौर्धमनयाविद्वेषितं ।
अधि उफळे पौड़े वाच्योपः च न शीर्षितः ॥"
"அம்மாலி: பிராஷ்டிரியாபத்து, அம்மாலி: பிரா- சூட்டைந்து, அப்பக்தவிளைவு தொக்கியான் புக்கான் மம, புதுப்பீடுவனை மூட்டிக்காவலை இம, அன்னா முவனா பெசை யமமாக்கும் மாசாவிசைய:, பிராண்டி துக்கியெ, பெசான்தாநாந்திருத்துக்கியெ, உற்சின்னானியன்முலமிட்டு, மேல்புறக்குப்பிண்ணெவனியன்முலமிட்டுத் தொல்லியலில்: காரணி: மாணவரான் கொரிய வாமிரியெ: இதி அவனிது துண்டுரை \\

"இராமா: பெலாமா: பூமிய தானிக்கோயம் ஹரணூ"\\nஇதி ஆசாய்யா: ।

92. "ந” பாட யாங்காய்வாய் இ உற்சின்னா நந்தல்: 
பரிமராவியே நூற்றான முறுக்க: பாடோதிப் । தச்சாயிப்ப
சமையல் கிமுமன் புக்குக்க ஸ்தோ ।

93. "பாட பாணாந்தாந்தாக்கராண் ந ஹரணூ அறி \\
நூ தவிர்த்து ஹரணூ” இதிது ஆசாய்யா: ।

94. தல்லூ தவிர்த்து ஹரணாயர்கேய ஹரணூமா தல்லஹ \\
பதோ போனொதிப்பிப்

95. ஐந்து முன்நாட்டுப்போனொதிப்பிப்

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96. पाद स्वाभाविक लक्षण न स्वीकारणे पादायनस्थिर करणे वा। पृ. 147

97. भिन्नायर्ध तु पादानामेकै पादानायन्त्रानं कवित्वमेव। पृ. 148.

98. पादोनवत्तिक प्रयथ्योग गौरव। पृ. 149.

99. पादक्षेत्रार्थमेव पदेक्षेत्रोपलक्षमर्य। पृ. 150.

100. वायस्यायन्यायायायायायामपि न स्वीकारणे हरणे वा। पृ. 151.

101. यतुम परकोर्य स्वीकारणे प्रवेशानमन्ययते करण्ये चित्तप्रति, तत्त्व केवल हरणे अपि तृ दोषोदाहरणमु। संकुचनप्रचंडविषैं तत्तृ।
मूल्यकुशल हरणेव। वर्यमार्पणिक्षम न पुनर्धे:। तद्भवित्तहरणम्य। इति आचार्यः। पृ. 152.

102. "उक्तायो हृद्धान्तरसंक्रान्ता न प्रत्यभिभाषायेव, स्वादत्वात्र, तद्धर्षास्तु हरणादि हरणे स्यू। इति
यायावरीयः।

"नास्त्यवौरः कविकोनरत्त्रयो त्रिप्रस्तन। इति
सन्नद्धीत विनावाच्यं वो ज्ञाति निग्रहितम्।"

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"उत्तपादक: कवि: कथितकथितचय परिवर्तकः।
आचार्यादरस्त्यावि यथासत्यासां संशोधितः॥

"शब्दाध्येयोऽवित्वः यः परमेदिग्दित विक्षेण नूतनम्।
उत्तक्षेतिक यह प्राच्य मान्यतां स महाकविः॥। पृ-152॥

103. "पुराण कविकुण्डः वर्मिनि दुरायमप्रसूतं वस्तुः।
तत्तथा तदेव संस्कर्तुः प्रपोतः इति आचार्यः।
"न" इति वाक्यपितरारः।
"आसेरायुमृदारः कविभि: प्रतिदिनमृदृकीत्वारोहिः।
आयाम्यायिनयुन्द्रो विभाषित वायं परिस्थितां।॥
तत्प्रतिभासाय व परंप्रभुवन्द्वद्वधीत।
तदस्तवाहि इति तदेवधोखोऽथाः। पृथ्वी पृथ्वी
प्रयत्ने "इत्येके।
"तत्तत्त्वानारामधाराः भाष्या परिवृत्तिः: पलम्।
इत्यपि।
"महात्मनाः इति वस्तविन्दः भक्त्य यक्षेवार्थमपस्थापयिन्ति।
तत्परिस्थिताय तानान्तियिते।" इति च कैचिं।
"न" इति यायावरीयः। तारस्तवं वधुरदायुनमुग्धोवरेण
प्रक्षेपनेन उष्टभूतं वार्तावाने स्वयं विभाषित।
तदानु:-
सृष्टिस्मृतिः महाकवः स्वरस्ती दर्शिति तद्वितरपि तत्र जागृतोपन्यथा यथः। अन्यश्लेष्यं दुर्भिः महाकवयो ज्ञात्यन्यासनास्तिचरिते तु दिव्य दुःखः। न ततुः दुःखः
सहस्राधि तथा यथ्यथाकल्पित कवयः परस्यन्तिः। महत्तर्थः कविनां दिव्यः प्रतिपन्निः। कधः न वर्ष्यः दुःखः
मह इति महात्मनामह भुविनकेव शब्दार्थः। पुरौ धावति।
परिश्रम्प्रतिपन्न योगिनः परस्यन्तिः। तत्र वाचा विपरितिः
कवयः इत्यनन्तराहाकिंवध सूक्तः।।

"समस्तसमितः" इति यायायायः। किन्तु त्रिधः
मर्कोद्योरोहमहत् यदुतान्यप्रोनिर्मितः योनिनिरिपिः।
त्राणयोनिनिरिपिः प्रतिविभिमण्डलयेव आलेख्यपुर्वः।
निदुःयोनिनिरिपिः प्रथि तुल्येकिंतुः। परपरप्रत्येकः
तद्वारः। अयोगिः। युनेरकवः। तत्रः।

अर्थः यथा सर्वं वाच्यान्तिरचिन्यायां यथ।
तदपरमार्थिवधः काव्यं प्रतिविभिमण्डलं स्यात्।।

पृ. 154-156।

104. कियताकांपि यथा तत्कारकर्मणवस्तु भि-नवद्वाति।
ततकारकर्मार्थात्तैरलक्षणस्यप्रभवितः काव्यगुः।।

पृ. 157।

105. विषया यथा मे-वादमहा-कीर्तिनान्तसाहित्यात्।
ततुतल्यस्युक्तिः काव्यं धन्यं निम्नमितः सृष्टिसौदिपि।।

पृ. 157।
106. मूलस्य तत्त्र भवेत्परिकर्मण्यथा दूरतो अः।
तत्तपरपुरस्यैव तात्त्विक मायं सुखवि भावयम्। ॥ ॥ पृ. 159।

107. तदेतपच्युत्पललिप्न्यायाय वदीन्य दारिवित्तारणी
पायं: । अमोकविवाचामन्तवर्थार्थ स्वस्तकालवचत्वारः
कवय:। ॥-वामधवर्त्तकर्यार्थदरी:। तदाहु:।
भाषाकुम्भकः किंचि कर्त्तको द्राक्षक: स:।
स कविलोकिको न्यस्त विन्तामुगिन्तलौकिक:।
तन्त्रानां नन्युक्तकृत्य पुराणस्यार्थवस्तु:।
योऽप्रसिद्धविद्वादिभिषाम्यवत्तात् त्वादमुकः कवि:।
यथं वृत्तति परस्यार्थः वाक्येन स्वेत हारिणाः।
स्तोतारितित्वद्वार्युम्बकः सुभितं: ॥
परववार्यादाकृत्य यः स्ववाच्य निविर्येताः।
सम्मलेन कैत्तारि स स्मृत: कर्क्षत: कवि:।
अपरत्वभिषेकं यत्र तस्मु त्वार्यावेचन्नता नयेतु:।
यो हारिपित्थता मूलार्थः द्राक्षकः ॥ भवेत्कृत: ॥

विन्तासम् यस्य लक्ष्मिति कितिस्यित्त्विनाकृतिरस्यार्थः:।
अहंकत्युप्यं निम्नुष: पुराणं: कवि:। स विन्तामुगिन्तलौकिक:।
तस्य वायुनिर्वर्थ:। स च मीत्त्वा लौकिकलौकिकमें, तायोभिर्महत्येन य:।

108. तेषां व वुल्लमध्यमान्यन्त: -
यस्यवाल सं कथिता मैक:।
वेदं कवीनां हरणोपदेश:।
प्रविष्टकम्ययलवमादिभ्यं:।
दारिवित्ताता द्वारणातः। प्रेमी:। ॥ पृ. 162।
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106. यूकैक्ष्य तन भौत्परिकरबन्धनस्तु दूरतो केःः।
तत्परपुरुषप्रेषस्थालिम कार्यं सुकृति भाष्यम्॥

पृ. 159।

107. तदेतच्युक्त यविन्यासश्रवण कवीना द्वारिषिकर्णो
पाया:। अमीषा वामिनामनव्यथाः अयस्कान्तक्यवल्वारः
कवय:ः परमात्मानाष्टविकारस्वरूपः॥ तदाहः-

भागमुक्षः किंतु कर्क्षो द्राक्षवयः सः॥
स कविलौकिको न्यस्या विन्तामणिरलौकिकः॥
तन्वानी नन्यवशेषस्य पुराणस्यापि वसुन:॥
योप्रलिपधारारिविभाषायत्सति स्थाद्भायः कवि:॥
यथाभिव भस्मति परस्यार्धेव वाक्यन्तिये स्वेन द्वारिणा ॥
स्तोतारिषिन्वयचाय युग्मः सकन्तयम:॥
परावतधारामाहूः यः स्वार्थाग्नितेनपु:॥
समुलके वैन्यापि स स्रृतः: कर्क्षः कवि:॥
अपत्यभिन्न यतथा स्वार्थे स्वेन नवतौ नयेतुः॥
यो द्राक्षरित्वा नूतार्थेन द्राक्षः स भौतिकावि:॥

विन्तामणि यस्य रसेक्षणशिल्पिति विन्ताकुटिकर्षार्थः॥
अश्रुवक्ष्यमथश्रृष्टीम: पुराण: कवि: स विन्तामणिर्द्वितीयः॥
तस्य वायुनिर्द्व:॥ स यथा लोकिकालौकिकः महेरः
तथोम्भले वः॥

108. तेषा व चतुर्मामभार्यान् ॥
वल्वार शेरे कथिता महेयः
येषाः कवीनां हरणोपदेशः ॥
प्रत्यक्षमंत्रवाक्यादेशविनिता
द्वारिषिताः संहारतः प्रभेदः॥

पृ. 162।
109. स्वार्थः पौर्णिमिकाशास्त्रः व्यस्तकः : पृ. 162.

110. नृतिभियोगायनं क्षणं । पृ. 163.

111. संक्षिप्तार्थविस्तारणं तेलविन्द्रं । पृ. 164.

112. अन्यतमप्रमाणिनिबद्ध माध्यमतरं परिवत्त्तिः
कपिलनाथ । पृ. 165.

113. कर्मसम्प्रृद्धिप्रदन्तो विनिमयं । पृ. 166.

114. कारणशर्युत्तरा हेतुव्रत्त्वयः । पृ. 167.

115. हस्तार्थ वत्तात्वक न्तींक सहकारिता सहकारिकम् । पृ. 168.

116. अभयाक्ष्यार्थपादनं सम्पूर्तं । पृ. 169.

117. सौदर्यं कवितविवादायो सर्वथा प्रति
विशिष्टकल्यं: परिहरणींय: ।

यत् :-

"पृथक्तवेन न गृहुनिन्ति वर्तुः कालयन्तरस्तित्तमः ।
पृथक्तवेन न गृहुनिन्ति लक्षवर्षः प्रतिविविभिन्नंतेः।"

पृ. 170.

118. स्नातक घारणं समक्रमः । पृ. 171.
119. अलक्ष्मेनलक्ष्मेनाभिधीयत इति
विभाषणमोक्षः । पृ. 172।

120. क्रमेःभिंतिस्वार्थवित्ति अविवर्तीभाषणं
ब्याप्तिं । पृ. 173।

121. तामान्यनिवृत्येव विवेकाविभाषणं विवेकोपितः । पृ. 173।

122. उपर्यजन्यार्थवर्य अर्थानार्थाङ्गुलिः । पृ. 174।

123. लोक वस्तुविषिक्षादन्यथा विम्बित इति
निर्देशपद्यः । पृ. 175।

124. परिकर्तायं तत्त्वपि परिकार्यार्थान्यथा-
त्वादेकपरिकार्यः । पृ. 176।

125. विशेषः प्रकृतिप्राप्ते प्रत्यापितः । पृ. 176।

126. तत् इति अलेक्ष्यत भीतः । लोकमन्तःहृदयो
मार्गः । आद्वः –
"लोकं भित्तिः वैविष्क्रयापतंस्यं वस्तुविष्तरः ।
नादर्श्यायं योगान्यान्यात्वमयिवयाचर्यवित्।"
अथ तुतुल्येहितुल्यसं भीतः ।
तस्तिवेदि वस्तुनो विक्षणान्तरयोजनान्यायापितं
विवेकार्तिवः । पृ. 177।
127. प्रक्षेप्य वस्तुनो न्यतमल्योपायानेन द्वन्द्व
विचित्रतिः । 
पृ 179।

128. पूर्वार्थानामभान्तरेन्तरणं रतनमाला । 
पृ 180।

129. लद्धार्जपेयणार्य पुण्यन्त लहस्योलेखः । 
पृ 181।

130. सम्मभाराभिवर्तरुपान्यासम्बुलिका । 
दिया व सा क्राथिनं विस्मादिनीच । 
पृ 182।

131. निमित्य विधिना सितन्यो विधानापहारः । 
पृ 183।

132. बृहनामध्यानेत्रयोपसहारो मार्णिकयू जः । 
पृ 184।

133. कन्दभूतोद्भः कन्दलाभामानिविशेषिक्षिश्रीयत 
इति कन्धः । 
पृ 185।

134. ता इमार्णुल्यदेहितुल्यस्य परिस्थित्यः । "तोऽयमु- 
"लक्ष्यानुमयायो मार्गः " इति सुरानन्दः । 
तदाह । 
" सरस्वती सा जयति प्रकाम 
देवी भृति: स्वस्त्यपने काविनामृ । 
अनर्थान्नायति रवभ्रवग्या 
पोलिक्ष्य वर्तिक्षिमिदिहायरन्यू॥" 
पृ 187।
135. उपनिषदः वस्तुनीय युक्तमाति परिश्रृविततिइदुर्गमः ।

136. प्राकः रान्तरेण विस्तृतं यद्रस्तु तत्त्य निबन्धः
प्रतिकः पुकःः ।

137. उपमानस्योपवानान्तरपरिश्रविततिसूढयारः ।

138. शब्दार्थशास्त्रार्थलिङ्गकारणांव्याख्याल्लवः धातुवादः ।

139. तत्त्वेव वर्तमान उत्कर्षणायामयः सत्कारः ।

140. पूर्वः स्त्रयः प्रवाहदिभन्नो जीव जीवः ।

141. प्राक्तनवाक्याभिप्रायनिष्ठो भावमुद्रा ।

142. पूर्वाधिपरिपन्थी वस्तुर्वचना तदविरोधः ।

143. इत्यदेहसौपायाः द्वारिष्ठसूपदर्शितः ।
हातोपदानविवानं कविवरं तन्मायं प्रातः ॥
किं वै तद्यथा हरणोपाया श्रेयः सुप्रतियोगिनः ।
अर्थाः दैवपाठ्यन्ति विषयं प्रतियोगिता ॥

किंचिदः
शब्दार्थशास्त्राविदः कतिनो कवन्ते
यद्यास्यं चूतिभास्य वकारिष्ठ चतुः ।
किंतवर्षस्य यद्यास्यवस्तजय सदृशिः
तन्दभिष्यन स प्रृतितं गंगा: प्रविष्टः ॥

पृ. 188-195.