NOTES AND REFERENCES

CHAPTER-I

1. Bain : Rhetoric and Composition. I.


3. "Svādūkāvyarasonmiśraṁ śāstramapuyapajāyate I
Prathamālīḍharmadhavah pibanti kaṭu oṣadhim II"
-B.K. V.3.


5. a) Alam bhūṣaṇaparyāptisaktivāraṇaṇavācakam I
-Amara, III. 407.

   b) Alakārastvābharaṇaṁ pariśkāro vibhūṣaṇam I
-Amara, II.367.


7. N.S. XVI. 40.


9. Ibid. I.13

10. Ibid. II.85.

12. Ibid. I.63.

13. K.A.S. I.i.1,2.

14. Rudrabhatta also calls Alanka as Sobhahetu. 
Cp. 'Yo hetuh kavyasobhayah so'laankarah prakirtaye I'
(Srngaratilaka)


16. Ibid.

17. 'Ubhavetvalaankaryau tayoh punaraalankrti I
Vakroktireva vaidagdhyabhaṅgibhanitirucyate II'
(V.J. I.10)

18. 'Vakyasya vakrabhavo'nyo bhidyate yah sahasradha I
Yatralahkaravargo'sau sarvo'pyantarbhaviṣyati II'
(V.J. I.20)


20. Dhv.Ā. P.44. (Dharwad edn.)

21. 'Tadevam nūtanātiśayavidhāyinaḥ kāvyārthasvarūpasya
alaṅkāraḥ I'
(V.J. P. 164. Dharwad edn.)

22. 'Gunibhūtamapi durdaivavasato dāsyamanubhavadrājakalatramiva
kāmapi kamanīyatāmāvahati I'
(R.G. P.64. Chowkhamba edn.)
23. "He (Jagannātha Paṇḍita) believes that Guṇas and Alāṅkāras, particularly Arthālaṅkāras, pertain to Kāvyas, in their own right and directly contribute to aesthetic delectation." -S.P. Bhaṭṭacarya - 'Rasagaṅgādhara And Its Contribution to Poetics'- Journal of Indian Studies-Past And Present, Vol.V.P.154.

25. K.D. II.1

27. K.A.S. I. 1,2.

28. Ibid. III.1


30. Ibid. II.19.

31. Ibid.


35. N.S. XVI.40. Vide: Supra.P.4...

37. Excluding sub-varieties, Bharata mentions only 4 Alankāras, but in Viṣṇu Dharmaṭara Purāṇa we find 18, Bhāmaha 39(+4), Daṇḍin 38, Udbhāṭa 41, Rudraṭa 68, Vāmana 31, Mammaṭa 61(+6), Ruyyaka 75(+4), Vāgbhaṭa-II 63(+6), Viśvanātha 77(+7), Jayadeva (Candrāloka) 100, Kuvalāyānanda 115. Hence, Ānandavaradhana says:

'Sahasraśo hi mahāttmabhiranyairlāṅkārapraṅāḥ prakāśitāḥ prakāśyante ca l'

38. 'History of Sanskrit Poetics' - Vol.II, Ch.2. P.68;f.n.41.
CHAPTER-II

39. N.S., Ch.VI.

40. Śṛṅgārahāsyakarunā raudravirabhayānakah I
Bībhatsādbhutasānjau cetyāṣṭau nātye rasāḥ smṛtāḥ II
-Ibid.,VI.15.

41. K.A.S.,III.ii.15.

42. B.K., III.1,4.

43. Ibid.,III.6.

44. Ibid.,III.6.

45. Dr. K. Krishnamoorthy Observes:
"It is well known that Bhāmaha’s idea of the figure rasavad is notoriously imprecise and his example extremely vague and almost meaningless. All that he says is summed up in the verse -

Rasavad-dārśitaspaṣṭa-Śṛṅgārādirasām yathā I
Devī samāgāmadharmamaskarinyaḥatirohiḥ II

No interpreter, ancient or modern, has been able to give a satisfactory explanation of this crucial verse. We do not know what exactly Udbhata said on this verse, because his 'Bhāmaha-vivaraṇa' on this passage is not extant. But we do know that Abhinavagupta who refers to this very passage in his Locana cleverly avoids the explanation of the illustration contained in the passage. Since it is difficult to believe that a single line stating the
culmination of a devī (queen or goddess) in love with the union of her beloved (man or god) can be taken as illustrating the erotic sentiment rising to a climax, one might hazard the conclusion that the allusion is probably to a well-known prakaraṇa or episode in a poetic work, which is not easy for us now to locate precisely.”


I was curious to known the opinion of my revered Guru Dr. K. Krishnamoorthy, who is a living authority on Alāṅkāra-śāstra and I wrote him a letter stating my view expressed about. In return he wrote to me as follows -

“I am happy to state yours is as valuable as any other interpretation. But the trouble is, in the present state of our knowledge, we cannot be sure of the text-reading: ‘ātirohita’. Obviously, you take it as ‘ati-lohita’ even as ‘lohita-rohita’ in Veda. No explanation is final in the nature of things. We don’t even know ‘Devi’ is Pārvatī. It is only a surmise.”

Here, the crux of the problem is Bhāmaha uses the word ‘Darṣitaspaṣṭaśṛṅgarādirasam’ which means ‘where the sentiment like erotic are shown clearly’ and this sentiment can be only between a beloved and her lover. In the illustration the significant words are ‘Devi’ and ‘Dharmamaskarin’. We must know that Bhāmaha lived in an age when Kalidāsa was famous as a great poet and his works were very popular. Hence, the words ‘Devi’ and ‘Dharmamaskarin’ cannot but refer to Pārvatī and Śiva in the disguise of a Brahmachārin. Therefore, my surmise as appreciated by Dr. K. Krishnamoorthy, my revered Guru, can
be accepted from scholars "as valuable" and given due consideration.

Further one need not take 'Rohita' as equalant to 'Lohita' to mean red. As per a Sanskrit-English dictionary by Sir. M.M. Williams the words 'Rohit' and 'Rohita' have the meaning of 'red' (P.890, Col.3).


47. B.K., P.V. Naganatha Shastry Edn. P.55.


49. Ibid., P.68.


51. a) 'Saiṣā sarvaiva vakroktiranayārtho vibhāvyate /
   Yatnośyāṁ kavinā kāryaḥ ko'laṅkāro anayā vinā ṣa
   -B.K. II.85.

b) 'Vakrābhidheyaśabdoṅkiriṣṭā vācāmahāṅkṛtiḥ /
   -Ibid., I.36.

52. Ibid., III.5.

53. Ibid., III.7.

54. Ibid., III.10.
55. 'Rajamitra' - This work is not available. It is known only through references.

56. 'The Dhvani Theory in Sanskrit Poetics', P.122 and also Vide foot-note No.45.

57. K.D. II.298.

58. Ibid., II.229.

59. Ibid., II.275.

60. Ibid., II.275.


62. Vide : Supra f.n.40 P.199

63. K.D. II.280.

64. Ibid., II.281.

65. 'Preyas-Bhagavadviṣayakaprītiḥ /
   'Rasavat-Kāntaviṣayakaprītiḥ '

66. K.D., II.282.

67. Ibid., II.283.

68. Ibid., II.284.

69. Ibid., II.285.
70. As pointed out by Abhinavagupta in the *Locana*, Dayā-vīra as a fourth variety was not mentioned by Bharata. Abhinavagupta says that Bharata gave only three varieties of Vīra, Dāna- vīra, Dharma-vīra, and Yuddha-vīra, and that one cannot create a new Vīra. Dayā-vīra is only a new name for Śānta.

"Nanvevām dayā-vīra dharma-vīro dāna-viro vā nāsau kaścit. Śāntasyaivedām nāmāntarakarṇaṃ. tathā ca munīḥ:

'Dāna-vīram dharma-vīram yuddha-vīram tathaiva ca ।
Rasaṃ vīramāpi prāha brahmā trividha saṃhitam ॥

-(N.S.VI.99).

Ityāgamapurassarāṃ traividyamevābhyydhāt ।


Jagannātha Paṇḍita gives first the traditional varieties of Vīra as four and not three, Yuddha, Dharma, Dāna and Dayā, and then points out other varieties of Vīra (R.G. Pp.37,41). Viśveśvara in his ‘Rasacandrikā’ (Chowkhāmba edn.P.64), accepts four Vīras, including Dayā. The ‘Vīrataraṅgīni’ (Darbhāṅga, 1965, Pp.1-11) of Citradhara, which is the only work written exclusively on a Rasa other than Śrīgāra, accepts four Vīras, Yuddha-, Dāna-, Dayā- and Dharma-, and refutes other Vīras proposed by Jagannātha Paṇḍita.

71. Op.cit., II.286. This stanza is undoubtedly reminiscent of Raghuvāmśa, VIII. 57.-

‘Navapallavasaṅstarepi te mṛdu dūyata yadaṅgamarpitam ।
Tadidām viṣahiṣyate kathāṃ vada vāmoru citādhirohaṇam ॥'
72. Ibid., II. 288.

73. Ibid., II. 289.

74. Ibid., II. 290.

75. Ibid., II. 291.

76. Ibid., II. 292.

77. "Madhurām rasavādāci vastunyapī rasasthitīḥ ī 
Yena mādyantī dhiṁmanto madhuneva madhuvṛatāḥ ī ī" 
"Yaya kayācit śrutyā yatsamānāmanubhūyate ī 
Tadrūpā hi padāsattīḥ sānuprāsā rasāvahā ī ī" 
-Ibid., I.51,52.

78. "Alaṅkṛtaṃ sasankṣiptām rasabhāvanirantar ī ī" 
-Ibid., I.18; also vide: supra, f.n. 77.

79. Ibid., II. 275.

80. "Ratiradevādiviśayā vyabhīcāri tathāṁjitaḥ ī 
Bhāvaḥ proktah .........." 
-K.P. IV.35,36.


82. Ibid., II. 278.

The eight forms of manifestation mentioned here are of course the same as the 'Aṣṭavidhā tanu' or 'Prakṛti' alluded to by Kālidāsa in the benedictory verse of the Śākuntala:
“Ya sraṣṭuḥ sṛṣṭirādyā vahati vidhihutaṁ
   yaḥ haviryaḥ ca hotṛī
Ye dve kālam vidhataḥ śrutiṣṭigayaguṇā yaṁ
   sthitā vyāpya visvam ।
Yamāhuh sarvabījaprakṛtiḥ cititi yaya
   prāṇināḥ prāṇavantaḥ
Pratyakṣābhīḥ prasannastanubhiravatu
   vastābhiraṣṭābhirīśaḥ ॥”

83. Comm. on K.D. II.275 and 280-81.

84. 'Number of Rasas' by Dr. V. Raghavan Pp.107-10.


86. N.S. XVII.5, (XVI.1-4).

87. K.A.S.S IV. 5; A.S., k.82 vrtti ; S.D.X.96f; Kuv.I.170
   calls it also Bhāvalahkara.


   According to Bhoja the figure prayas, etc., when they are
   not possessed of exaltedness, become Guṇas:
   Vide : infra Ch. V. f.n. 214 and 215. p221


91. K.D. II.275.

92. Ibid.,II.293.


95. Bhoja (S.K.A. V.166f.) employs Daṇḍin’s definition and the example of the figure for *Uddhatarasa.* Vide: infra f. n.214, P.211

96. **K.D. II.298.**

97. **Ibid., II.299.**

98. **K.A.S.IV.iii.29 and vṛtti.** Vide: infra f. n. 126, p. 75.

99. **K.A.S.S. IV.14; A.S. k82 Vṛtti; Vide: infra p.**


101. 'Bhinnam dvidhā svabhāvoktir vakroktiśceti vāṁmayam I'

                                 -K.D. II.363.

102. **K.A.S.S. IV.3.**

103. **Ibid., Under IV.3.**

104. "Āṅgiko vācikaścaiva āhāryaḥ sātvikastathā ī
catvāro’bhinayā hyete vijñeyā nāṭyasaṁśrayaṁ īI"

                                 -N.S. VI.24.

105. **K.A.S.S. (Com.)** P.53.
106. "śṛṅgārahāsyakaruṇaraudravīrabhayānakaḥ
   Bibhatsādbhutaśāntaśca nava nāṭye rasāḥ sm ṛtāḥ
" -Ibid., IV.4.

107. 'Eteṣām ca svaśabdādīnām pañcānām samastavyastatayaṁ
   āspadatvādyena kāvyena sphaṭarūpatayaṁ śṛṅgārādirasāvīrabhāvo
darśyate tatkāvyam rasavat । Rasāḥ khalu tasya alaṅkāraḥ ' \(\text{-Pratīhāren}^\text{dura}^\text{ja, Com. under K.A.S.S., IV.5.}\)


109. Ibid., Under IV.2.

110. Ibid., IV.5.

111. Ibid., Under IV.5.

112. The Urjasvin Alahkāra of Udbhata is different from that of
   Bhāmaha and Daṇḍin, and it is quite novel. The unusual
description of Rasa and Bhāva is called Urjasvin Alahkāra
by Udbhata

   'Anucita' here means that which is unusual in a
situation and not impropriety of Rasa and Bhāva which
Ānandavardhana calls the greatest poetic defect. For,
Ānandavardhana relates it to the poet's art of bringing
unity of feeling out of diverse elements in a whole work;
while Udbhata is confined to a particular situation or an
episode only.

   Here in the example, 'Tathā kamośya vāvṛdhe etc'
the great Lord Śiva is acting just as an ordinary human
being, showing his passion for Pārvatī before their
marriage. It is not expected in the case of Lord Śiva,
though possible in the case of ordinary human beings; and hence the Bhāva 'Rati' has risen beyond its normal degree and assumed an abnormal (Anucita) intensity. According to Udbhata, the abnormal intensity is not just Ratibhāva but it extends as far as Rasa itself in the context of the Kumārasamābhavam. The expression, 'Kāmo'śya vatvṛde' is a svasaabdavācya, which surely points towards it.


114. Ibid., Under IV.7.

115. Ibid., Pratīhārendurāja, Com. under IV.7.

116. Sam + ān + dhā + kta = Samāhita /
    Sam + ān + dhā + ktin = Samādhi /

117. 'Samādhiḥ sukaram kāryam kāraṇāntarayogataḥ I'-K.P. X.39ab.

118. K.A.S.S. IV.8.

119. Ibid., Under IV.8.

120. Na ca vipulāśayaceṣṭite upanibadhyaṁāne tasya śrngāra- 
dirasapratipattiḥhetuvād rasavadalaṅkāraṁupraves'otra 
subhaṇāḥ vipulāśayaceṣṭitasyātra vastvantaropalakṣaṇatvē 
naṅkaravākyārthibhūtatvāt / Na khalu atra mahāpuruṣa- 
ceṣṭitam vākyatāparyagocaratāmanubbhavati arthāntaropala-
ḳṣaṇaparavatvāt / Yatra ca rasāḥ tātparyena avagamyante tatra 
teṣāṃ .......... rasavadalaṅkāro bhavati / Tena 'uvāca ca 
yataḥ krode' ityādi udātālaṅkārodāharane kuto'tra 
rasavadalaṅkāragandhopi / Taduktāṁ upalakṣaṇatāṁ prāptaṁ 
netivṛttatvatvāgataṁ iti /

   - Ibid., IV.8.(Vṛtti).
121. Prof. M. Hiriyanna observes:

"In this distinction which Udbhata makes between the Rasavadalaṅkāra and the Udāttālaṅkāra, we may say, lies implicit an important aspect of the theory of Rasa, as propounded later, viz., that where the Rasa element is predominant, we have the variety of Kāvya designated Dhvāvani; and where it is subordinate, we have the Rasavadalaṅkāra (Dhv.Ā. II.4-5). But he had not the necessary aesthetic outlook for rightly interpreting it, and therefore spoke of them both as Alāṅkaras".

- Art Experience, P.70.


123. K.A.S. III.ii.15 and vṛttī on this.

124. Ibid., Under III.ii.15.

125. Ibid.

126. Ibid., Under IV.iii.29.

127. Ibid., ; Vikramorvāsiyaḥ, IV.39.
   Transl. C.R.Devdhar

128. 'Jagati caturvarga iti khyātirdharmārthakāmamokṣāṇām / Samyaktānabhidadhyādrasasamārānprabandheṣu II'
   'Tatra mahānto yeṣu ca vitateṣvabhidhiyate caturvargaḥ / Sarve rasāḥ kriyante kāvyasthānāṇi sarvāṇi II'
   -R.K. XVI.1,5.
129. 'Iha vaidarbhi ritiḥ paṃcāli vṛ ca vicārya racanīyā / Madhura-lalitē kaviṇā kārye vṛtti tu śṛṅgāre /' Vaidarbhi paṃcālyaau prayasi karune bhayanakādbhutayoh / Lātiyāgaudīyo raudre kuryādyāthaucityam / -Ibid., XIV.37, XV.20.

130. Ibid. XII and XIII chapters.

131. 'Anusarati rasānāṁ rasyatāmasya nānyah sakalamidamanena vyāptamābalavṛddham / Taditi viracanīyaḥ samyageṣa prayatnā- dbhavati virasamevānena hīnām hi kāvyam /' -Ibid., XIV.38.


133. Ibid., Chs.XI, XII and XIV.

134. 'Śṛṅgāravīrakaruṇā bībhatsabhayānakādbhutā hāsyah / Raudraḥ sāntaḥ prayāniti mantavyā rasāḥ sarve / -Ibid., XII.3.


136. 'Yasya vikāraḥ prabhavannapratibandhena hetunā yena /' Gamayati tadabhiprāyaṁ tatpratibandham ca bhāvo'sau /
Ex. Grāmataruṇāṁ tarunyā naṇavaṁjulaṁ niṁjarīsanāthakaram I
Paśyantyā bhavati muhurnitarāṁ malinā mukhacchāyā II'

'Abhidheyamabhidadhānam tadeva tadasādṛṣṭasakalaguṇadoṣam I
Arthāntaramavagamayati yadvākyāṁ so'paro bhāvaḥ 
Ex. 'Ekākinī yaḍabalaṁ tarunī tathāha-
masmingṛhe grhapiśca gato videśam I
Kim yācase tadiha vāsamiyāṁ varāki-
svaśṛurmanmāndhardhirā nanu mūḍha pāṁtha II'
- Ibid., VII.38-11.

137. 'History of Sanskrit Poetics' (By S.K. De) P. 61.
CHAPTER-III


139. Ibid., Vṛtti under II.5.

140. Ibid.

141. 'Kāmam sarve’pyalaṅkāro rasamarthe nisīñcati /

This verse is quoted by Vallabhadeva in his
'Subhāṣitāvalī' (2570) anonymously.
Transl. - S. Ramachandra Rao.

143. Locana, P.72. (Kavyamāla)

144. Ānandavardhana’s Dhvanyāloka - P.345.


146. Ibid., Under II.5
This verse is taken from ‘Amaruśataka’.

147. This is a double entendre (Śleṣa) because in one sense
it refers to the lover and in the other sense to the
fiery shaft. In the first instance the tears of the
ladies are due to jealousy ; in the second to chagrin as
there would be no hope of reunion left. There is Śleṣa
Alaṅkāra in the stanza and the similarity between fire
(Agni) and a lover is shown by a pun ; so it is Śliṣṭopamā.
148. Karuṇa and Vipralambha-śṛṅgāra are inimical Rasas and cannot come together when one of them is predominant; but here it is not a defect since both of them are subordinate to some other common Vākyārtha. Moreover, the Āśraya for both the Rasas is separate. For Karuṇa-rasa the Āśraya is Tripura- ladies, and for Vipralambha-śṛṅgāra it is the Śarāgni of Śiva.

149. Dhv.Ā. Under II.5

150. Ibid.

151. Ibid.

152. 'Taraṅgabhrūbhaṅgā kṣubhītavidhūrāśreṇīraśanā
dhātudhāretavāśrubhiś
Śūnyevābharaṇaṁ svakālavirahād viśrāntapuṣhpodgamaś
Cintāmaṇimāśritā madhukṛtām abhādevinā lakṣyate
Cāṇḍī māmvadhūyā pādapatitām jātānestipī peva sa
-Vikramorvasīyaṁ. IV.28.
Transl. C.R.D.

153. 'Tanvī meghajalārdrapallavatayā dhautādharevāśrubhiś
Śūnyevābharaṇaṁ svakālavirahād viśrāntapuṣhpodgamaś
Cintāmaṇimāśritā madhukṛtām abhādevinā lakṣyate
Cāṇḍī māmvadhūyā pādapatitām jātānestipī peva sa
-Vikramorvasīyaṁ. IV.38.
Transl. C.R.D.

154. Vide: 'KĀLIDĀSA'- An Assessment by Ānandavardhana
Ed. by-Dr. P.K. Narayana Pillai,
Vishveshvaranand Vedic Research Institute.Hoshiarpur,
P.14-15.
155. 'Teṣāṁ gopavahūvilāsasahīrḍāṁ rādhāraḥsākṣiṇīṁ
Kṣemaṁ bhadra kalindaśailatanayātīre latāveśmanāṁ
Vicchinne smaratalkalpanānducchedopayoge' dhunā
Te jāne jaraṭhībhavanti vigalannīlatviṣāḥ pallavaḥ

These are the words uttered by Kṛṣṇa now at far away Dvārakā, when he meets a cowherd coming from Bṛndāvana. The sight of the cowherd takes Kṛṣṇa back in memory to the shores of the Yamunā. His pangs at the separation from his beloved Rādhā are again roused as he recalls the one time excitants of his love-those bowers on the shore (Uddīpana-vibhāva) and the company of the milkmaids and the Rādhā (Ālambhana-vibhāva).

156. "Ityevamādau viṣaye acetanānāṁ vākyārthībhāve'pi
cetanavastuvṛttāṁ nayojanāṣṭyeva"
- Dhv. Ā. Under II.5.

157. Vide Article: 'Nature and Development of

158. Locana, P.72.

159. Ibid.

160. Ibid.

161. Ibid.

163. Ibid. P.72.

164. Ibid. P.75.

165. Ibid.
166. Ibid.

English renderings of 'Dhvanyāloka' prose passages are of Dr. K. Krishnamoorthy.
CHAPTER-IV

167. V.J. III.11. (Dharwad edn.)


169. 'Raso vidyate tiṣṭatī yasyeti matpratyaye vihite
tasyālaṅkara iti śaṣṭhīsamāsāḥ kriyate /
-Ibid., Under III.11 P.147.

170. 'Rasavān caṅsau alākāraśca iti viśeṣaṇa samāso vā /
-Ibid.


172. Ibid. P.145.

173. Ibid.


175. B.K. III.6 ; V.J. Under III.11, P.144.


177. Ibid. P.145.

178. K.D. II.275 ; V.J. Under III.11, P.147.

179. V.J. P.147.

180. K.A.S.S. IV.3 ; V.J. Under III.11, P.146.

181. V.J. Under III.11, P.146.
182. Ibid., P.153.

183. Ibid., III.16.

184. Ibid., III.15.

185. Ibid., Under III.16, P.165.

    Transl. Dr.K.Krishnamoorthy

    Transl. A.B.Gajendragadkar

188. V.J. III.16, P.166.

189. Ibid., P.167.

190. Ibid.

191. 'Aṅgulibhiriva keśasāñcayaṁ
    Sannigrahya timirāṁ maricibhiḥ /
    Kudmalīkṛtya sarojalocanaṁ
    Cumba.Ctīva rajanīmukham āsaśi II'

    "With his ray-fingers, the Moon holds fast the
    braided hair of Night and kisses her mouth (face) as it
    were, her lotus-eyes closing in ecstasy".
    'Kumārasambhava' - VIII.63; V.J. Under III.16, P.167.
    Transl. Dr. K.K.

192. 'Aindram dhanuḥ pāṇḍupayodhareṇa
    Šaraddadhānārdranakhaṅkatābham /
    Prasādayntī sakalaṅkaminduṁ
    Tāpaṁ raverabhydhikaṁ cakāra II'

    "The lady Autumn with white bosom (also-cloud),
    "With his ..."
bearing thereon the rainbow like a lover's new nail-cut; and wooing the Moon, spotted as he was roused the ire (heat) of the burning sun!"

- V.J. Undedr III.16, P.168. Transl. Dr. K.K.

193. "Lagnadvirepāṅjanabhakticitram
Mukhe madhuśristilakam nivesya /
Rāgeṇa bālāruṇakomalena
Cūtrapravāloṣṭamālāṅcakāra II'

"The goddess of Spring with ' Tilaka' (also, name of a tree) on her face, the clinging bees forming her collyrium-smear, adorned her lip, the new mango shoot with rouge (also, love) of the delicate Dawn."

- 'Kumārasaṁbhava', III.30; V.J. Under III.16, P.169. Transl. Dr. K.K.

Kuntaka observes, here also the metaphor (Rūpaka) involving the attribution of the behaviour of a lady in love to spring with the assistance of paronomasia (Śleṣa) should be regarded as Rasavat-alṅkāra because it closely imitates the behaviour of sentients with Rasa.

'Atra samāropitanāyikāvrīttāntasya śleṣaccayāsahāyasya rūpa (kasya tadvadā)caraṇāt rasavadalāṅkāratvam /

-V.J. P.169.

194. 'Atra rasavadalaṅkārasya rūpakādimām ca sannipātaḥ sutarāṁ samudbhāsate /


195. 'Tatra "Cumbatīva rajanīmukham śaśi" iti utprekṣālak-
-ṣaṇasya rasavadalaṅkārasya prādhānyenopanibandhāḥ /
Tadaṅgatvenopamādinām /

-Ibid., P.168.
196. 'Samāsoktiḥ sahoktiśca nālāṁkāratayaḥ mataḥ
Alaṅkārāntaratavena śobhāśūnyatayaḥ tathaḥ
-Ibid., III.51.

197. Ibid., III.12. Transl. Dr. K.K.

198. Ibid., Under III.12, P.153-54; K.D. II.276.

199. V.J. Under III.12, P.154.

200. "Indorlaksma smaravijayinaḥ kaṇṭhamūlamāṁ murāriḥ
Diṁnāgarāṁ madajalamāṣībhāṁji gaṇḍasthalaṁiḥ
Adyāpyurvīvalayatilaka śyāmalimnānu(vi)lipta
Nyābhāṣante vada dhavalitaṁ kīṁ yaśobhistvādiyaiḥ

"The moon’s spot as well as Śiva’s throat, Lord
Viśṇu’s body and the temples of the Elephants of the
Quarters dripping inky ichor— all these appear pitch
black as ever before, O lord of the earth! say, what
then, has your fame whitened, as it spreads?"
-Ibid., P.155;
Transl. Dr. K.K.

201. Ibid., P.156.


204. Ibid., Under III.13, P.157 ; Dhv.Ā. Under III.14.

205."Tat kathamanaucityaparimlaṇāḥ kāmādi-kāraṇakalpanopasaṁha-
tavṛttiralaṅkaraṇatāvabhāsatāṁ prayāsyati?"
-V.J. Under III.13, P.158.
206. "Sarvatha yathā tatrakhavadbhyah pratibhāsate 
tattathaivāstām / Tathāpi tathāvidhastadi-
yaścitavṛttiśeṣaḥ prādhānyena varṇyamānātvāt 
alaṅkāryatām nātikrāmati !" 

-Ibid.

207. Ibid., P.160.

208. Ibid., P.162.

209. Ibid., K.A.S.S. IV.7.


211. 'History of Sanskrit Poetries', P.192.

English renderings of 'Vakrokti-jīvita' prose 
passages are of Dr. K. Krishnamoorthy.
CHAPTER-V

212. S.P. Vol.II, P.370 (Josyer edn.)

213. "Vakroktiśca rasoktiśca svabhavoktiśca vāṃmayam / 
Sarvāsū grāhini tāsu rasoktiṁ pratijānate II"
-S.K.A., P.475. (Kāvyamālā edn.)

Dhanapāla, who flourished in the court of Bhoja, 
knows this Rasokti of Bhoja and praises it as the best 
among Uktis or Bhanitis in his 'Tilakamāṇjarī' :
"Rasoktimiva bhaṇitīnāmām dhikamudbhāsamānām I"
-P.130.

'Yuktotkarśānām ūṛjasviraśavatpreyasāmalaṅkārēśūpadesāt I / 
-S.P. XI. P.436.

'Snehaprakṛtiḥ prayān | Ahaṁkāraprakṛtiḥ punarūṛjasā Ch /'
-S.P. P.441.

manner in chapter XI of the S.P. P.430.

216. S.K.A. III.34.

217. Ibid., Under III.34.

218. K.P. Under V.2. (Kārikā).

219. Ibid., Under V.2k.

220. Ibid.,V.116 (verse); Mahābhārata, striparvan, XXIV.19

221. Com. on K.P. P.85. (Karmarkar’s edn.)
222. K.P. V. 117 (verse)

223. Ibid., V.118 "

224. Ibid., V 119 "

225. Ibid., V 120 "

226. Ibid., V 121 "

227. Ibid., V 122 "

228. Ibid., V 123 "


231. Ibid., Under V.2k, P.146 (Dwivedi’s edn, Vol.I).

\hspace{1cm} English renderings of 'Kāvyaprakāśa' passages are of Dr. R.C. Dwivedi.

232. A.S. 83 (sūtra).

233. Ibid., Under 83 (sūtra).

234. Vide : Supra.P.83(Dhv.Ā. Under II.5); A.S. 256 (verse).

235. The Pravāsavipralambha is the content of the dream of the widowed women of the enemy. This is clear from 'Pravāsarucitā' in line two of the verse.


239. Vide : Supra. P.144 (K. P. Under V.2, P.140)

240. 'Art Experience', P.70; Vide : Supra, P.72.


242. Ibid., 257. (verse).

243. Ibid., 258. (verse).

244. Ibid., Under 83 (sūtra).

245. Ibid., 259. (verse).

246. Ibid., Under 83 (sūtra).

247. Ibid., 260. (verse).

248. Ibid., 84 (sutra).

249. Ibid., Under 84 (sūtra).

250. Ibid., 261 (verse).

251. Ibid., Under 84 (sūtra).

252. Ibid., 262 (verse)

253. Ibid., Under 84 (sūtra).

254. Ibid., 263 (verse).
255. S.D. X.95,96.

256. Ibid., Com., X.95.96.

257. Vide : Supra, f.n.249:

258. It may be noted here that Aṅga-rasa differs from Guṇa in the respect that while it helps the Aṅgin-rasa indirectly (i.e. through embellishing the words and senses), the Guṇa does so directly.


260. Ibid.,

261. Ibid., Under X.96; K.P. V.120. Vide : Supra, P.149.

262. Ibid., X.97.

263. Ibid., Under X.97.

264. Ibid., Under X.97.

265. Ibid., Under X.97; Vide : supra, P.152 (K.P. V.123)

266. "Sabdarthayoramathira ye darmah ṣobhātiśāyinaḥ / Rasaḍinupakurvanto’laṅkārāste'ṅgadādivat II"  
-S.D. X.1.

"Kecidāhuḥ vācyavācakarūpālaṅkaraṇamukhena rasaḍyupakāraka evālaṅkāraḥ / Rasaḍayastu vācyavācakābhyāṁ upakāryā eveti na tēgāmalaṅkāratā bhavitum yuktā I"  
-S.D. X.97 (vṛtti)
267. “Anye tu rasādyupakāramātṛena ihālahkṛtivyapadeśo bhāktaścīrantanaprasidhyāṅgīkārya eva!”
- Ibid., X.97 (vṛtti).

268. “Apare ca rasādyupakāramātṛenaḥkāratvāṁ mukhyato rūpakādau tu vācyādyapadhānamajāgalastananyāyena!”
- Ibid.

269. “Yadi ca rasādyupakāramātṛenaḥkṛtitaṁ tadā vācakādiśvapi tathā prasajyeta!”
- Ibid.

270. “Abhiyuktāstu svavyāṇjakavācyāvācakādyupakārtairāṅgabhidūtaiḥ rāsādibhiḥ āṅgino rāsādervācyavācakopakāravāreṇopakurvadbhiralaḥkṛtivyapadeśo labhyate!”
- Ibid.

Vivvanātha defended its (Rasavat’s) position strongly and pointed out ably that in Rasavat, the sentiments become subordinate to some other idea; that these sentiments are helped by words and senses that manifest them and that these sentiments rightly become ornaments because they help other ideas or sentiments which are the main in the poem by decorating the words and senses of the latter.


272. Kuv. 170,171.

273. Ibid., Under 101.

274. ‘Alaṅkāratvaṁ ca rasādibhinnavyaṅgyabhinnatve sati śabdārthāṁyataranīṣṭhaḥ yā viṣayitāsambandhāvavācchinnā camatkṛtijanakatāvacakchedakatā tadavacakchedakatvaṁ!’
275. Kuv. Under 102 (Quoted from 'Gaṅgālaharī').

276. Vide : Supra, P.147.

277. Ibid., Under 103.

278. Ibid., Under 104.

279. Ibid., Under 105. (Cited from 'Naśadiyacarita' - X.66).

280. Ibid., Under 106. There is a Prākrit verse resembling the idea of this verse:

"Ekkato ruai pia aṭatto samara tūrapīḍhos I 
Pemmeṇa raṇarasena a bhaḍassa dolāiṁ hiaam II"
-Gāthāsaptaśathi

281. Ibid., Under 107; A.S. Under Sutra 83, verse 263 (Vide: Supra. P.164) also quoted in Dhv.Ā. (Loc) and K.P.


283. Ibid., P.31.

284. Ibid., P.221.

285. Ibid., P.45.